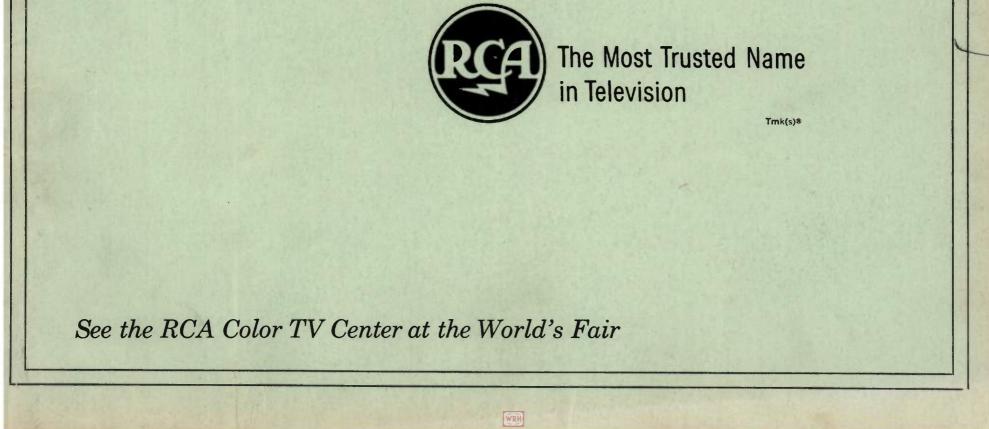


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SINCE 1898 THE AGENCY OF THE SHOW WORLD DEDICATED TO THE PRINCIPLE OF CREATIVE MANAGEMENT



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Geared to the sale of records, the British music men who prowl the pop arena are catering in the main for kids who, undoubtedly, are the largest pop record buyers. And it's a facet of the business that the fickle, undiscriminating youngsters are as likely to pick up a disk by a newcomer as they are

an established artist. Thus the British disk best selling chart by older show biz standards, reads like amateur night in Dixle with local names like Gerry & the Pacemakers, Brian Poole & The Tremeloes, The Searchers, The Fourmost Johnny Kidd & The Pi-

rates and so on, and on. New names accorded star-status upon their first click disk prob-(Continued on page 94)

Cleric Raps Religioso Epics; Finds More Truth In Secular-Themed Pix By REV. MALCOLM BOYD

Detroit. Over the past 10 years, I have been a movie reviewer for a brace of religious publications - The Episcopalian, the official national monthly magazine of the Episcopal Church, and the monthly United Church Herald, official journal of

Frank Press **By HAZEL GUILD**

Frankfurt. "Why I Left My Wife-and Am Now Living With a 26-Year-Old Singer."

That was the headline, and sub-cap, on a story in a leading West German newspaper recently.

The story that followed was The story that followed was a frank interview with one of the top television masters of cere-monies in West Germany and Austria. He openly discussed leav-ing his wife ("She doesn't under-stand me"—apparently an ailment just as chronic in the Bavarian backwoods as it is in Beverly Canvou) Canyon).

The man (he'd better be name-less in the American paper, because we're pretty cautious) went on to tell that he's now living with the 26-year-old singer who is on his show, and hopes to make it legal one day. Not even "Confidential" in its

heyday of horror could have come up with an "exclusive" interview like this.

But it's part of the daily reading matter handed to the masses (Continued on page 65)

ness. During 1963 there were: Gospel and "Freedom songs" (tied to the civil rights' drive) linked with hootenannies and linked folksongs. An Internal

Revenue Dept. crackdown on "expense account entertainment" hitting theatres, "expense account niteries, hotels and peripheral services

A 114-day newspaper blackout in New York, a body blow to show biz and the general economy of Gotham.

America had "Miss Germany" and Bobby Baker's pecadilloes as (Continued on page 56)

U.S. PIX COS.' 162 PUTS 1963 UP **OVER** '62

By THOMAS M. PRYOR Hollywood.

While U.S. film-producing com-panies, including indies with no continuing distributor ties, showed more activity in 1963 than the year before, the big splurge that had been talked about didn't come up to expectations. Total of 162 feanot all made by any means, went before the cameras during the calendar year. This was a boost of 24 over '62, according to VARIETY'S production scoreboard. The feast or famine pattern of filming continues to plague studio production planners. MGM and Warner Bros., for instance, had idle stages early in the year, but later became so crowded it was necessary for MGM to rent space

When 'Fanny Hill' Was Low Browse

By JO RANSON

When our enlightened courts ruled that certain books were not obscene, a good deal of the small smuggling thrill was removed from the psychology of American travelers returning from European holidays. Once regarded as a cour-ageous soul, cast in the mold of a fighter for intellectual freedom and the right to read, the banned book smuggler is rapidly becom-

book smuggler is rapidly becom-ing a legend. The question uppermost today is: what's left to smuggle? When the ban was on such titles as James Joyce's "Ulysses," D. H. Lawrence's "L ad y Chatterley's Lover," John Cleland's "Fanny Hill," Henry Miller's "Tropic of Cancer" and Frank Harris' "My Life and Loves," were naturals on the literary underground. New York Customs inspectors

New York Customs inspectors had a knowning eye. When, for example, a pretty school teacher disembarked they instinctively knew if she was or was not a car-rier of titillating torrid text.

This observer recalls an incident shortly before Henry Miller re-(Continued on page 94)

grand manner, and knew that, ob-viously, a Fair must be a fabulous, never-never land. People can and do see Pinkerton guards in Muncie, Indiana, but Whalen's dragoons es-tablished an atmosphere of pomp and circumstance which contributed to the color and appeal of what was unquestionably a great international exposition in every sense

of the word. Robert Moses has truthfully stated that the 1939-1940 Fair was a financial failure as a corporate entity. It did indeed pay back only one-third of a dollar to its bondholders, but many of its bond-boldour wore wore work which are holders were major exhibitors and concessionaires, and if Child's lost money on their bonds, they made it up on their frankfurters. Be-(Continued on page 65)

TV Networks Tune Up For The Big Story Of '64 (The Elections) By HERM SCHOENFELD

The Big Story of 1964-the Presidential primaries, the nom-inating conventions, the campaigns and the counting of the votes is already in sharp focus for the most intensive television coverage since the medium cut its teeth on the 1948 Truman-Dewey race.

This year, for the first time, the battle for the White House spot will be given a fullscale three-net-work coverage. While CBS and NBC have quadriennally committed all their news battalions to the fray, this will be the first year that ABC-TV will be visible as a contender for bigtime status in the arena of ty journalism. The scaffolding for the tv networks' coverage of the Presidential race has been firmly established over the past half-year; only the concrete events themselves remain to be filled in. It's estimated that about 1,500 fulltime staffers will be used by the three networks during the year on the Presidential story, with many thousands of stringers more to be employed on election night as each webs jockey to get to the screen firstest with the mostest. Advance calculations about the Presidential conventions were con-(Continued on page 63)

the United Church of Christ.

It is an ironical factor of my work as a religious film reviewer that many films which are self-labeled as "religious" are actually blasphemous, and that many films

widely attacked as "immoral" are in fact, decidedly religious. For example, "The 'Ten Com-mandments" and "King of Kings" were decidedly irreligious motion pictures; the only tie either film had to religion was in exploiting explicitly religious subject matter. On the other hand, "La Dolce Vita" possessed an authentic religious dimension.

Certainly, there are some films with explicit religious subjects which are authentic religious films. Among there I would cite "Martin Luther" and "The Hoodlum Priest."

However, the fundamental religious messages of our contempo-rary mass media culture are to be

(Continued on page 63)



Red Chinese officials visiting Paris give out data which sug-gests that that Asiatic land has 200,000 places where films may be viewed. This number is not un-likely for a country whose population is pushing toward a billion. Not clear is what percentage of the viewing sites are hardtop theatres, as known to the west, and what portion are mobile pro-The Communists report that they operate 33 production studios. It is declared that since the present regime some 500 features have been made. Meanwhile three cinema schools have 60,000 "crea-tors and workers" readying for the future in Peking, Shanghai

and Chunking.

(Continued on page 65)

Early Press Time

The 58th Anniversary Number went to press several days ahead of the normal Tuesday deadline, due to the size of the paper.

As result, certain news departments are combined and certain other departments are omitted for this week only.

WRH



Whether primitive, spontaneous or sophisticated, modern or old-fashioned, the dance has always

some of the new dances I see performed at the Hotel Taft Grill and at some of our outside parties, Gully, Alley Cat, Twist, Contin-ental, Bristol Stomp, Pony, Monkey, Chicken and the Slosh. The juniors are having a wonderful time but they do not realize they are going back 100 years and doing a modernized minuet, gavotte, mazurka or schottische-it's group dancing they go for as their seniors did in the old days.

The trend today for the juniors (Continued on page 65)

4 .

Tune Detective' Recalls Einstein As a Musician and Humanitarian

By SIGMUND SPAETH

In all my "50 years with music" I never met anyone quite like Dr. Albert Einstein. Being completely ignorant of science in any form, and a very bad mathematician besides, I was obviously unable to communicate with him in his own field. It was a common interest in music that brought us together and led to a number of meetings and some significant results.

Einstein was a more than adequate amateur performer on both the violin and the piano, and had actually composed some little pieces in his youth, with the added ability to improvise at the keyboard in the style of various creative musicians. A fellow-feeling in this direction made for a certain unexpected congeniality the very first time we met.

The occasion was a welcoming party given by Charlie Brown, the Mayor of Princeton, soon after Einstein's arrival in the university town. I was invited partly because I could speak German (having taught the language some years earlier as a member of Woodrow Wilson's faculty) and might even act as an interpreter if necessary, but perhaps also because of a few musical specialties which in those days I was ready to produce at a moment's notice. The chief conspirator in this plot was Whitney Darrow, a Princeton classmate of Mayor Brown, long active in the publishing firm of Charles Scribaer's Sons.

The evening was a great success, without ever actually requiring the services of an interpreter. Dr. Einein talked with everybody in a (Continued on page 70)

Discotheques Run 'Til Dawn In Paris

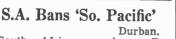
Paris. The predominant type of Paris ight club still is the "discotheque" het offers dance music on records ind is open all night.

Of course Paris generally is still night appeal town to tourists. Plenty of oo-la-la, nudey and offeat high and low brow asspots. Perhaps 150 establishments oprate.

Twist and its variations, like the fadison, Hully Gully. Surf etc., till keep them gyrating in most of he record spinning spots if many ow intersperse slow bits and even angos. New Jimmy's, run by 'wist instigator Regine, is still opular as are Saint Hilare, King 'lub, L'Etoile, Key Club, Frede's e Carroll's, Saint Peres, Princesse Tub, Caramel, La Licorne and thers.

All are technically private mem-(Continued on page 92)





South African producer Des Morley was told by the authorities that the musical's "plea for the mixing of the races" made "South Pacific" unsuitable locally. Instead, London producer Gil-

bert Vernon, who was to have staged the Rodgers & Hammerstein hit show, will produce another R&H musical, "The Sound of Music."

EDITH PIAF By GENE MOSKOWITZ

Paris. Edith Piaf died in October. Now a fiction film in Hollywood and a documentary film here are being prepared on her life. Her recent disks have sold better than they did in her heyday. But it looks like she still took something with her. The fact is that "The Sparrow" was

and is irreplaceable. That tiny frail body was inhabited by a big voice. It welled out of her very being. Her songs were usually laments, plaints, anguished statements. Backing them and through them coursed a hardheaded resiliency and ability to cope and get something out of life. It was all summed up in a refusal to regret anything. And apparently she never did.

Her many loves were part of life force. She always gave more than she got. There was a coterie around her always. But she needed them, she needed laughter and people in spite of her fiery songs of limited love, the brutalities of time, the fragility of sentiment and the terrible things that love could bring for its few pleasures and tenuous happiness.

Thus she was in the tradition of (Continued on page 92)



Greetings across the seas and into five Continents. Seasonal Best Wishes to my friends all over the world. PAUL ANKA

LBJ White House Entertainment To Maintain Pattern By LES CARPENTER

Washington.

President and Mrs. Johnson are certain to maintair, the Kennedy tradition of using the White House as a showcase for the finest in American performing arts. The Johnsons, who have tastes and an interest in all the arts, may institute several new things:

-The First Lady herself may introduce all performers at White House functions. She has always acted as mistress of ceremonies, showing a considerable knowledge of music and the theatre, when there were performances at her home while her husband was vicepresident.

A Greater Responsibility

Out of pestilence and war, out of holocaust and bestiality, history has proved time and again that good ultimately emerges until the next time when man's inhumanity to man once again causes the world to backslide, and thus, it is hoped, that out of the shock of 1963 will emerge a better America. Almost perforce that also means a better world.

Show business which mirrors life, and life which is often reflected in a nation's artistic mores, will likewise emerge in a healthier image in the next few thousand days of our years. We hope!

There can be no gainsaying that the American image has been tarnished as never in recent years. For all its profligate spending for the commonweal and global do-goodism, cultural exchange goes out the window when assassins and kidnappers and hot "ice" and "sick" theatricalism so sharply eclipse the affirmative values.

There are so many positive contributions that the international exchange of thoughts, ideas, talents, arts, letters and amusements can project through the magic of global television for instantaneous appraisal that there is a new obligation by all concerned to seek that higher plateau.

This should not rule out the uniquely enterprising impresarios whose opportunistic happenstance may still yield that fast economic return. The fast buck and the frivolous are not to be equated with the greater obligation. The pyramiding tragedies that befell the country have already written an historic footnote to the lively arts in USA 1963 under JFK.

On a hard-core show biz perspective there is evidence of a revitalized Hollywood; a stronger Broadway legit season; a responsibility in the electronic form of home programming perhaps best signalized by the dedicated job done by broadcasting in the coverage of the President Kennedy tragedy.

If these responsibilities are written in the stars or in mundane travail, they must be sighted on a newer level. Show business has shown the way throughout the first 60 years of the 20th century with compassion and distinction. The variety stage perhaps pioneered it by eschewing racially sensitive stereotypes. The motion picture held up the horrors of war, despotism, crime and social shortcomings to mass comprehension. Radio and television went into it in further depth with skilled documentarian techniques that vied with spot-news coverage and with equally distinguished results. The stage has always been a bellwether in open-forum exposition of the mores. Show biz has never been lacking for enterprise, creativity and ingenuity to meet any broad national challenge.

To paraphrase JFK's classic comment, it's not a case of what our country can do for culture and the lively arts but what Show Business can do for our country.

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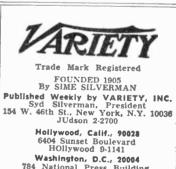
Global Dearth Of Top Attractions

By LESLIE A. MACDONNELL (Moss Empires)

London.

"Is there a future for vaudeville in Britain?" The answer is no, but this requires some qualification. Vaudeville or as we call it variety, or prior to that music hall,

variety, or prior to that music hall, is no longer with us. Of course, one could always argue that if one of the top stars wanted to go out and pick up some easy money all they have to do is surround them-(Continued on page 70)



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WHERE'S THE AUDIENCE GONE? MORE 'FREEDOM' **Prod. Today Calls for a Stout Heart** HOLLYWOOD IS WHERE I FIND IT - By SHEILAH GRAHAM -OR MORE TALENT?

Hollywood.

Holly-

wood meant

MGM in Cul-ver City, War-

ner Bros. in Burbank, Uni-

versal in Uni-versal City

and Republic

in North Hol-

lywood. But in

the last dec-

ade,

Holly-

Even in Hollywood, Hollywood doesn't spell Hollywood any more. In fact it never really has. With exception of Paramount and the old RKO Stu-

dio.



Sheilah Graham

wood has gone further afield. The word Hollywood has meant wherever pictures by American companies were made anywhere in the world. And especially in the last five years, filminakers have used the actual locales to tell their celluloid stories.

For several reasons, which are too well known for me to go into beyond the reminder that stars such as William Holden, Yul Brynner, Jack Palance, Elizabeth Taylor found it beneficial from a tax point of view to headquarter their companies in Switzerland, or that Hollywood companies found it useful to take advantage of the Eady plan in England, or that some directors simply preferred the ex-citement of making films av ay from Hollywood. Or that with the advent of one television set per home, or less and less attendance at the film houses, or the popularity of the naughty, foreign, so-called "art" picture. Whatever the reasons, the bleak facts for the geographical area called Holly-wood is that for a time it lost its place as the filmmaking centre of the world.

If the pictures don't come to you, you have to go to the pictures. In the fall of 1954 I was having a glorious message on a hard table Finlandia Baths on The The Strip. While the Finnish lady was pounding off the inches, what I had to do hit me with full force in the noggin. There were about 15 films in production in Europe. Maybe five in Hollywood. I left for London, Paris and Rome within the week. I had never been to Rome before. I was amazed at the vitality in the film industry there. the excitement on the Via Venito, the procession of stars and bit players, the eager hungry hangers-on. I hadn't seen this in Hollywood since before Milton Berle was named Mr. Television. Since that time I have made at least two long trips a year to London, Paris, Rome, Madrid, Athens, Israel, Ireland, Yugoslavia etc. I have been told and I am inclined to agree that some of my best columns have been written on location in these countries. Not only because there was more doing over there, but the enthusiasm was infectious.

For example I interviewed for my column and for the news pages of my newspapers, Ingrid Bergman. She was staying at the Raphael Hotel in Paris with her then husband Roberto Rossellini and her three very small children. I had my children with me, and we all ment in the bar of the hotel-that for a start would not have been possible in Hollywood. I had been in her corner during the trouble with Dr. Lindstrom, but that was not why she was glad to see me. She had started or was about to start "Anastasia." She was pleased to talk to me for the simple fact that she wanted some career pub-licity in America. She did not want to be forgotten as an actress, and she talked freely, about her career, and with some not too much prodding, about her private life. She liked my children and I found the twins enchanting. Result -several good columns. It was almost a joke with Charlton Heston and me, that we al-ways found time to get together in Europe, but rarely saw each other in Hollywood. He was making that last picture with Gary my travelling Cooper in London. I saw them wait and see.

both on the set, and away from my own desk and household responsibilities, I too had more time to spend on the sets. And taking my time, not rushing the questions all at once, I collected dozens of good items and a strong interview to boot. I have followed Heston to Rome ("Ben Hur" and "The Pigeon That Took Rome,") and to Madrid ("55 Days At Peking") where I also had long talks with David Niven. In fact we flew in to Madrid together from Nice where I had gone to see Janis Paige, Russ Tamblyn, Connie Francis. And Charles Boyer, Hope Lange and Glenn Ford who were starring for Marty Poll in "Love Is A Ball."

The informal atmosphere was good for us all, for my column, and their publicity.

Ava Gardner Frixample

Ava Gardner has been almost impossible to interview in Hollywood for the last 10 years. Chiefly because sile is rarely there. But even when she is, it's protty difficult. In Madrid she was going to be difficult, although she had been very accessible while making a picture a few years ago in London. We had chatted as two women who had known each other in Holly-wood ard there was some nostalgia as she asked me questions about the old place. But in Madrid, she had made her first two millions so why should she bother. Nick Ray, director, brought me on the set and I chatted with Miss Gardner. The point is, he did this because I had come a long way to see her in his picture. It is somewhat of a magic key-"She has come all the way from Hollywood to see you."

I was listed as a "character" in "The Cleopatra Papers" by publi-cists Jack Brodsky and Nat Weiss. I was in Rome so often while they made this epic that some natives must have thought I had a part in the picture. No, I didn't get to see Elizabeth Taylor although I knew of nearly everything she was up to. But I did get the first inter-view with Richard Burton on the subject of whether he was going to divorce Sybil and marry Liz.

It would take a book to list all the stories and all the people and pictures under European datelines. I spent hours with William Holden on the set in London when he was playing a missionary to China. And in Paris during his "Paris When It Sizzles" with Audrey Hepburn. I have gone up the mountain to Burgenstock, overlooking Lucerne, chatted with King Vidor in Rome while he directed them in "War and Peace." I haven't seen Anthem Quinn in Hollywood for years, but I had tea with him in his beautiful New York home. I have watched him come through the mud and water in "Guns Of Navarone" on a London soundstage where the water almost drowned David Niven. I am always bumping into Cary Grant in London and Paris, ditto Robert Mitchum. We had a noisy lunch in a pub last summer near the MGM studio outside of London, and Mitchum with some beer in his innards is a very talkative Hugh O'Brian. tellow. well see him in New York, London or Paris. But somehow never in Hollywood The same for Deborah Kerr and Gregory Peck. I didn't even see them in Hollywood when they were costarring at 20th in my autobiog-raphy, "Beloved Infidel." But that was deliberate. I though it might take them self-conscious. But they were both making different pictures in London and we met in the cafe, and they both apologized about how bad "Beloved Infidel" was. Somehow this could not have happened in Hollywood. So now they say that production is coming back to Hollywood. I hope they are right because to be truthful, I am a bit weary of so much travelling to find Hollywood. I believe there will be more production in Hollywood, but you can't beat the wide open spaces of the world to give a film the feeling of realtiy. So I won't pack away who you are, and they know you my travelling clothes yet. I will never been any oldtime cowboy.'

By JOHN E. FITZGERALD (The author writes on Entertainfor the national Catholic ment weekly, Our Sunday Visitor, and is a recipient of the Directors Guild of America's Best Critic Award.)

Hollywood.

They tell us that every so often, especially at the beginning of a New Year, it's a good thing to pause a bit and look around.

Those who have, have seen that some of our audience is missing. Somehow the Bijou looks emp-

tier than ever, Something's the matter. But what? Let me hasten to admit I haven't got all the answers. I do know that many who have seemed to have them have been proven wrong time and again. I'm a critic and therefore outside of the in-dustry rather than a part of it. Yet any critic worth his salt and celluloid is concerned with its well being. Most critics have a deep love for the motion picture --honest! Otherwise they'd be out

picking up better money writing deodorant ads Just as a filmmaker should know "how" to get a certain effect, a critic should know "whether" the effect was gotten-as they say, you don't have to know how to lay an egg in order to judge an omelet.

And too many of our films lately have laid great big eggs at the boxoffice.

Not knowing the answers, let me ask some questions. The main (Continued on page 70)



By JACK L. WARNER

As the world moves into a new calendar year and the motion picturet industry opens up a new chapter in its ever-changing his-



Jack L. Warner

tory, my view of the immediate horizons of the picture business are, as I've always believed, un-

limited. This business is too big, too significant and closely identified with the

entertainment habits of everyone, to have any other thoughts of its future.

For more than 50 years motion pictures have thrived and flour-ished and played a vigorous role in history. They have kept pace with the ideas, tastes and inter-ests of the world, and I might add that they have made a sizeable that they have made a sizeable contribution to its happiness.

There will always be a market for films. There will always be keen competitive factors to deal with. But in the making of motion pictures there will also always be an outlet for great talent in writing, directing, acting and photography, and the means of gainful employ-

Burbank. | ment for many craftsmen, all adding up to a rewarding future.

Motion picture making, and its allied branches, certainly constitute a business in every sense of the word. To remain a lusty participant in this business, a man must have a love for it, a drive to make pictures and a determination to make good ones. All of this must be tempered by intelligence, prudence and economic acumen.

The filmmaker also has to be a man willing to make decisions, trust in its own judgment and follow it through. It is not an enterprise for anyone who does not possess a stout heart. Rather, it is for the kind of foresighted executive who functions best in a democracy, who wants to do business on an important scale and who, in so doing, is able to put people to work, get money in cir-culation, and then reap the rewards.

The industry has been a success because of the judgments of such men-and not because of those who are willing to sit back and wait to see what happens next. It is up to the motion picture ex-ecutive to put that "next" thing into action right now.

Radio and television didn't stop the progress of filmmaking and there's nothing in the forseeable future that will be able to stop it. Audiences want to see what only we are able to give them.

We have just completed at Warner Bros, the motion picture pro-duction of "My Fair Lady" at a cost of \$17,000,000, which is the most expensive venture in our studio history. We know it is a great property and an extraordi-nary motion picture, and we believe it will have an unprecedented \$100,000,000 gross.

We do not intend to make very many \$17,000,000 pictures, because there are not very many properties like "My Fair Lady," and there also must be a saturation limit in grosses. Some pictures can be made on a respectably low budget. A film may cost \$1,000,000 and gross five, or cost \$5,000,000 and gross 15. Sometimes, of course, it is difficult or impossible to determine what the gross potential of a picture is: if we could figure every gross to the penny, there are some pictures which would never be made.

The Vital Prod. Line

I have great faith in the existence of studios as the heart of the motion picture industry. They will continue to operate and to be the major force in film-making. It is the studios which have the executives who want to be in the business, who want to make films and who are continuously looking for better properties and new talent and who are willing to do all this for the improvement of their product.

In addition to "My Fair Lady," Warner Bros. has a great backlog of films, probably the most power-ful in studio history. We have We have made these pictures and this investment in talent and resources because we know that they will be profitable, and will give the public the kind of entertainment it is looking for. For the 1963-64 season, and into 1965, Warner Bros. has spent \$80,000,000 on its product. This is a big gamble, but one we know will pay off.



He was to be the guest star in the "Stranger In Town" segment "Good Girl of the Badof the lands" television series, and he arrived on location in a cream-colored Cadillac with red upholstery to match his cardigan. It was 48 minutes past the scheduled start of shooting but the director forced a smile as he rose from his chair to greet him.

"Hi," said the director, "We were afraid you got lost.'

"No," said the guest star. and my girl friend slept late." "Oh," said the director.

"On account of we were up late going over the-whatchmacallit-"

"Script" suggested the director. "Yeah," said the guest star, Script. She's a real good reader, my girl friend is. She can flip through a newspaper like she was dealing cards."

"She sounds wonderful," said the director. "She's better than nothing,"

said the guest star. "Anyway, she's read a hunk of the-

"Script," said the director. "Yeah," said the guest star.

"She'd read a hunk of it out loud, then I'd memorize the hunk.' "Fine." said the director. "

what I'm wearing now?' and she

laughed. The director exhaled in relief. Smart gir1." he said.

"I brought along a grey cardigan if you don't like this red one," said the guest star.

"Look," said the director, "the year is supposed to be 1350 - and if you expect to come riding into town dressed like that, on a white horse—'

"I can't ride no white horse," said the guest star. "I can't ride no color horse."

"You don't have to be able to ride," said the director. "We've already got your boots nailed to the stirrups and your pants glued to the saddle.'

"I and my girl friend made up our minds," said the guest star. "I'm going to ride into town in my Cad."

"But I said the year is 1850,"

"All right," said the year is 1650, "All right," said the guest star, "get me an 1850 Cad. And while you're at it I need a baby calf." "For what?"

"To ride beside me in the front seat. You see, there was this steer that had this baby calf and died, and I found it when I was riding into town."

if you'll go over to that house

"The only trouble is," said the guest star, "when I got it all memorized I sounded just like my girl friend."

"You did?" said the director, hanging onto his smile. "I still do," said the guest star. Then he grinned reassuringly, "But only when I act."

The director looked at his assistant, who turned away. "We'll tackle that problem when we get to it," said the director finally.

"Now, if you'll just get into your wardrobe—" "That's another thing," said the

guest star.

"What's another thing?"

"That oldtime cowboy outfit I'm supposed to wear. I and my girl friend talked about that. She said to me, 'Honey, everybody knows I saw she had a point there and pennant without him."

The director's mouth hung open. "What script is that from?"

"I and my girl friend wrote it into this one." said the guest star. 'So that right away everybody will know I'm a good guy. We also wrote in a scene where I sing and dance-you know. from my night club act. And another scene where I'm shaving. I and my girl friend decided people like to watch me shaving."

A car screeched to a stop nearby, and the producer stepped from it and approached the director grimly. "Why aren't you shooting?" he demanded.

The director looked at the pro-ducer for a long moment. "I've just had a talk with our guest star," he said. "You gave him to me—and now I give him back to you. And I don't give a damn if the Rams couldn't have won the

With that figure, and those pictures, in mind, I can only say of that old adage—put your money where your mouth is. Warner Bros. has done exactly that.

Eduardo Puzon, leading Philip-pine importer and distributor back from Rome, Munich, Berlin, Paris and London. A frequent traveller he has attended Cannes, Berlin, San Sebastian and Cork festivals.

conference), pic parlor, cow-

LAST STAND

- By STAN DELAPLANE

Off to the neighborhood movies

last starry night. (You don't get

the first-run shows at the neigh-

San Francisco.

Mencken's Updated 'American Language' **Traces Much of the 'Variety' Slanguage**

In the one-volume abridged edi-tion of "The American Language" have given VARIETY. One of the by H. L. Mencken — The Fourth Edition and the Two Supplements of the Classic Study of American English, abridged, with Annota-tions and New Material, by Raven Mercury of Solution and the solution of the Silverman, Dayton I. McDavid Jr., with the assistance of David W. Maurer (Alfred A. Knopf Inc., \$12.95; 1963) — there are 14 references to VARIETY. There are 15 references to Time. Winchell, another arch-exponent of American speech, has 11 references.

For aficionados of VARIETY semantics, the first reference that Mencken makes goes like this:

"During the 1930s the flood of Americanisms pouring in through the talkies and the comic strips was reinforced by a fashion, among English columnists, for imitating Walter Winchell, and, among other journalists, for borrowing the jargons of VARIETY and Time. .

Mencken then continues, "The American journalist of today has forgotten the banal cliches of the Horace Greeley era, and devotes himself joyously to embellishing and glorifying the national vul-gate. Charles A. Dana's bright young men of the old N. Y. Sun showed the way, but the thing showed the way, but the thing has gone a great deal further, and the journalists of tomorrow may be indistinguishable from the barbaric (but thoroughly American) jargon of VARIETY and Time."

Further in his book Mencken writes ". . . two weeklies VARIETY and Time. Each has developed a dialect all its own, and both are heavily imitated. Their vocabulary and syntax are so bizarre that they have attracted much atten-tion from students of the national language and the literature of the subject is already formidable." It was the fame of its phrasing

and word-coinage which drew

By ABEL GREEN

Stoddard told the outlines of the VARIETY story in a biography, "Lord Broadway" (1941). Then there was the Saturday Review article of Bennett Cerf on April 17, 1943, titled "The Story of VARIETY.

A word first introduced in the 1920s by Sime Silverman to de-scribe himself and staff was "mugg." This was partly Sime's reaction to the discovery of his paper by the intelligentsia. He was not a man to put on "front" or allow others to do it for him. Though "mugg" is now banned in the Style Sheet of this publication, having been run into the ground, it had for a long time a special charm for outsiders, if not for all staffers. Esquire for September, 1960 carried an article by Abel Green entitled "The VARIETY Mugg." The same writer had, earlier, expanded on muggishness in the Anni Edition of Jan. 6, 1960. in the Anni Edition of Jan. 6, 1960. The word-coinage aspect was de-veloped by Robert Pollak in the Hyde Park Herald of Chicago on Feb. 3. 1960 under the caption, "VARIETY Has Influenced Ameri-can Language."

But to revert to and pick up the thread of comment from H. L. Mencken:

VARIETY bangs away at the language in an innocent, hearty and insatiable manner. It invents and uses a great variety of back formations, e.g., pix for moving pictures, e.g., pix for moving pictures, preem for premiere and sked for schedule; and it launches many new and tortured blends, e.g., filmusical (a movie with music), and bold compounds, e.g., chinfest (a

shed (a summer theatre), cliffhanger (a serial melodrama) and oats opera (a Western film). It puts old and new suffixes to use in a free new suffixes to use in a free and spacious manner, e.g., hoofologist (a dancer), flop-peroo (a failure), socko and clicko (a success), nitery (a night club), peelery (a bur-lesque show). payola (brib-ery). ghostitis, oldie, cine-maestro, microphonist, blurb-ist and lackage it makes verbs ist and lackage; it makes verbs of nouns, e.g., to author, and it converts all the other parts of speech into nouns, e.g., rave (an enthusiastic review), de-luxer, personaling (making personal appearances), tie-in, pink (a sexy picture), clicky (a picture making money), brushoff, and vocal (a song). It also borrows freely from the argots of sports, of the circus, of hobos, and of criminals, e.g., to beef (to com-plain), eightball (a failure), G (\$1,000), to gander (to go sightseeing), handle (a title), spieler (an announcer) and on the lam, VARIETY'S head-lines are done in such a jargon that only the initiated can

fathom them. One of the most

famous, "Hicks Nix Stick Pix," attracted attention in faraway Egypt. Its meaning, it turned out, was that bucolic movie audiences did not like pictures with rustic settings.

The jargon of Time is meas-urably less interesting than that of VARIETY, mainly be-cause most of its neologisms are more or less obvious blends, e.g., shamateur, cine-mactress, franchisler, book-ritic and powerphobe, but also because its assaults upon orthodox syntax are carried on under cover of a pretension to information and even learning. Among its gifts to Amer-ican English are the heavy use of attributive nouns, sometimes in the possessive case, e.g., Hearsteditor Jones, Harvardman Brown and Colum-bia's Nicholas Murray Butler, and the suppression of the definite article, e.g., "Report was circulated today," etc. It also likes to begin sentences also likes to begin sentences with adjectives, and it deals heavily in compounds of the Homeric variety, e.g., hot-eyed, moon-placid, legacy-stalking and Yankee-shrewd. Some of these idiosyncrasies (Continued on page 52)

and there was a Storm (Gale) of protest. Some people got Cross (Milton), even in a Huff (Sam), others decided to Pannitt (Mer-

rill) and still others were Green (Abel, Adolph, Martyn, Paul, The-odore Francis) with envy because

they couldn't see the Woods (Natalie, Peggie, Sidney) for the Trees (Marietta). But we refused to Welch (Leo, Robert) on our origi-

nal idea and in the end, every-thing came out oKaye (Danny, Nora, Sammy).

The book is Long (Augustus, Edward, Oren, Russell), and there

are more celebs in the North (Jay, John Ringling, Sheree) than there are Sothern (Ann) but we kept on

the March (Fredric, Hal) and re-fused to stay our Penn (Arthur, Irving). And, if we'll Grant (Cary, Kathy) that we're not always Friendly (Fred), the fact is we're

not always Meany (George, Tom). And, though we played Fast (How-ard) and Luce (Clare Boothe,

ard) and Luce (Clare Boothe, Henry) with name and fame, let us Remarque (Erich Maria) that this does not mean they all have feet of clay (Cassius, Lucius). Rather, it just means that every-one has chinks in his Armour (Richard, Tommy) and everything in this world isn't all Block (Fu

'The Pace (Frank) Was Hard (Darlene) But the Experience Was Golden (Harry)' By CLEVELAND AMORY

Some years ago, after the late were brought up Short (Bobby), unpleasantness with his latter Maj-esty, George III, a small group protest. Some people got Cross esty, George III, a small group of pioneer Americans realized that though we had plenty of Kings (Alan, Alexander, Dennis, Martin Luther), at least on e Queen (Ellery), a Prince (Har-old), a number of Dukes (Angier Biddle, Doris, Patty), and even a couple of Kaisers (Edgar, Henry J.) and a Caesar (Sid), we had no real Crown (except Henry). We had, it is true, a "Social Reg-ister." But with Society on the Wayne (David, John) it has lost what Little (Clarence Cook) Tone (Franchot) it once had.

What Little (Clarence COOK) Tone (Franchot) it once had. We also had a "Who's Who," but although this was more Mature (Victor), still it wasn't a real Boone (Pat, Richard) if for no other reason than because show

Cleveland Amory is editor of new Celeb Register, "An Irreverent Compendium of American Quotable Notables" (Harper & Row, \$22.50).

people were Feuer (Cy) and far between. Also, it was less a book of individuals than one which bas-ically Hughes (Emmett, Howard, Langston) to the idea of Rank (J. Arthur).

in this world isn't all Black (Eu-gene, Hugo, James, William) or White (Byron, E.B., Josh, Miles, Nancy, Paul Dudley, Robert, Theo-So, with a Stout (Rex) Hart (Philip), we determined to turn over a brand new Leaf (Munro) and get popcorn. over a brand new Leaf (Munro) and do the joh Wright (Cobina, Martha, Teresa). And if at first our merry Chase (Barrie, Ilka, Lucia, Stuart) seemed a long Day's (Doris, Dennis, Laraine) journey into Knight (Frances, Goodwin, John), Daly (John, Richard). as the work went on and Page Ger-aldine Patti) after Paige (Loris dore, Thomas, William L., William S.) Anyone who Reeds (Donna, Elliott, John, Ogden) between the Lyons (Herb, Sue, Leonard, Ruth) will see that if we didn't produce ing is not talking.) the Dean (Arthur, Dizzy, Jimmy, Martha, William) of all reference It was a fine picture. Indian picaldine, Patti) after Paige (Janis, books, we did at least come close tures have not changed a bit since Satchel) was completed, our en-thusiasm grew Wilder (Billy, to bringing Holm (Celeste) the Bacon (Mrs. Robert Low). We had to Baer ("Bugs") with some I was a boy. Except we did not have sound pictures. We had an organ player in the pit. When the Indians were riding, he played Thornton) and we were able to Garner (Erroll, James, John Nance) quite a Hall (Joseph, had to Baer ("Bugs") with some disappointments **ast** everything didn't come up Roses (Billy, Regi-nald), particularly the Price (George, Leontyne, Roger, Vin-cent, \$22.50). But with a book like this, because of the Raft (George) of pictures, you'd hardly expect exciting music. When the love Joyce, Juanita, Leonard). Knorr stuff with the girl and the Lieu-(Nathan) did we stop the Hunt (H. L., Lamar) until we were sure we had Kenopf (Alfred A.). tenant came up, he played romantic music. In the end, the Lieutenant got We realize, of course, that some the girl. (She found he was not a coward. And she apologized. "How could I have thought it of you!" oldtimers were Fonda (Henry, Jane, Peter) of the first "Celeb-rity Register" and thought it was to get it Scott (Hazel, Hugh, Martha, Randolph, Winfield Townley, Zachary) free. But we Hope (Bob) How could she think was what I Nizer (Louis). Also, many reviewno one will Dunne (Irene) you to thought.) ers didn't give us very high Marx (Groucho, Harpo, Louis) for the buy it, and all we can say is we had no intention of trying to Robb (Inez) you. We just hope it's a book you can afFord (Benson, Yellow Bear was killed drafact that we refused to gild the matically. Before he died, he put Lillies (Beatrice, Doris, John) and no matter what the Powers (Bera big Indian shiv in the rascally peddler. Corey, Mrs. Edsel, Gerald, Glenn, Henry II, John, Paul. Ruth, Ten-nessee Ernie, Walter Ruhl, Whitey, tram, Francis Gary, J.F., Shorty), The West was won. All for 90c let the chips fall where they May (Elaine, Morton, Mrs. Marjorie Meriweather Post Close Hutton in the popcorn rows. William Clay). In any case be our Guest (Mrs. Winston). Take your Pick (Albert, Jr.). We hope you The first picture they could have kept in the can. I should pay Davies) 90c to see somebody else's troubles Let's be Frank (Gerold). We have a Ball (George, Lucille). with their IQ? High or low.

borhoods. But you can park.) It was a two-movie affair-one with a lot of advertising and budget behind it. The other apparently was forced on the exhibitor in order to get the first one.

Anyway, the first one turned out to be a big problem-picture: Can two people be happy though bugged by circumstances and high IQs? (Yes, they can. But they go through seven kinds of Hades and 90 minutes getting there.)

The second turned out to be an Indian picture.

And the minute the cavalry Lieutenant declared, "If Yellow Bear is on the warpath, we are in for trouble!" Right then, I knew I had come to the right show.

Indian pictures are shot on a low budget-Indians do not talk much in pictures. They shade their eyes and look off into the horizon.

It costs a great deal when extras talk. But since Indians are not re-quired to talk, Indian pictures are made quite reasonably.

I forget what they cost. But a Hollywood pressagent once told

"DeMille could have made 'The Ten Commandments' for half the price if he could have used In-dians."

The Indians in this picture did not do much talking. Only Yellow Bear. (And he did not look very Indian to me, either. Have you noticed how the Indian lead never looks like an Indian?)

Yellow Bear said:

"Paleface talk with forked tongue. Kill buffalo."

For this reason, Yellow Bear led his men against the fort—it turned out he had not dry-gulched the wagon train, however. That was a rascally whisky peddler who tried to blame it on Yellow Bear.

Anyway, it was exciting. And if it had not been for the U.S. Cavalry and the Colonel's blue-eyed, pinheaded daughter, the West would never have been won.

The best thing about Indian movies (and why don't they ever get an Oscar?)—the best thing is they require no thought.

They do not require any thought on my part. Except when it is the best time to go out and get pop-corn. The best time, in my opinion, is when the Colonel's dopey daughter is telling off the Lieutenant.

"I could never marry a coward!" I think the coward would be lucky. The Lieutenant is not a coward. But he has no luck. He marries the girl.)

This is the best time to go out

The time when you should not go out is when the Indians are riding down the hill, whooping and shooting. (An Indian is not paid for whoops—that has been decided between the movie producers and the Screen Actors Guild. Whoop-



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1 11

LIVELY OLD GUYS AND GALS **Rush to Profile Bergman Artistry** Negro Clamor For Screen Breaks BRITAIN BREEDS But Swede's Private Life Shaded **Not Fulfilled In Hollywood** HARDY TROUPERS **By FREDERIC FLEISHER** By THOMAS M. PRYOR

Chevalier going strong at 76. One

remembers the immaculate poise of Marlene Dietrich at the recent

Royal Variety Performance here

in London and of the non-stop

No matter how numerous the teenage singers, made by album

smashes, nor the Lolitas of the

film studios, talent with maturity

added is something the greatest

youths cannot, generally speaking,

touch. Coolidge was president when Jimmy Durante began his

reign in international show biz.

relative to size, sport more spry

oldtimers than can be found else-

where, granted the tenure at the Comedie Francaise in Paris and

the marvels of endurance manifest

in America by Ruth St. Denis, Ted Shawn, and Ed Wynn.

year-old top character actor, with

a show biz career stretching back

to 1898. He never stops working ("It keeps me fit") has one eager

question when asked to play a part. "I hope there's a location?" He loves to fly places. Foresighted

When being cast as an old ec-

centric in a recent film Currie

asked if he could play the part with his gray hair long. Puzzled,

the producer gladly okayed the

But Currie is not the oldest ac-

tive male actor in the top league.

Sir Lewis Cassonu, nudging 88,

takes that bow and he and his 81-year-old wife, Dame Sybil Thorn-

dike, can between them chalk up

over 120 pears of nonstop show

biz experience. Only recently they, with another oldtimer, Norah De-

laney, hae been on an arduos tour

of the sticks with "Queen B." An-

other sprightly 80-year-old is Charles Heslop, that stylish come-

dian who, also only recently,

called it a career but his girl wife, 73-year-old Dorothy Ward, still ex-

(Continued on page 70)

150 Films for '63

Rome.

Bv ROBERT F. HAWKINS

Italian feature film production

for 1963 should wind up in the

vicinity of 150 items when final statistics are totted up.

Italo Total Of

Or mention Finlay Currie, 86-

But British amusements may,

Sophie Tucker.

And so on

Hollywood.

It just doesn't seem to be in the cards for Hollywood to pull through any year without at least one major crisis. Last year was no exception. The big explosion was the demand by Negroes for more representative employment in film studios, together with more factual representation on motion picture and tv screens of the image of the Negro in the American way of life.

On both counts some progress was admittedly made, according to reps for the National Association for the Advancement of Colored People and the Congress of Racial Equality. That neither organization is as satisfied by the results thus far as had been hoped for when the campaign was mounted is no secret, and indications are that renewed pressure will be applied shortly. The more realistic representatives of the Negro recognized from the

start that meaningful integration of film studios could not happen overnight, that a substantial period of time would be required to train Negroes for technical jobs and that, as a consequence, progress in this area would be slow. Initial major obstacle was the beating down of resistance by studio locals of the International Alliance of Theatrical Stage Employees, accompanied with the cooperation of certain local union leaders and Charles Boren, exec veepee of the Assn. of Motion **Picture Producers.**

Desire of the Negro to figure more importantly on the screen found immediate and wide support from producers. Here again pictures already in work could not in all cases be changed over night, but there were many instances of roles in feature and telefilms being switched to Negroes. Principal complaint in this respect was that, aside from limited representation, the Negro too often was cast primarily in menial roles. As time goes by it will become increasingly apparent that both pix and vidfilms will reflect the image of the Negro more accurately in such walks of life as doctor, lawyer, policeman, office worker, clergyman, banker, social worker, etc:

SWIMMING IN THE SUBURBS

– By HARRY GOLDEN –

have swimming pools. These aren't any backyard affairs, lined with plastic. These are T-shaped, 40-Here's an authentic case history.

One night, after a couple of highballs, one suburbanite says to his neighbor, "Wouldn't it be nice if we could get some of our friends together and build a private swimming pool? Cost us about \$3,-000 and we wouldn't need more than 12 families. And the kids wouldn't have to travel all the way to that municipal pool."

Done, quick as a wink. What's better as a status symbol than a private swimming pool? (And a solution to a problem that had been worrying these good people since that Negro dentist and his four kids moved into the neighborhood). The articles of incorpora-tion are drawn up and there are just 12 families. A few families who believed they were part of the inner set aggrieved because weren't asked. There's a tension over the highballs thev little for a couple of weeks, but this tension is relieved because the pool doesn't cost \$3,000. No siree, what with the inflated realty value and whatnot, the swimming pool comes to about \$6,900. So those aggrieved the ointment is that the municipal families are hustled into the pool isn't exclusive. It doesn't cost corporation pretty fast; in fact. they're even pressured to get in Ah, it's not all honey to be a they're even pressured to get in some of their friends who belong middle-classnik in mid-20th cen-to another inner circle. The pool tury America. The private swim-24, but it's still pretty exclusive in and the big free municipal swimthat everyone has the same ming pool serves one Negro attitudes. And what is most im- dentist, his wife and four children attitudes. And what is most important, they are of the same and a retired white Presbyterian color-pale.

In the rich suburbs the folks running a bit high to get it ave begun building private finished in time for the summer, the number of the corporation grows to 30 families. Of course, 30 families of the right background and manners are not easy to find, idea, but asked, "Why?" "Well," replied Currie, "there are several Biblical films coming up in the next year or so and I want to be ready, if they think of me!" That, at 86: by-60-foot jobs with two diving and manners or the right background by-60-foot jobs with two diving and manners are not easy to find, boards. But the folks aren't al-ways getting what they're paying searching for all sorts of odds and for the right background ends, and now that Syrian architect who has seven kids (and an extra \$400) is dragged into the circle, too.

> The fence is posted, the pool is readied, and the first day of summer dawns. But now who should come plodding up the road but an assistant to the Health Commissioner. It seems there's a State law that demands a certified lifeguard preside over every swim ming pool. These certified life-guards don't cost any \$30 a week either. But the corporation locates a Harvard sophomore, home for the summer, at the bargain price of \$55. But that's another four families. Plus the fact that the pool must be drained every three days in accordance with local health laws, which means another three families. Now the only one not a member of this *private* swimming pool is the Negro dentist: (even the two Jewish families are *in*).

> But the kids splash and play and romp in their exclusive swim-ming pool and the wives watch and play canasta and the only fly in the ointment is that the municipal

has grown now from 12 families to ming-pool becomes the public one, clergyman, his wife and three grandchildren and the 11 of them

Stockholm. By DICK RICHARDS Fritiof Billquist. Ingmar Berg-London. man; teaterman och film-skaparen. Stockholm: Natur Show Business, the business there is none like, is characterized och Kultur, 1960. 279 pp. 22 by the remarkable longevity of many of its great personalities. One thinks right off of Maurice

Swedish crowns unbound. Jorn Donner. Djavulens ansikte. Stockholm: Aldus/ Bonniers, 1962. 8.50 Swed-

ish crowns paperback. Marianne Hook. Ingmar Bergman. Stockholm: Wahlstrom Widstrand, 1962. 26.50

Swedish crowns unbound. Vilgot Sjoman. L 136: Dagbok med Ingmar Bergman. Stockholm: P. A. Norstedt & So-ner, 1963. 32 Swedish Swedish crowns unbound.

During the past two and a half years the above four books about Ingmar Bergman have been released in Sweden. Although they all deal primarily with one man, they differ considerably from each other. The almost total concentration on Bergman, the film maker, is regrettable as Bergman has worked more in the theatre than in films. Many Swedish critics con-sider him a better stage director than a film maker. Though this is largely a question of preference, but there is an undeniable and important interaction between Bergman in the theatre and on the screen. He has not only writ-ten plays, but his films have been profoundly influenced by his stage productions. For example, his pro-ductions of "The Merry Widow" and "Six Characters in Search of an Author" are clearly reflected in "Smiles of a Summer Night."

Author Fritiof Billquist, an actor by profession, was obviously rushed by a desire (his publisher's, his own or both) to release the first Swedish book on Bergman. Not a critical study, Billquist had apparently planned a biography but Bergman's reputation grew too quickly. Billquist's source material consisted mostly of a number of articles, essays and stories that Bergman had published, statements Bergman had made in interviews and opinions that had been voiced by film and drama critics and the like.

On the whole, Billquist was un-able to integrate the material. Often when quoting Bergman and others Billquist often did not reveal his sources. Consequently, a reader who is not familiar with the printed material available frequently gains an incorrect conception from Billquist's volume. It would have probably been more useful if Billquist's had not been rushed. When tracing Bergman's early years in the theatre and films, Billquist interviewed several people who were well acquainted with this stage of Bergman's development. But when discussing the more mature Bergman he relied heavily on lengthy quotes from drama and film reviews.

Next in line was Jorn Donner, a 31-year old Swedo-Finnish nov-elist and critic who recently made his first feature "A Sunday in September." Donner's approach was almost scholarly. Using the technique of a literary critic, Donner traced major themes in Bergman's films. He discussed the views of Swedish and foreign critics and analyzed different versions of some of Bergman's scripts. He was also careful to always mention his sources in footnotes

scribe aspects that he regarded to be truly Swedish in the films and define Bergman's position in the creative world of Sweden. In its line, I feel that Donner's

book is undoubtedly the best study of Bergman's films available. Indiana U. Press expects to release an English translation of the book in the near future.

Bergman's films represent only a part of his life and creative ac-tivity. Marianne Hor', a critic, has seen Bergman's film; as a mirror of his personality, life and prob-lems. She mentions many theories and generalizes a good deal with-out developing her views. Her book is entertaining but lacks depth.

The most recent Swedish book to deal with Bergman is by Vilgot Sioman, Swedish critic and novelist who has written several film "The Mistress" early this year. "L 136" can be translated "Fea-ture No. 136," which designated

Bergman's "The Winter Light." Before Sjoman was allowed to direct his first film, "The Mis-tress," which was produced by Bergman and is the only film he has produced, he worked as the assistant director on "The Winter Light." Sjoman was also given permission to keep a diary of the development of the film from before Bergman started to write the script to when the film opened in Stockholm Simultaneously, Sjoman was permitted to use his apprenticeship to make a series of ty films that covered the same material as the diary. Consequently "L 136" can be regarded as an authorized study of Bergman.

Sjoman's Spotlight

Sjoman's diary focuses atten-tion on "The Winter Light" and is divided into three sections: (1) manuscript, (2) shooting and (3) editing and ends with the first showing of film, the critics' reactions and Bergman's reactions. actions and berginan's reactions, deal of insight into Ingmar Berg-man's personality, the way he works, his opinions on the theatre and films, his relations to his cast, the technical staff and others and numerous other subjects that have been barely discussed in books and articles about Bergman.

examples Through numerous Sjoman shows how Bergman feels compelled to stick to a rigid schedule. He writes his scripts within a specified period, he works daily, he gets up early, eats carefully, has given up smoking and hardly touches liquor and goes to bed early; he takes part in a minimum of social activities; he finds traveling psychologically painful and never enjoys visiting foreign places.

The pleasure Bergman gets out of shocking his audience was also revealed when Sjoman was making the tv film about Bergman the screenplay writer. Bergman placed a little Asiatic goddess with large, obscene buttocks --- he normally uses the figure as a paper-weight—on the manuscript when as being filmed Sjoman also relates how Bergman's father, a retired Lutheran clergyman, read the screenplay and understood the message and while shooting parts of "The Win-ter Light" in the province of Delarna in central Sweden — Berg-man spent part of his childhood with his grandparents in Delarna and shot several of his films there — Ulla Isaksson, who scripted "Brink of Life" and "The Virgin Spring." visited the troupe. During the evenings Bergman told a few of his recent dreams in which his mother and his wife were combined into one person. Vilgot Sjoman's diary conveys information about various aspects of Ingmar Bergman. The volume is not an analysis of Bergman's works, but it provides a great deal of material about the man and the way he works. "L 136" is the theme, mood and technique from most exciting and fascinating book

The Legalistics

The foundation's been dug and the pipes are laid. The workmen all splash in the big, free munici-pal pool, laughing like hell. are about to pour the cement when commissioner from the Zoning Board shows up and addresses himself to the first highball drinker.

It seems a swimming pool is an "attractive nuisance" and if any kid other than the child of a member falls in and drowns, the corporation will be held liable. So the Zoning Board of the town has decreed some time before that all and by the local Chamber of Comswimming pools be surrounded by

a 10-foot-high wire-mesh fence. That fence is going to cost about \$900 plus another \$300 for labor and, what with costs on the pool medical school here.

Puff Texas Showman San Antonio.

An appreciation dinner is to be tendered here on Jan. 9 to Texas' Lt. Gov. Preston Smith, who is a theatre owner, at the San Antonio Country Club. The dinner will be sponsored by the San Anthonio Medical Assn. biz friends of Smith merce.

It is in recognition of legislative

The official total for the Jan-uary-through-October stretch is is 213 pix (vs. 238 for same period in 1962 and 200 for 1961), but industry officials point out that about 90 of these features are either shot entirely abroad (where they count in quotas of countries contributing major finance towards them), or are medium-length pix made especially for moppets or are lowbudget feature documentaries.

Industry topper (and ANICA prexy) Eitel Monaco for one feels figure of 130-140 features per year, under present conditions, is still excessive, but stresses that it's a long shot from the oft-quoted 200-250 totals cited to demonstrate "inflation" of Italian pic production.

Due both to traditional dependence on real-life settings, and to related economy, are significant totals of occupation at Italian pic studios during past year: they range with one major exception from a low of 10% to a high of 35%.

Guards Privacy

Donner made no mention of Bergman's life or personality and called him "B" throughout the volume. This total separation of the man's films from the man and his life was not entirely justified. Without question Ingmar Bergman has always been a very subjective artist and knowledge of the man throws revealing light on his works.

In his volume, entitled "Djavu-lens ansikte" (The Devil's Face), Donner discussed each Bergman film in more or less chronological order. He followed the changes in film to film. He also tried to de- about Ingmar Bergman available.

The Snooper Papers: A Public Correspondence

By HARVEY MATOFSKY

(Following are excerpts from an exchange of corre-spondence, memos and cables between pressagents Joe Simon and Paul Schuster compiled during the filming of "The Snooper." Simon handled the unit location publicity while Schuster served as publicity anchor man in the New York homeoffice. Joe and Paul's behind thescenes account of what really went on will be released next week in book form in lieu of the picture.) June 10.

18

Dear Joe. Have we got *tsurus*! Our publishers are screaming their heads off. They want the book to come out next month with a big ad campaign, bigger EVEN than the picture, but so far they say there isn't enough scandal to fill one Dorothy Kilgallen column. Can't you make your letters a bit more spicy? Help! Love,

*

*

June 15.

Dear Paul,

What can I do when everybody sleeps with their own wives? The only hanky-panky going on is between the script girl and the second assistant director and the worst part is that they're both not even married! Believe me, Paul, it's murderous, we got nothing but bloody saints on the picture! Anyway, I'll keep my eyes and ears open for something hot.

What happened at the emergency board meeting? There's a rumor going round that they may shelve the picture. Does that mean we have to give back the publisher's advance? Love,

June 19.

Dear Joe.

It's a flipping madhouse! The new board met yester-day and after seeing the rushes and your expense reports asked for a proxy vote to stop production on the picture. You've never seen such chaos. The Wall St. solinter faction is demanding resignations left and right. They already fired the entire kitchen staff of the executive diningroom. Right now management is holding a secret proxy meeting in the executive men's room. Love

After seeing this afternoon's headlines on the PS. proxy fight our publishers gave us another advance. Paul.

*

*

. .

June 23.

Dear Paul,

That's marvelous about the proxy fight and we can work it into the book. But if they kill the picture there may not be any book. Cable me. Love, Joe.

June 26 DEAR JOE YOU ASKED FOR A CABLE STOP HERE IT IS STOP LOVE PAUL

June 27 DEAR PAUL I MEANT A LONG CRISIS CABLE FOR THE BOOK STUPID LOVE JOE June 28.

Dear Joe.

*

Sorry about the cable business but our publishers want us to cut down on expenses until the book is out. You know our original agreement was that they would pick up all postage, phone and cable charges up to \$10,000, are dangerously close to going over budget. and we Incidentally, did I leave my green jacket in your car? I can't find it anywhere and it's driving me bugs. Love, Paul.

*

July 1.

July 5.

I think you left your green jacket at my mother's house. Call her and then send me two cables, one saying that you found the green jacket and the other about what really happened. Love, Joe.

July 3. DEAR JOE I FOUND THE GREEN JACKET LOVE PAUL

July 3 DEAR JOE I REALY FOUND THE GREEN JACKET

LOVE PAUL

Dear Paul,

Dear Paul.

We struck paydirt! AP

called me today to ask if the rumor about the script girl and the second assistant director is true. The papers have been full of it and they wanted a confirmation or denial. I immediately called a press conference. The script

scrip kind of girl for that matter use before (and remember I took ROTC at Harvard). She absolutely refused to talk to the "flipning, flapping, flopping press"her own words. She said it was none of their blinking blanking business. Her boyfriend, the first assistant cutter, turned up looking absolutely ruined, like he'd been run through his own movieola six or seven times. He read a prepared statement to the press that as far as he is concerned he and the script girl were still going steady. But you could see it was all over. The poor guy never knew what hit him.

Fifty-eighth VARIETY Anniversary Management is still holding out for completion of the picture trying desperately to convince the Wall St. boys

that the script girl will never marry the second assistant director, or at least not until the picture is released. But they may want it in writing, which she will never consent to since she will never admit she can't write for fear of losing her script girl status. Our publishers are going crazy again. They say if the picture isn't finished they will sue us. I didn't happen to leave my raincoat in your house? Love, Paul.

Dear Paul,

Was that your raincoat? I thought it was a little big on me. I'll return it to you when I get back. Love, Joe. (At this point Simon returned to New York to give Schuster his raincoat and Schuster was transferred to the unit location.)

July 15.

Dear Paul, The board met to ay and it's official. They will definitely shelve the picture and release the publicity cam-paign instead. That means we can still publish our book! Love,

DEAR JOE BUT IS IT ETHICAL TO PUBLISH BOOK WITH NO PICTURE LOVE PAUL

July 18. DEAR PAUL ETHICS SHMETHICS LOVE JOE

What This Town Really Needs – By HAL KANTER –

Hollywood.

July 18

July 11.

It is high time you tried to help the community-and the community industry-anent a growing evil and perhaps curtail if not completely demolish that evil. Therefore, a few paragraphs about the Testimonial Dinner. It seldom happens in Detroit, Topeka, Dallas or Phila-

delphia but in Los Angeles hardly a week goes by that some professional writer with a flair for a neatly-turned phrase isn't petitioned by an actor or producer to prepare humorous after-dinner remarks which the petitioner can then toss off as his own at a tribal rite. There are, alas, few after-dinner wits who can rise

introduced and instantly amuse a collection of showfolks gathered to pay homage to one of their own. Therefore, the writer is pressed into service to pro-

vide the sparkling moments; he is rewarded only with the satisfaction that comes from reading his best jokes quoted in the trade press the following day. His anonymity is preserved by the colossal conceit of the speaker who usually goes to great and guileful pains in passing off the material as his own.

There are, of course, ghost writers in all major cities who are paid to provide stirring material fo captains of industy and politicians. But it is a generally accepted fact that politicians and businessmen are too busy to write their own speeches. In the theatre, however, everyone assumes that actors and producers have ample time on their hands. Moreover, they are so glib they can rise to any challenge with epigramatic brilliance. Even though you may know an actor intimately enough to be sur-prised if he can ad lib "help!" when caught in a burning building, you still expect him to equal the toastmaster's carefully planned, brilliant introduction at a testimonial dinner to a pioneer propertymaster.

A Special Lobby

So many such affairs are being held in this town there is a growing suspicion that the banquet managers of hotels are lobbying for bigger and more frequent testimonial dinners. They have been joined in their sub-tle movement by meat wholesalers, liquor distributors and pastry shops specializing in fancy fattening desserts, all of whom do business with various fraternal organizations boasting their own kitchens, diningrooms and faulty sound systems.

The plaque-makers of the town have equally vested interests in the testimonial dinner business. Their en-thusiasm is shared, no doubt, by the Plasterers' Institute. ("Be sure to knock on the wall—insist on genuine lath plaster!")

When the honored guest reels home from his banquet, his plaque clutched under his damp armpit, he props it up in the livingroom. The next day he has to hang it on a wall. And invariably, in attempting to do so, he knocks several small holes in the plaster, causing ugly scars which have to be repaired.

The plasterers, plaque-makers, bakers, butchers, bar-tenders and liquor distributors are joined in their efforts to promote testimonials by the printers who supply not

only the tickets to these affairs but also the programs. ((Charles J. Hiftmer, a Simi Valley bibliomaniac, is the smug owner of the world's largest collection of testimonial banquet programs, dating back to a papyrus indicating a Greek called Jesselus introduced the hemlockbearer at a party given for Socrates, and as recent a program as the ad-studded brochure for the Whittier Knights of Columbus Man Of The Year Award Banquet honoring Louella Parsons' Leg Man.)

Save Lincoln Center

- By ART BUCHWALD

The way they build and tear down buildings in New York City, I've decided it's not too early to start a Save Lincoln Center Committee. I know this venerable hall is almost a year old, but there is still a lot of life left in

her, and as Chairman of the Commit-tee, I think it would be a mistake to demolish the building in favor of a parking lot, a Hilton Hotel, or a new Pennsylvania Station. Sure you say, we've got to make way for progress, but there are still some traditions left in New York, and the Lincoln Center Philharmonic Hall is one of them.

The Lincoln Center is a worldwide symbol of culture. It's true people have sat in the seats and musicians have sat on the stage, but is that any reason to tear it down? Just because

Art Buchwald a building has been used once is no reason to decide it's served its function and that we must now make way for something new.

Plans are now underway by the Committee to hold a rally at Carnegie Hall to "Save Lincoln Center." The Committee is going to ask everyone who was at

Lincoln Center on opening night to show up in formal clothes to protest with placards and petitions. The Police and Firemen's bands will play for the benefit, and the money raised will go not only to carry on the fight, but also to redecorate the hall and refurbish the seats.

A Save Lincoln Center ball is now in the works and Lawrence Welk will conduct the hit show tunes of Leonard Bernstein. My wife, who is in charge of the Women's Auxiliary, has already scheduled three teas to raise funds for a new facade which will bring the outside of the building up to date with the rest of the architecture in the neighborhood.

Acoustically speaking, the Lincoln Center's Philhar-monic Hall is still excellent and the passage of time has only improved the wonderful sounds that emanate from the rafters. If you had to duplicate the acoustics for a new hall, it would cost at least \$2,000,000.

Unfortunately, as soon as it was announced that a Save Lincoln Center Committee had been formed, a counterorganization was started which wants to move Lincoln Center to Las Vegas, the cultural capital of the United Las Vegas feels that if it had had the Lincoln States. Center, it would have gotten the Floyd Patterson-Sonny Liston fight.

A lot of people may say I'm unnecessarily worried, and that Lincoln Center may still be with us next year. That may be so, but on opening night I saw William Zecken-dorf and his son in front of the hall with surveying tools, and everybody in New York knows what that means,

Anyone for Acoustics?

Ever since the Lincoln Center Philharmonic Hall opened there has been a lot of talk about acoustics. America has suddenly become acoustics-conscious and it's a wonderful thing to see.

I was hoping to interview the acoustics engineer at Lincoln Center, but unfortunately he was not available on opening night. So I had to settle for another acoustics expert, Mr. Sam Reverberation, who is famous for doing the acoustics at the Yankee Stadium and the 42d St. station of the 8th Ave. Subway.

I caught Mr. Reverberation during intermission at the Philharmonic Hall, and, while he had nothing to do with the acoustics at the hall, he was perfectly willing

to talk about them. "Sir," I said, "I would like to get your opinion of the acoustics at this wonderful hall." He cupped his ear and said, "Eh?"

"I SAID I WOULD LIKE TO GET YOUR OPINION OF THE ACOUSTCS."

"Acrostics. don't do acrostics, young fellow. I guess I should. It would take my mind off acoustics."

"Mr. Reverberation, do you think using hexagonal gold clouds in a hall is a sound practice?" "Yup, I once used a round mattress. Absorbed every-

thing. Unfortunately it didn't look so good hanging from

"There is a rumor, sir, that there is a deficiency in the cello tone."

'Yes, that's good. Many of us engineers use Jello as a material. It wiggles a little, but it does keep out the sound, and the colors are nice."

"They also said there were some dead spots in the hall."

"What a shame," he said, "I'm sorry about that, but we all have to go sometime." "Sir, how do you feel about the sounds from the rostrum."

"No, sir, we rarely do a rest room. We're only con-cerned with the hall itself. That's where they want to spend the money. We will do a rest room if they ask us, but we have to charge extra." "Do you feel that there is an echo in the hall?"



Everyone felt sorry for him. he was such a good cutter. The way this thing is shaping up do you think you might ask our publishers for another advance? Love, Joe.

- ste

July 8.

Dear Joe

Congratulations!

The N. Y. Times ran the script girl story on its front page for three days running with a lead editorial on the third day headed—get this—"So What's Going On?" The tabloids wouldn't touch it but who cares. After all, "Snooper" is a class picture and we're hitting our audience right between the eyes.

But the big question is, do we still have a picture?

It Grows 'n' Grows

The growth of the testimonial banquet seems inevitable, with so many segments of our commercial life in-volved in its proliferation, therefore one voice crying out against the practice is unlikely to have much effect. But it does appear alarming—to everyone except Ded-rick's Tuxedo Rental and Sy Devore's Tuxedo Outright Sales-when one stops to ponder the ultimate day when nobody will eat dinner at home, when children will see their parents only as they flash out of the house to make it to the Grand Ballroom in time for cocktails with the Guest of Honor.

Perhaps the only efficacious step toward containing if not stamping out the spreading practice would be to have ghost writers stop ghosting. Left to their own devices, the after-dinner speakers of our commuity may well bore their audiences into complete retreat, never to emerge in evening clothes for the purpose of honoring anyone who-through survival alone-has reached the head table as Guest of Honor.

What this community really needs is more fathers and mothers having dinner with their kids, at the kitchen table, like real Americans. Move over, Darling; Daddy's home.

"Just say it once, young feller. I heard you the first time

"What about the criticism that there is a definite lack of bass?

"Yup, we always lacquer the base. It gives the hall a nice Oriental effect.'

"Can wrong acoustics cause aggravated hearing?" "What in the devil does marinated herring have to do with what we're talking about? Are you sure you're a newspaperman?'

"No sir, that isn't what I mean."

"Oh sure, you meet a lot of mean newspapermen in this business. But you meet some nice ones, too.

"Based on the experience of halls such as this, do you have any advice for hi-fi bugs?'

"No, sir. Termite control takes care of the bugs. We don't even start our work until they're finished." "To be a sound engineer, do you have to have a special

background?"

"Yes, but you can also use Fiberglas and wool."

"Just one more question, sir. The horn is sounding for me to return to my seat."

He looked at me and said, "What horn?"

"This is the question, sir. Do you approve of lowering the panels by motorized winch?"

"That story was a complete lie," he said indignantly. "She was a nice girl and besides she was walking."

HOW RELIGIOUS IS SHOW BIZ?

By ROLAND GAMMON

For the past three years I have

church-

leaders,

nauts, with

opera stars at

philos-

poets,

MANY ATTEST

Coffee, Brandy and Cigars

By HERMAN G. WEINBERG

"Humor is the only test of gravity and gravity of humor, for a subject which will not bear raillery is suspicious and a jest which will not bear serious examination is false wit." -Leontinus

We Carping Mortals Andre Maurois, one of the 40 Immortals of the French Academy, once rebelled at the biologic injustice that allows a carp to live 300 years while Byron and Mozart died at 35.

Consider the child poetess, Margaret Fleming (known as "Pet Marjory") (born 1803, died 1811) and who was a dear friend during her eight brief and brilliant years of Sir Walter Scott. A great lifter of low spirits was Pet Marjory. According to the English Dictionary of National Biography, Pet Marjory showed "extraordinary precocity." Her reading matter included Shakespeare, Swift, Newton and Ossian. She wrote diaries and poems. Apparently, she showed none of the morbid tendencies associated with prodigies; on the contrary, her work reveals vivacity and humor—and human limitations: "I am now going to tell you the horrible and wretched plaege that my multiplication gives me; you can't conceive it. The most devlish thing is 8 times 8 and 7 times 7; it is what nature itself can't endure." Robert Louis Stevenson be-lieved her to be "one of the noblest works of God" said Harvey Breit, to whom I am indebted for this item. So must we, after reading her written an there usual their mother (who is the "che" is epitaph on three young turkeys and their mother (who is the "she" in the third line of the poem):

> A direful death indeed they had. That would put any parent mad; But she was more than usual calm, She did not give a single dam. *

> > 'Garbo Laughs'

Short Memory: Never underestimate the power of high-pressure publicity. "Garbo laughs!" was the banner under which Lubitsch's "Ninotchka" was released, with everybody forgetting that six years (Continued on page 67)

London Casinos Continue Boom David Horne, exec veep and general manager of Titra Sound

London.

The pattern of the swelegant West End gaming rooms hasn't much changed during the year, though one or two of the rooms, such as Rico Dajou's Casanova Club, Irving Allen's Playboy Club and ex-bandleader Bert Ambrose's joint, have failed to run the course. But, at the several clubs still running gaming rooms, the chips still flutter remorsely and many thousands of dollars change hands during the evening's action.

There has been no change in the basic rule that the casinos may not profit by the actual gambling, but only by what they charge the well-to-do for the privilege of sitting down to lose their money. And so proprietors of such rooms be-come increasingly wary of giving credit to players and in ensuring that their patrons don't get out of their spending depth. The re-cent case in which Harry Claff, ex-manager of the London Palladium, was jailed for embezzlement caused considerable concern among the top brass gambling maestros. For it was clearly established the main cause of Claff's downfall was his craze for playing the tables and his unsuccessful attempts to re-coup. It is not the sort of pub-licity welcomed by the owners, some of whom are still slightly baffled that they are actually operating within the law and are possibly wondering when the whole money-lined balloon will blow up.

Among the top London gaming rooms are Leo Ponte's River Club, Harry Meadows' 21 Room, Cockford's and Quents. But the craze

DAVID HORNE INTO AIP O'SEAS SALES POST David Horne, exec veep and

Studios in New York, is to succeed Studios in New York, is to succeed Samuel L. Seidelman as veep in charge of foreign distribution for billies", and Broadway such Freudi-American International Pictures. Latter's resignation recently was sans explanation.

Horne, who has been largely responsible for Titra's growth in recent years, has had extensive experience in the distribution field with such companies as Warner Bros., RKO Radio. Film Clas-sics and Monogram (Allied Art-ists), where he was assistant treasurer and director (1944-48). Just prior to joining Titra in 1956, he was a foreign film distrib he was a foreign film distrib.

crisscrossed America asking, "What is faith and what part has it played in your life?" I have talked with educators, entertainers, men and business with ophers, stage players and the Space Age's new peerage, the A s t r o-

Roland Gammon

York's New Met, Olympic champions at Los Angeles' Coloseum, nuclear physicists at Los Alamos, New Mexico's atomic Forbidden City. The assorted answers, reviewed and written into my new book, "Faith Is A Star" (Dutton), present a surprisingly unanimous opinion: religious belief has proved the root and flower of their life achievement.

What they have to tell us in an alienated age is simply and significantly this: God is. God cares. God can be known. To them, as to heroic men and women everywhere, religion is still the chief fact with regard to men and nations.

True, Tin Pan Alley recently gave us "Songs For The John" an claptrap as "One Flew Over the Cuckoo's Nest". And, of course, vwood turns out its quota of fluff.

It Cost Us JFK

In a crisis era, when the fatdripping apathy of the many is more than matched by the venom-(Continued on page 44)

By HAROLD ROSENTHAL "Damn Yankees" was the big- Yankers. He and Dan Topping gest moneymaking baseball pic- were partners, having bought out ture ever, but there have been several others which have turned a neat buck. The Babe Ruth and Lou Gehrig movies left no one crying but the tender-hearted

audiences. Ray Milland once portrayed a professor - turned - pitcher, via a magical fluid which caused the ball to dipsydoodle away from a bat, all to the pleasing sound of a boxoffice jingling. That was a dandy called, "It Happens Every Spring," and it keeps coming back on tw on tv.

Actors invariably like to work in baseball pictures and when the gravel-voiced Bill Frawley used to put on a uniform sometimes they had to cut it off him. And baseball talk! One night in L.A. I watched Bill talk Messrs. Ralph Houk and Roy Hamey, of the Yankees, into near-insensibility while the management of the Tail of the Cock made 20 different moves toward closing.

Frawley had a piece of the old Hollywood Stars in the Pacific Coast League before it was engulphed by the wave of mayor-league baseball which hit California in '58. Presumably there were loss writeoffs for all the movie people, and there was plenty of noise and excitement, too.

The Hollywood club played in rat's nest known as Gilmore Stadium. If memory serves it was once a Pirate farm and Branch Rickey, then the poobah in Pittshad his sunburnt burgh, fiefs fooling around in the "uniforms of the future"—hard protective caps and short pants exposing the knees. Very good for sliding into second.

"It Happens Every Spring" had already made its score when we reached Hollywood in '51 with the That was the touring Yankees. year Del Webb, having made his first 10 or 15 million as a builder, had decided some of his West Coast chuns should have an admiring look at his championship



Sports Writer On When & How TO DEEP FAITH H'wood 'Discovered' Baseball

were partners, having bought out the mercurial Larry MacPhail four years earlier.

So Webb convinced Horace Stoncham of the Giants it would be a great idea to trade training sites (Phoenix for St. Pete) for one year. Stoneham loathed Florida but Webb got his wish, and the Yankces paraded up and down the Pacific Coast the week prior to Easter making nothing but money.

Yanks' Big B. O.

Vivid is the recollection of the Sunday afternoon in Wrigley Field when the Yankees played the Cubs' Cubs' farm club in Los Angeles and drew 25,000. The next day the Browns and Pirates came into the same park and drew 791. While the Yankees were

were in Hollywood that memorable weekend, every member of the movie colony seemed to dig out an old glove, bat, or a set of favorite statistics — everyone except Mil-Frawley had an explanaland. tion.

"Ballplayer?" he roared, meaning Milland."Do you know he never even saw a ball game until he made that picture with the goddam ball (Continued on page 52)

Tom Brandon Into **Shorts Production**

Tom Brandon, who originally went into distribution as a means of becoming a producer and then became profitably sidetracked, is now on the point of realizing his original aim.

He's just completed production on a 14-minute animated short, "The Great Rights," which tells what would happen if there were no Bill of Rights, and is making plans for two more, one detailing the importance of the ballot, both to the minority as well as major-ity and the other stressing the need for national planning for conversion to a peacetime economy and upcoming automation.

Exec is by no means abandoning his Brandon Films distribery, which is particularly active in the 16m field as well as 35m. How-ever, having tried production, he intends to continue, if at all fi-nancially possible.

The economics of short film production being what they are, does Brandon really expect to make a profit? He answers that he cer-"Great Rights" cost \$43,500 in "out of pocket expenses," with deferments conditioned on how the film goes into release.

Originally conceived to go out as part of the film industry's contribution to the national observ-ance of Bill of Rights day (Dec. 15), the pic was finished too late for that. However, he hopes to



an aura of excitement and hurry kept calling him a liar. He was due

at



Jim Bishop

By JIM BISHOP -

was bigger than the Police Dept., about Red Dolan, but the clock bigger than the mayor or the governor.

Once, when he was driving to editor, had stopped in for his the scene of a major crime, Red weekly salary. He stopped to six mornings a 10 and, if Harvey Dolan was stopped by a police listen. Deuell was captain. "Let me through," Red Red alert to the said, flashing his police card, "or logical creak in g I'll tell Harvey Deuell on you." It had be was boards in the is doubtful that the captain knew floor of The that Mr. Deuell was the city editor News office on of The News, or would have been again. But ship news? "A guy Park Place, he impressed had he known, but would look up Dolan got through.

from the city editor's desk of good men. On his own paper, at five minutes he competed with Martin Som-inter full of more full of more

He was always late. There was table. He believed that the press over his desk. "You heard me," he said. Harry Nichols looked up and listened from the other side of the city desk. Gene McHugh, nightside

> Red began to argue. It was a logical theme. He realized that he had been late for years. For this goes down to the Barge Office at Dolan got through. He was a good man in the days what?—five o'clock?—and gets on

has been spreading like a rash.		John O'Donnell, Nick Kenny, Jack		this pleage of cooperation in its
One of the latest of scores to open	hatless the red hair in tight waves	Miley, Doris Fleeson, Paul Gallico,	Milton Sills has to say about taxes?	showing, interest one or two na
its doors in the sticks is near		Tom Cassidy and a bright cub		tional foundations in underwriting
Liverpool and, in this instance,				its cost. If not, he wouldn't be
"The Mersey Sound" is that of	around the bend with a tan wor-			
chips being pushed on to tables		confident to the edge of idiocy.		a major. There's also been some
and the soft voice of the croupiers	find fill like the cape of a king	Besides his chronic lateness, he		interest expressed in the film or
tempting the customers. Run by	neeing for his life.	drank on the job, consorted in the	for witnesses. You know what	the part of the U.S. Information
Tony Vonto con of the manager	I THEATS WERE VALUETESS. DEDEL	El Fay Club, the Palais D'Or, the	you're saying, Harvey? To make	
of the London River Club, there	knew that Dolan could get a job	Paradise and Barney Gallant's, and	that goddam cutter, I'm going to	the film this week in Washington
are plenty of no limit tables. But	on any other newspaper. Dolan	took his time when he had none.	have to sit up all night." Deueli	Brandon originally became in-
it is thought that the hard-headed	knew it. He was earning \$200 a	Deuell, a stout man who ran his	paragraphed some copy. "Miss it,"	terested in the "Rights" project
Lancashire folk will take their	week in an era when a good re-	staff with an admixture of cama-		in his job as chairman of the In-
pleasures just as seriously, but a	porter got \$40. Red's series on	raderie and discipline, reached a		dependent Film Importers & Dis-
shade less expensively, than in the	rumrunners in the late 1920s		Late that night, the Mutual Com-	
West End.	started a congressional investiga-		misseration Society of Misunder-	
	tion. He was hardly a litterateur,	or surrender. He called him in one	stood Reporters met in a speak-	idea was to interest the entire film
Millinocket's Fire Loss	but he knew how to make a tabloid		easy. They drank to Red. And	
Millinocket, Me.	story sing.		Red drank to himself. There was	
Fire knocked out this northern		ering Ship News. That is, from	some postmortem advice, all of it	Constitutional rights, some or
	Dolan's favor. He shone in the	now on until Red learned to be	bad. The only thing that was gen-	which are being continuously vio
tre and there's no immediate in-	face of competition. The bigger a	on time.	uine was the ice in the glass.	
dication when it would be repaired	story, the more reporters covering	Teed-Off	At five a.m. a Coast Guardsman	tually, when it was apparent tha
or requened	it the harder Red worked and the	Dolan had a fist-pounding, eve-	in a pea jacket was singling up the	he might have to wait years for
The fire in the Millinocket	more incisive the story he wrote	souinting laugh "Shin news?" he	lines on a cutter when a taxi bulled	outside financing, he went ahead
Opera House started in partitions	He was not above nurlaining	roared "That's for kids Harvey:	up, and Ked Dolah got out. He was	with the short on his own.
near the projection booth and	photos on a dresser, diaries from a	30 buck kids." Deuell looked up	not drunk. He had the first twinges	Among the things which spurred
spread quickly through the walls.	desk, and letters from a night	from under the green-shaded light	(Continued on page 67)	(Continued on page 44)
				× 0

Wedneeday, January 8, 1964

Show Biz Closeups In Sharp Focus

- By EDDIE CANTOR -

Hollywood.

When Eddie Fisher was courting Debbie Reynolds, he commissioned the young Italian painter, Gari, to do a portrait of Debbie made up as a clown for the Thalians, an organization dedicated to the aid of mentally retarded



children to which she devotes much of her time. Eddle specified to the painter that he would like to be seen shadowed in the background. How prophetic that was.

By the time the painting was finished, Eddie had split up with Deb-bie and was going with Elizabeth Taylor. Custody of the painting went to me, a gift of both Eddie and Deb-bie. I gave it a prominent place on the living room wall and a couple of weeks later, one of my daughters yelled to me, "Here come Miss Tay-lor and Eddie Fisher—take the pic-

Eddie Cantor ture off the wall.

I yanked it down and hustled it into the hall clothes closet. After they left, I put it back on the wall.

A few days later, Debbie came to visit me with her two children. Once again the painting was grabbed off the wall and hidden in the closet. Since Debbie and Eddie are both friends of mine and frequent visitors. I found myself playing hide-and-seek with that painting most of the time. As a matter of fact, it's been in the closet more than on the wall. Come to think of it, it's been in the closet more than most of the clothes.

Before Eddie was married, he was playing at the London Palladium and the then-unmarried Princess Margaret asked Eddie to entertain at a benefit performance. The next day, his picture, talking to Princess Margaret, was in all the newspapers. One woman in Philadelphia, Eddie's home town, rushed in to show Eddie's mother the picture, saying, "You can't tell—maybe these two will get married. How would you like a Princess for a daughter-in-law?" Eddie's mother shrugged, "Say, if my Eddie likes her, I wouldn't stand in the way."

Bert Williams

W. C. Fields, no mean pantomimist himself, once said, "Bert Williams is the funniest man I ever saw—the sad-dest man I ever knew." He was also the most sensitive. The problems of his people weighed heavily on him. Even in happy moments, and we had many together, I sensed a deep strain of melancholy in him. Once in awhile, it slipped out. The poignancy of those rare re-

marks stayed with me always. One New Year's Eve, after the show, most of the cast headed for parties. Bert and I had arranged to see the New Year in together at the hotel where he was per-mitted to live provided he used the back elevator. I was to pick up a turkey we had ordered from a nearby res-As we started out the stagedoor, I said, "See you taurant. at the hotel, okay?

"Okay," Bert replied, "I'm on my way to the back ele-vator." This was the first hint of bitterness I'd ever heard from my turn-thine-other-cheek friend. Painfully aware that no words could help his hurt, I said nothing. We stood for a moment in understanding silence. Then Bert added, "It wouldn't be so bad, Eddie, if I didn't still hear the applause ringing in my ears.

On one occasion his philosophical humor and showmanship turned the tables on a bartender in a southern city. After a matinee, Bert walked into a bar and ordered

a drink. "Right," said the bartender, "but it will cost you \$50." Without batting an eye, Williams took three \$100 bil's from his pocket and laid them on the bar. "I'll take six,"

Ben Bernie

Long before Dorothy Lamour ran an elevator in Marshall Fields' Department Store, the old maestro, Ben Bernie, was the talk of the Windy City with his fine, entertaining band at the College Inn. Everybody loved Ben Bernie and he had the best show in town, because all the actors would drop by and, unable to resist that Bernie personality, would get out on the floor and try to outdo each other.

Ben never got tired of visiting Maxwell Street which was the equivalent of Delancy Street on the East Side of New York. They have the same crowded tenements, sidewalk pitchmen, pushcarts, delicatessen and clothing stores. As I was passing one of those clothing stores one day with Ben, the proprietor (always alert for a cus-tomer) grabbed Bernie by the lapel and said, "Come inside-let me sell you a wonderful suit." Ben took the cigar out of his mouth and gently told him, "I don't need a suit—I've got at least 10 suits at home." The man said, "Ten suits! Bring 'em in—I'll make you a partner."

In those days I was taking so many pills they couldn't operate on me for fear I'd roll off the table. I shall never forget the opening night in Pittsburgh. After the performance, in Ziegfeld's suite, we had a buffet supper. Gus Kahn, who wrote the lyrics of the show, made me sit down and he brought me a plate of cold cuts, a bottle of beer and a stool for my legs. "Why all this attention?" I questioned. Gus replied, "Listen Cantor, you may be a star to Ziegfeld, but to me you're my bread and butter—what time tomorrow do you want me to massage you?"

George Jessel

I was present at the first marriage of George Jessel and also at the marriage of his fourth and last wife. At least I hope it's his last! He's had enough rice thrown at his brides to feed all of China, India, and have enough left over to make a rice pudding big enough for all of America! Somebody once said, "To know Jessel is to love him." To which Jack Benny retorted, "To know

America: Somebody once said, To know Jessel is to love him." To which Jack Benny retorted, "To know Jessel is to marry him." And speaking of Jessel reminds me of Bob Hope, our Ambassador with portfolio of gags, good humor and laughter. After one of Hope's jaunts overseas, Jessel was bragging that he Jessel did as much trauelling as was bragging that he, Jessel did as much travelling as Bob. "Take my schedule this week," he said, "Tomor-row night I speak at an affair in Boston, the next night I'm guest of honor at a dinner in Chicago, then I go to

Dallas to raise some money, and the following day I'm in Miami for the opening of a dog track." "To speak or to run?" asked Bob. When my grandson, Brian, was a little fellow, my daughter, Janet (his mother) admonished him for some-thing, but Brian stubbornly refused to listen. Exasper-tiod she showed him correct the check Brier ated, she slapped him across the cheek. Brian, who seldom has a hand raised to him, grabbed his check and yelled, "It hurts—it hurts!" Janet said, "You're holding the wrong check—I hit the other one." Brian, still holding his check, said, "I know, but you hit so hard it wort night through " went right through.

Fanny Brice-Again

As I look back at the years we both worked for Ziegfeld, I cannot recall Fanny Brice ever being upset or jittery. She had no nerves, not even on opening night. pittery. She had no nerves, not even on opening night. For example, one opening night in Atlantic City, she was almost late for her entrance. The assistant stage man-ager kept yelling, "Miss Brice, you're on—you're on!" Where was Fanny? Selling one of her hats to a showgirl in a dressingroom. You could hear Fanny's voice out in the hall, "Gladys, this hat is you—it is just YOU."

By this time, the assistant stoge manager was frantic. "Miss Brice, come on!" he yelled. "The 'Indian' number —they're waiting!" Casually, Fanny came out of the dressingroom and went on stage and was her usual big hit. When she came off, the showgirl, Gladys, embraced her. "Wonderful, Fanny, wonderfull" "That's what I've here tolling you. Clader " wid Farmer

"That's what I've been telling you, Gladys," said Fanny, "For \$20 you couldn't get a better hat anywhere!

Groucho

Groucho Marx is one of my closest friends and I was pleased to run into him a few years ago in a Beverly Hills supermarket where we were both shopping. He told me that with the new house he had just bought, he had also gotten himself a wonderful new cook. "Sunday," he enthused, "the dinner we're going to have will make the feasts of the early Romans look like army K rations. We've got a turkey that will take two men to lift and what that cook does with the stuffing is out of this world. There will be three kinds of her special gravies, sweet potatoes that look like a Rembrandt painting and taste like nectar from the Gods. Of course, we'll also have lyonnaise potatoes—the way she makes 'em, you just gotta have them with every meal. And talk about a way with cranberries-the Pilgrims should have had it so good! And just when you think you can't eat another bite, in will come her piece-de-resistance--chocolate pudding with nuts that will keep you smacking your lips for weeks after. Would you like that for Sunday, Eddie?" Drool-ing, I said, "I'd love it—by the way, what's your new ad-dress?" Groucho sneered, "Don't you wish you knew, you big ham?!"

Peck's Nifty

During World Wor II. I had a particularly memorable Christmas. Gregory Peck, Jinx Falkenburg and I went to Birmingham Hospital to entertain the veterans. We

clowned, we sang, we danced, and gave out gifts. Peck said to me. "Think of it, Eddie, the boys all rec-ognize me!" I laughed. "Everybody recognizes you, Greg." He said. "Oh, no-last week at a famous restaurant in New York, the maitre d's said, 'I'm sorry, all the tables are reserved'

Funny Things Happen on the Way To the Lecture Platform **By BENNETT CERF**

The current season is the best in decades for the lecturing circuit, and old campaigners like John Mason Brown, Emily Kimbrough, Norman Cousins, Maggie Hig-gins, Kitty Hart, Alistair Cooke, Hedda Hopper and not-so-humble flaneur once more are



happily buttering up their egos, fat-tening their wallets, publicizing their new books, and proving conclusively, furthermore, that though television exposure may hurt the boxoffice draw of a star in a big motion pic-ture, it certainly hypos the gate for speaker at university forums and

ladies' club townhalls. I myself am allowed by my wife and business associates to deliver a maximum of 30 lectures a year, but

Bennett Cerf because the Lee Keedick Bureau handles my speaking activities so adroitly, I am able to squeeze almost all of them into four weeks: two in the spring, and two in the fall-always getting back to New York, too, for Sunday night on "What's My Line?" Recently, for instance, I squeezed eight lectures into five consecutive days: single appear-ances on Monday and Friday: doubleheaders on Tuesday, Wednesday and Thursday. The cities I visited were as far apart as Philadelphia and Thief River Falls, Minn.

Needless to say, split-second schedules result in some agonizing moments of delay in airports and hotel lobbies. I've arrived in some cities just in time to rush out on the platform and gasp, "I just happened to be in the neighborhood " neighborhood

Once I arrived in a driving snowstorm in a northwestern college town, two hours late, and famished. The head of the English department at the University where I was booked was hopping up and down with anxiety. "The audience is getting impatient," he cried. "I've got "The audience is getting impatient," he cried. "I've got a police escort to rush us to the campus." He nearly fainted when I told him I must get some food inside me before I could give my all on the platform. Across the road from the tiny airport was a dimly-lit diner—one of those old railroad-car jobs. With the chairman pulling angrily on my coattails. I charged into this diner and demanded something—anything hot that was ready. The very fat lady, behind the counter (the only human in very fat lady behind the counter (the only human in sight, in fact) looked at me in disbelief and said, "Aren't you that fellow I see on 'What's My Line?'" I said I was, whereupon she exclaimed. "What the hell are you doing in a dump like this?"

'My Delivery Is Improving'

One day later, on that same trip, my lecture to 1.000 ladies in Seattle was halted abruptly when a darling young woman in the rear of the orchestra started having a baby there and then. It was a bouncing boy-born right in the lobby. When a modicum of order had been restored, I spoiled everything by remarking, "Evidently my delivery is improving." Soon thereafter it became apparent that that particular audience could no longer concentrate on changing trends in America of either literature or humor-and I raced the girls for the club bar. I finished last.

Deeply distressing to aging male speakers are the inevitable teenagers who come to the platform at the end of the program to report with a smirk, "You used to take my mother out when she was a debutante." Something even worse, however, happened to me recntly when I spoke at a finishing school up the Hudson. A monstrous little girl appeared from nowhere to whisper Worse still, she was absolutely correct. Fortunately, no one was watching at the time I was able to flatten her with a sharp and accurate kick on

the shin-but I swore then I would never talk in public to an audience of young people again—a resolve I kept until the very next time somebody invited me!

is the period of another kind of explosion-cultural explosion. We can find evidence of it wherever we turn, from Washington to Wenatchee.

This is a symbol of a new kind of attitude toward culture in our frontier country. It stands well in the White House and in Congress, too. Senators and representatives make speeches treating culture as a natural resource. They propose spending millions of dollars to promote the visual and performing arts, and few scoff. We hear not only of a National Cultural Center but of

community projects all over the country. The late President Kennedy formed an advisory council on the arts and state after state established a similar council, appropriat ing money to support cultural activities-and few dissented. President Johnson has pledged to continue the program.

The air is thick with cultural fallout, and no one Especially not the motion picture. complains This is a mighty comfortable environment for the film, as homey as an easy chair by the fireplace Since the film's birth as a popular art nearly 70 years ago, it has been a powerful and pervasive cultural force. And without making much of a fuss about it. Its main purpose always has been to entertain and enlighten. In fulfilling this purpose, it has evolved into a distinct cultural medium that encompasses the globe.

Bea And Fanny

Every time Beatrice Lillie came to California, she lived at the home of Fanny Brice. When Bca was play-ing in the Los Angeles Theatre, she would get home at midnight. Fanny Brice, Bea Lillie and I would have a snack and laugh ourselves sick till the early hours of the morning. Once, when dawn was breaking, a pigeon flew onto the windowsill. Bea rapped on the window and said to the pigeon, "Any messages for me?" I think even the pigeon laughed. One of the world's greatest dancers was Bill "Bo-

jangles" Robinson. I met him one day when Fred Astaire was rehearsing a dance number for an RKO picture. "Bo-jangles" said, not enviously, but very seriously, "When I see that man dance, I want to turn in my tap shoes and take out a card in the 'Bootblack's Union.'" In 1928, a play called, "The Nervous Wreck," was a big hit. It was turned into a musical which we named

big hit. It was turned into a musical which we named "Whoopee" and in which I starred for Ziegfeld . It was the story of a hypochondriac and the Great Ziegfeld was asked by his friends if I could be legitimate enough to play the role. Ziegfeld replied, "Of course he can. He's been rehearsing the part for many years." It was true. "But Greg," I said, "You should have told him who you were." Peck answered, "Eddie, if I have to tell 'em who I am, then I ain't."



ture Association of America)

In this 58th year of VARIETY's gay and fruitful life, a good question for us in the motion picture business to ponder is what we are, rather than where we are.

We already have a pretty good idea of where we are. We are in the middle of deep and stirring changes. We are testing new ways of doing business. We are seeking out new markets. We are opening up new perspectives in picture making. We are, even, I for one think, start-ing on a new upward trend in our business indices.

While we consider where we are in the usual industry terms, we ought to consider what we are in the light of the times. We're reminded every day that these are times of explosion-nuclear, population, and political. This also

Maturing Medium

The last decade has witnessed a new and exciting stage of the motion picture's evolution. In maturing, the film has recognized the need to reach for more than a common denominator. It has wisely made up its mind to reach and serve a selective audience. The result has been unimagined diversity.

Some pictures are produced for sheer fun, some for pure adventure, some for historical content, some for a view of what makes man tick, some for dramatic-or amusing-comment on the age in which we dwell.

We're doing things that weren't possible in the days when Hollywood was imprisoned by fixed notions about audience demand and by fear of invention. In its liberation, of course, the film has been exposed to criticism of one form or another. That's only natural. Diversity in action is certain to stir diversity in reaction. No medium can thrive on conformity. Diversity and selectivity are inherent in any art.

STAGE FRIGHT: AND ITS CURE

John F. Royal On Italo Pix (1926)

Vet showman John F. Royal, who segued from the old Keith-Albee organization to v.p. of NBC, was going through his files and came across a letter, dated June 19, 1926, written to late John J. Murdock, then g.m. of the circuit: "About 14 years ago the Italian people made a great start in the

production of pictures. You will remember their "Quo Vadis," which was really a great production. Later they followed with "Caberia," which scenically was splendid, but its drama was years ahead of the time.

'After a few years, economic conditions in Italy, and our rapid advance in the picture field, rather smothered the Italian effort. Today Mussolini is one of the world's biggest figures. He is crazy about moving pictures. Italy has every asset and qualification to produce pictures. They have cheap labor, they have all necessary scenery, and with American methods put into that country, (with the help of Mussolini) I am certain that great things could be done along this line.

"There are no good pictures being produced in Europe today to any great extent, and I am willing to wager that, with the influence of Mussolini's energy, and American methods, Italy would soon be turning great pictures at lower production costs than any country in the world.

"The Producers Distributing Co. might at least wish to look into s matter. John F. Royal." this matter.

Some Things The Stars Forgot [But I Didn't] **By JULES ARCHER**

Louie, the tailor's son, had to take some suits backstage to the RKO Fordham, where Clayton, Jackson & Durante were headlinging in person. Louie invited me along to see the "crazies." so I marched at his side when he brought the suits the star dressingroom. We into found Durante sitting there talking to his two partners. When he saw

to his two partners. When he saw us, he suddenly jumped to his feet and clutched his head. "What!" he shouted, stalking back and forth. "Tree-fifty fer der dry-cleanin'! Why, it's preposser-ous! It's outragifying'! I never hoid anyting so lucadrous in my whole life! T'ree-fifty fer der dry-cleanin'! Why, sonny, yer father must be nuts! Tell him he can't get away with dat! Not on Durante!" Neither Louie nor I had said a word, of course, and as a matter

word, of course, and as a matter of fact the cleaning bill only amounted to 85c. But the wonderful Durante continued to put on a private performance for two gig-gling 12-year-old kids for fully five minutes before he broke into a chuckle and said, "All right, gimme da suits, ya little monsters." And he gave Louie a dollar tip.

It was about 1936, I think, and I was a self-important young 21year-old ascending the backstage steps of the Winter Garden to in-terview Mitzie Mayfair who was appearing in a musical l've for-gotten for a magazine l've forgot-ten. On the way up the narrow iron stairs a slim lady squeezed by me on her way down. I recog-nized Bea Lillie, the star of the show show

Her eyes met mine, held for a moment, and then she arched her brows to their highest elevation. As though in an eloquent comment on the grazing of our bodies as we passed, she pursed her lips and said meaningfully, "Woooowooo!" Then she brushed serenly by, leaving me to ponder this Lady Peel reaction to casual passion aroused by strangers who pass in the night. It almost ruined me for Mitzi Mayfair.

A year later I was interviewing

I was 12 at the time and my pal vited her to reply to the critics through the magazine I was writing for. But Miss Sullivan, who until that moment had me persuaded that she was the sweet, wistful, starry-eyed type she always por-trayed, replied in words as sharp

as a polished diamond: "I am quite young in the thea-tre, Mr. Archer, and I have a long career ahead of me. It would be exceptionally short sighted of me to say anything to antagonize any New York critics!"

Like In The A&P

When I went to interview Helen Hayes backstage at the Broadburst, I was warned to be very dig-nifide with an important star like that. But I think Miss Hayes heard my youthful knees knocking when I entered her dressingroom. Sitting me down opposite her as she coldcreamed off her makeup, she be-gan kidding around and laughing with me as though we'd been old friends for years. Afterwards, when my mother asked me what the grand lady of the theatre was like, I said, "Just like the woman who stands behind you at the check-out line at the A. & P." My mother grew mad. "I ask you a serious question," she

(Continued on page 53)

A FILM ACTOR'S RETROSPECTION

By FRANK DE KOVA

Hollywood. Acting, to many, is a flight from reality into fancy. For me it has been just the opposite.

I began life, professionally speaking, as a teacher of Latin languages, specializing in Spanish. It was my escape and land of fancy: a world in which I envi-sioned the teacher as a shaper of lives for the future; a universe whose gods were Erasmus, Pasta-lozzi and Dewey-a dream that sustained me after my graduation from CCNY and Columbia for years in the Great Depression.

For five years I struggled to keep body and soul together for me and my family, my BA and MA degrees notably handicapping me. There were the bitter nights and mornings loading and unloading on the New York waterfront in the dead of winter as I "shaped-up" each midnight for a day's work. the firing of huge boilers in apartment hotels (once I almost blew up a building) and shipping out on banana boats going to Central America. I sold vacuum cleaners. coal, magazines and I shovelled There were harsh periods of snow. unemployment, lines and lines of men outside factories and plants waiting and hoping for one jobopening only-and eviction notices. Yet the vision of my dream never diminished. I slept little and studied hard for the day I would teach. It came finally.

The Enemy

From earliest childhood, I had suffered from a deep-rooted feeling of inferiority. It made no sense, I had told myself over and over. I had won scholastic awards in high school and college—yet there it was still plaguing me. In my public-speaking course, I had resorted to the device of memorizing my speeches verbatim, speaking in a daze without even seeing the class before me. In high school, I had even experienced difficulty entering the co-op store to buy a book. In elementary school, I had not been able to raise my hand for permission to leave the roomask with disastrous results. As a sales-she man at meetings, I had had ideas

(Continued on page 48)

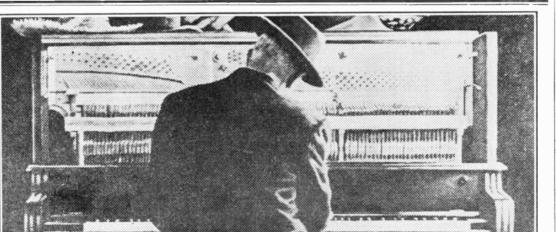
Switzerland: State of Quandary; **No Relief for Ailing Filmmakers** By GEORGE MEZOEFI

Zurich. actress Lilo Pulver and was filmed

Switzerland is an improbable at the Chamartin Studios in Macontender among major film-pro- drid. It, too, did not exactly cause ducing nations. Still, some Swiss films of the past have gained international recognition. One mentions "The Last Chance," "The Search," "Heidi" or, more recently, "It Happened in Broad Daylight." In the home market Swiss product almost invariably was profitable in former years due to careful selection of locally slanted themes. Modest budgets clearly related to boxoffice potential.

But in 1962, Praesens-Film A.G. Zurich, Switzerland's oldest production company founded and managed by Lazar Wechsler, ended up with a loss of SFrs. 630,885 (\$147,000). And in 1963, an alltime low of two Swiss pictures was produced (one by Praesens, the other by Gloriafilm A.G. Zurich which operates as a joint venture with Praesens). Both were flops. Gloriafilm's "Im Parterre links" (Ground Floor, Left Door), a domestic comedy-drama about "little people" was judged too runof-the-mill and simplified and also took a severe beating from the local press. The other, Praesens' "Sittlichkeitsverbrecher" (The Sex Criminal), was a sincere attempt at a topical problem within four episodes based on actual police files. But its artistic shortcomings and somewhat lacklustre treat-ment prevented it from becoming a winner.

In addition to these two purely local ventures, Praesens took part in two co-productions with Ger-many and Spain. One, made with Fono-Film Hamburg and directed by Ladislao Vajda, distributed by Columbia in Germany, was first tagged "Das Feuerschiff" (The Fire tagged "Das Feuerschift" (The Fire Ship) and later changed to "Der Ueberfall" (The Raid). Despite good critical reaction, boxoffice response was very poor both here and in Germany. The other, also directed by Vajda as a German-Spanish-Swiss co-production, "Ein fast anstaendiges Maedchen" (An Almost Nice Girl), starred Swiss Almost Nice Girl), starred Swiss



ers are now asking themselves, is: Where do we go from here? The general outlook seems bleak at present. And lack of financial co-operation from the Swiss government, at least in the eyes of producers, does not help to cheer things up. Praesens, for example, is unhappy with the meagre subsidy of SFrs. 100,000 (\$23,000) it was allocated by the government within stipulations of the new federal film law which is supposed to further the production of politically or cuturally valuable Swiss films via financial support in the form of "premiums" to already produced pictures falling into that category. Since Praesens had no gible fo rsuch a premium, they merely received the money as a sort of goodwill gesture, whilst Gloriafilm got nothing at all.

the cash register to soar up to

The big question Swiss produc-

any great heights.

Max Dora, production head of Gloriafilm as well as a Praesens exec, is very high on a possible upsurge of tv film production in Switzerland which, in his opinion, may even pump new blood into lagging production here. However, it depends to a large degree on the building of a new film studio, in the talking stage for years and practically ready for construction, with the ground, near Zurich, being made available gratis by the city of Zurich. Most delicate problem in this question (and, in fact, its only snag) is the financing. It is hoped to form an administrative company guaranteeing the studio's financial maintenance.

Roy Thomson, Flanders, Hugh Carleton Greene On Queen's '64 Honors List

London. Canadian-born publisher Roy Thomson headed the Queen's 1964 honor list with a barony for his public service.

Michael Flanders, the wheelchaired (polio), bearded half of the Flanders & (Donald) Swann comedy team, was named to the Order of the British Empire, and other OBE nominations included art critic Eric Newton, author-editor John Lehmann and balletdancer David Blair David Blair.

Hugh Carleton Greene, director general of the BBC, was named a Knight Commander of St. Michael and St. George. Another publisher honored was John H. Newsom, who was knighted, and 70-year-old poet-critic Prof. Ivor A. Richards was made a Companion of Honor.

Honoring Flanders, sans Swann. has its analogy in Sir Arthur Sul-livan being knighted in 1883 and it wasn't until 1907 that Sir Wil-liam S. Gilbert was knighted, and then following public outcry at the alleged slight.

Fanny Brice at the Winter Garden Fanny Brice at the Winter Garden where she was appearing in the Follies, when a man's voice in the street below yelled up, "Hcy, Fan-ny, stick your head out the win-dow!" She shrugged at me and grinned, "For a minute I was afraid he was saying, 'Hey, Head, stick your fanny out the window!" She leaned out the window and I heard the man call up, "How about those seats for tonight?"

those seats for tonight?" "So, sure, dollink!" she yelled down in her stage dialect. "Esk at de boxoffice-dey veel be in your name. T'row Fanny ah great beeg smile, dollink!"

"Go to hell!"

She came back to me grinning mischievously.

"He just got a new upper plate," she explained.

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I interviewed Margaret Sullivan after some reviews had slammed "Stage Door" when she opened in WILLIAM MORRIS AGENOY the play at the Music Box. I in-



Thanks to the Disc Jockeys all over America for their cooperation on my Warner Bros. album "SEPTEMBER SONG"

Jimmy

WRH

Personal Management: BOB BRAUN

Baron Roy Thomson publishes 108 newspapers in England, Can-ada and the U. S., controls Scottish Television Ltd. and 12 other tv properties in six countries, 95 miscellaneous publishing firms. seven book companies including Thomas Nelson & Sons Ltd., and 11 printing companies in five countries. He recently formed the Thomson foundation to aid African students.

Jerry on a Sealy

San Antonio. Five Household Furniture Stores are offering two free tickets to see Jerry Lewis in "Who's Minding the Store?" currently at the Texas Theatre with the purchase of each Sealy mattress or box spring. Four tickets are being offered with pur-chase of a Sealy mattress and box spring combination.

Lewis is seen in the pic selling Sealy bedding.

Theatrical Clubs–Havens Of Unique Character

By HARRY HERSHFIELD

Some years ago one of New York's theatrical clubs was in danger of bankruptcy. A hurried meeting was called of the full membership. The cold, agonizing ap-That they were in danger of losing praisal was made.



the clubhouse. They decided to raise, as an emergency, the dues to \$500 a year. With that, an actor jumped up and said that he objected

to owing so much. Theatrical clubs are not made up solely of actors. So aptly exempli-fied, by the president of another club, making his plea. He told of their financial plight, how the actor-members were facing starvation and no roof over their heads, if the club closed. There was so much travail in his voice, so much sorrow to the

Harry Hershfield in nis voice, so much sorrow to the situation, that they all broke down and cried like children. All but one fellow. He didn't cry. They turned to him and said: "Don't you think its sad?" Yes, he replied, "it's sad—but I'm not a member here!"

Theatrical clubs reflect show business itself. Built on sentiment, tradition and a courage that few hardheaded economists would endorse. But somehow, as the British do, they "muddle through." To the actor, why should bis social laiwa hourse his social, leisure hours be any less precarious, than the profession he's in? Just as there's no business like show business, there

are no clubs like theatrical clubs. And they have a And that is its charm, to the layman, who not only uses And that is its charm, to the layman, who hot only uses every influence to get into a theatrical club, but becomes at times, its backbone, financially. To mix with the great and near-great of the theatre is the elexir of the layman's new life. He invites and is willing to pay heavy for the friends he takes to the club's functions. It's like being "backstage." with those he only saw and heard back of the footlights. This reflected-glory makes

him more of a "ham," than any actor will ever be. Know samaritan laymen who have paid for actors' ad-missions to prohibitive costly banquets so that, before missions to prohibitive costly banquets so that, before long, the layman is initiated in the lingo of the profes-sion. And no one can become a more "show-wise" nuisance, than one who begins to mix with actors, pro-ducers, authors and composers. Both gain, however, in the long run. The layman, forgetting his own, not so glamorous work, and the actor often getting some good economic advice, if he should strike a good role. But the low member may run into a disappoint here and the lay-member may run into a disappointment, here and there. A gag, years ago, about a certain vaudevillian, always hanging around the front of the Palace Theatre. A businessman friend of his once decided to talk to him, "Why don't you get a job in another profession. Save some of your money, then invest it. After you've made a good amount, you won't have to work anymore!" "Lis-ten," replied the hoofer, "why should I go to all that

trouble when I'm not working now." Our subject is the "theatrical club." In the main, in America, it is narrowed down to three. In alphabetical order, Friars, Lambs and Players. Unadulterated theat-rical clubs, originally designed for male members. In late years, because of financial reasons, women are al-lowed through the sacred portals, for dinner only, and an occasional event when the ladies' presence give it the predet tone and shore. needed tone and charm.

The 'New' Show Biz

There are many other organizations in America, that minded organizations. Public events, these days, do not depend on their speakers, to make the evening a success. Many a performer makes more money, pro rata, for the one shot than he does per week in the theatre. Many one shot than he does per week in the theatre. Many of our stars sit around the clubhouse waiting for phone calls — getting a more lucrative assignment from one booking to a public event than from some producer of a show. If it's for a banquet, the performer not only is getting a big fee, but is put on the dais and gets more attention than Mr. T. Coddington Blivitz, the guest of honor. It's a new kind of show-business. To the star, what difference does it make where he performs, so what difference does it make where he performs, so long as he has his audience and their money-which has been added to the price of the banquet ticket.

Big fees, for public appearances got their real big start via Will Rogers, George M. Cohan, Willie Collier, Eddie Cantor and George Jessel — later came Milton Berle, Maurice Chevalier, now Alan King, Sam Levinson, Jackie Mason, Red Buttons, Jan Murray and a host of other stars.

How different from the days of yore, in theatrical clubs. Was said about some actors: "They sit around and spend, in summer, the money they didn't make in winter." There has always been a "theatrical" club of some kind. It was automatic. The performer had to "perform" even after his performance. On the stage, he is "make-be-Sooner or later, he must become himself. He is lieve. himself more when sitting around with other actors. The line of demarcation is sometime painfully slim, between being the "actor" and being the actor at rest. He will, at anytime, gladly give up the "rest," to become the "performer" again, even if it isn't on the stage.

Cocteau On Critics

Paris, Recent death of Jean Cocteau brings back his criti-cism of critics, as reported in the George Antheil book, "Bad Boy of Music."

"Let us suppose," he said, "that our critic is an excellent critic of, say, chairs. He knows all about a good chair, how it should be constructed, how well it looks, how well it rests the human body. In fact, he gets to be a very eminent critic of chairs, an international authority. Soon, however, he forgets that he is just a good critic of chairs and prints on his visiting cards: 'John Smith, Critic.'

"In this capacity he now examines a lamp. He looks it all over, examines the electric fixtures, fingers the texture of the shade, considers deeply. Then he goes back to his newspaper office and writes for all the world to read: "'The lamp of Bill Brown is not a good lamp. You cannot sit on it.'"

First Came the Word–But A Theme Song's Better **By ASHBEL GREEN**

The other day a friend of mine received the good news -his first novel was accepted by a publisher. An editor took him to lunch at 21, and complimented the author on his unusual plot and depth of characterization. There

"You'll have to change the title," the editor said. The author was surprised. "I thought that 'Vengeance Is Yours' was a pretty good title. It certainly expresses

the story line." "I agree," said the editor, "but times have changed. We believe your book has great motion picture possibili-Really great. But the people in Hollywood won't

"Why not?" said my friend, who had no difficulty im-agining 'Vengeance Is Yours' running the length of a CinemaScope screen.

"Because it won't make a good song," said the editor. "And that's the key to the pictures they're putting out these days.'

"A song? asked the writer incredulously.

"Sure. Hollywood makes movies for the drive-ins these days and title songs sell the tickets. Kids go to the drive-ins, you don't think they watch what's on the screen? They got better ideas. So they're listening to the movies. You get a song like 'Love Is a Many-Splendored Thing' or 'Three Coins in the Fountain,' you don't need any more. 'Tender Is the Night,' they sat around with that property for years until someone came up with a good title song. You want to know why War and Peace was a bust at the boxoffice? I'll give them credit. They Was a bust at the boxoffice? In give them credit. They tried to write a title song, but you can imagine the lyrics, so no one would sing it. Look at the trouble they have with O'Hara's novels. Try writing a song called "Ten North Frederick" or "Butterfield 8." "Why doesn't Hollywood change the titles of the books they buy?" asked my friend, by now weak, and remem-bering that he had just heard a song called '55 Days at Poking'."

Peking.'" "It's the banks. They lend money to the producers. They like the idea of a pre-sold package, a title people remember because it was a bestseller. But the package isn't pre-sold unless the producer keeps the title. I know darn well the producers wanted to change 'The Old Man and the Sea' (who would they get to sing that, Walter and the Sea' (who would they get to sing that, Walter Huston?), but they couldn't, so it was one of the biggest bombs that ever came out of Hollywood. It doesn't mat-ter who the author is, today you have to have a potential hit song in the title of your novel. Can you imagine Vic Damone singing 'Vengeance Is Yours?' You get the idea" "I need a new title?" "Right. Something like 'I Never Knew Anyone Like You.' But keep it in the spirit of the book."

highest form of appreciation. Billiard hall, the stars playing the neargreats. The main hall, where banquets are held and serves as rest and readingroom, for those having the mood and time to lounge. This is the only room where "quiet" is demanded—to the unhappiness of some, just "off the road" and impatient to tell all. The writing rooms, the Council Hall and at the very bottom, the barbershop—and the exciting cardroom. And at the very top, for those who have the strength to get up there, the gym and steam baths. But most performers follow Walt Disney's theory, when he announced: "When I get the desire to exercise, I lay down till the desire passes."

The symbol of the theatrical club, is the working-theatre, set beautifully, in the building. Fitted and as practical as the best on Broadway. The theatre is used for the club's entertainments and also given over to "tryouts" of new plays. For the actor, the whole setup is Paradise. Nothing to be desired, but a good season, in or out of town, so he can pay his dues and continue to belong to something that is like no other. For the head of the organization, they prefer and do have someone of the theatre. Its purpose and hue must never be lost.



By WALTER WINCHELL

The jingle-jangle of the theatre's golden melody is fascinating. It combines the investment attraction of Wall Street. the gambling hazards of Las Vegas plus a touch of Alice-in-Wonderland. Every business has a certain amount of imponderables-the theatre has more vagaries than most. For example, CBS invested \$300,000 in "My Fair Lady" before the show's stars or director were hired. The investment was made after a network exec heard only a few of the musical's tunes. The score was filled with gilt-edge notes. Eventually the original cast album of "My Fair Lady" made CBS \$20.000.000 richer. The foregoing helps explain why the Big Three networks are now major investors in Broadway songndanzas.

The commercial aspects of the theatre are basically exercises in uncertainty. Countless shows which eventually became goldmines originally had difficulty in at-tracting backers. To mention a few: "Oklahoma!" "West Side Story," "Once In a Lifetime," "Grand Hotel" and "Life With Father." It required five agonizing years for the producer of "Life With Father" to raise the produc-tion cost which was a mere \$35,000. That was in the pre-inflation era, of course . . . Last season's top comedy click "Never Too Late" was spurned by exactly 20 pro-ducers. It took 6 years to reach Broadway.

There is no surefire method of picking winners in the theatre. The most astute and experienced people have their troubles. MGM once backed three straight flops produced by Max Gordon and Sam Harris. After the run of sour luck the studio refused to put up coin for the next Harris show-a mint titled "The Man Who Came to Dinner"... Many of Broadway's rich angles turned down an opportunity to invest in "The Pajama Game." The show received the bulk of its investment from San Francisco's Louis Lurie, the tycoon-who didn't even bother to read the script.

The harsh realities of the Broadway marketplace frequently clash with artistic aspirations. Artistry requires money and money needs artistry—but the alliance is an uneasy one. It has been graphically exemplified by Ten-nessee Williams' anguished cry: "Broadway is a big business they tell me. That's why I hate it and can't stand it. a traine you work much better when there isn't all that money involved. On Broadway someone's always shouting at you: 'For God's sake, cut here, cut there, make it shorter. Don't you know that if the play goes beyond a certain minute you'll have to pay the stagehands double?'

Despite Mr. Williams' distress the B'way theatre made him rich.

Producer Herman Levin's history offers a prime example of theatrical roulette. He had trouble attracting coin for "Gentlemen Prefer Blondes." until he prevailed upon Josh Logan, Leland Hayward and Rodgers and Hammerstein to invest \$5.000 each. After that news appeared in the papers Mr. Levin sat at the phone taking orders from backers. He raised the rest of the money in one day ... He made money with "Gentlemen Prefer Blondes," lost it all on another show, then hit bingo as the producer of "My Fair Lady." This season he will produce "The Girl Who Came to Supper." Mr. Levin recently stated: "We went through hell to raise the money for this show. A couple of years ago I'd have raised the money in a week."

Good fortune is a vital element in bankrolling showsbut so is daring. David Merrick once walked into the office of producer Herman Shumlin unannounced and offered to put \$5.000 into "The Male Animal." As a result, he profited \$20,000 and became Shumlin's general managerwhich was his springboard to becoming the most successful contemporary producer . . . Mr. Merrick's success formula is quite simple: "What I do is strictly my own taste. If I like something I put it on. And I'll do anything to sell my plays."

What makes a producer? Josh Logan once put it this way: "Just to be called a producer, it is not absolutely necessary to have taste or talent or good judgment. A producer need only be a rich man, or the son of a rich man, or the husband of a rich woman, or the confident of a rich woman, or the beloved of a rich man. A producer can be anyone who can raise enough money for a show. There are, however, a number of real honest-to-goodness, fulltime producers, men who are able businessmen and strong bargainers. For them there is little glory and great risk in producing Broadway shows, but they are hooked. They love the theatre."

Love for the theatre is almost compulsive for some producers-despite the hazards and the headaches. One of the more successful producers is Roger Stevens, who is a multi-millionaire realtor. Nevertheless, he toils harder in the theatre than he does in real estate . . . Several seasons ago Mr. Stevens devoted more than two years getting "Time Remembered" into production. After many months of negotiations he managed to sign Helen Hayes and Susan Strasberg. Both imposed a condition, however. They would have to approve the actor chosen for the male lead. Mr. Stevens later noted: "So here I am with two big stars and no place to go unless I can find a third one acceptable to both of them. I tell you that you have to be crazy to be a producer. Anybody who can make \$50,000 a year in this business could make ten times as much in any other.'

Lackaye's Nifty

The theatrical club is ideal for the ego. Yet, we love it in him, so long as he doesn't hog the scene and not allow others to display their egos. The balances assert allow others to display their egos. themselves, in the hallowed theatrical clubs.

The braggart is scon put in his place by the shades of the great of the past, who strode those very halls. They still tell the yarn of Wilton Lackaye, returning to the club after his triumphal premiere of "The Pit." Nobody Nobody wanted to interfere with his earned, first glass. Up to him rushed a fresh embryo and cried: "Lackaye, how did it feel to hear all that applause tonight?" "You'll never it feel to hear all that applause tonight?"

know—you'll never know. I'm afraid." Now, the physical appreisal of a theatrical club—what does it offer? Warmth of design throughout. Spacious diningroom, with occasional imprompto entertainment, that is, performers entertaining each other, being the

The Green Room Of Yore

In the old days the theatres themselves had a room put aside for the actor to go to after the performance, called the "Green Room." Have attended such rooms, especially on a Saturday night, seeing such as Caruso, Otis Skinner, Ethel Barrymore, Lowell Sherman, Fanny Brice, Florenz Ziegfeld, Helen Hayes, Ed Wynn, Weber & Fields -and so into the 4th of July. The hour of home going was late, for in those days, every star was obliged to do his bit. Yours truly, at one Green Room shindig, sang in a quartet with Caruso-he was pretty good, too

In this present world of chaos, these theatrical clubs are an oasis for those who are called on, beyond the call of duty, to lighten the burdens and woes of the afflicted, in every corner of the globe.

The actor: Of all wage-earners, his is the most precarious. Yet, he wouldn't give up his hourly challenge for all the security in the world. The most insecure performer still must have the limelight and carries on-he rical clubs build to bigger and better comforts. May they never be allowed to falter. If the actor gives us a little heaven, then allow him his little haven.

The Broadway theatre is a big business-it grossed over \$43,000.000 last season. Ironically, the theatre generates over \$100.000,000 in business for others without sharing the profits: Restaurants and hotels. It is also the source for the millions grossed in the recording business and the film industry . . . The major reason why the arithmetic of Broadway doesn't always add up is this: The price of tickets has gone up about 50% in the last 10 years, but production costs have zoomed nearly four hundred percent. That fact makes the theatre a tough gamble . But the theatre continues to exist because of gample ... but the theate continues to east becaute the its ability to transform money into rainbow-reflections, lovely fragments of sound, brilliant illusions, beauty and bright, bright dreams. The profit is represented in terms of tears and laughter.

Fifty-eighth VARIETY Anniversary

13

PASS THE MENU

- By HAROLD FLENDER

Filipinos' 150 Features in 1963

Of Imports, Those From Taiwan and Hong Kong

Largest — U.S. Product No. 3

Manila.

Have you noticed that one of | immediate reaction from all sorts the surest ways to win friends and influence people is not by breaking bread with them, but rather, by breaking bread with no one, including yourself; in other words, by going on a fast?

For example, whenever Mahatma Gandhi wanted something from the British during those days when India was a colony, he practically always got what he wanted by fasting. The Zionists on the broken-down ship Exodus de-feated the entire British Navy not with guns, but by going on hunger strike.

And look what's been happening in our country. On Oct. 26, 1963, a Jesuit Priest, Fr. Morton obviously no relation to Hill. Fanny, announced that he was going on a hunger strike to protest the open sale in New York City of what he considered obscene literature. Almost immediately, Rabbi Julius Newman of New York announced that he, too, would fast to support Fr. Hill's anti-obscenity campaign. On the heels of the rabbi's declaration, came the announcement from Ralph Ginzburg, publisher and editor of Eros, a magazine that has been banned for obscenity, that to show his opposition to Fr. Hill and Rabbi Newman, he was going on a fast to protest "the obscenity panic that is plaguing our city and the country. As always happens, there was an Mayor.

of people envincing sympathy for the fasters. A sympathetic book-seller decided to help all three fasters pass the time by reading. He sent a copy of Henry Miller's "Tropic of Cancer" to the priest, Frank Harris' "My Life and Loves" to the rabbi, and "The Autobiography of Queen Victoria" to Mr. Ginzburg. Sandy Koufax, impartial to the two warring camps, but somehow affected by the idea of not eating, issued a press release stating that each time the Dodgers played here in the city, he would, as a tribute to all three men, throw nothing but fast balls.

Mayor Wagner, who, it is re-ported, has a heck of a time getting his own children to eat even when it is not Yom Kippur or some other formal fasting occasion, is reported worried as to possible dire consequences to the city's markets should the fasting craze really catch on and begin to spread. Consequently, at a huge banquet last night, he promised to rid the city of all lewd literature, even if he had to buy it all himself for his own library, provided the three major principals took a bite to eat. Complying with the Mayor's request, Rabbi Newman broke his fast with an Irish stew at Gilhooley's, Fr. Hill had matzoh ball soup at Lou Siegel's, and Mr. Ginzburg took a bite out of the

exchange rate has lifted price of imports 40-45% over those ruling in days of import control. Top 10 imported attractions were "King of Kings" (MGM), "Come September" (U), "Guns of Navarone" (Colum-bia), "Blue Hawaii" (Paramount), "Barabbas" (Columbia), "The Long-est Day" (20th Fox), "Splendor In The Grass" (WB), "Hey, Let's Twist" (Rank). An increase of 34 theatree

An increase of 34 theatres brought the 35mm total to 676. In addition, there are five houses playing 70mm product. Of the 35mm total, 20% play both domes-tic and imported features, about 45% play imports only, and approximately 35% play only domestic product. Year saw eight thea-tres close, five of total being destroyed when fire swept through the provinces.

Average admission tax here is 28% with 10-day runs the usual practice, though exceptional boxoffice receipts can later this practice.

PENELOPE HOUSTON IN DIGEST OF POST-'46 PIX

"The Contemporary Cinema," a Pelican original priced at \$1.25 and written by Penelope Houston, editor of the British Film Institute's quarterly journal, "Sight and Sound" is a really good book on films. Miss Houston, who is often wordy and long-winded in "Sight and Sound," has achieved an admirable style and easy flow of words in her book. She communicates her interest, enthusiasm and knowledge in warm, intelligent, perceptive and analytic comments, taking the reader on an absorbing journey over the years in the cinema since 1946.

In a clever division of material, the 13 chapters deal with all the important and significant developments and changes not only artistically but socially, politically and commercially. The British, French, Italian, Japanese and Soviet prod-uct are dealt with in most satisfying treatments and Hollywood is fully considered with fairness and

To handle so much material comer to film appreciation could not find a better and more com-prehensive book from which to

list of the work of over a hundred

THE 'OTHERWISE' LINES AND HOW TO USE TH **By HARRY PURVIS**

Want to write a screenplay of regain your throne. OTHERWISE your very own? Stuck for some good dramatic dialog? Why not NOT REST UNTIL YOU ARE try using some of our OTHER-WISE LINES?

Every successful screen scripter agrees that for sheer drama you cannot beat the OTHER-WISE LINES. Write today and get your share of the profits to be made in this lucrative literary field!

Following are some of the choice items we now have in stock: "This young lady needs a complete rest—away from everything. OTHERWISE—I WILL NOT BE RESPONSIBLE FOR WHAT HAP-PENS!"

"Your leader — I demand to know the name of your leader. Tell me this—and you go free. OTHERWISE—YOU WILL NOT LEAVE THIS PLACE ALIVE!" "Sign this paving contract, and

the letters are yours, Senator Lili-whyte. OT HER WISE — I'LL SMEAR YOUR NAME FROM ONE END OF THIS TOWN TO THE OTHER!"

'Promise not to struggle, dcar, and I'll untie you. OTHER-WISE—I LEAVE YOU TO THE TENDER MERCIES OF GRUSSO HERE.'

"Do as the brave American says, Prince Michael, and you may yet

REST UNTIL YOU ARE DEAD."

"We must put a stop to this here shootin' and killin' once and for all. OTHERWISE — TOMB-STONE WILL NOT TAKE ITS AMONG THE GREAT PLACE CITIES OF THE NATION!"

"Marry me, and the boy goes free. OTHERWISE — HE DIES WITH THE REST OF THE TRAI-

WITH THE TORS!" "Times are changing, Tim. "Times ate change with them. OTHERWISE — THIS OLD 'Behave yourself, and we'll get

along fine, Miss Manderley. OTHERWISE — YOU WILL JOIN THE OTHERS — UNDER THE FLOOR!"

FLOOR!" "The girl knows nothing about all this, Larson. Let her go—and I'll show you the location of the mine. OTHERWISE — THE SE-CRET DIES WITH ME!" "We gotta' beat Dawson into town. OTHERWISE—HE'LL BEAT OUT MISS BETTY FOR THE STAGE-LINE FRANCHISE." "Come. Come. Mr. Russell—I

"Come, Come, Mr. Russell---I must have a decision soon. OTHERWISE — I SHALL BE FORCED TO MAKE A DEAL WITH YOUR ENEMIES."

Keeping Up With 'Jones' and Kramer

United Artists Totals Its All-Time Best Holiday Fortnight

This was the fortnight that really was at United Artists. The Christmas-New Year's period saw various boxoffice contenders turning in the best total for this like period in company records. Just about all distribs had happy holidays; but, to repeat, UA's history is a long one and the recent past was the best. Stanley Kramer's 'It's a Mad, Mad, Mad, Mad World," in Cinerama and in laughs, was a right mood piece for the consumers. And "Tom Jones," the British import starring Albert Finney, came to be the hardest (to get) ticket in a Manhattan eastside location and the sleeper of the year. The N. Critics and the National Board of Review called it best of 1963.

"Mad World" broke the all-time house record in 14 of the domestic theatres where it is current on a reserved-seat basis. Following

are some one-week grosses com-paring the "Mad World" new highs with previous records. bIO

	City	Theatre	Record	World
İ.	Chicago	McVickers	\$30.970	\$33.430
1	Montreal	Imperial	\$18,194	\$24.529
L	San Fran.	Orpheum	\$44.244	\$44.803
L	Atlanta	Martin	\$12,316	\$15.225
	New Orlean	s Martin	\$12,834	\$18.86
	Phila.	Boyd	\$23,779	\$34.948
L	Cincinnati	Capitol	\$15,184	\$17,354
ŀ	Pittsburgh	Warner	\$16,013	\$21,226
ŀ	Cleveland	Palace	\$15,738	\$22,690
Ł	Houston	Windsor	\$14.081	\$14,081
ł	Kansas City	Empire	\$14,972	\$19.96
ŧ	Miami	Sheridan	\$17,009	\$26,366
l	Portland	Hollywood	\$12.895	\$23,57
l	N. Y. NO	ew Warner		\$70,79(

The New Warner was over hauled for the Kramer production and consequently no comparisons are possible.

"Tom Jones" in its 12th week at N. Y.'s Cinema One raked in \$42, 015, which was \$4,000 over the previous house record, and mak ing it the historical top grosser at any eastside house. Some other "Jones" one-week figures: Mike Todd Theatre, Chicago, \$26,350 Beacon Hill, Boston, \$24,066; On tario Theatre, Washington, \$31, 193; Hyland Theatre, Toronto \$24,374;—and so on. These tallies do not include the New Year's Dav business.

"Kings of the Sun." "McLin-tock" and "Lilies of the Field' further contributed to the UA im pact. "Kings," for example, grossed \$206,439 over the two-week period in a 28-theatre day-dating expo sure in Los Angeles.

'Nix Westerns'—Smith: Too Inflated: Gotta Load

By AARON PINES

Undeterred by rising produc-tion expenses and other unfavorable circumstances Filipino showmen continue to turn out lots of features with Spanish or native dialect soundtracks. As of the end of 1963 there are some 45 Filipino producing companies extant. Favor-ing improvement of the home film industry are various legislative enactments. Tax relief has certainly helped.

Filipino showmen have taken the position that they need govern-ment help but unlike other countries they seem free of the fixed ideas that the way to help native production is to smite the Ameri-can product which continues the main source of supply to Filipino film theatres.

A notable change here is stricted censorship. This is aimed at le sexy stuff but also the sadistic rowdyism so dear to many of the American producers in recent years. Significantly, Filipino censorship is now extending from theatre screens to filmed and taped entertainments on television. Video is not yet a major rival to boxoffice but it's here.

More than 150 Filipino features were completed during 1963. This does not count a number of others in production but unfinished as 1964 rolled in. Trend was to lowbudget action. Domestic releases totaled 127. Coproduction were "No Man Is An Island" (Tamaraw Studios, Manila, and Gold Coast Pro-ductions, Hollywood), "Holiday In Bali" (Sampaguita Pictures, Manila and P. T. Persari Film Organization, Indonesia) and "No Way Out" (Tamaraw Studios, Manila, and Chun Kook Yung Bae Motion Picture Corp., Korea). Top 10 Tagalog dialect features (per Weekly Graphic, based on 10-day gross returns, in pesos, at six selected theatres) were led by Sampaguita's "The Big Broadcast", Tagalog-Ilang-Ilang's 'Suicide Commandoes'

ment has plans to herp, but noth ing implemented as yet. Arriva Productions' "Noli Me Tangere" was named best picture of year by Filipino Academy of Movie Arts and Sciences. Sam-paguita's "The Big Broadcast" was selected as Best Choreographed

ment has plans to help, but noth

Picture at 1962 Asian Film Festival. **Re Imports** Some 472 foreign features were released, with 156 coming from

Taiwan and Hong Kong for the biggest foreign community in the Philippines—the Chinese. Of re-mainder, 55% were U.S., 15% Italian, 10% U.K., 10% French, 8% Japanese, 2% West German. Most pix are screened in original versions. Customs duty on 35mm feature imports is 20 centavos per linear meter; 50 centavos for 70mm.

There are no unremitted earn-ings since lifting of controls by present administration. Rise is the

affection. Not only does the author describe the important pictures, big and small, but she also tells us of their makers and relates them to the background of their time. with such deceptive ease and imagination is no mean feat. Miss Houston is never malicious nor pretentious and has made familiar and often tiresome issues seem new and interesting again. A new-

learn of his subject. Book ends with a handy check-

directors by John Gillett, and is illustrated with 30 pages of stills. Prat.

Native Investments

Average Tagalog dialect productions cost ranges from 75,000 pesos and up for b&w pix, 150,000 pesos or more for color. Check indicates that about 25% of Filipino production was exported, with earnings estimated at some 18% more than previous year. Though there is increasing interest in exports though language barrier, dubbing and subtitling costs present a pretty formidable barrier. Govern-



'Em With Multiple Stars

Hollywood.

"I'll never make another western.

So says producer Bernard Smith who is following his star-heavy b.o click "How the West Was Won" with the similarly cast "Chevenre Autumn," now before the Warner Bros.' cameras, John Ford directing.

Smith's remark may be attrib uted to either (1) producer de-claration "I have other things ! want to do" or (2) the costs involved in such pix seem to be inflated beyond market value.

To put over a western today Smith deems every dollar and name in the \$14,000,000, 14-stat "West" and \$6,000,000, 10-stat "Autumn" necessary. Echoing "Autumn" necessary. Echoine others, Smith avers that TV has usurped all of the western audi ence, save those who will be lured away from home and hearth h the multi-starred epic.

drop to 600,000,000 a year. Today, the total is just about half that estimate, and it seems as if there is some way to go before bottom is reached and the figures

In that period of contracted admissions, however, pro-

duction has remained moderately stable, and statutory Quota has remained constant at 30%. Elementary mathe-matics show that an average of 35 features a year is

adequate for the two circuits to fulfill their Quota ob-

ligations, though in actuality, boh have devoted more playing time for British films than legally obliged. That

notwithstanding, the fact remains that with production

running at the rate of between 60 and 70 first features

annually, there are more British pix around than either

of the circuits can absorb, and completed films have been piling up waiting for the chance of national ex-

The repercussions have inevitably been widespread.

Independent production is. as British Lion chairman

vergent views on the best possible solution. The Federa-tion of British Film Makers, which includes many of the

indies in membership, has come out boldly with a demand that the Quota level should be raised immediately by special legislation to 50%. That, it is suggested, would pave the way for more playing time for the backlogged

pictures and provide the incentive that the independents

need if they are to continue in business. Other pro-ducers, in opposing this viewpoint, argue that legislation will not solve any problem. What is needed, they say,

is more pictures of boxoffice calibre which would help

to reverse the downward trend in admissions. It is impossible, they argue, to promote legislation to compel the

public to go to picture theatres, and an increased Quota

Dreyer: Danish Dean

His Own Criteria-Mocked Nazis in War

By HERBERT G. LUFT

He Has Never Compromised With

and the second

in itself would solve nothing

David Kingsley recently remarked, grinding to a halt. Inevitably, in such a crisis situation, there are di-

Wednesday, January 8, 1964

son's Widow," mostly on location in Norway, using authentic backgrounds and non-actors.

In Berlin in 1921, Dreyer directed for Primus Films "Die Gezeichneten" from the novel by Aage Madelung, for which he used as his cast. members of the Moscow Art Theater, with Richard Boleslawsky (later a Hollywood film director) and Wladimir Gaidorow (later a star of silents in Germany). Back in Copenhagen that year, Dreyer made "Once Upon a Time," a slight comedy, significant only because he already used the human countenance as the main objective of his camera. Then came "Michael" made in Berlin for Erich Pommer's Decla-Bioskop Films. Based on the novel by Hermann Bang, the picture was heralded as one of the earliest examples of intimate cinema art. A slim. boyish Walter Slezak portrayed the title role, appearing with Nora Gregor and Benjamin Christensen, a Danish matinee idol destined to become a Hollywood film director. The Pommer release, photographed by Karl Freund and Rudolph Mate (both of them later successful in the U.S.),

opened in Germany in 1924. "Jeanne d'Arc" started in October of 1926 and was not completed before spring of 1928 The picture has unity of style. locale and time, centering around Joan's last day on earth. May 20, 1429.

Merciless Judges In "Jeanne d'Arc," Dreyer's camera encompassed the tragedy in low-angle shots, with a humble and innocent Joan looking up at the merciless faces of her judges

as if trying to read God's answer from their lips. It took Dreyer four years to follow with "Vampyr." a less ambitious film, also made in France. The bloodcurdling story (from a novelette by Sheridan le Fahu) shows a relationship to Edgar Allen Poe and Franz Kafka. "Vampyr," unsuccessful at the box office, was Dreyer's first sound picture. It starred in the title role Julian West, pseudonym for Baron Nicolas de Gunsburg who also financed the picture. Sybille Schmitz, a Reinhardt graduate, made her debut in the Dreyer picture. After the war, she became a dope addict and committed suicide Easter 1955.

No Compromiser

Dreyer remained silent for ten years. Next to the late Robert Flaherty he seems one of the few who ever re-fused to compromise. Dreyer did collaborate with John Grierson in London on documentary shorts but took no screen credit. He returned to Copenhagen and once more became. "Tommen," the court reporter. Then came the invasion of Denmark.

Mogens Skot-Hansen was appointed head of the Danish

Government film department. Under his guidance. Danish camera crews photographed history in the making right under the eyes of the enemy. On the pretext of recording domestic events, details from the underground struggle were preserved on celluloid. Skot-Hansen entrusted Dreyer the cultural document, "Good Mothers" which showed on the screen measures undertaken by the authorities to protect the health of both married and unwed mothers and their offspring.

In 1942, Palladium for which Dreyer had made "The Fall of a Tyrant" 17 years earlier, invited him to direct "Anne Pedersdotter" from the play by Wiers Jensen. Skot-Hansen and Poul Knudsen joined with him on the screen treatment which finally was labeled. "Vredens Dag" (The Day of Wrath). In essence, the picture shows the gradually punishment of all those guilty of burning witches. Intolerance is mercilessly branded and jus-tice meted out seemingly by natural causes. Without the German conquerors realizing it. "The Day of Wrath" became an indictment of Nazi oppression.

Under Nazi Eyes

'Day of Wrath'' opened in Copenhagen in November of 1934 at a time the invaders had lost their patience with the unyielding Danes. It was the moment when Hitler had ordered arrest and subsequent extermination of all Jews. Denmark, alone among the conquered nations, refused to surrender her minority group. While the king was under house arrest and the country without government, the Danish Jews were smuggled out across the frozen waters of the Ore Sound to the Southern tip of Sweden. At the very same time, Dreyer became the

center of a dispute over aesthetics in the cinema. Towards the end of World War II, when his position in Denmark became unbearable, Dreyer fled to Sweden, where he made a film for Svensk Filmindustri of Stockholm, "Two People." a two-character play from the Swiss work "Attentat" (Assassination) by W. O. Somin which is hardly known in this country but suggests the tragedy

which befell the United State on Nov. 22 last at Dallas. Dreyer returned to his home country after war's end to delve into the history with his work in Danish docu-mentary films. "The Village Church" (1947) gives us an impression of Danish country churches. In 1954, Dreyer went to Jutland to shoot on location,

"Ordet." based on a play by Kay Munk, the Danish pas-tor and poet murdered by the Nazis during the occupa-tion. "Ordet" is a manifestation of the unfaltering human spirit. The author believed that if faith were strong and pure enough it could in itself achieve a miracle. Dreyer told me that he wanted to clarify with his movie the struggle between the death-seeking fanaticism of "Indre Mission" (a religious sect in Denmark) and the gladness of life-affirming Christianity as represented by "Grundvigianism." a basic tendency within the Danish Protestant Church. Unlike Dreyer's broad historical films, the scope of this modern drama is more succinct, a surface ripple of tension between two families. Yet, underneath, "Ordet" breathes the same compassion shown by made a series of documentaries, among them "Noget om Norden," which means Something about the North. All of these films were made for Dansk Kultur-film, a subsidiary of the government. In the meantime, Dreyer has been toying with the idea of making an epic feature dealing with the saga of Eric the Red, who led a Viking expedition to America a thousand years ago to settle in Greenland. Separately, for more than a decade. Drever has been deeply concerned about the picture dealing with the life of Christ. He planned to shoot the film in Israel where he expected to recruit his actors. except for the Romans for which he planned to use Italians. In Dreyer's "Jesus," the dialogue will be spoken in the actual languages of antiquity; i.e., the Israelites speak Hebrew; the Romans. Latin; and the Greeks, their own ancient tongue. Dreyer devised an English-language narration to make his point clear. throughout. He hopes to add "Jesus" to his list. though financing the project seems dim, with Samuel Bronston's "King of Kings" so recent and George Stevens' "The Greatest Story Ever Told" so imminent.

My quick reaction is to say "Why not? He always has survived and why shouldn't he continue to do so?" But arise under which the independent producer could not possibly survive. Have such conditions arisen or are they likely to do so? Again, I empha-sise I can only look at the British

Deferred Playoffs Posing Major Threat

To Indie British Producers

By LORD ARCHIBALD (Chairman, Federation of British Film Makers)

begin to level out.

posure

London.

There has probably never been a time when conditions in our industry were changing so swiftly. Anything which I write today may, therefore, be outmoded almost momentarily.

this is too facile. Conditions may

industry

scene.



But, despite these provisos or qualifications. I would say, bluntly, that the British independent producer has never faced a more difficult time than the present. The danger sions have been appearing for quite a long time. In April of this year, and even earlier. members of this Federation were reporting that films which they had delivered were being held up for release dates nine to 12 months ahead.

VARIETY has given me a provocative but stimulating subject "Can the Independent Film Producer Survive?

Naturally I can only seek an answer within the experience,

present condition and future prospects of the British film

Before examining the causes let us look at why it is serious. If a producer delivers a film this month and the distributor cannot get a release for a year what happens? First of all increased interest charges. If his film has cost say, £ 300,000 and he has borrowed at 6'c then his costs are increased by £18.000 for which there is nothing on the screen. Second, if his borrowing has a condition that repayment must be made within, say, 18 months of delivery then the locusts have eaten 12 months, earnings in the remaining six months are very unlikely to enable repayment to be made, so the producer is in big trouble. Third, if repayment of borrowings is held up in this way the producer has little or no chance of arranging further loans so his new production activities are indefinitely postponed. Fourth, if the producer has made a film designed to meet the mood of the public this year he is faced with the distinct possibility that it may well be out of tune with the public mood a year from now.

The Rule of Two

What is the cause of this delay in release? It is generally accepted that the product available for the cinemas in the United Kingdom (mainly American and British) sufficient for 212 releases but not enough for three. But there are only two worthwhile releases—the Rank and ABC circuits. The third release—at one stage called National release- is practically worthless and rethe garded by producers and distributors as the kiss of death. So the two major circuits are offered, between them, some 25% more new films than they can absorb and if account is taken of re-issues and Continental films they are probably offered about 40% more. The result is, of course, a log jam and, as I said earlier, a producer delivering a film to-day may have to wait for a year for a major release. How many films are on the shelf in this way is difficult to define precisely. This is an industry of a secretive nature and lacking in statistics. But there are enough films on the shelf to make responsible and experienced independent producers decide to discontinue production. Younger producers have the decision made for them-they just cannot get finance. Newcomers haven't a chance.

Until the log jam is broken it is likely that British film production will be restricted to films financed by Rank, ABC and American companies — no real native independent production.

What is the remedy? A third circuit comparable with the two existing circuits? Not necessarily. A good but flexible third circuit, taking some 26 new films a year (some of them perhaps for more than a week), some move-overs, some re-issues and some Continental films, is one suggestion. But much more important is the evolution of a generally more flexible release pattern under which every usable film is offered to the public and its bookings and running time are determined by its public acceptability

Independent film production-in every film producing is a necessity if the industry is to maintain its country vitality. One has only to look at the successful films in recent years to realize how many of them have come from independent producers.

So the question before us should not be "Can Inde-pendent Producers Survive?" but "How can we estabwhich independent lisn conditions under producer survive?" as their survival is essential to the survival of our industry.

On a trip to Denmark, I visited Carl Theodore Dreyer, now 74. First I called the Dagmar, a film house which Dreyer owns and operates. He asked me to tea in his home on Dalgas Boulevard, in the outskirts of town, where I was received by his still youthful appearing wife and his daughter. His only son is a journalist by profession, as Drever himself had been in the beginning. I was surprised by the simplicity of the private surroundings of a man whose bold imagination has given us "Passion of Joan of Arc" and "The Day of Wrath." Dreyer is a gentle man with sensitive eyes, of much stronger physique than I had remembered from an earlier meeting. He seemed to be fresher and more re-laxed than he had been in 1955 when he just completed "Ordet" (The Word) a trying film dealing with highly

"Ordet" (The Word), a trying film dealing with highly metaphysical issues.

Friends had told me that it wouldn't be easy to con-verse freely with Dreyer. Yet. I found him affable and a raconteur of considerable charm. He chatted for hours about his work, to a great deal about his productions in Germany and France 30 and 40 years ago. He discussed with me his contemplated picture about

Jesus, which he has been eager to put before the cameras since the end of World War II. in order to create better understanding between Christians and Jews. an idea which has much in common with current efforts of the Ecumenical Council at Rome to put the crucifixion in a new light.

A stickler for authenticity, he went to Israel to study at the locale of Holy Scripture. He taught himself Hebrew—proudly showing me a series of exercises in his own handwriting. About 13 years ago, he came to the U.S. on a visit to to research on ancient Biblical texts York's Public Library. His now completed, New 400-page-script uses no other sources than the Gospels. In Dreyer's "Jesus" scenario. Palestine of antiquity

is a country occupied by foreign aggressors. as was Denmark under the Nazi. The Zealots of Biblical days are the resistance fighters, the well-fed Pharisees believe in a status quo, while the upper-class Sadducees have become Roman collaborators While George Stevens' "The Greatest Story Ever Told," for United Artists, depicts would introduce him in his prime. His Saviour is porolitically inactive.

To Which 'Variety' Adds

By HAROLD MYERS

London.

There is, of course, an historical background to the present situation. It dates back to the time a few years back when John Davis revealed his "rationalization" plan for the Rank Organization's exhibiting interests. At that time the group was operating two circuits, the Odeon and Gaumont-British. Because of a scarcity of top flight product, coupled with declining admissions, he welded one major releasing group, now known simply as the Rank circuit. Other theatres formed the nucleus of what became known as the national release. In theory, three circuits remained, but with one essential differ-ence. Producers were not overly happy with the earning potential of the third release and became involved in a scramble for playdates on either of the two majors. In the course of the years, that situation has been

aggravated. More theatres have gone dark and fewer cash customers are around, and that appears to be a continuing trend. At the time when rationalization was first suggested, Davis forecast that paid admissions would

mild-mannered forced into leadership by the oppressed.

Once before. in "Leaves from Satan's Book." which Drever made 43 years ago for Nordisk of Copenhagen (a company founded in 1906 and still in family hands), he unraveled the tragedy of Golgotha on the screen. The theme of passive endurance runs through all of his work. Himself a Lutheran, he depicted Jews as innocent victims in "Die Gezeichneten" (The Marked Ones) of 1921 dealing with a pogrom in Czarist Russia.

Worked Many Places

Dreyer has made films in such production centres as Copenhagen, Stockholm. Oslo, Berlin, Paris and London. In 1912, he broke into the cinema as a sub-title writer for Nordisk. Six years later, he was assigned to do the screen treatment for Berta von Suttern's "Die Waffen Nieder" (Down With the Arms!), strongly phrased ap-peal to abolish war.

In 1920, Dreyer bowed as film director with "Praesidenten" (The president), a rather conventional, moralizing story by the Austrian author Karl Emil Franzos. This picture hardly suggested Dreyer's talents. "Leaves from Satan's Book." a cavalcade of struggles

for freedom, followed - with Karina Bell making her screen debut in the historical spectacle which has a kinship to Griffith's 1916 "Intolerance." Under the spell of the Swedish masters, Dreyer went to Svensk Filmindustri of Stockholm to make the tragi-comic, "The Par-

FOREVER FAITHFUL FILM FANS

World Copyright Protection FILM SOCIETIES **By STANLEY ROTHENBERG**

Peculiarities of worldwide control over exploitation of literary, dramatic and musical creations, are of special interest to creators and disseminators of international bent. National concern over recent news items reporting the influx to the United States of Taiwan-printed copies in English of copyrighted American bestsellers is certainly one of the proofs thereof.

For an American to obtain maximum copyright protection through-out the world (not including Russia and certain other countries and not extending to others because of their overly-burdensome conditions), it is necessary to comply with the requirements of the US. Copyright Act, the Berne Convention, the Universal Copyright Con-vention and the Buenos Aires Convention. Insofar as English-language books are concerned, the terms of the United States Copyright Act can be fulfilled by: (1) first publication in the United States with notice of copyright, (2) first publication abroad followed by an *ad* interim registration within six months and manufacture in the U.S. within five years, or (3) in the case of foreigners who are nationals of Universal Copyright Convention countries, first publication any-where with the appropriate notice of copyright.

The conditions of the Universal Copyright Convention (of which the U.S. is an original member) are duly observed if the first (and subsequent) publication bears the appropriate copyright notice, namely, "Copyright 1963 David Joshua" which also serves as a United States copyright notice. By adding the words, "All rights reserved," we in-sure obtaining rights under the Buenos Aires Convention, to which the United States and most of the Latin American republics adhere. Thus, a single publication may suffice to enable an American to obtain copyright under the U.S. Copyright Act, the Universal Copy-right Convention and the Buenos Aires Convention.

The present membership of the two conventions is as follows:

UNIVERSAL COPYRIGHT CONVENTION

UNIVERSAL CUPIRION	II CONVENTION	0
Ghana	Monaco	p
Greece	Nicaragua	a
Haiti	Nigeria	p
Holy See	Norway	si
Iceland	Pakistan	1
India	Panama	w
Ireland	Paraguay	w
Israel	Peru	j
Italy	Philippines (in question)	fa
Japan	Portugal	fi
a Laos	Spain	v
Lebanon	Sweden	st
Liberia	Switzerland	0
Liechtenstein	United Kingdom	
Luxembourg	U.S.A.	a
ral Mexico		p
		0
	Ghana Greece Haiti Holy See Iceland India Ireland Israel Italy Japan A Laos Lebanon Liberia Liechtenstein Luxembourg	GreeceNicaraguaHaitiNigeriaHoly SeeNorwayIcelandPakistanIndiaPanamaIrelandParaguayIsraelPeruItalyPhilippines (in question)JapanPortugalaLaosLiberiaSwedenLiberiaSwitzerlandLuxembourgU.S.A.

BUENOS AIRES CONVENTION

DUENUS AIKES CUNVENTION		
Argentina	Dominican Republic	Nicaragua
Bolivia	Ecuador	Paraguay
Brazil	Guatemala	Peru
Chile	Haiti	United States
Colombia	Honduras	Uruguay
Costa Rica		

The Berne Convention, of which the United States is not a member, presents problems because published works are protected under Berne only if first published in a Berne country. If the author is a national of a Berne country, his unpublished work has Berne copyright from its inception, but it will terminate upon first publication

if it occurs outside a Berne country. The non-Berne author does not possess copyright in his unpub-lished work under the Berne Convention; he obtains copyright under Berne work under the berne convention, he obtains copyright under includes a "simultaneous publication." Generally, the simultaneous publication for Americans consists of simply placing copies of the book on sale in a Berne country, such as Canada or Great Britain, concurrently with the real publication (i.e., editing, printing, etc.) occurring in the US occurring in the U.S.

The Berne countries which do not adhere to the Universal Copyright Convention (or to the Buenos Aires Convention) are as follows: Australia Morocco

Australia	Morocco	Siam
Bulgaria	Netherlands	Syria
German Democratic	New Zealand	Tunisia
Republic (East	Philippines (UCC mem-	- Turkey
Germany)	bership in question)	Union of South
Hungary	Poland	Africa
Indonesia	Roumania	Yugoslavia
In the case of Uni	ted States convright for	foreign language by

ase of United States copyright for foreign-language books. if the author is of foreign origin, that is, being neither a national nor a resident of the United States nor a national of a country with which we do not maintain reciprocal copyright relations, copyright may be obtained by publication anywhere so long as the required notice of copyright is utilized. In order to obtain copyright if the author is not of foreign origin, the first publication of the work must take place in the United States (with the copyright notice).

To illustrate the foregoing distinction, consider an English and an American novelist working side-by-side in French on the Left Bank. Each publishes his work in French, in Paris, with the appropriate copyright notice. The Englishman obtains United States copyright. The American forever forfeits his right to obtain protection under United States law.



(President, American Federation of Film Societies)

Dearborn, Mich.

There has been an enormous flow of prose about the film industry's "lost audience" since the advent of television.

But the lost audience-composed of those people of all ages who are really interested in the motion picture as a medium of artistic expression as well as just entertainment-has not, as many filmmakers seem to think, retreated to its living room under the spell of the "idiot box." Rather, it has done something which Hollywood finds difficult to fathom. Much of the lost audience has formed and presently attends local film societies Societies meet in a public library, at a college, a local theatre on an "off" night, an art or historical museum, in churches and synagogues, community halls or private homes. The place is secondary. The significant fact is that people all over the United States are seeing and enjoying motion pictures in new ways and in new

surroundings. Just what is a film society and why are they mushrooming everywhere? Certainly it is more than just an organized group of film fans who get together to look at ilms. It is dedicated to not only viewing the film, but to discussing, studying and appreciating the art of the film as well.

The commercial distributors may ask, "Who needs them?" or some put it this way: "There's enough competition these days without film societies taking away more of our business." What d'stributors fail to grasp is that film societies are their business. A film society creates dedicated and serious moviegoers whose enjoyment and appreciation of films is enhanced and honed to a fine edge by being exposed to the finest films of the past as well as the present.

Such enthusiasts are the intelli-gent movie audience of today. It is they who support the good Hollywood films, the offbeat "new from Europe and the unwave" usual short films which ordinarily 'die" in conventional theatres.

Deeply Devoted

We who are directly involved in the film society movement through the American Federation of Film Societies know this fiercely loyal segment of the filmgoing audience intimately. We work with them on national, regional and local levels and are constantly amazed at the catholicity of their tastes and the depth of their love of good movies.

This love manifests itself in many forms of film societies. These groups may have their idiosyncracies. their varied tastes, their snobberies, their lunatic fringe-but get them all together and their common interest in films is a joy to behold.

Various Enthusiasms

Some societies show only film classics from foreign countries and off-beat American films; others concentrate on Hollywood films of the 1930's; still others wouldn't think of showing a sound film, but prefer to view films from the "golden age" of silence. the Many groups study various phases of the film. One may have a series devoted to the western, the screwball comedy or the social problem film. Others may pin-point a series of films made by Greta Garbo or trace the historical significance of the films of Alfred Hitchcock. But although program content may vary, the interest and enthusiasm does not. The dyed-in-the-wool film society member finds the stimulus of his viewing group an incentive to go to the movies more often (even though he becomes more selective) and many times he finds that movies are

Berlin Film Festival Chief's Formula For Restoring Glamor to Pic Fetes: **Adequate Coin**, Top Pix, Lotsa Stars

By HANS HOEHN

Berlin

There is talk that the film festivals are getting duller and duller. The 1963 Berlin Film Festival was "particularly dull" in the eyes of quite a few reporters. What can be done? Is the star cult gone? What about the starlets who once "enriched" the picture fetes? VARIETY'S local rep, this writer, talked with Dr. Alfred Bauer, the

chief of the annual Berlin Film Festival, on this subject. Bauer declared, "I think that a film festival must have four es-sentials to be a success," he said. And he named them: And he named them:

- Adequate festival budget 1. Quality films to show 2.
- Stars of global status 3.
- 4. Good festival staff

It is necessary to meet both the commercial interest and the artistic emphasis. Otherwise there is critical sniping, downgrading, dismissal by wisecrack.

Bauer argues the 1963 fest presented relatively meritorious fea-tures. Many agreed, considering Berlin's average superior to Cannes's average for 1963. But ad-mittedly too few screen personalities showed up here. This induced a certain boredom in the "boule-vard", or gossip-loving, press who were prominent in spreading the whisper of "dullness"

Bauer doubts that the presence of a galaxy of stars is more vital than the quality of the product shown, though stars have an immediacy of impact, on the reason-ing that people best love the personal angles.

At the present time it has to be conceded that stars are seldom beholden to a given studio or re-leases, as used to be true. Certainly in Hollywood, and pretty much also in Europe, the established star consults his or her own convenience or preference. The big salaried, demand players see no reason to inconvenience themselves journeying to festivals, unless they happen to be financially interested in an upcoming film which hopes to cop a festival prize.

Abstract logic of the stars' debt to the industry over-all run into the shoulder shrug. There are no Luis B. Mayers around nowadays Louis B. Mayers around nowadays to snap the whip to compel personal appearances.

Bauer commented, "I think film festivals shouldn't concentrate on art alone. The good commercial film should have a 'sgitimate place. This type of film should not be condemned. For the sake of the industry, it should participate in festivals. Perhaps special selective committee should split the entries into two categories of films. One into two categories of films: One for the art-slanted films, the other one for the commercial films." "We just have to be realistic," Bauer continued. "The general

public is also interested in knowing and watching what's shown at festivals, no matter which one. There's no denving the fact that the general public has little, if any, interest in avantgarde films. Actually the public is often shocked at what they see on festival screens. It should be a must to give also the 'normal' film an authentic right to participate in festivals. I say this despite the fact that I am ardent film lover and a lover of film art ' Bauer expresses a special dis-like for war films. "I think that war films should be kept out of festivals. And, of course, no politics and no political films at festivals. That's a matter of course. With regard to war films. I would even skip such a good film as 'Bridge on The River Kwai' if there's another good non-war picture available.

rscenes which showed sexual intercourse in more or less an un-believably open form. We asked the director to cut the three scenes. He did, after all. It helped the film. Otherwise it would have been a truly pornographic film. But I ask: Why do they do such type of films? And the trouble is that the critics—or at least many critics—raise hell when they learn that a film was cut. They ride atthat a film was cut. They ride at-tacks against such 'censorships'

Int'l Fest Of **Theatre Schools**

By SAUL COLIN

(Director, Senior Dramatic Workshop at Carnegie Hall)

With the advent of the Stanislavsky teachings — the so-called "method" has become prevalent in many of the theatre schools throughout the world and has established Lee Strasberg as the "uncrowned pope" of the new trend in the U.S.A. But the others -method or non-method teachers -have all very individual ap-proaches, who like any famed maestro give different readings to the same symphony.

Nevertheless in music, or dance, or art, in training as well as in performing, there are certain established common denominators. In the training of an actor there is not yet such a "common denominator" because the young alphabet of the Stanislavisky system is barely 30 years old, while music for instance has been "written" for many centuries. In art the 'laws" have been set down before the Italian Renaissance, and in dance we have for instance the Petipa choreographic coordinations for nearly a century.

If the leaders of the important clave, exchange views and establish the common ground on which training will be uniformized, but

not imitated, the performing re-sults would be enhanced by this. The World's Fair, directly, as well as several of the sumptious pavilions will act as hosts to the Paris Conservatoira England's Paris Conservatoire, England's Royal Academy of Dramatic Art, Berlin's Max Reinhardt School, Russia's Moscow Art Theatre Russia's Moscow Art Theatre School; to the Helsinki, Tokyo, Rome, Madrid, etc. existing Thea-tre Schools. Of course, the Actor's Studio, the Lincoln Center and other American organizations will help to organize and participate effectively.

UNESCO will coordinate, and the State Dept. Cultural Division will have an overall say and a sort of United Nations of Theatre Schools will be born.

If, however, the American publishes in the English language, the ad interim copyright is available to him. Despite the need to en-courage lingual versatility and in the face of our dire shortage of talented translators, we maintain such an illogical anachronism in our law.

Even the ad interim copyright situation is not a healthy one. Failure to republish an edition within five years after the first publication abroad, which new edition must be printed and bound in the United States, will result in the book falling into the United States public domain.

Music publishing, motion pictures and other copyright industries, are not subject to similar tariff-type restrictions so that the need for ad interim registration, republication in the United States and U.S. manufacture of foreign-language works by Americans, is not present in the case of copyrightable works which are not books or periodicals. Thus, anyone entitled to U.S. copyright may manufacture his music, motion pictures, works of art, etc., anywhere in the world without the financial, artistic and other practical problems with which publishers and authors of books, periodicals and contributions to periodicals are confronted.

The copyright law desperately needs revision. Duty, as well as self-interest, must compel each member of the community of international entertainment and communication to lend his support to the current general revision program of the Register of Copyrights.

truly "better than ever."

Because Hollywood has seldom catered to the more spe-(Continued on page 52)

Then this: No denving that there is too much sadism, too much violence, too much depression in features unreeled at festivals. He deplored "too much perversion". He said, "We had a Greek film at our last festival. This film has three La Scala.

In June or July 1964 a three- or four-week International Congress & Festival of Theatre Schools will become a reality.

King Okays Takeover Glasgow Playhouse Co.

Glasgow. Sir Alexander King, cinemag-nate, has given the nod to a takeover bid for his company, which controls the important La Scala and Embassy cinemas here.

After huddles with Scottish and European Finance Ltd., he sent a letter to shareholders advising them to accept a compromise offer. New offer is worth between \$945.-000 and \$1,110,000, depending on the price of the Embassy. Sir Al-exander stressed the takeover would not mean the immediate

How to Tie Up With a Rogue

= By FRANK SCULLY =

Announcement of a legal publication of the life and desultory loves of Frank Harris, which circulated among bookleggers for 40 years in a four-volume set that cost at least \$40, brings up the inquiry as to how the likes of me would ever get into a literary



partnership with the likes of him.

The answer is simplicity itself. I was trying to help two people and I had to help him on the way to helping them. In the middle years of my life I seemed to have become an agent, a sort of catalytic agent, not a 10 percenter. It never occurred to me that helping people had such a value that if you helped 10 people you could make as much money as one of them did if you acted as their agent, and took your commissions.

On this occasion I speak of I was

Sir Francis Scully

convalescing from one of the many operations which had blighted my life. I had had some surgery in the Queen Victoria Hospital in Nice, France, and had repaired to a French pension where I had a lovely room with a balcony which afforded a small view of the Mediterranean \$ca

John Maxwell, at that time president of British Inter-national Pictures, a company I had defamed by calling them British Interurban Pictures, and A. E. Dupont, a great German director who had directed "Variety," were on a holiday at Monte Carlo, and on learning of my plight asked how I would like a visit from them. Not to be outdone, I invited them for luncheon and it was served under a big yellow umbrella on the balcony where I was in residence at the time.

During the luncheon we got to talking about the diffoulty of their breaking into the foreign market with the kind of pictures they were making at the time. I suggested that they try some themes which would not get them automatically rebuffed and when they wanted to know what kind of themes I said, "Well something like the loves of Shakespeare."

I went on to tell how there were certain records which showed he had been engaged to a girl in Stratford and apparently a few days later must have been hurried into a gunshot wedding with another girl named Ann Hathaway, who was thataway. Six months later their first child was born and Shakespeare, a kid of 18, was already

starting life with two strikes on him. His migration to London and subsequent falling in love with Lady Mary Fitton would just about make the picture, I thought. They wondered where they could get such material and I told them, "Why Frank Harris has a play called 'The Loves of Shakespeare'.'

That wasn't the exact title, but I was already trying to protect an author whose own career had seemed to make him a pirate of letters and was generally regarded as without scruples.

They asked if I could possibly negotiate for them to get the play and I said, "Sure." Thus I walked myself into having to meet the old roue

who at that time lived in what he described as poverty, but which I thought was splendor, at Cimiez, above Nice.

Nellie Harris

When I was well enough I journeyed up to his place and was met by Nellie Harris, once a beautiful redhead who had the delicate air of one who walked on eggs and held a chiffon handkerchief to her nostrils lest she breathe air instead of perfume.

Harris at the time was about 73, described by those who couldn't have liked him very much as dressed like a racetrack tout. When he heard I had come to help him sell something he was cordiality at its warmest. His voice which could have filled the Metropolitan, was still unimpaired but obviously he was losing a memory which had been once the talk of London.

I got him \$1,000 on an option for "Shakespeare and His Love," which was the actual title of the slender play. It had precious little on which to build a movie of medieval romance, being composed completely of lines taken from Shakespeare's plays, a nice literary mosaic but, like most mosaics, rather static. From this moment on Harris hung on to me as if I

were a member of the House of Morgan. I was invited to lunch with him almost daily and he served beautiful luncheons, or a least Nellie did. Almost immediately after luncheon he fell asleep and about two hours later was raring to take a taxi ride around the hills of Nice. He didn't smoke, but he drank plenty, handled it well, and siphoned out the contents of his stomach every morn-

ing about 1 a.m. Thus he could start the next day clean. He forced on me his "Life and Loves" and I enjoyed reading the parts which apparently everybody else had skipped, because the sex sections seemed to me pretty crude and, if true, pretty sad. But there were parts of his life which I found fascinating.

Even today, after 30 years, I could sit down and write 5,000 words of that life without having to look up a 25.000

Harris kept visiting and hoping I could well enough to put life into some more of his old labors. Out of these conversations came the Bernard Shaw biography which was published simultaneously in New York by Simon & Schuster and in London by Victor Gollancz. It sold 21,000 copies the first day in London and was a Book of the Month choice in New York.

In the final manuscript I had written 98% and Harris 2%. Shaw came in and cut back my part by adding 22% of his own prose, still leaving me 76%, or enough to get credit as the author under current screen writer rules. I never did get this but I dedicated the book to myself. Altogether I netted \$1,400 out of this one.

While I was working on the final proofs in the American Hospital in Paris, Harris died in Nice. His widow, overwhelmed with a sense of lost honor, hoped I would do everything to deny I had anything to do with the writing of the book. In time she pursued me all the way to London on this mission, but for once in my life I refused to play the role of a chump. In the light of the flood of sex trash which has all

but swamped the American mind in the days since Harris was an undercover author in the field. I am curious to see how the republication of his life and loves will go. The old volumes, which were printed in Germany, three of them in hard cover and the fourth a shocking pink paperback, must be a collector's item by now. I don't have them. They were lifted from my shelves long ago and have never been missed.

I remember that one of the unresolved feuds between Shaw and Harris was that Shaw told Harris Mrs. Shaw had burned the books. "If my wife had burned any of your books." Harris said, "I wouldn't have told you."

Another of his disappointments was that he made a deal with a Chicago vendor to pay him \$50,000 for 10,000 copies if Harris inserted some nude photographs. As the whole procedure became illegal the vendor pocketed the profits and never sent Harris a dime.

What I remember of his non-amorous adventures in Ireland, America. Germany, London. Africa and France are well worth republishing. They were the best parts of a scholarly voyageur.

All that remained of the oversexed character when I first met him was his bottom-pinching. By then it had become a reflex action and women were not par-ticularly shocked. Most of them had shopped in the Galleria of Milan where this sort of thing is considered a reflection on your womanhood if you're not pinched. Harris told me he regretted having published his "Life

and Loves" during his lifetime. I can't see much of a reading public of his boudoir bouts the second time around, but Grove thinks 1.000 pages of the stuff. all in one volume, will be right up there with "Lady Chatterly's Lover," "The Tropics of Cancer and Capricorn," the "Diary of Fanny Hills," and "Memoirs of a Woman of Pleasure" (by Christine Keeler?) and is charging \$12.50 a vol.

D. H. Lawrence, Henry Miller, Ernest Hemingway and such lusty stallions I fear have left Harris standing like a tired old gelding at the starting gate. Still, being what taste is these days, you never can tell.

Harris loved Literature with a capital L. Too bad he loved lust the same way.

MIRACLES ON MARS

[January 1, 1970]

=By ARTHUR L. MAYER=

One of the astronauts who participated in the sensational flight to Mars happens fortunately to be a movie buff. While his confreres were doing research on local potent alcoholic beverages and the peculiarly advantageous feminine anatomy, he spent all his time investigating motion pictures. Some of the industry practices are so strikingly at variance from terrestrial procedures that they will surely be of interest to VARIETY readers:

1) Every producing-distributing company is required by law to operate theatres in key locations. These theatres are authorized to play only their own pictures and those of affliated independents and not those of competitors. In this fashion there is assured an adequate supply of pictures to keep all theatres in operation as well as a steady flow of prod satisfy even Martian Eddie Hyman. product calculated to

2) Censorship by states or municipalities is un-known. On the other hand, the industry through its national organization, the Mars Movie Meshpocha, is well aware that censorship can only permanently be prevented by the exercise of responsibility and self-control. Producers, distributors, exhibitors and talent Guilds, all of whom are members of the association, cooperate to see that no pictures are made available children which have been classified as suitable for to adults only by a committee of outstanding educators, clergymen and scientists. 3) The association also limits the amount of flat remuneration that can be paid to any actor, director or author. All creative personnel, however, share in a percentage of the profits and under the beneficent Martian system at least four pictures out of five show a profit. Liberal pensions are also set aside annually for all picturemakers after their productive years are over. 4) For every picture shot in foreign countries every producing-distributing company must produce at least four pictures in its home studio. (This requirement was put through by the Martian equivalent of Dick Walsh, who was as a consequence elected president of his union for life.)

In Quiet Desperation **By JACK DOUGLAS**

This morning while I was getting ready for bed, I suddenly started thinking of the old days on Staten Island where I was born. I started to wonder whatever happened to those people-you know-my mother and father. I haven't seen them around for a long time. Not that it really matters. They never got along, anyway. Mother was a women and Dad was a man. Those things never work out.

Tully Doykes was our next door neighbor on Staten Island. He was arrested for operating a froggery in his basement. Our neighborhood wasn't zoned for froggeries. It was zoned for rabbitries and chickitries and turkitries and chinchillatries, but because of the necessary dampness, froggeries were out.

During his trial. Tully was represented by Jerry Giesler. Clarence Darrow and Samuel Liebowitz, who helped him get off with a \$3 fine, but through some ironic twist of fate, Jerry, Clarence, and Sam were sentenced to 20 years each.

After the ordeal of the courtroom, Tully heaved a sigh of relief, then took the train to Boston and murdered his wife because during his trial, he'd heard rumors of his wife messing around with Titus Fenn, who at that time was an apprentice village idiot (he had three years to go until he got his charter).

It's very hard to keep a secret in Boston, and pretty soon Tully was again on trial-this time for murder.

The jury, consisting of three men, eight women and a talking dog (in New England everyone is given a chance to have his say) acquitted Tully on the grounds of justifiable whimsy (which is an old New England law that says if you knocked off your wife without prejudice aforethought, you may be excused because what else is there to do on a Sunday afternoon in Boston?).

'BLOOD ON MY PENCIL BOX'

I was very much in the dark about this universal question, love. Until recently I thought that a courtesan was a shot you got for arthritis. Honest to garde, I did. Incidentally, the title of this column has nothing to do with the content. It just happens that at the age of three I was sent to a progressive kindergarten where the children were allowed to do anything they wished so that they would never in later life feel that they had been repressed I killed my teacher with my pencil box, which was ironic-I mean even having a pencil box because I hadn't yet learned to write. Only kill. I tell all about this in my latest literary effort, "The Golden Book of Bus Accidents."

Victor Hugo said: "Life is a flower of which love is the honey" which makes a helluva lot of sense, if you don't think about it.

Of lust, the poet Milton (I don't know whether that was is first or his last name) said: "Capricious, wanton, bold and brutal lust is meanly selfish; when resisted, cruel; and, like the blast of pestilential winds, taints the sweet bloom of nature's fairest forms." and with this example of his genius, even if you don't like his philosophy, you've got to admire his punctuation.

India was first contacted by the British in the year 1599, when the East India Co. established a trading post at Calcutta.

Love in India includes the practice of suttee, which is the custom where the wife tosses herself on the burning ghat (a fire) alongside the body of her deceased husband, thus creating a plethora of orphans' picnics.

Love in England is underplayed. Everything is cone by the Post. Not very throlling but it does give one more time for gardening.

Love in Sicily is controlled mostly by vendettas. Whoever's left gets married.

Love is really about the same all over the world, or as the social director on a sinking cruise ship once said: "Women and children first, and thank heavens I had the good sense to bring along this evening gown."

'HAPPINESS IS A THING CALLED HASHEESH'

"Hasheesh is a drug made from the leaves and stalks of Indian hemp, chewed or smoked in the Orient for its intoxicating and narcotic effects."

So much for Words To Live By.

This morning while I was having my ears pierced (to take some of the weight off my lobes), I started to think about a slogan for Verve Vodka. This was tough, because Verve Vodka was the most un-popular vodka in the country. And for a very good reason. Somebody had once found a flea in a Verve Vodka martini! The bartender had tried to pass it off as an olive with legs, but the customer wouldn't buy it. Not only had the flea episode given a tremendous boost to the unpopularity of Verve Vodka, but Harvard (a college) had been experimenting with it (presumably in the laboratory) came to the conclusion that Verve had a tendency to loosen your teeth. Verve brought suit against Harvard and finally got it to admit the Verve did not cause rickets, fungus or pregnancy in the male. This didn't help Verve's cause very much, but it got Bobby Baker off the front page for a couple of days. So this was my problem. How to make Verve Vodka as popular as mother's milk or Moxie. It was too much for me. I gave up and went to a drive-in movie (an excellent way to kill a morning). While I think of it, don't send any more money to the Navajos. They're not buying sheep at all. They're buying arms. Last week we lost three Greyhound buses in Arizona and two in Utah. The poor passengers thought it was a rest stop until they all wound up looking like Yul Brynner. Let's stamp out these Indian uprisings once and for all ! Send your check to the "America For The Americans, Fund," Box 802. Tiluana, Mexico. (Not a nervy deducted Box 802, Tijuana, Mexico. (Not a penny deducted for expenses).

note. I wondered if we couldn't rescue from this combination of bilge and high adventure a book about his

days as a cowboy in the southwest. He leaped at the idea and I worked out a thing called "Hy Reminiscences as a Cowboy." I took three years of his life in the southwest and telescoped them into one year. One herd was partly lost to Indians. Another herd was partly enriched by theft from Mexican ranches and a third herd was burned in the Chicago fire.

I telescoped these adventures to have the herd stolen from Mexico, driven to Chicago and there burned up in the fire. This made a nice moral tale and the book went quite well.

I didn't know how to write a contract so I asked wellknown writers how to do it and was told that first of all I must have a time clause. I put one in for five years and thus after five years bilked myself and my heirs out of any returns on the Cowboy contribution to western culture. It was subsequently made into a picture, starring Glenn Ford and Jack Lemmon, and grossed \$8.000,000. This convinced me that the first thing writers should learn how to write is a contract.

After this success I suffered further physical reverses and ended more dead than alive with the amputation of my right leg six inches below the hip socket. During the long convalescence from this catastrophe,

5) All pictures must be sold in blocks so that along with major boxoffice attractions some experimental pictures with new themes, new performers and new directors will be produced and shown by exhibitors. 6) Every union must admit annually and every com-

pany must employ a limited number of talented young people who have taken required courses in picture production, distribution and promotion.

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Indianapolis, Palace. . . \$7,330 Kansas City, Roxy. . . . **\$11,216**



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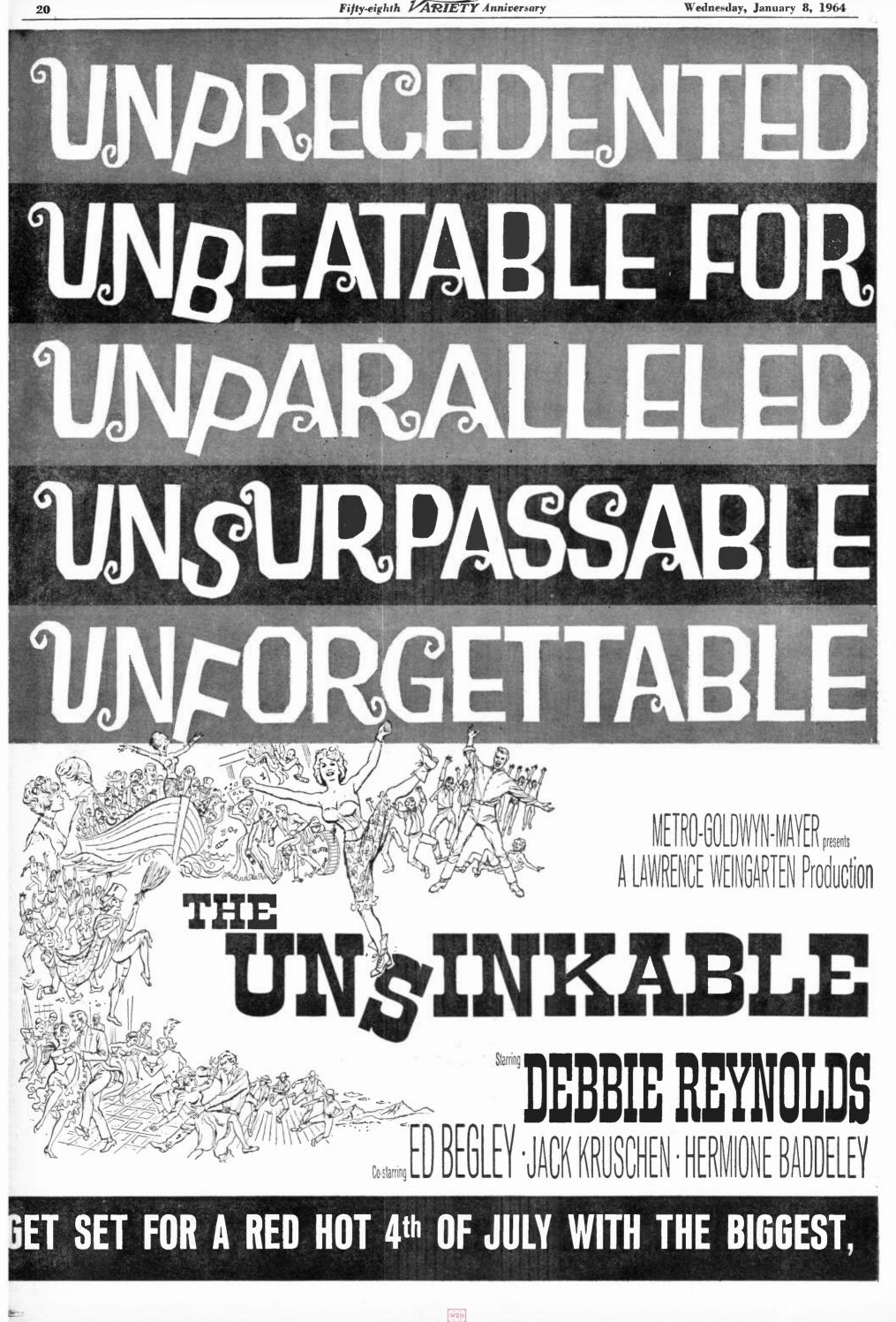
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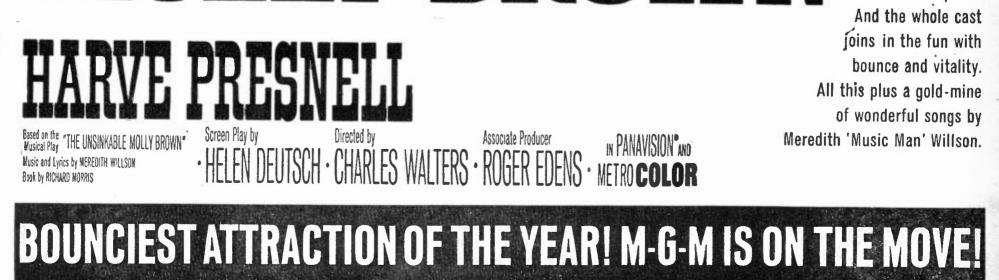
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Recipe for Success

By GEORGE MARTON -

theatres.

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good

always

in Berlin.

money

next hit play!

may

be

point of filling some special

"For me, the theatre will re-

main a festive ceremony, a

thing of beauty, a noble enter-

prise, a means of relaxation,

an entertainment, a consecra-

tion and a music, a joy. I can-

happy at a show which does

not awaken in me the slightest

emotion. I am looking for the

story, I am looking for char-

exist, and the characters are

puppets, they are theories. I

am looking for harmony. What

I find is ugliness and horror.

I am trying to find peace and

what I find is artificial tension.

I search for the world, for the

universe, for a milieu. I dis-

cover nothing but extremes which do not match. And if

they tell me that this is

'poetry' I must answer that I

don't recognize it. I find poetry

Shakespeare, Racine, Claudel. Why is it that Mr. John Arden's poetry escapes me completely?"

Do not try to find a common de-

nominator for the reasons of suc-

cess or failure. The usual excuses such as good or bad productions, or

good enough. Although these ele-

ments may have something to do

with the fate of plays in various

countries, they do not constitute

the final answer or solution. This

being "show business" and not the

steel or automobile business, it will

heterogenous. Let's keep it that way. The great majority of people

wherever they go, but hurrah for the minority which still likes to

eat corned beef in New York, bouil-

labaisse in Paris and sauerbraten

Hit plays are very expensive to

purchase for foreign consumption,

and, as you see, a local success is

no insurance for successful runs

outside of their country of origin.

My advice to play-brokers is sim-

ply this: Buy flops, adapt them well and produce them magnifi-cently, and you are bound to make

But. don't get me wrong-we

unpredictable

prefer to eat hamburgers

and

or bad adaptations are not

The story

feel

does not

not take pleasure nor

Paris.

From the Carpathians to the shores of the Pacific lie the vast stretches of our Occidental world. The common culture and civilization of this world, from Artistotle to Henry James and from Phidias to Renoir, or from Plautus to Geethe, are well established. One flies from New York to London in less than seven hours and from Paris to Frankfurt in one hour and discovers about the same number hamburger havens on the Champs-Elysees as on 7th Avenue. As the theatre is an integral part

of this Western culture, it must be obvious that the common foundation of our daily mental intake will necessarily also homogenize with the reaction of the public in London. New York, Paris and Ber-But like most truisms this one is not altogether true, espe-cially today. The spectacular flops on Broadway of such very successful European plays as, for instance, Roussin's "Nina", Frisch's "Andorra" or Marcel Achard's "Patate" may or may not be due to some special reasons. What is less clear is the reason for the enormous success of some of those plays which failed in their country of origin.

"Irma La Douce." a typical French, spicy and fresh musical, is a much bigger hit in America than it ever was in Paris. Last season's biggest success in Paris was Nor-man Krasna's "Sunday in New York" which failed to make the grade on Broadway, and the first real hit of the current Paris sea-son is the English play. "Good Night, Mrs. Puffin," by Lovegrove. which is grossing about \$14,000 a week and which enjoyed only a moderate success in London. Marc "Boeing-Boeing," Camoletti's

nice but far from enormous success in Paris, is in its third year in London. "The Miracle Worker," a real success in New York, had a moderate run in Paris and is a total flop in Berlin. "Mary, Mary," one of the charming and scintillating comedies of our time, is, as everybody knows, a sensationally successful play in New York and a somewhat lesser hit in London. Here in Paris, it received harsh words from the critics who panned it almost unanimously but it is doing nice business.

Of course, you might say that the title, "Sunday in New York," has no novelty for Broadway while "Dimanche a New York" and "Sonntag in New York," are greatly tempting to audiences in Paris and Berlin. "Rattle of a Simple Man," appeared to be a natural for Broadway, after its London success, and much less of a bet for Paris where very few Frenchmen are virgins at the age of 35. So, it flopped on Broadway and is a "sleeper" in Paris.

Cradle of 'Avante Garde'

Paris, the city of Ionesco and Beckett, is regarded as the home of the "avante garde" play. To give you an idea of how difficult it is to generalize in our profession, I will quote to you the critique by the leading drama critic of "Fig-Jean Jacques Gauthier, of aro,' the English play, "Sergeant Mus-grave's Dance," by John Arden, which opened at the Theatre de

A Posy To Hollywood

By VERNON DUKE

Hollywood. The stock phrase used to be Gone Hollywood." Now it's Gone "Hollywood is gone." Not another of those treatises on the "Fall of Hollywood?" I can hear the reader scream. Fear not, cliche-hater; this is nothing of the kind.

I have always wondered why the bucolic village was openly blasted and secretly admired as a hellish conglomerate of Babylon, Galata and Marseilles with phony Riviera trimmings and unphony dollars by the bushel. To tell an easterner or a northern Californian, to whom anyone from "down south," or south of Santa Barbara, is an overdressed peasant, that Hollywood is not L.A., only a very small part is to waste one's breath. of it, Everything is blamed on poor Hollywood—ostentation, vulgarity, cultural deficiency, the area's un-natural growth, and, of course, the disgustingly triumphant Dodgers. In actual fact, if it's ostentation and vulgarity you're after, repair to Beverly Hills, while culture-of sorts-does flourish in Hollywood's many small "arty" playhouses and artier galleries; true, Greater L.A. is absorbing thousands of new settlers daily, but Hollywood is visibly shrinking. The Dodgers operate in Chavez Ravine and bear no Hollywoodsy charteristics.

When asked about my present whereabouts, I say "Palisades," hoping, coward that I am, to bring forth a whiff of New Jersey, instead of the unfashionable Pacific. My Pacific Palisades is flanked by sanctimonious Santa Monica and calodorous Malibu, noted for its surfers, but to the uninitiated it's still Hollywood and I'm stuck with

Every so often I go to Hollywood proper is right) in search of atmosphere. There is something positively bucolic about the place. The Sunset Strip is stripped of stars and starlets. The Hollywood Hotel, where octogenarians in rockingchairs patiently awaited an autograph from a silent screen idol, not having read the obituary notice, has finally been put to rest. Gone is the Garden of Allah with Fitzgeraldian phantoms; you its can't get a game at 'The Players' or a dame at Lucey's. But the fruit and the flowers are for real, as are are always in the market for the the fresh and sassy high-school (Continued on page 67)

Writers Waste Their Lives Chasing That 'One, Right, Perfect Sentence' = By LAURENCE M. JANIFER =

"William tired himself today, said about package No. 2. You'll arching for an epithet for the note that people who are good searching for an epithet for the cuckoo."

That line, from Dorothy Wordsworth's journal, provides me with a handy opening to discuss one of the most common errors I know among writers. William Wordsworth, spending the day in finding one word with which to describe a bird, sounds very much like a few writers I know, whose mothers were apparently frightened by Flaubert at an early age, and who therefore spend hours, days or even weeks looking for the "one right word," the "one right sentence," the "perfect seene," and so on and so on, world without end, amen.

Now, I am not recommending the happy, slapdash method of some other contemporaries, in which virtually any word, any sentence, any scene will do: this is otherwise known as automatic writing, and should be left to the spiritualists.

But there is a middle ground, you know. There would have to be. Writing, after all, is communication. If you are not communicating you belong in another field of work: writing is the practice of conveying to an unknown (but, we hope, sizable number of other people the ideas, the theories. the people and places that exist in your own head. And, like all communication, it ought to be as easy as breathing.

Of course, it isn't: neither is any other of communication. instance: there are form Talking, for people who stutter, and even among the normally wordy there are those who can fascinate and those who can only, dully, end-lessly, bore. The difference there comes in two packages, one of which is labelled Talent while the other is labelled Practice.

There is very little to be said about the first package. If you have it, you have it, and if you don't I know of no injections, pills or layings-on of hands to give it to you. But there is a good deal to be talkers are usually people who have spent a lot of time talking, and doing it to a wide variety of different people — friends, neighbors, relatives, acquaintances and audiences. They've learned (very possibly without ever know-ing it consciously) how to emphasize a sentence, how to pause, how to take command of a conversa-tion and how (and when) to let go of that command.

There are two things they do not do. One is to rehearse their talk beforehand. They're not giving speeches: they're chatting, conversing, cutting up reputations or shooting at the moon with one theory or another. They are being spontaneous: because they kno how to be, they can afford to be. know

The other thing they do not do is agonize over the quality of their words, or their sentences, or their subjects. In talk, there isn't time: open your mouth and let fly, and that's about it.

The perceptive will have noticed that I have been building an an-I think it's a good alogy here. analogy, and I know perfectly well that it works.

The rule is: be spontaneous. Write it down. Think before you do so, consider your scene, your characters, your point. Then write, with about the same spontaneity with which you talk.

Then-at least 24 hours laterrevise. Revision is meant to clean ip idiot repetitions, to impress a final shape on the piece, to brush matters up and put on a nice, final gloss. It isn't meant to reshape the whole piece or to rethink it. It is impossible to think while writing. Writing alone will take up all the room.

There's your compromise.

And it can result-believe me -in some pretty good work. For instance . "Hamlet" by

William, Shakespeare (writing time: three weeks). "The Messiah." an oratorio by G. F. Handel (writing time: about the same)—and if it isn't literature, I had to put it in, if only because it takes the average copyist longer than that to copy the entire score! "The Pickwick Papers" by Charles Dickens (written just as fast as the serial publisher re-quired). Look at the record An-thony Trollope-250 words every quarter of an hour, two hours a day, seven days a week over 30 rears and more. It adds up to better than 65 novels, plus an auto-biography, three travel books, some volumes of short stories— oh, and a fulltime job for the Post Office for most of that time, and the editorship of a magazine for some of the rest of it. Not to mention a family .

"When I eats corn," the country-man says, "I eats it, I don't fiddle with it."

Let's stop the fiddling, okay?

The method I'm recommending is, in the main, the one I've used for some years. It has been varied here and there-for one thing, some pieces require more than one revision. This is a decision to be taken with great care, and al-ways while remembering the old b that it takes prove paint a picture: one to do the painting and the other to hit the first one over the head with a hammer when the painting is done. The problem of over-polishing is a little like that.

The H'wood Idea of Couture

It's no state secret that my wife

and I make periodic trips to Hollywood but I will let you in on a fact—my loyal travelling comabout decided has she panion doesn't know the first thing about the protocol of dress in the film capital. Let us consider her plight.

She was invited to a luncheon. She dug a neat little suit out of the trunk, patted her coiffure, adjusted her lip rouge and off she went blithely. She returned com-pletely mortified. Everyone, she panted woefully, wore elaborate dresses and hats. She had guessed and dressed completely wrong.

A few afternoons later we were invited to a late afternoon cockhraul The lit nent two hours preparing herself for this one. Her dress wasn't Diorbut it was a mighty comfortable copy. Her classic little hat had feathers standing up, dripping down, taking it easy on the bias. She draped a precious little fur neck piece around her shoulders. I really felt sorry for the girl at that party. Everyone else seemed to have gotten together just before and arranged to appear in suits or print dresses. The situation was slightly relieved, fortunately, when Cobina Wright ar-rived a bit late wearing a flossy lid-but she explained she had only a few seconds to spare—she was off to a dinner party. Well, next on the agenda a few nights later came a dinner party to which we had been invited. The hostess took pains to advise it was completely informal. "Just a little get-together," she ex-plained, "No chi chi—no fuss. Just play cards afterwards."

My bride had just the dress for an occasion like this—something simple and girlish, that came a little below the knees. There was a small black hat with a suspicion of a veil to complete the outfit. Shall I go on—divulge the mel-

By LOUIS SOBOL.

ancholy details. Our first hint that this was just another case of our dedrop interpretation of the dress code hit us smack in the kisser when Dinah Shore followed us in, encased in a stunning, revealing evening gown that my wife guessed must have set her more than \$1.000. The rest back is much too horrible. Every doll in that party wore something just bit more gorgeous and expena sive than the other. Dinner gowns and evening gowns-I can't tell the difference-all I know is most of them were sleeveless and cut away in front and in back. I have never been able to determine just where the line of demarcation is between the evening and dinner gown. The trusting little woman settled down in a chair glumly and refused to leave it. "Informal, my cye." she kept muttering. "Were you speaking to me?" asked Rouben Mamoulian. "I was speaking to myself." said my ever loyal helpmate, scowling over at me.

parlor. The hairdo, after she left something to the place was frame. Not that I'm prejudicedbut really she could have stepped right out of a fashion mag's pages. "How do I look?" she inquired hopefully.

"Baby, you're a killer," I assured her.

The party was scheduled for 7:30 sharp. By this time, we were wise also to these "Be prompt" admonitions. We arrived at 8 plus a few minutes. Everyone was al-ready scated—hungry—impatient. 'O. I'm so glad you finally came, said the hostess, sweetly. "We were so worried something had happened. All right folks, now we

L'Athenee last October. in a production which was staged and directed by Peter Brook:

"'Living Theatre' they say Well, too bad. I am absolutely allergic to this form of life and to this kind of theatre. I will never get used to boredom. I will not become an addict of this pacific-poetic-politico-religious phraseology. I will not admire this kind of incoherence which the violence and the frenetic behavior of nightmarish characters cannot disguise. In the presence of certain plays of today-appreciated perhaps (for how long though?) by the public—I have the feeling that they were conceived under the influence of some drugs and written under the intoxication of strange fumes. It is possible that they cater to the taste of an era which seems to encourage boring, sinister, lugubrious shows without loving them to the

Can't Win

The next party was at the Beverly Hills hotel. "Informal," purred the hostess over the phone. Well, we were a bit wise now-Saturday night, Beverly Hills Ho-tel—a birthday party to boot. No one had to tell us.

Out came the modest little dinner gown-taken to the Coast for come over. The boys are going to just such an occasion. That after-slip on any old thing, dearie, and noon my wife visited the beauty

can serve.

Of course, that made us feel just wonderful-like congratulating a bride's parents only to learn she had been jilted at the church. We sat down at our designated places quickly. We tackled the hors d'ocuvres. Then we looked up and around-as if at a signal.

Well, you've guessed it. It was the darndest, most informal party in all Hollywood. Some of the gals wore hats - some didn't. Some wore suits, some wore short street dresses. No evening gowns. No dinner dresses. The hostess had said "informal"----and by the living daylight it was informal.

Everyone later remarked encouragingly what a nice dress Mrs. S. had on. So did I, on the way home. But my wife never uttered a sound. Just sat there in the car, looking stonily ahead.

The following night we were invited to another party. "Formal" was the word.

We stayed home and played gin rummy.

Then again, the exigencies of a working writer's life may call for a situation where you're allowed no rewrites at all.

In that case, your training for speed and accuracy is going to come in handy. The resultant piece may not be your absolute best, but it's going to be a lot better than the one-right word boys will ever briieve.

I average, for instance, six novels a year. Frankly, I'd like to average four, but if I had less than that to do I think I'd go noisily nuts: three months is about the right time for a good novel.

And, of course, I'd have a little time for short pieces, like this one. I've clocked myself on it. Start to finish (including one brief hunt for a cigaret), it's taken me forty minutes. No rewrite.

Fifty-eighth VARIETY Anniversary

INTO DIRECTORS GUILD

Merger of Assistant Directors local 161 in N.Y. with Directors Guild of America has been okayed

by membership of latter, after hav-

Hollywood.

N.Y. ASSISTANTS MOVE

Spoon-Feeding That Racial Satire; Hammers Nurse 'Gone Are the Days'; So Far Washington Hard to Get

By EDDIE KALISH

"Gone Are the Days," the film version of Ossie Davis' Broadway satire on the racial situation in the south. "Purlie Victorious." is still being booked around the country and may even return to New York where the boxoffice response was disconcerting.

Plan is now to bring it back to Gotham around Feb. 12 in time for Brotherhood Week. which runs Feb. 16-23. Idea is to establish some kind of art house multiple run for the picture, the title of which will quite likely be changed to the original "Purlie" handle. In its original five-week run at the Trans-Lux East, it grossed a weak \$37,200 which accounted for a rental of \$11,300. The deal then was that the theatre got \$5,000 a week plus 10% of the gross over that. The worst week the pic had was \$6,000. The Hammer Bros., who produced the film, also picked up the advertising tab.

After the New York experience, the Hammers were somewhat dismayed as to the future of the film. especially considering the fact that it still had no distributor. The pic cost \$225,000 and it is estimated that rentals of \$400,000 will be needed for the project to break That doesn't sound like even. much but it represents a real problem all the same to the Hammers. They figure that the lack of a distrib is the biggest factor since a picture like "Raisin in the Sun," which Columbia handled, managed to gross \$1.250,000 although it needed \$2.000.000 to break even. It cost \$1,250.000.

"Days" recently played at the Charles Theatre, Baltimore, and did fair biz. Last Wednesday (1) it opened at the Regent Theatre in that city, marking the first time the picture has played a Negro situation. The Negro press has been strongly behind the opening and results are expected to be solid. On Jan. 16, "Days" will open at the Gallo Theatre, New open at the Gallo Theatre, New Orleans, a Negro house. On the same day it will open in Houston, daydating in an ofay and Negro location. On Dec. 26 it bagan a run at the Town Art House, a white theatre in Norfolk. The Hammers have been handling all the heating themselves. the booking themselves.

Big hopes, however, are cur-rently being pinned on Chicago where the film opens Jan. 24 at the Surf Theatre. It will also open there at the Maryland Theatre, a Balaban & Katz house which is supposedly the biggest Negro-audience situation in the country.

Wants \$1.25 Min. To Start April 1

Albany. Motion picture theatres in New York State could possibly face the payment of a \$1.25-per-hour mini-mum wage on April 1 next, instead of Oct. 15. Exhibitors are present-ly required, like other businesses operated within the State, to pay employees a minimum of \$1.15. The earlier hike to \$1.25 is im-

of around 1,000,000. After Chi-cago, B&K will play the pic in Evanston, Ill., which has North-western University to draw from. For the Chicago dates, Davis and his actress-wife Ruby Dee (they both ster in the pic) will go there both star in the pic) will go there Jan. 10 to do radio-tv-newspaper promo work. The duo have been doing lots of such work lately and are reportedly much in demand for appearances and such-all of which is considered a plus factor.

The Hammers are still eyeing the Washington, D.C., market but all exhibs there have turned the film down so far. They are plan-ning a screening for local bigwigs there via the Motion Picture Assn. of America, in the hope of stirring up some interest and also to get Washington support for the picture's showing abroad, if that ever comes to pass. There are some problems connected with overseas distribution such as Italy's dub-bing requirement. It is felt that the picture can't really be dubbed and come off properly whereas with titles it could possibly work. There are no definite plans for overseas as yet, anyway.

It all adds up to an intricate problem as there continues to be resistance displayed to the booking of the picture and by audiences once the film is playing. The problems of booking without a distributor are themselves complex. In the end, all the Hammers want to do is get their money back for the film but even that much seems jeopardy as theatremen and in audiences alike don't seem to dig satire about a problem so glaringly unfunny.

ing previously been approved by the International Alliance and membership of local 161. Although DGA bylaws provide a 60-day period for voting on such proposals, the necessary majority was attained in an unprecedented three weeks from the date of submission.

Milton Felsen, prexy-biz man-ager of local 161, and his staff will move to DGA's N.Y. hq immediately. Script clerks, now a part of 161, will remain with the IA for present, and will be serviced the by Felsen.

'Cleopatra' Subsid **Quietly Dissolves**

Albany.

Cleopatra Enterprises, Inc. formed several years ago by 20th-Fox in order to cash in on "Cleopatra" merchandising, has quietly gone out of business (without ever having been active), according to dissolution papers filed in Albany.

20th sources say their merchandising efforts were stymied by the legal difficulties surrounding their attempt to trademark the "Cleo" name, which, of course, has been in the public domain for something over 2,000 years.

Negotiations for the use of star Elizabeth Taylor's face and name in conjunction with the projected "Cleo" merchandising (of, among other things, cosmetics, jewelry, clothes, etc.,) also were never successfully concluded.

SOME SALOONS VERY UNLITERARY Despite What You Keep Reading

The second secon

type of man that will take seven rejection slips lying down. I have received seven rejection slips from the New Yorker Magazine, but each week I find myself diligently reading every word they print. The reason for my diligence is quite obvious. I'm trying to absorb the "style," trying to find out what sort of "stuff" they really want.

I've read several stories and each of these stories takes place in a bar. New Yorker authors apparently listen very well and then competently report what they hear in a saloon. I decided to try his approach.

I drove to New York one night last week and parked my car on 3d Ave. ar.d 47th St. I had assumed that New Yorker authors' bars are somewhere in the vicinity. Casually 1 strolled downtown, stopping now and then to "audia number of small joints tion" until I came to a place I had heard of from another New Yorker author who overhears things in bars. I decided to "find my story" here. I propped myself against the bar and ordered a "bite of Scotch." The bartender smiled knowingly I thought, and then proceeded to tell me about the original Thurber drawings on the wall over the booths. My heart beat a little faster ... the original Thurber faster ... the original Thurber drawings! This was a sign. I would surely find a story here that would make the New Yorker.

I had another "bite of Scotch and sat waiting for somebody to start talking. Or. my left, two stools away, sat a big, bristling marine. "This may be it," I mused. I nod-ded in his direction and he mumbled something I didn't quite catch. I leaned forward and said, "Beg pardon?" He leaned forward

I'm a stubborn man and not the | and said, "I said, who in the hell are you looking at?" I was offended by his attitude and frightened by his face so I moved to the other end of the bar and had another 'bite of Scotch.

Presently a rather attractive middle-aged woman in a cloth coat sat next to me. "Hasn't it been a nice day?" I asked. "Uh-huh" she replied. "Are you a New Yorker?" I inquired. "Nuh-uh," she answered. I was about to track her further when suddenly she stood up and said, "Look Doc, my husband's the relief bartender here; he gets off in five minutes and I stopped by to walk him home. Now why don't you be a nice guy and not start no beefs!"

I apologized and ordered another "bite" of Scotch.

By this time I was well "bitten" by the Scotch and was beginning to feel a little sick. I paid my bill and gulped down that last drink. I barely made 3rd Ave. The walk to the car steadied me a little but I became unsteady again when I saw the \$15 parking ticket attached to the windshield wiper.

On the way back to New Rochelle I sideswiped a stone embankment on Bruckner Blvd. and caved in both fenders on the left side of my car. The bill for repairs came to \$78 and that with the \$15 parking ticket comes to \$93 which is exactly what I would like to be paid for this story. New Yorker writers have strong stomachs.

Right of Privacy For Performers Still a Gray Area By HAROLD M. GOLDBLATT

A matter of considerable interest and increasing importance in all branches of the amusement field is the question of their so-called Right of Privacy. For upwards of 50 years there has been a statute in New York, known as the Civil Rights Law, which provides that any person whose name, portrait or picture is used within this state for contraining purposes or for the advertising purposes or for the purposes of trade without his written consent first obtained may sue to enjoin such use and also recover damages by reason of such use. There is a similar law in many other states.

While the language of the statute appears to be perfactly clear, in many cases when action was brought for use of name or portrait in what was apparently advertising purposes the N.Y. State courts have ruled that there was no viola-tion of the statute. In most of these cases, the judges themselves disagreed; the minority holding that the use of the person's name or picture was a violation of the statute.

In a very recent case, an action was brought on behalf of a young film star against a company making cameras, which used her name and picture in a book published by the company advertising its camera. Her picture and name were used in the advertisement in four photographs showing her using one of the cameras with wording to in-dicate that the pictures were taken by her while making a motion picture. The Court however held that this was a merely incidental use and not for the purpose of advertising or trade and not prohibited under the Civil Rights Law. In another recent case, Shirley Booth, recognized as a star of the stage, screen and television, brought an action under the Civil Rights Law against a magazine publisher for using her name and picture in connection with a number of advertisements advertising the magazine. While vacationing at a resort in the West Indies, her picture was taken by a photographer for the magazine which ran a story about the resort, and her picture was given a prominent place in the magazine story. Thereafter, the magazine used her pic-(Continued on page 71)

POST MORTEMS OF 1963 ¶ Rhymes Out of the B'way Nursery

¶ For Variety's 58th Anniversary

That Black Friday in November

Lahr and Caesar played 13 parts. "Tovarich" boasted ¹ a Mammoth Cast: "The Milk Train" didn't run too fast.

Lemon and Remick drank their way Thru a black-and-white ' movie about A.A., Which could have been titled, one supposes, "The Days of Wine-and Four Roses."

A Willing Witness called Valachi Sang, but not like Pagliacci. Sang, but not like Paghacci. Telephone execs were smiling While we did that extra dialing. The New Yorker Mag., our most urbane Weekly, again adored "arcane."

Hotel, named suites for Famous Gents. The Dock Strike recalled-at least to me-The Great Banana Shortage of '23."

We had no Ochs, no Scripps, no Hearst, No Flynn, no Whitney, till April First, So for 16 weeks my wife was able To see me at the breakfast table. The strike caused earnings to diminish And ended in a "photo" finish. New Yorkers now must shell out dimes To read The Tribune and The Times.

"The Ballad of the Sad Cafe" Was more of a mish-mash than a play; And I got very little joy From anything in "Man and Boy."

Ready cash I had in plenty, Had, that is, until March 20;^{*} Then I was broke, as I remember, Till the seventh of December."

Some countries,---England, most of all, Thought it should be spelled De Gall. Mary McCarthy in Harper's Mag. Termed J. D. Salinger a drag.⁷ David Merrick and Walter Kerr Didn't agree on "Oliver." A wonderful picture,—no if, no maybe a-Bout it, was "Lawrence of Arabia."

The Mirror faded from the streets: The Herald-Trib took over keats.* Tony Bennett yearned for 'Frisco. My favorite cracker's still Nabisco." "Dominique" was a Number One Platter by the Swingin' Nun. In a world so deficient in Fun and Cheer, We should have had more Ogden Nash this year.

- By AL STILLMAN -

Was a day we'll long remember.

B'way had a season of Fits and Starts;

The New York Hilton, an immense

plied in a possible legislative change to that end.

Joint Legislative Committee on Industrial and Labor Conditions was to meet in New York Monday (30) for the purpose of considering such a plan. Assemblyman An-thony P. Savarese Jr., Committee chairman and a Queens County Republican, pointed out that under a recent statute the Federal minimum advanced to \$1.25 hourly "for many workers, last October. We should equalize these wage floors now. Wage economists assure us this raise can be accomplished six months earlier with negligible effect on the New York employment rate. This being the case, the Legislature should act promptly when it meets in January, to give this benefit to lowpaid workers as soon as possible." Assemblyman Savarese estimat-ed that "advancing" the minimum scale by six months would mean earnings of "over \$100 more for many thousands of employees in the coming year."

The eversmiling Mona Lisa Landed here without a visa.

Said a couple of Latin Presidents Who were shown the palace door: "I reigned last night and the night before "But I ain't gonna reign no more

Hardly as different as night and day: "Go Away Little Girl" and "Love Look Away." This year's greatest wheeler-dealer Was, of course, Miss Christine Keeler.

The Mets-not what you'd call a stellar Club-retreated to the cellar. The Dodgers' crusher was a honey, The owners lost a lot of money. Pepitone made quite an error; The Yanks' new boss is Yogi Berra. Fans did all they could to harass— You have guessed it-Roger Maris.

Rockefeller threw cold water On the chances of Goldwater.

All I could sit thru was a third Of "To Kill a Mockingbird,"

But I thought Gabin in "Monkey in Winter" More fun than a fillum with Mary Miles Minter. A tasty morsel of the past— "Dinner at Eight" with its all-star cast— Was coupled with (my eyes grow misty) Greta Garbo in "Anna Christie."

Dan Parker now adorns The Journal. "Tom Jones"—the movie—was supernal. I gave Como lots of credit For "I Love You And Don't You Forget It."10 We had some revivals with Theda Bara, A Thanksgiving present from John O'Hara, And I can't remember anything more. So Happy 1964!

¹ If that's the word. * Pun intended. * Last year it was "logorrhea" also. • The year the song was introduced. When the Big A opened. • When it closed. " Or words to that effect. No connection with the bard, except, perhaps for their mutual interest in Pegasus.
It really is, but I also needed a rhyme. Fifty-eighth VARIETY Anniversary

PICTURES

25



Amsterdam.

Dutch film industry was quite active this year and presented no less than five films, two of which were fulllength documentaries. At least one feature film, Fons Rademakers' "Als Twee Druppels Water" (The Spitting Image), was a success, and meant the launching of a new production outfit, Cineurope Film Productions.

Another new production group, Pan Film, had a bad start with "Bicycling to the Moon," that was taken off the program after one week and never made a tour of the provinces, due to the bad reviews. John Kerporaal's "De Vergeten Medeminnaar" (The Forgotten Rival), a N.F.M. production had so-so reviews but at least in the end will break even.

The two documentaries did better. Gerard Rutten. responsible for many Dutch feature films between 1950 and 1957, returned with a documentary "Wederzijds" (Mutual) on Queen Wilhelmina and her times, placed against a background of European contemporary history The film did well at the boxoffice. At Christmas Bert Haanstra's "Jan En Alleman," a documentary, shot with the candid camera, was released. Haanstra worked nearly two years on this production, about behaviour of the Dutchman unobserved.

Distributor Paul Kijzer set up a production company, Caesar Films, which initial production was a co-production with Italy and France. Caesar Films provided the sketch, set in Amsterdam and directed by Roman Polanski, for "The Biggest Swindles In The World," nourishing of five segments totally. Kijzer and Polanski may again cooperate in 1964 on "Cherchez la femme." 1964 Remains Vague

Not many productions have yet been disclosed for 1964. 64. The only certainty, because it was shot in 1963, "Mensen Van Morgen" (Tomorrow's Citizens), a Saphis Mensen van Morgen" (Tomorrow's Citizens), a Sap-phire production directed by Kees Brusse along the lines of Bertrand Blier's "Hitler, Connais Bas," inter-views of young people about their life and ideas. Film was hushed up, because producer Rudi Meyer, also han-dling Haanstra's film, did not want to confuse the public with publicity on his two films that have much in commen of the three feature films released in 1962, Korporal's "Rufifi In Amsterdam" broke even in 1963, while Paul Rotha's "The Overval" (Resistance), released in December 1962, was a great success and was seen by more than a million Dutchmen.

Feature films are subsidized by the Dutch Production Fund, set up by the Dutch Cinema League and the government, short films are subsidized by the government only. In the field of shorts nothing world-startling happened. The ace directors in this field, Bert Haanstra and pened. The ace directors in this held, Bert Haanstra and Herman van der Horst, did not have any releases in 1963, which made the scene very tame. Most Dutch films, sent to film festivals, are government-sponsored, but it is characteristic for the situation that the one documentary that was awarded at a major film festival, Charles Huguenot van der Linden's "Bouwspelement," that won the Golden Bear at the Berlin Film Festival, was made without any government subsidu made without any government subsidy.

Newsreel Blow

While films, long and short ones, are subsidized to the tune of millions (of Dutch guilders) annually, it was a shock to everyone when production company Polygoon-Profilti announced it had to stop the production of the weekly newsreels, of Dutch and world events. Polygoon-Profilti were working with a loss, and in the past demands for government subsidies had been turned down, so that the newsreel threatened to close down on January 1, 1964, when contracts expired. Polygoon-Profilti has no monopoly on newsreels; besides the Dutch newsreels, there are also Dutch versions of the Gaumont British newsreels and of Fox Movietone News, that has always some Dutch items incorporated. The market for the Polygoon-Profilti newsreels became too small, as many cinema exhibitors took just foreign news, due to the long programs that warranted against having a newsreel program of 20 or more minutes-with the length of feature films, a newsreel of a few items, running 15 minutes at most, is all that can be squeezed in. The position and function of the newsreel in the cin-

ema is also changing as most of its function is taken over by the daily newsreel on television. The number of television sets is still progressing, and can be seen as a competition to the cinemas. There are now more than 2,500,000 sets in use. But for the fact that there is still a decline in cinema attendance, this can also be gathered from the fact that it is specially the road show that makes money. In 1962, 19 blockbusters took in 20% of the annual income, while nearly 400 other films had to share the remaining 80%. In 1963 it was specially films like "Barabbas" (Col), "55 Days At Peking" (Hafbo), "Lawrence Of Arabia" (Col), "The Longest Day" (20th-Fox), "Cleopatra" (20th-Fox), that meant business. "Cleo-patra" in four weeks took in \$100,000, which is a record. "West Side Story" (ILA (Nova) broke a record... it played Side Story West for 93 consecutive weeks at one cinema, the Du Midi Cinema in Amsterdam, and thus held up other 70mm feature film releases. To cash in on the two performfeature film releases. To cash in on the two perform-ances daily vogue, Warner Bros. released the just over two hours "Whatever Happened With Baby Jane" as a roadshow.

TIME & PLACE CLUE TO FILM CENSORING **By JOHN ROEBURT**

(Author of the following perspective on forbidden films, as variously evaluated through the last 40 years, is a veteran of fiction and nonfiction works. His most recent credit is "The Wicked and the Banned."-Ed)

Restricting Codes and Commandments governing motion pictures blossomed as the realization grew that films shown publicly and freely were a potent social mechanism in creating and promoting beliefs, intellectual interests, behavior patterns and new attitudes. were recognized as persuasion more subtle and effective that other communication media (Books, Art, etc).

Extremes of antagonism toward the nascent motion picture industry was best synthesized in the January, 1926, utterance of one Earl Barnes in the magazine "Educational Screen." Barnes said, "Any person brought up on the psychology of the movie world is unfit for life. The lower minds go to the movies, and the longer they go, the lower they will be."

Barnes was over-acting to a Jazz Age diet of cheaplyconfected films sporting such provocative titles as: "Her Purchase Price," "Why Men Forget," "Forbidden Fruit," "The 14th Lover." It was a time when jerrybuilt Hollywood society itself provided certain verisimilitudes to the Biblical Sodom and Gomorrah, a time when a \$7,000a-week comedian was explaining a rape death to the Court, a time when a party-giving Hollywood director, as a practical joke and for the fun of it, filled a sugar bowl with cocaine . . . when a United States Senator, stung by Hollywood license, could say with warrant: "Holly-wood is a Sodom of debauchery, alcoholism, wickedness, free love. Its elite are former butcher boys, bartenders, sopers, swampers, bums off the road."

Man's Erotic Side

Film censors have immemorially shown an obsessive concern over the depiction of the sexual nature of man -attacks on erotic realism run as a scarlet thread through cinema's whole history. Films were seen as able to uniquely represent, or misrepresent, the inner combustions of sexual Man, his saved-up and hoarded (and sublimated) fantasies and desires, the secret and open revolt against taboos and doctrinaire standards of conduct and taste. And most dangerously: the popular film could and frequently did support Krafft-Ebing's thesis that love is nothing ethereal or seraphic, but of this earth.

In 1928, a scene was cut from the film "Docks of New York" in which a stevedore in a bedroom counts out some money while glancing down at a sleeping woman. In 1963, brickbats are thrown by pressure groups at constituted censors for giving seals of approval to "Irma La Douce," a comedy about Paris prostitutes and their business managers.

business managers. Sexy Match-Sticks Novelist Aldous Huxley once pontificated: "In most modern countries, the only state-supported orthodoxy is a sexual orthodoxy. There is a powerful religion, or rather pseudo-religion of sacred purity." When a minor movie of the 20s, "Win That Girl," lost a scene to censors in which burning matches bent and contorted to repre-sent man and wounan in embrace the censor baiting sent man and woman in embrace, the censor-bailing lawyer Morris Ernst fumed that "the censor pictures a world of ladies and gentlemen damned by 'Elsie Dinsmore' and sired by 'Lord Fauntleroy.'

The same Ernst, offended by the censor-cut of a boy-girl clinch from an early Joan Crawford film ("Our Dancing Daughters"), put the abridgement of artistic freedom into historical perspective with these words: "This is on a par with Anthony Comstock's wild frenzy at seeing a dressmaker's bust-form in a shop window.'

The Hollywood Code has been liberalized to a degree inconceivable in the days of Will Hays. Designed pri-marily to screen out smut, unpunished crime and blatant sex, the Code today accepts social problems as drug ad-diction ("Man with a Golden Arm"), allowed a married marine to seduce nubile Deborah Kerr ("The Proud and the Profane"), at least hinted at the fact of homosexu-

ality ("Tea and Sympathy"). 'Virginity' As Jest One catalyst in the liberalization of the Film Code was Othe catalyst in the internation of the Linit code was Otto Preminger and his Code-defying 1953 production and release of "The Moon Is Blue." The film portrayed a young girl (Debbie Reynolds) who teased and tempted men while withholding from sexual union. The Hollywood Breen office rejection of the film story was based on the proposition that a girl's virginity was not a proper subject for comedy. (Part of the trouble was a catholic sensitivity to quips involving virginity, this touching the Blessed Virgin.—Ed.).

In the summer of 1961, United Artists asked for and got a seal of approval for "The Moon Is Blue." The about-face of the Code Authority was due to many factors—Cause can be variously assigned to the decline in strength and leadership of the major studios and the rise of the independent and maverick producers, changing American folkways and mores and the absolute character of certain strictures in the Code, the rising quality of foreign films (De Sica, Fellini, Rosselini, Bergman) shown in American art houses, the competition of television and the comparatively greater freedom of the younger rival medium.

On the legal front, film forbiddance and censorship generally sustained a defeat in the reknowned "Miracle" case when the United States Supreme Court decried Nev York State censorship and denial of a license to the film "as a violation of our federal constitutional guarantee of free speech and free communication" (the film had been rejected as "sacrilegious" by the New York Censo Board.)

The U.S. Supreme Court slap at New York State cen sorship, however, provided no permanent cure. In 1961 the same censorship board forced the elimination of valid and artistically brilliant scene in Ingmar Bergman' powerful film "The Virgin Spring" on the grounds that the scene was "obscene and pornographic." (Elsewhere as in Massachusetts, the excised scene was restored to the picture.) The scene in dispute was a starkly rea enactment of the ruffian-rape of an innocent and trusting girl by two brigands who accost her in a wood

A backward look at yesteryear's forbidden or censored A backward look at yesteryear's forbidgen or censored films proves the new and spectacular freedom from cen-sor restraint enjoyed by such modern-day sin-and-sex charged entries as "Hud" (libertinism), "The Stripper' (exhibitionism), "The L-Shaped Room" (unwed preg-nancy). In 1933, in the screen version of Nobel Prize winner William Faulkner's novel "Sanctuary," adult per version was switched to insolut range at the behast of version was switched to inadult rape at the behest o the censor. The question of nudity as Art or Smut was resolved as the latter when the 1926 film "Sorrows o Satan" (starring Ricardo Cortez and Adolph Menjou ran into determined censor and church opposition. Ter years earlier, in *pre*-Code 1916, Annette Kellerman, the Esther Williams of her day, appeared in "A Daughter of the Gods" clad only in the long tresses that was Eve's own garb.

Howard Hughes' "The Outlaw" (1941) found censor: and some public folk astir over Jane Russell's cleavage finally given a seal of approval after a mara The film, thon brouhaha, was audaciously advertised by Hugher with displays of Miss Russell's protuberances and the challenge "How would you like to tussle with Russell?"

Time Brings Change

Yesterday's censors hacked away at such (studio-an-nounced) "adult" pictures as "The Barker" (the censors order: "Cut out scene showing man removing woman's clothing from his berth; eliminate scene of boy and gir in orchard where girl is shown lying on ground"), "Street of Sin" (the censor ordered a long scene deleted in which actor Emil Janning's looks amorously at a Salvation Army girl), "The Man Who Laughs" (the Victor Hugo classic "all scenes of men looking through keyholes," and "all seductive scenes of men houring informing keynoles, and "sunsee" (the censors ordered excision of scene in the F. W. Murnau classic of "Woman wriggling and dancing and man embracing her"), "The Racket" (of the numerous cuts ordered, one was "all views of clergymen at crook's function services") funeral services").

Forbiddance of films and/or demands that cuts be made and scenes deleted happens mainly today on local and state levels, with the so-called "Adult" foreign film the chief target of censors. The imported movie, with their generally unabashed sex-life centered themes are, by implicit compact between centered interies are, by implicit compact between censor, distributor and exhibi-tor, confined to the strict limits of the nation's art-thea-tres—the family theatres are out of bounds. (The Italian-made film "Boccaccio '70" suffered censorship citation and complaint and boycott pressures in city-after-city when it dared out of the segregation of art houses and into major theatre circuits).

The Hidden 'Tone'

Not long ago, in Memphis, a local Vice Squad viewed and judged the French movie "I Spit On Your Grave." They later "raided" the projection room and seized the film negative. ("I Spit On Your Grave" carried a race relations theme with subthreads of nudity and love candor.

Jules Dassin's prize film "Never On Sunday," a tonguein-check fable about the business world of a prostitute, ran into censor trouble in cities of Georgia and Texas. In New Orleans, Northern Indiana and Chicago, there are phone services through which callers can get a recorded moral evaluation of current motion pictures. The evaluations, collected and collated from miscellaneous sources, ations, collected and collated from miscentaneous sources, have—as of this writing—found wholly or partly objec-tionable such films as "Baby Jane," "Two for the See-saw," "Taste of Honey," "Gypsy." "War Lovers," "Sodom and Gomorrah," "And God Created Woman." In the Unqualified Approval category are "Count of Monte Cristo" "Brothers Grimm." "Merrill's Marauders." Unqualified Approval category are "Count of Cristo," "Brothers Grimm," "Merrill's Marauders."

The florescence of the "Adult" film has been hailed by The florescence of the Adult Thin has been denoted as some and damned by others. To a number of censors and critics currently, the word "adult" is a plain euphemism for "dirty." In a recent published complaint, the New York Herald Tribune writer and critic John Crosby fretted that "most adult pictures aren't fit for grown-ups, let alone childen." Crosby, a man of generally liberal persuasion, decried the film "Walk on the Wild Side" as persuasion, decried the nime walk on the wind Side as "perfectly dreadful, rampantly sexual, a really dirty movie," saw "Cape Fear" as "the most sordid, vicious and utterly depraved movie I have ever seen," found the rape scene in "The Virgin Spring" as "horrifyingly ex-plicit, with the murder sickeningly gruesome," bewailed the trand to neuroscience in movies forder noisiting the the trend to perversions in movies, finger-pointing the lesbianism in "The Children's Hour," male homosexuality in "The Victim," child molestation in "The Mark," nymphomania in "The Chapman Report," cannibalism in "Suddenly Last Summer.' Anti-censorship ranks have ever been divided between those who demand an abolition of all censorship and that group willing to accept a measure of suppression for "Decency's" sake. In championing the former attitude, the late columnist-social critic Heywood Broun declared he would not be too violently passionate against a censorship carried on by a small clique composed of the wisest persons in the world. Said the waggish Broun: "I would not be wholly incensed to receive only such films as were licensed by Havelock Ellis and John Dewey. Which brings the issues of film censorship into the same focus as that of the book censor. The question becomes, inevitably: Who are the Censors? And: How competent are they, let alone wise, to be the guardians of public morals?

Of smaller feature films it is specially Eddie Constan-tine, Caterina Valente, and Steve Reeves films that have a certain faithful audience. Latest Constantine pic, "You Do It, Cutie," provoked the old-fashioned and dear sight of people queueing to get in. Another import, from Italy, "Mondo Sexy," also made people come to the cinema, as did Jacopetti's "Mondo Cane."

Dutch Cinema League keeps lobbying for an abolishment of the entertainment tax, or at least a reduction to 20%, and once in a while a cinema owner goes on strike, by closing the house, to put force behind his demands. Television receives financial support from the govern-ment and no tax is imposed on television but for a standard fee, paid by the viewer, of \$7.50 annually. Dutch television has only one channel, but when a sec-ond channel will be opened, this could become a blow to Dutch exhibitors, who will have hardly any protection from the competition.

Since 1947, Dutch attendance has been dwindling. In 1947 it was 10% down from 1946, and by 1951 it was down to a low 71% (63,000,000 tickets sold). From 1960-1962 cinemas lost 5 million visitors, and in 1962 only 47,875,000 people went to the cinema, paying \$20,650,000.

Fishy Tail

London

A popular form of show business 70 years ago in Great Britain were the travelling variety and play companies, better known as "Penny Gaffs." gaff being a cockney slang word for theatre. London taxidrivers still refer to Shaftesbury Ave. as "Gaff Street.'

These mobile theatres of the past were created on waste ground and they presented a different show each evening. One enterprising show had a fish bar at the side of their gaff. Being short of staff, whenever they had a fish frying night they'd arrange for one of the cast to die during the first act, and then nip smartly around to the bar and get the batter frying for the hungry homegoing audience. Audience soon got wise; when they witnessed an

actor dying during the first act they'd whisper one to another, "They're frying tonight."

On Scripting In H'wood: Solo For Two Voices

By RAY RUSSELL

Hollywood. Scene: one of the smaller Beverly Hills homes. Quiet Piranesi and Toyokuni prints on the walls; on the man-tlepiece, a miniature reproduction of a Restoration Eng-lish stage, flanked by two white antique poodles in Staffordshire porcelain. Roughly 500 LP albums, chiefly classical, are stacked raggedly in a corner of the living room. One entire bookcase is devoted to theatrical lore and criticism, plays, and books on cinema. The other bookcase mide from multiple content of the lore and criticism, plays, and books on cinema. The other bookcases—aside from multiple copies of books written by the master of the house—seem dominated by dic-tionaries and encyclopedias, as well as by a set of tall, slender, beautifully-bound volumes which, upon closer inspection, are revealed to be merely mimeographed screenplays also written by the master of the house. Enter RAY RUSSELL, a bearded, sun-darkened man in his thirties and of formidable girth. He is followed by another bearded man in his thirties who is not, howanother bearded man in his thirties who is not, how-ever, sun-darkened, and whose girth is far from for-midable—in fact, his pallor and emaciation grimly suggest that he has been shut away in a dungeon for a long, long time. His suspiciously anagrammatic name is ALGER ETO, and he now plugs in a tape recorder as Russell spcaks:

RAY RUSSELL: Isn't this a rather unorthodox way to conduct an interview?

ALGER ETO: Edmund Wilson does it. I'm told Hem-

ALGER EIO: Edmund which does it. I'm told Heme'ingway did, too, on occasion.
 RR (pleased): Do you equate me with those giants?
 AE (evasively): Listen, who's interviewing who?
 RR: Okay, okay. Fire the first question.
 AE: Here goes. Will you give us, in a sentence, a personal impression of your career as Executive Editor of

sonal impression of your career as Executive Editor of Playboy during its formative first seven years? By the

way, how come you left the magazine? RR: That's two questions, but one answer will cover both: I think of my time with Playboy as a delightful detour from the main highway of my life, writing. AE (conspiratorially): Off the record, there's a ques-tion I want to ask you about those Playmates

tion I want to ask you about those Playmates . . RR: Everybody asks that question.

AE: But what's the answer? RR: The answer is Yes. Now can we talk about me

for a change? AE: Sure. What is the major difference between being

an editor and being a writer? RR: The difference being being a user and being a

maker. AE: Are your hours better now?

RR: Worse! But they're mine. AE: What, if any, are the drawbacks in switching from editor to writer?

RR: Well . . . offhand. the only one I can think of is that I'm no longer listed in "Who's Who in Commerce and Industry," which is unfair because I'm just as com-

and Industry," which is unfair because I'm just as com-mercial and industrious as ever AE: But you are listed in "Contemporary Authors," and I want to ask you about something it quotes you as saying: "The writer must draw, consciously or other-wise, from his own deepest and most personal experience. Thus, although my play. 'Bimini,' is ostensibly about Ponce de Leon, it is really about me; and although my novel, The Case Against Satan.' is about a Roman Cath-olic priest, it, too, is about me." Aside from seeming a bit self-centered, isn't there a falsification involved there? How can you paint truthful portraits of such characters if they are really you? What do you have in common if they are really you? What do you have in common with a celibate man of God or a 15th Century Spanish conquistador?

RR: Humanity. That's all that's necessary. AE: Why did you move from Chicago to Southern

California? RR: Chicago has become a city of two seasons-hellish summer followed immediately by hellish winter. No spring, no fall.

spring, no fall. AE: In the past few months, the Hollywood gossip columns have linked you with both Tuesday Weld and Jayne Mansfield, you gav dog. Tell me— RR: What's to tell? Miss Weld has a yen for the lead-ing femme role in mv novel, and the Mansfield item was simply a mistake. Linked, schminked. AE: To the charge that you have "gone Hollywood," how do you plead? RR: Guilty. I attend opening nights at the Huntington

RR: Guilty. I attend opening nights at the Huntington Hartford Theatre, drive a white convertible, am on a low calorie diet, and have even been known to sign autograph books for people who've mistaken me for Peter Ustinov.

you? RR: Like fine champagne—they can make a guy feel very, very good, but watch out for that big head in the morning. You simply must not believe the raves, lest you turn into a strutting case of advanced egomania. Just listen to this, for example—it's a short adjectival digest of glowing words from my novel's positive re-views, culled from about 30 American and British maga-zines and newspapers: "Spellbinding, Significant, Con-troversial, Brilliant [the 34 others cut by VARIETY—Ed.] If I really believed all that, I'd become so puffed with pride that I wouldn't be able to write a decent page all self-criticism would vanish; I would look upon every word as Holy Writ, sacrosanct and unchangeable; and that would be the end of me. The only way to read reviews is with a large shaker of salt close at handdon't take the bad ones to heart, and don't let the good ones go to your head.

AE: Are you what is called a serious writer, in the sense of committed, dedicated, engaged?

RR: I cop the Fifth Amendment on that one. But I will say that the trouble with too many serious, com-mitted, dedicated, engaged writers is that they are serious about seriousness, committed to commitment, dedicated to dedication, engaged with the romantic idea of engagement. It's very much like falling in love with love, which, as the song lyric rightly says, is falling for make-believe.

AE: Then let me put it another way. How would you rate yourself among your contemporaries? RR: When I write something I consider mediocre, I'm

consoled by the certain knowledge that my worst is better than the best of two-thirds of my contemporaries. AE: Isn't that terribly conceited? RR: No, because there's a dispiriting corollary—the

equally certain knowledge that my best is worse than the

worst of the other third. AE: Artists, including writers, are traditionally reputed to be extremely egocentric people, whose works, even when considered masterful, are often created out of in-

tensely selfish motives. Any comment? RR: How's this-the road to Heaven is paved with bad intentions.

AE: I'll accept that. Now then, it says here in my research that, in the three years you've been full-timing it as a writer, you've had two books published (a novel and a collection) plus a pile of short stuff in magazines; that you've written half a dozen feature films, three of them from your own stories, and one of these an award-winner at some Italian film festival; that four properties of yours-the novel, a play, a novella, and an original screenplay-have been optioned for films or stage; and that right now you're 25,000 words into a second novel. Is it true that this second novel of yours will be about Hollywood?

RR: Yes.

AE: I was afraid of that. Mr. Russell, haven't there been enough novels about Hollywood? What could this one possibly contribute?

RR: Well, besides funds to my pocketbook, it might contribute something that, for a change, doesn't fall automatically into one or another of The Only Recog-

nized Slots Of Reaction To Hollywood. AE: What are those Slots? RR: The first one, and I guess the most common, is the Nathanael West Slot. According to this, the town is grotesque and giddy, a narcotic nightmare, a surrealist's kaleidoscope, a mad, frenzied, wild, unreal swirl of phantasmagoria.

AE: Well, isn't is?

Sure it is. And so is Fargo, North Dakota. The RR: second Slot is polarically opposed. This one stoutly avers that the town is just like any other productive heavyindustry town, say Detroit. The best answer to this Slot is a joke, old but still good. You know the one. About the famous director who goes back to visit the dear hearts and gentle people of his native Iowa, and while nearts and gentle people of his native lowa, and while there, is asked if it's really true what they hear about Hollywood—the mad carryings-on, the weird people, etc. No, no, not at all, the big director says. That's all a lot of nonsense. We're hard-working folks, with the same problems as you folks. Take me, for instance. I get up early, have breakfast, go down to the studio, work hard all day with a chart breach for lumah there it the hard all day with a short break for lunch, then at the end of the day I come home tired, eat dinner, and read the paper. It's like I was saying to my wife just the other day—"George," I said . . .

AE: Are there other stereotyped Slots of reaction to

Word Assassins

-By GERALD PRATLEY -

Toronto.

We are told that this is the age of the common man, but need we be quite so common in the use of our language? On all sides we are surrounded by lies and illiteracy, most of it perpetrated by men who are not themselves illiterate in the true sense of the word. They are simply careless and lazy, and ever anxious to appear as part of the herd by playing down to it in the language which they think the herd wants to hear.

In his humorous book, "The Scuttle Under the Bonnet," screenwriter Leonard Spigelgass mentions how he dis-likes the term "property" which studios use when they refer to scripts and stories they have purchased. It's a horrible way to use the word and it renders something living and exciting into a flot commercial exact living and exciting into a flat, commercial asset.

But the columnists who write about the world of entertainment have used other words in fearful ways. seldom occurs to them they are mis-using these words.

Some of the words and phrases I object to are not all some of the words and phrases I object to all me mis-used. They are simply, to my way of thinking, distasteful; but this I well know, is a matter of taste. "Ve-hicle" is used when reference is made to a film or a story ... "it wasn't a good vehicle for the star" and you wonder if they're referring to the latest Rolls or Tennessee Williams. I have seen certain things described as having "triggered" a re-action or a series of events in the news. "Trigger" means releasing a catch or a spring, or refers to the catch releasing the hammer of a gun. "Geared to" is a now a favorite expression. "A film is geared to the talents of so-and-so"; but gear means part of machinery and nothing more.

I read the other day that talks between two film pro-ducers had been "Firmed-up" what ever that means. People talking about what they have done refer to incidents as "the bit" or "this thing" which exasperates me. I dislike the use of the word "wallop" to describe a film's dramatic impact, which is just as bad as saying that "it hits you between the eyes." These terms have come about I imagine because so many so-called film reviewers were once on the sports desk. I also dislike emotional stimulation being referred to as "having a kick." If you're kicked it comes from a foot of man or beast or the recoil of a gun.

Pleasant things are now coyly referred to as "goodies." "I'll go for that." Well, I won't. As you know there is no such thing anymore as a suc-cessful play or film; it's always a "hit play" or "another

cessful play or film; it's always a "hit play" or "another hit" for someone; but his is no longer enough. It's "a smash hit" and as this has become too much trouble to say we now have just "a smash." Novels are no longer just novels: movies are invariably adapted from "best-selling novels," though few were that. An amusing film is never just "amusing" of course. It is never just a comedy: it's "the comedy wow of the wear". Lalways feal like gagging when L beer a joke an

year." I always feel like gagging when I hear a joke or funny situation referred to as a "gag," and I feel posi-tively unwell when laughs are called "yaks" and "yuks."

But by far the most objectionable use of a word in recent years is "import" when attached to an actor from abroad. This really makes me angry. It's bad enough that foreign films and plays are called "imports." but to apply it to people is callous and unthinking. The dicapply it to people is callous and untilliking. The dic-tionary says that import means "merchandise brought into a country from abroad." Since when were human beings considered merchandise in our society? Or are actors not thought of as human beings? This situation has be-come so ridiculous that I read in a television column recently that a certain actor was "imported from Vancou-ver" to appear in a Toronto show! ' to appear in a Toronto show!

Also objectionable when referring to the human ele-ment is the word, "customer." Are we in the fish mar-ket? People who go into shops are customers, but when they go to a film, a play or a concert they are patrons

who become part of the audience. What were your "thinking processes" when you made "Freud," an interviewer asked John Huston. Unthinkingly he replied, "my thinking processes were . . ." If you asked me they should all be processed right back to school.

liarly suited to working in the film industry?

RR: There's a kind of person peculiarly not suited. And here's the way to find out. Go to the intersection of Vine & Selma. On the northeast corner, there's a bank. On the bank is a plaque, a very small plaque, only so big, that says: "Birthplace of Motion Pictures. The First Feature-Length Motion Picture Made in America 'The Squaw Man,' Filmed on This Site by Cecil B. De-Mille, Samuel Goldwyn, Jesse L. Lasky, December, 1913." If you can stand there and read that plaque without feeling the faintest swelling of your heart, the tiniest twinge of excitement along your spine, then you don't belong in films.

AE: What name do you sign?

RR: Sebastian Cabot.

AE: I see you have a lot of dictionaries here. Are you that unsure of yourself?

RR: On the contrary. I write down the word that sounds best—no matter what it means—then I look through one dictionary after another until I find one that agrees with me.

AE: What influence do reviews have upon you-especially adverse reviews? RR: I don't like the adverse ones, of course, but then

I didn't get too many of those on my first novel; in fact, most of the dissenting critics didn't review the book so much as they reviewed my previous connection with Playboy, a journal of which they obviously disapproved. For instance, one reviewer said—in her first paragraph, mind you—"There are all the elements of a boxoffice smash in this novel if Hollywood retitles it 'I Was Satan's Teen-Age Temptress.' Ray Russell is a former editor of Playboy. His past association with that magazine shows." Another review was headlined 'Bunny or Beelzebub?' and referred to Plavboy in the very first sentence! Furand referred to Playboy in the very first sentence: Fur-ther on, in describing the young girl character, the reviewer said, "One can almost see Playboy bunny ears sprouting from Satan's lovely head." Such reviews are not reviews at all—they are springboards for the ir-responsible launching of personal peeves that have noth-ing whatever to do with the book being reviewed.

AE: What about the rave reviews? How do they affect

Hollywood?

RR: Plenty. There's the All Black view-the town, according to this Slot, is a sinkhole of depravity and ar-tistic prostitution, populated by cynics, hacks, perverts, tyrannical tycoons, and vicious, backbiting climbers. No redeeming features at all. Then there's the Guinea Pig Slot-detached, analytical, antiseptic, sociological. Charts and graphs. Masses of data. Statistics. No judgments, but lots of guarded deductions.

AE: And your Hollywood novel will try to avoid fall-ing into any of those Slots, you say. Let me ask you, then: what will your approach be?

RR: That's hard to answer, but I'll put it this way . . one of my books, when it was published a couple of years ago, received a review that said (in effect; I'm quoting from memory), "Some writers see life through the grimy window of realism, others through the microscope of clinical analysis, others through rose-colored glasses. Ray Russell sees it as reflected in a fun-house mirror." I think that's the way I see Hollywood—which may seem, at first blush, like simply another way of describing the Nathanael West or Grotesque Slot, but I do believe it is different. I see this as a hard-working town with many gifted people—but with unique, integral distortions and inversions. If it's larger than life, then it's also smaller than life. The smiles are broader here and the frowns deeper; but also-most everybody is sound asleep by midnight.

AE: In your judgment, is there a kind of person pecu-

RR: I thought you'd never ask. Having seen what he did with "Macbeth," I think Kurosawa should do an "Oedipus Rex" starring Toshiro Mifune. I wish the Russians would do a big, splendrous, uncut, color film verion of Prokofiev's opera, "War and Peace"—it's a magnifiof Prokofiev's opera, "War and Peace"—it's a magnifi-cent score, an enormous canvas. I wish, instead of the "Cleopatra" that was made, they would have simply filmed Shakespeare's "Antony and Cleopatra"—it's a per-fect film script just as it stands, with short half-page scenes "intercutting" between Rome and Egypt; cine-meter writing contuning before moving were interpride matic writing centuries before movies were invented. I'd like to see Lee J. Cobb in Brecht's "Galileo," Ralph Richardson in a filmed "King Lear." Richard Burton as Lord Byron . . . hey, you're not leaving already, are you? Don't you want to ask me what advice I have for other chaps planning a career in Hollywood?

AE: You've already told us—go to the corner of Vine & Selma. But I will ask you what advice you have for other magazine editors trembling on the brink of the cold plunge into writing

RR: The same advice my father gave me when I was at that juncture. He unearthed a marvelous quotation from Emerson-

AE: "Give your heart a holiday from caution."

RR: You guessed it! But how

AE (vanishing like a thread of smoke): Don't forget. He's my father, too.

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Fifty-eighth VARIETY Anniversary



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SUMMER of '64

A SAGA OF THE VIKING AGE

THE LONG SHIPS", CO STARRING "CO STARRING", CO STARRING "SCREENPLAY BY "SCR

WRH

Some Literary Definitions

By WERNER S. HAAS FREELANCER . . . a writer still living on an allowance from

CARRIAGE TRADE , , , the neighborhood hock-shop that'll give the highest prices for your typwriter. **PUBLISHER** . . . a middle-aged, good looking man who couldn't

quite finish law-school, and whose wealthy parents selected the

READER... He would be a publisher but he's poor. **PULP FICTION**... Your "Great American Novel" sold outright by your agent and published under a pseudonym, "in case you ever

SHOOTING SCRIPT ... a bid for front money. SCENARIO ... a shooting script typed on better quality paper. SCREENPLAY ... one-third of a shooting script.

SCREENPLAY . . . one-third of a shooting script. SCREEN CREDIT . . . something you may get if your agent also

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PROMISING PLAYWRIGHT . . . author of a play the critics

ANGRY YOUNG PLAYWRIGHT . . . author of a play who

OFF BROADWAY . . . a chance to be bored for \$4.80 for people

best of all possible tax-loss situations.

write anything good.'

represents the star.

The New Yorker.

didn't understand.

Or, As Jimmy Walker Once Phrased It, Nobody's Ever Been Ruined By A Book

By MORRIS L. ERNST

American author, attorney and Civil Libertarian was written for Civil Libertarian was written for the American edition of Alec Craig's "Suppressed Books: A His-tory of the Conception of Literary Obscenity," and is reprinted by permission of World Pub. Co. The book was published in Great Brit-tick by George Allen & Urmin Ltd. ain by George Allen & Urwin Ltd. under the title "The Banned Books of England and Other Countries").

The concept of censorship is a sophisticated one and, of course, applies rather exclusively to those few cultures where literacy has taken hold. When man chipped on stone tablets, those few who could read were naturally undisturbed by their own corruption. Even today I have never met a human being who felt he could be corrupted by any concept—blasphe-mous, seditious, or obscene. The censorious are worried only about the souls of others than themselves.

Mans original fear, in terms of control of the market place of as distinguished from thought. tribal folkways, was no doubt di-rected exclusively at what we now call blasphemy. But as the power of the clerics declined and a new instrument of man called the State was created, blasphemy State tended to evaporate and the fear of seditious utterances arose as a peril to the power of the Crown. In more recent days, as the world became somewhat literate and people could communicate with each other sufficiently to elect their own rulers, democracy was born and the crime of sedition was temporarily reduced. But since man seemingly must always be afraid of something, a new terror, known as obscenity, was created with peculiar speed and wide im-In those continents where pact. millions have as yet not risen to the point of enjoying a written language and where the literate are few in number, the concept of obscenity has not even been created.

In this [Alec Craig's] volume one can learn the absurdity of man's fears with respect to sexual titillation in print or picture. After touching on the early bookish history of man in various parts of the globe, with examples of censorship—such as the suppression in China of writings of Confucius — the author carries us along through the great battles in England around the middle of the 19th century, when literacy be-came so prevalent that the superior people became intent upon censoring the reading of the newly literate.

This volume is concerned not only with our Anglo-Saxon culture in England, but also with the parallels carried on on this side of the Atlantic. For anyone con-cerned with censorship in the United States, this volume raises endless queries — natural queries since, through a historical coincidence, the psychotic rampages of Anthony Comstock coincided with new legislation in England which was trying to define the contours of the obscene. And toward the end of this inquiry into the mad fears of the obscene, we can disintriguing nuances in attempted definitions of the "lewd." "indecent." "lascivious," "ob-scene," and "prurient" in England as well as in our own republic. In England under recent legislation, as interpreted in the "Lady Chatterly" case, we are impressed with the British approach, namely, that the literary quality of a writing may be used as one attribute to justify sexual material which might fall under any one of the above synonyms — and hence be deemed capable of corrupting either part or all of the human race.

(This digested foreword by critics, juries, and judges have volume must worry and disturb all based their approaches on the thesis that "It's all right for us men but we must save the wom-en," and only recently with and only recently with somewhat of a shock have we learned from many scientific studies and polls that women are not interested in the obscene. Moreover, science has recently pronounced that the censorious have attacked the wrong material in the market place-assuming, of course, that any material is probably corrupt-ing. We now know that if there be any influence at all on children, it flows not from fiction, which has been the subject of most of the assaults, but from nonfiction and, more particularly, from the daily press which is brought into the home to be read by children as the Truth and understood to be Life itself.

Since we in the United States are now approaching a pivotal junction in this legal-intellectual maze, this volume, if widely read not only by lawyers and judges but by all folk, can be an effective instrument to tidy up the law of censorship. It might even educate us to a more adult approach to the mystery of life. Man will and should always have a great interest in the beginning and the end of everything of birth and death. Birth connotes sex and death is not remote from sadism. I suggest that whenever man tries to suppress an interest in the beginning, an undue accent is laid on the end. Some day science may prove a causal relationship between reading and behavior, but Alec Craig's volume negates even a clue in that direction. Hence his duty demands.

readers in our culture, particularly those who feel much of our television and daily press perverts the dignity of the people of our republic by laying undue emphasis on the tawdry treatment of birth (sex) and death (sadism).



If he's intelligent, discreet, resourceful, imaginative, seasonedsometimes even modest---he molds his client's good ideas into something of value and has the courage and/or conscience to veto the others.

A press agent is different from the public relations counsel in at least two respects—he has fewer phones and more "flexible" fees. He shapes whimsey, subdues brainstorm.

If a conscientious professional

he has a goal beyond money. Though a drumbeater he must recognize when the drum's sound is more irritating than attractive. A one-man band, he usually provides his own arrangements.

A publicist needs both broad, imaginative sweep and a stickler's obsession for petty detail. A tireless, energetic worker, let him conceal his ulcer.

A born publicist is a man al-ways on the go-though already real gone.

He doesn't like to tamper with truth-though he will volunteer to guide it in its expression when

Leslie Chambers, and Jed Prouty. We took the midnight Pennsylvania train for Washington immediately after the curtain fell on Broadway. I was in charge of transporta-

doesn't understand the critics.

who can't afford to be bored for \$6.90.

home

tion and had a ticklish time insuring protocol on lower and upper berths. That could not be taken lightly, for I had seen ventures fail when such arrangements did not satisfy the sense of importance of the participants. In the morning, at Washington's Union Station, the Cadillacs I ordered waited for us and we went out to them to be on time for breakfast at the White House. I had a list with me to account for all the members of the party. My checking revealed that the Dolly Sisters, whom I had seen on the train the night before, were missing. I rushed back to the train to look for them and finally found them sitting on stools at the sta-tion's Savarin breakfast bar eating hearty breakfasts.

"Look," I said in a tone of shock and surprise, "you can't keep the President of the United "you can't States waiting for you. You come along."

"Oh go on," they said blandly, "who's he? A farmer. We don't start working on nothin' until we have our coffee."

I could do nothing to budge them. These young women took their egos and their democracy literal.y. Forty of us waited while they inished their coffee, toast, cereal and bacon and eggs.

President and Mrs. Coolidge met us at the door of the White House. "I have met you all across the footlights," Mrs. Coolidge said graciously, "but it's not the same as greeting you here."

I lined up our party for a handshaking ceremony with the Presi-dent. Since no one from the White House appeared to introduce us to the Chief Executive, I stepped up and assumed that function. Each actor and actress in the line gave me his name and I repeated it to the President. At the conclusion of this informal ceremony, Coolidge turned to me quietly and said pleasantly, "Your name, said pleasantly, please."

"Oh, Mr. President, that's not important," I said. "I'm only the publicity man for the party."

"Not unimportant either," the President replied, deadpan, "the publicity man—your name?"

I gave it to him. He smiled a

Love, William Griffen, Hal Forde, not identify her offhand, but she didn't seem to respond enthusiastically to his attempt at con-versation. She answered only in French monosyllables. On our return trip to New York, I saw her again, this time manicuring the nails of one of the Dolly Sisters in the Pullman. I was surprised that the actress should double as a manicurist and asked for her name. She was the Dolly Sisters' maid. I pointed out to them that invitations to the White House had been issued only to actors and actresses.

> "Ain't she as good as that New England farmer?" Rozika Dolly said.

The President enjoyed himself throughout breakfast. After break-fast, we adjourned to the White House lawn, where Al Jolson sang his song, "Keep Coolidge":

The race is now begun And Coolidge is the one, The one to fill the Presiden-

tial chair.

Without a lot of fuss He did a lot for us.

So let's reciprocate and keep him there. Refrain

Keep Coolidge! Keep Coolidge! And have no fears For four more years!

Keep Coolidge! Keep Coolidge!

For he will right our wrongs! He's never asleep; Still water runs deep.

So Keep Coolidge! Keep Coolidge!

He's right where he belongs!

Mrs. Coolidge and the guests joined in the refrain. Every-one was enjoying the festivities when Slemp, the President's sec-retary, whispered to me, "Mr. Ber-nays, will you tell the President that the Cabinet is waiting for him? See if you can get him to come.

I relayed the message to the President, who left the gay party with an expression of regret.

Our breakfast party was front page news throughout the country. The N. Y. Times reported: "Actors Eat Cakes With the Coolidges

. . President Nearly Laughs . . . Guests Crack 'Dignified' Jokes, Guests Crack 'Dignified' Jokes, Sing Songs and Pledge Support to Coolidge" The N. Y. Herald Trib-une headline read: "President Re-ceives Theatrical Republican League, Led by John Drew, Al Jolson. Raymond Hitchcock," but it omitted the nonpartisan reference and mention of Col. Waldo. I do not imply cause and ef-President Coolidge led the pro-session into the state dining room or breakfast, escorting the tall come Governor of the Philip-

Excerpt From Publicist's Upcoming Memoirs, 'In My

By EDWARD L. BERNAYS

Calvin Coolidge in the White House a few weeks before Elec-tion Day, in 1924, and was im-pressed by the potency high office conferred on the man who held it.

Rhinelander Waldo, a tall pleasant and well dressed scion of a distinguished Connecticut family who had made a good record as Police Commissioner under New York's Mayor Gaynor, was indi-rectly responsible for my White House visit. Waldo was a Democrat, campaigning for Coolidge's election. He supported Coolidge, it was rumored, because he wanted to be Governor of the Philippines; another rumor said he would be offered the Republican nomination for the governorship of New York if he helped Coolidge get elected; while another had his wife the power behind his outspoken support of the Republican candidate. I don't know what the truth was (Waldo never discussed the matter with me) and his deadpan face hid his thoughts and feelings.

Whatever the real motives, Waldo retained us to help promote his Non-Partisan League for Coolidge. We mailed mats to 1,000 his newspapers, showing an elephant and a donkey, a photograph of Col. Waldo between them and the caption said he was a Democrat and headed the Non-Partisan League for Coolidge. Then we sent a large mailing to find Democratic leaders who would support planks in Coolidge's platform on the bases of their vocational interest. Supcame from Democrats for port Coolidge's planks on rehabilitation, welfare, efficient transportation at low rates, a reasonable return on property, a high protective tariff, and immigration and naturalization.

counter Alice Longworth Roosevelt's remarks flying through the country that Coolidge had been "weaned on a pickle." The newspapers had carried stories of a public reprimand Coolidge gave to Secret Service man who took Mrs. Coolidge for a walk through the woods. America was buzzing with gossip about the cold and austere New Englander, jealous of his wife's innocent walk through the forest. That impression austerity must also be blanketed. Literati to Show Biz

First I thought of taking some well-known lady novelists to the White House, then I thought a group of mothers who might take breakfast with the President at one of the famous Coolidge White House morning meal convocations. Then a more newsworthy idea came to me--why not take a group of actors and actresses to the White House for breakfast? In 1924 this was unorthodox, for a slightly disreputable air still clung to stage people. On the other hand, they symbolized humanness, warmth, extroversion, and camaraderiejust the impression we were trying to create about Coolidge. I wan't surprised when Waldo informed me that C. Bascom Slemp, the knowledgeable secretary of the President, had set up a breakfast date for us at the White House. President himself, a keen The political, undoubtedly recognized the implications of such a visit. Now it was up to me to arrange this non-partisan pilgrimage to Washington in support of Coolidge. I had a powerful magnet, of course, to enlist crusaders, the lure of publicity. News of any actor or actress breakfasting with President Coolidge at the White House would hit the front pages of the country. I sought out Al Jolson, who uickly rounded up the party. It included John Drew, Raymond Hitchcock, Charlotte Greenwood, Ed Wynn, Francine Larrimore, Justine Johnstone, the Dolly Sis-ters, Brennan and Rogers, Buddy de Sulva Corgicia Armold

Breakfast With Coolidge

Opinion'-Cal, Jolie & Dolly Sisters at White House

I had breakfast with President thetic personality, I suppose, to

Must Save the Dames

In our republic, I suggest that we are going toward a more sci-entific approach in our endeavor to find the obscene or even the pornographic. When we read about the present status of the law and about prosecutions in England, we can all be mindful of the fact that at long last we are gaining knowledge from scientific laboratories. For about a century,

Waldo thought our campaign was moving along satisfactorily. Our efforts got his name in the papers in support of Coolidge. And then he asked me to suggest news-worthy pilgrimages to the White Hence to demonstrate Democratic and nonpartisan support of Cool-idge. He wanted in these pilgrim-ages to demonstrate to the country that Coolidge had a warm sympa-

thin smile and I recognized he was an instinctive politician.

cession into the state dining room for breakfast, escorting the tall comedienne Charlotte Greenwood. Mrs. Coolidge took the arms of Col. Waldo and Al Jolson.

The breakfast with its coffee, fruit, toast, griddle cakes and sausages, lasted for more than an hour. Raymond Hitchcock entertained the company with a dis-cussion of economics. Waldo and Charlotte Greenwood flanked Coo-lidge and Jolson and Hitchcock sat beside Mrs. Coolidge. Next to me sat Major Solbert, the President's military attache, a hand-some young man later with the Eastman Kodak Co. He was trying hard to make his pidgin French interesting to the young woman on his right. He addressed her

pines. My abiding memory of the breakfast is the difference be-tween the impact of the man Coolidge on me and the impact of his position. I felt awed in the presence of the chief executive, the President. But Mr. Coolidge left me cold.

FWC MANAGEMENT SHIFTS Los Angeles.

In a series of managerial shifts in three local Fox West Coast houses, Lou Grimm swings from the Village Westwood Theatre to La Reina Theatre, Sherman Oaks, succeeding Al Bamossy, who moves to the Fox Wilshire, re-

Some \$64.000 Questions In Show Biz Legalistics For '64

By HARRIET F. PILPEL

Nineteen hundred and sixty-four is apt to see many of us in the entertainment and literary fields facing up to some basic legal questions which sooner or later have got to be resolved. Let's take a quick look at some of these.

(1) Will 1964 see the enactment of a new copyright law reform? Your guess is as good as anyone's on this. 1964 should— most likely will—see the introduction of a bill proposing a new copyright law. All that has gone before in the way of learned studies, drafts, debates and meetings on the part of the U.S. Copyright Office and among members of the Copyright Bar will be prelude to such a new overall bill. Chief among the issues to be covered—and resolved—is of course, the question of the term of copyright. Should it be as now, a 28-year original period and a renewal period of another 28 years, or should it be a longer single term-like, say, 75 years -or should it be, as seems to be generally preferred among copyright aficionados, a term equal to the author's life plus 50 years?

If the term is extended at all, we will also have to come to grips with a subsidiary but perhaps equally im-portant issue which has seen the creators of copyright ranged against the users for some time, namely, shouldn't rights revert to a creator after a given period of time in any event or certainly if he isn't sharing in the exploitation of his work-as, for example, when he has transferred the motion picture rights in a book once for a lump sum and umpteen years later the movie company is making the fourth movie based on the book without ever having paid the author anything on any of them after the first? No doubt photocopying will be another holly disputed question, involving as it does the unlikely alignment of librarians on the one side and the bulk of authors and publishers on the other.

And, of course, there are the perennial "hot potatoes" the jukebox exception, the manufacturing clause requiring the works of American authors to be first printed in the United States, and the liability of the "innocent infringer," the bookseller, for example, or the phonograph record concessionnaire who has no way of know-ing that he is selling "bad" merchandise.

And many, many others-all of them to be resolved if a new copyright law is to be enacted.

(2) Libel. Here we are witnessing a trend and it may turn out to be an alarming one. In the old days—even just a few years ago—a libel judgment was considered a big one if it reached six figures, e.g., the now famous judgment Quentin Reynolds obtained against Westbrook Pegler-\$175.000. More recently, however, like in the last two years, some libel awards have run into the millions, for example, the Wally Butts case, And in Alabama, lible judgments are being sought by local officials against

the N.Y. Times totaling several million dollars. It is impossible to overstate the importance of this author may spend the rest of his life trying to pay off a libel judgment. Clearly, there is need for substantial libel judgments as a deterrent to reckless speech. Equally clearly, however, unless some more ground rules are laid down our press will be increasingly fourful for it. laid down, our press will be increasingly fearful of printing anything that may offend anyone. An aspect of this problem is before the U.S. Supreme Court in one of the Alabama libel cases against the N.Y. Times where the judgment—in that case alone— was for \$500,000 plus 10%. 1964 may-should-involve some clarification of this problem before the exercise of our freedom of the press becomes the most hazardous business in the country.

country. Equally clearly, however, unless some more ground rules are laid down, our press will be increasingly fear-ful of printing anything that may offend anyone. An aspect of this problem is before the U.S. Supreme Court in one of the Alabama libel cases against the N.Y. Times where the judgment—in that case alone—was for \$500. where the judgment—in that case alone—was for \$500,-000 plus 10%. 1964 may—should—involve some clarifi-cation of this problem before the exercise of our freedom of the press becomes the most hazardous business in the country.

in the country. (3) **Privacy.** Here, too, we may be witnessing a trend that we may well view with alarm. And it ties in with the libel problem discussed above in that the privacy trend—again if it is a trend—makes publishing a really dangerous occupation. For there are intimations in re-cont easer to the effect that a violation of privacy may cent cases to the effect that a violation of privacy may be involved even in a factual narrative unless the facts recounted are "current" news.

In a way, this view is even more threatening to free-dom of the press than the very large libel verdicts. At least truth is a defense to a libel action, while if a remark is held to be a privacy violation the fact that it is true is irrelevant. If truthful statements about living people not for advertising or commercial purposes can be held actionable violations of the right of privacy unright less the matter is one of immediate news interest, we may as well say farewell to contemporary biography, history and virtually all other writings concerning living people who don't happen at that moment to be in the news. Surely this can't be-it isn't yet. We should all of us in 1964 seek out and publicize any holdings of any courts that seem to look in this direction. Bear in mind, too, that the present state of the law is such that not only are authors, publishers, producers, etcetera, directly connected with a libel or privacy breach liable but so, as in the case of copyright, are booksellers, networks, exhibitors, etc., who quite literally may know nothing about the offensive material at all—not even its existence. This has been held objectionable in the obscenity field. Maybe it ought to be in these other fields as well. (4) Obscenity. 1964 ought to see some interesting developments here. The U.S. Supreme Court has a "Tropic survivor of many censorship wars, is making her way through the New York courts, having won a signal vic-tory and been pronounced not obscene in the first round in the N.Y. Supreme Court. The test of obscenity con-tinues to be whether a work "appeals to the prurient" and/or has "any redeeming social importance" and/or is "hard core pornography":--whatever any of those words mean.

Shrunken Head Market-Circa '63 By COL. BARNEY OLDFIELD

Quito, Ecuador.

There's a new wrinkle here in the shrunken head market.

The Jibaro Indians, back in the remote villages of Payo, Tena, and Macas have had to adjust to changing times, synthetics and the law. But they're doing it.

The Jibaros used to take care of their enemies by lopping off their noggins, then boiling them in a secret formula (evidently as carefully kept as the one in Atlanta for Coca-Cola) of rotting woods, water, and wads of strange leaves. After about eight days of this treatment, the old enemy was reduced to a size easy to mount on jungle mantles, to serve there as warning and even evidence that getting in the way of a Jibaro is apt to produce small return. Some months ago, the Jibaros were swept up in

the aftermath of the sick joke vogue, and their workmanship became a tourist target for extensive purchases in shopping centres like airports and hotels.

Either they were running out of enemies, or they were getting harder to catch, or possibly they were becoming slightly conscious of a strange thing on the other side of the mountain called "the law of the land" which frowned on this.

The Jibaros then began making synthetics. First, they modeled a small head of wood, and then they wrapped it in a new goatskin, boiled it for about four days, then gave it a hank of hair from a horse's mane or tail. The result was a remarkable spittin' image of the real thing, molded with tender, loving(?) care.

Most of the shops selling the goatskin synthetics say the customers consist largely of two main types. One is the drunk, who gets that way before coming to the airport or because his plane is late, and he sends them back home to his bass. The other is the girl who left home in a huff, with a mad on at the boy friend. Invariably, they send the same accompanying note with the head: "It should happen to you!"

Now that the shrunken pighead has come into the market, it can be sent to either party without a note and make its point. And the Jibaros are happy to to be working on live subject matter once more.

THEATRE AND THE ARTS

By GERALD LIEBERMAN

The first encore was given to a Roman actor named Livius Andronicus. Andronicus was called back to repeat his speeches so often that he hired a boy to declaim for him, while he supplied the gestures. He called it an act of self-defense. He was also the first ham.

The first hiss took place in 1680, a dark year for the theater. There is no prior record of an audience being sufficiently stirred by the effort of player or playwright to emit sound by vibrating the tongue between the lips. The author thus immortalized was Fontenelle, and the play was "Aspar," suitably termed a tragedy. Prior to this happening, audiences were content merely to fall leep—much as they do today. The first English comedy was "Gammer Gurton's asleep-

Needle," produced in the 16th century. It deals with the tribulations of an old hag who loses her needle while darning the seat of the main character's pants. There are no other needles in the village, and the catastrophe carries through five acts, during which time the needle is lodged on the person of the main character in a spot more tender than the heart.

In the field of art the art of rejection is, for the most part, artless. The performing arts has its "Don't call us, we'll call you"-an unimaginative cliche and a notch below the writing field's "The editors have read your manuscript and find it unsuitable to our present needs."

George M. Cohan once received a substandard play ac-companied by a beautiful letter in the hand of the play-wright. To soften the letdown, Cohan sent the following wire: "We have read your letter and your play and are giving serious consideration to producing your letter."

Oriental propriety, however, demands a warmer ap-proach. And so, early in the century, the following stand-

ard rejection form was used by a Chinese editor: "Illustrious brother of the sun and moon, look upon the slave who rolls at thy feet, who kisses the earth before thee, and demands of thy charity permission to speak and live. We have read the manuscript with delight. By the bones of our ancestors we swear that never before have we encountered such a masterpiece. Should we print it His Majesty the emperor would order us to take it as a criterion and never again print anything which was not equal to it. As that would not be possible before 10,000 years, all trembling we return this manuscript and beg thee 10.000 pardons. See my head at thy feet, and I am the slave of thy servant. The Editor."

HELLO, YOUNG YAHOOS -WHEREVER YOU ARE

(The Love Song of Our Time) **By JOSEPH MILL BROWN**

San Francisco.

Since developing a persistent heartburn from too much coffee, I've gotten out of touch with today's world of folkmusic. While I'm not sure Jack Paar was wrong when he opined that there may be more folk-singers than folklisteners, still it grieves me to think I am once more missing the boat.

I am, for instance, the type that has difficulty in re-membering the companion line to such simple songs as "Michael, Row the Boat Ashore." (It happens to be "Hal-lel-oo-oo-yuh"). For the last four months I've ben suffering a hangnail on my guitar-picking finger, and altogether the future looks none too good. I'm back at my old habit of being late, as usual, but by now I've given up caring. After all, I'm still in the midst of learning the cha-cha.

Moving out here to California, when everyone else is moving to Switzerland, is another manifestation of my remarkable talent at catching up with obsolescence. As the apogee of artistic faith, however, Hollywood is a neat place for sitting and observing at how far down the ladder we've all lately descended. (Although the cultural garbage that awaits the status-seeker in London, and Paris and Rome, is capable of bringing up nausea in a three-day-old corpse.)

have a feeling that the mediocrity in our own cultural sewers is due to this passion we seem to have for pandering to our society of youths—both undergrown and overgrown. David Susskind once set about matching and overgrown. David Susskind once set about matching up cities with personalities that have become identifying symbols. "If New York is Garbo." he asked, "wouldn't you say Los Angeles is Sandra Dee?" This one may be like what Oscar Wilde had in mind

when he considered statements containing "the half truth that is expected of the best aphorisms." Still, when I was growing up (a redblooded American kid being chased through poolhalls and back alleys by shocked parents and light-footed truant officers) the world seemed a more magical place than it does today. I think it's because the faces and heroes show business served up to us were of a caliber that caught the imagination. They were new, and then they became old, but they were timeless personalities because they were born and nurtured taste and imagination.

All that propaganda about Young America wanting to grow up to be another Babe Ruth, or Jack Dempsey, or Joe Louis was of course a fraud, perpetrated by the Anthropological Establishment of the day in order to pigeonhole the morals of the time. The truth is, everyone wanted to be Fred Astaire, who never had a job and always spent his time chasing Ginger Rogers all over town while wearing a full-dress suit in broad daylight.

Today, no kid wants to be Fred Astaire because no kid is really young anymore. We have finally found a gen-eration of young men that would rather take a flying **•** trip to the moon than be a poolroom hustler or burlesque comedian. Which is one reason why we all may soon be stuck with the company of moon dwellers, but never blessed with the presence of Margie Hart

What has happened to us all is that the entertainmentmakers have gone after the juvenile dollar primarily, ignoring the even larger dollar in the button-down pants pockets.

I think we need a change—away from juvenile insipid-ity and back to the adult idea. The public doesn't scorn the new and vital, no matter what the rating agencies tell their corporate clients. Give it quality as a staple, and quality is what it'll appreciate and patronize.

and quality is what it'll appreciate and patronize. In television, for instance, there seems to be the im-pregnable idea that humor is healthy only when sterile, and sick if it's not. This ignores the romantic, yet real-istic, sophistication in the vehicles of pre-World War I Europa, especially as exemplified by Ferenc Molnar and Ernst Lubitsch and Peter Altenberg. (And by the famous Budapest club with its even more renowned reminder, "Members may not bring their mistresses as guests up-Members may not bring their mistresses as guests unless they are the wives of other members.")

It's indicative of the television phantasmagoria that life among the Ozzie Nelsons can be considered a more exhilarating affair than life in the household of, say the Oscar Levants. The idea of hillbillies in Beverly Hills is supposed to send the customers rolling on their wall-towall carpets, but no one can see anything joyous about the Gabors in Bel Air, doing—as Levant once said of Zsa-Zsa—"social work among the rich."

The trouble is, show business starts out every September with new balloons filled with nothing more than hope, sent into the air by optimists, a type once char-acterized by French playwright Tristan Bernard as someone who falls out of a sixth story window and passes the third floor, mutters, "Well, no broken bones yet." Maybe what we need instead is a little pessimistic genius, the kind that springs from imagination and courage. It's not really scarce, at all. "There is a thin line between genius and insanity," Oscar Levant once said, 'and I have erased it." Where Levant has accomplished, lesser talents can at least try. So, Love, let us all be true to one another. For the world which seems to lie before us like a land of dreams, will be neither various, nor beautiful, nor new, unless we stop pandering to the low and the base in the upcoming generation which, supposedly, carries our future and our hopes. Unless we raise the levels of taste and imagination, we all may as well head back to the La Brea Tar Pits

Here, however, as elsewhere, actions speak louder than

words—and generally speaking the courts are holding not obscene works which would probably not have passed muster even a few years ago. The Supreme Courts of the States of Massachusetts. Wisconsin and California have held "Tropic of Cancer" not obscene. While it is true that the highest court in New York, the N.Y. Court of Appeals, has disagreed and held the book obscene, the vote was 4-to-3 because one of the judges voted in such a way as to make a U.S. Supreme Court test possible. Onward and upward, and in the direction of freer speech, seems to sum up developments-and apparent trendsin the obscenity field.

We could go on and on but we won't. Just as an informed electorate is apt to get better laws and better officials, so an informed public should be heard on issues like these which, though they may seem technical, vitally affect the functioning of the literary and entertainment worlds-all the way from dollars and cents to freedom of the press.

Seek not "for whom the bell tolls" when a bad deci-sion is handed down impinging on books, plays, movies, tv or the like-for, no matter who the parties, that bell tolls for us as active participants in the literary and entertainment marketplace, as well as for us as members of the public that constitutes the U.S.A.

Most audiences may not remember that Jimmy Stewart's rise to fame stems from one of the most dashing lines ever to be spoken on the motion picture screen. It was in, of all things, the old Nelson Eddy-Jeanette MacDonald musical, "Rose-Marie."

Stewart played the heroine's brother, an outlaw. At the end, he is taken by the Royal Mounties and handcuffed. As they go riding off into the sunset, Jimmy asks his captors what they think his fate will be. The answer is that he will probably be hanged for murder.

He thinks that one over, and then smiles. "Well," he in rmurs cheerfully, in keeping with the MGM policy of the happy ending, "at least it'll be something different."

Accent On Maturity: There's No Short Cut To Experience

By DIMITRI TIOMKIN

Hollywood.

Today the accent seems to be on youth, whether it's politics or pictures.

As an acknowledged authority on accents, I'd like to say that this is all an illusion. Maturity is more important than ever to Hollywood film production, if you'll pardon my slight accent.

Let me illustrate from my own experience. When I arrived in New York from Europe, I was filled with dreams of America. I wept at the sight of the Statue of Liberty. I gaped at the drugstore sodafountains, the hot dog and the sidewalk shoeshine stands.

Then I walked along Broadway at night and stared up at the flashing lights. I visited Carnegie Hall, and marvelled at the long lines waiting to hear Paul Whiteman and his orchestra. I met friends from the Conservatory of Music in the old country.

Aha! These old friends did not appear so old any more. They had hair of red, brown, black and blonde. I had never seen such

blonde. I had never seen such gay colors of hair on many of them. I had never seen any hair on a few of them. So I discovered that my friends wore hairpieces to conceal their age. Being young—that was es-sential! Particularly was this necessary in order to obtain even a small measure of employment in bands! But because the youth was bands! But because the youth was an illusion in many cases, success depended on talent. The talent depended on experience. The experience depended on maturity.

Even an accent can be a sign of maturity. An accent denotes experience in another culture. I found it that way when I arrived in Hollywood. So a few characters joked about my accent, and I was in good company. They joked about Sam Goldwyn and Ratoff

and Curtiz too. So today Hollywood is some So today rionywood is some-times afraid of becoming too "old" in its leaders. But it can't help speaking in an accent of the past. Is this bad? Let me tell you that the industry always needs new faces, young talents — but could not exist if the youngsters could not call on the accumulated wisdom and know-how of the oldtimers.

To me, an accent always was an advantage. At first a novelty, something new. Maybe like youth it helped open the doors. Like a hairpiece! Now — today — they listen to me because I have become an "old pro," have won a few Oscars and been nominated for many more in the musical field.

I had depended on the novelty of an accent, the novelty would have worn thin. Like a worn-out tire. Then, poof!

Do I make my point? New talent and energy are needed to keep motion pictures alive, to keep the creative torch alight. But new talent is created through the efforts of mature guidance. Always, The Sages

This is true in government too, of course. Where would the new-comers to national and world politics be without the sage advice of Bernard Baruch, Hoover, Tru-man, Eisenhower, Churchill, De-Gaulle, Adenauer? And another elder statesman speaks with quite an accent from the capital of the

absorbing the techniques of the This is so. old ones like Hemingway and This is so. The "new wave" is for the Where would Tennessee Wil-

liams have been as a revolutionary young dramatist, if it hadn't been for the matured Eugene O'Neill-and Ibsen even?

Who do we call on for material and guidance when the chips are down on the green cloth? Not on the avant-garde youth-poet, if we're looking for a next on the avant-garde youth-poet, if we're looking for a poet and a historian. On Carl Sandburg, naturally. Even if he talks with an American accent hard for Brooklynites and Southerners to understand understand.

Sandburg-who in his young days must have leaned on the strength of Walt Whitman, a man with a white hairpiece, nature-grown on his chin . . . or maybe on the sagacious philosopher Ralph Waldo Emerson. (I talk with an accent. But 1 don't listen with one.)

So you keep going back to find maturity always proving itself. In the writings of giants like Dickens, Hugo, France, Dumas, Twain, and the classicists before them. I am wandering? What is wan-

I am wandering? What is wan-dering? So the films haven't depended on material produced by such men? What screenwriter is original? Even Shakespeare lifted material from public domain.

As For Music

Motion picture music - finally we get to my own backyard-what we get to my own backyate with-out the legacies left by Wagner, Verdi, Sibelius, and you name your other favorite old men of music.

Where would the young film tunesmiths be without the "backbone" created over the years by the creations of Jerome Kern, Victor Herbert, and Irving Berlin?

Pardon my accent on profundity again, but I would like to answer the critics' evaluation of the socalled "new wave" of cinema art originating in Europe and the Orient. Who would discount the talents of moviemakers emerging from production centres elsewhere in the world?

But having long been in "active service" in motion pictures, I can observe that Hollywood remains the world film capital.

So why is this so? Because Hollywood is old enough to throw away its hairpiece. Hollywood can talk with a cosmopolitan accent. It can produce enough topnotch feature pictures to satisfy world audiences. Year in and year out.

absorbing the techniques of the From generation to generation.

minute, maybe the hour.. Hollywood is for yesterday, today and tomorrow. Hollywood keeps coming on in the stretch.

This is so because of the great producers, directors, and studio executives who built and keep sustaining the Hollywood film

industry. Any gains in the cinema arts abroad are a direct result of the pioneering of other generations of Hollywood moviemakers. Could there be an Ingmar Bergman today if there never had been a D. W. Griffith? No.

Actors In the field of acting, some early day techniques appear amusing today. But those performers were creating acting methods for an entirely new entertainment me-dium. Today's refined techniques were founded through the silent film experiments. The players who look so great today owe much to yesteryear's Chaplin, Garbo, Lon Chaney et al.

So we get back to the "back-bone" idea. Who are today's actors of a stature to give solid prestige and lasting quality to films? I could nominate a score of men and women.

In direction, maturity again pays off. At the boxoffice and in artistic success. It will be many years before we can balance new directors against time-proven abilities of John Ford, Alfred Hitchcock, George Stevens, Wil-liam Wyler, Billy Wilder — for it will take years for newcomers to build comparable screen credits, So we come to the crowing phase of our discussion of the film industry's maturing process the actual production phase, still dominated by the presence of continued influence of veteran continued titans. Who need recount their accomplishments? Without the past wisdom of some of them and the present mature direction of the others, Hollywood would not exist today.

I think-no, I am convincedthat one of our main concerns now should be to perpetuate the film know-how accumulated by the journeymen, the veterans, of our art-industry of motion pictures. Talented youngsters of today will become mature leaders of tomorrow. But we have to keep a "chain of command" going. We must communicate experience from one generation to another.

A BOOK IS BORN **By BETH BROWN**

first. Soon the sense of quicken-ing tells you that the child is on its way. The months of weary waiting follow. Then comes the time of labor.

It may be a hard pregnancy or an easy one, a short one or a long one. Complications may set in. Maybe the baby is born deformed. It may be dead. Then again, it may arrive, vibrant with life, kicking its little legs into a new world, raring to ride on a blaze of glory and confident it will be welcome, happy, successful and rich rich.

My novel "Riverside Drive" was optioned for a play. In four months I expected to be wearing a white sable car coat in a white Thunderbird. However, there was a delay. The producer demanded changes in Act. 3. The star demanded changes in Act. 2. The director asked for changes in Act 1. Then the backer came along and did a major surgery on

my play. Some 14 months later, I was on rewrite No. 10, aching all over with writer's cramp in my effort to please every taste. Then the option ran out. I went back to my first draft I found a new profirst draft, I found a new pro-ducer who didn't want a single word changed until all of the

backing was up. One day, I walked into his of-fice. He was busy telephoning an angel. It seemed that the angel had plenty of moola and my producer was plenty polite. He lis-tened respectfully. Now and then, ne managed a yes, no, no, yes, yes, no, yes Finally, after 20 minutes of one-sided yes-manship, my pro-ducer managed to cut in with the classic line: "Are you investing in the show?" he managed a yes, no, no, yes, yes,

The answer was no. Whereupon, the producer made the classic re-tort: "Then I'm not interested in your opinion!"

That taught me a lesson. When you accept a free opinion, be sure there's a certified check attached! Advice To The Book-Lorn

I had an appointment with Robert Greene, VIP at Winston. I had an idea for a new kind of dog book-an encyclopedia for the masses, not the classes, with everything in it from how to choose a dog to how to cremate our four-legged brother. (It's against the

legged brouher. (It's against the law to bury your pooch in your own backyard.) "Everybody's Dog Book" was a natural not only for bookstore sale but also for premium tieups. Between its covers was such wis-Between its covers was such wis-dom as how to travel with a dog; 1.001 dog names; a cookbook for

The birth of a book is like hav-ing a baby. The seed for the idea is planted for the idea is planted leaving his all to you or all your money to him.

However, at the moment, the great American Dog Book was only in the idea stage. All I had was the title as I slithered through the crowded cocktail room lively with 5 o'clock lushes. Mr. Greene had brought his sales manager with him. (Take a piece of parenthetic advice from me. If you want to close a deal, never let your principal bring along a

third party.) Mr. Greene was very cordial. I figured I was in. Then the sales manager horned in. The firm didn't want a book. They didn't want a dog book. They were over-stocked on authors. They didn't even want - quite incredibly -Beth Brown.

How about another drink? No, thanks. Too bad the book business was too bad.

I let them talk but I didn't I ster. I was very, very, very busy. My fingers were on that piece of paper in my pocket. "Everybody's Dog Book." That's what it said. That's what I heard. That's what I saw.

Maybe I was practicing voodoo. Anyway, before we parted, I had a greenlight from Mr. Greene for 'Everybody's Dog Book." Good times or bad, it sold a lot

of copies in hardback. It is now enjoying a paperback showcasing with a fancy cover and a Collier imprint.

That taught me another lesson. Anything you can conceive—you can achieve!

Let It Rain

Then I met "The Rainmaker." This guy was part Indian, part Hollywood cowboy, part Beverly Hills millionaire crooner—and— He Could Make Rain! Well, why not make a book about him? I did. I called it "Lady Hobo" because there was a gal in it who hoboed from Brooklyn to Sunset Blvd. at the head of a hobo parade. I also carved up a murder, an army of crop pickers. a smalltime carnival, a nurse, a babe in arms and the Boulder Dam. I gave the book the works.

Of course, my theme was all about the Rainmaker who chal-lenged the millionaire waterlords and their monopoly on what came down for free. The hard-hit ranchers had called on him to make it rain and save their farms and fortunes. My hero made it rain. The deluge was delivered. I didn't spare the ink. What's more, my hero refused to make it stop raining until the water monopoly was outlawed and water-

for-free was the word. What a story! What a movie it would make. I could see the line at Radio City Music Hall. In my opinion, "Lady Hobo" was a mas-terpiece and I brought the book to Hollywood, figuring I had a top picture sale for sure. Holly-wood was not so sure. One year later, New York City

was fighting a drought. Sheepishly, the city fathers of the great metropolis announced they were hiring a professional rainmaker. That started the vogue of rainmaking songs and yarns which have not been turned off to date. Somebody else's "Rainmaker" ap-peared on Broadway. Next thing I knew, I walked into a billpost advertising "A Hatful of Rain."

Another lesson. I had given pre-mature birth to a book. Yep! "Lady Hobo." was born ahead of the times. Hollywood was not

When Chi Was a Crossroad & Glamor Converged On Dearborn Station

By JACK McPHAUL

of a corps of some six reporters As a newsgatherer VARIETY is years my senior. It's possible at on this joint anniversary tial press conference to catch himmay part company in the ways of self on vid tape propounding a 200word question to JFK. We, too, could gratify the ham in man. VARIETY may elect to peer dynamically into the future. My could gratify the future in
They came in from Hollywood on the Chief (or was it the Super-Chief even then?) at 9 a.m. and left for the east at noon on the 20th Century. I don't know how warm was the embrace at Grand Central but we of the Second City, conscious of our readers' wideeyed enchantment with all things Hollywood, dug eagerly into their hearts and minds and noted carefully

new state of Israel!

Profundity . . . bah! I hate it. I can't even pronounce it. But I can't avoid it in arriving at a simple conclusion. Hollywood is no different from Washington, London or Moscow, for that matter, in depending on the sagacity and leadership of maturity. The world of the arts, philoso-

phies and sciences contributes greatly to the specialized medium of motion pictures. "For whom the bell tolls," does that get at the heart of the matter?

Any part of the entertainment world I talk about is all parts of the world. So I get profound again. With an accent yet, only this time it is the accent of experience. Start with the writer. The writer of words, the writer of music. They speak different languages but they say the same things.

Young writers sometimes get "instant maturity." I use an old advertising gimmick-phrase, yes? Herald-Examiner, I had the movie and the debonair who But they get the instant-power by star-at-the-depot beat. I was part three hours of their time.

choice—inspired by the tion of a lovely young queen for-lornly without court—is a retreat down the slopes of yesteryear. Beckoning to me are the days of my youth when radio too was young; the silent movies were in their golden era and, appropriate to my own pursuits, show business and its people were a daily nota-tion on the city desk assignment sheet.

18 years my senior. It's possible that on this joint anniversary—

observance.

Chicago.

Memories were stirred recently by a charming countenance in the reception room of the Chicago Sun-Times. Its owner has been seen in tv plays and the movies. Sitting alone, save for a bored pressagent, she awaited her turn to be received by a columnist.

I was tempted to tell her regretfully, "My dear, you're 40 years too late. In the 1920s you wouldn't

Herald-Examiner, I had the movie and the debonair who gave us

could boast that we nad neard Alice Joyce speak. It was a time what they wore and murmured. of simple pleasures.

And Also Monte Blue

The papers were not snobbish. Douglas Fairbanks, Mary Pickford, Charlie Chaplin, Clara Bow, John Gilbert, Rudolph Valentino drew the press brigade full strength, but too there was always a respectable turnout for somewhat less glittering names meaningless now to the Frankie Avalon set. Our readers were not denied the knowledge in Page 3 quotes, Page 1 even if the Q. & A. was especially piquant, that Chicago had been graced briefly by the presence of the sisters Gish and Talmadge, Renee Adoree, Alma Rubens, Ricardo Cortez, Kenneth Harlan, Monte Blue, Bessie Love, Marie Prevost, Lois Wilson, Mae Marsh, sometimes get I use an old

WRH

An investment by Mr. Hearst ready then. added another rose to the welcoming garland. He acquired radio WEBH, afterward KYW, station which had its studio in the Edge-water Beach Hotel. A secondary was established in the studio Hearst Bldg. It was my job to assure the stars that their morning would not be complete without a radio chat.

The programming was informal. Arriving at the Hearst studio with an actress named Gertrude Olmstead I signaled Barney McCar-ville, the announcer, that a new program was ready for the air. Barney was reading into the microphone a chapter from a novel. Every day he read a chapter. He stuck a book mark in the novel and interviewed Miss Olmstead. We departed and he returned to his novel.

Barney had been a copyboy on (Continued on page 53)

Small Epilog

Writing a book is a lonely business. So is doing a show, playing a part, beating a drum, making a record. You're strictly on your own — and that's being plenty lonely. But if ever it gets you down, bo, look at the signpost up in the sky. A poet wrote in the stars:

Solitude is to the soul What space is to the growing tree.

Buys Gem, Will Reopen Tex.

Quitman, Tex. Theo Miller has sold his Gem Theatre here to R. I. Lowe, who has been operating a theatre in South Houston. Miller had shuttered the Gem about five years ago due to ill health after operating it for more than 15 years.

Lowe will move here with his family and will reopen the Gem after renovation.



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JOSEPH E. LEVINE AND EMBASSY PICTURES!



WOMAN

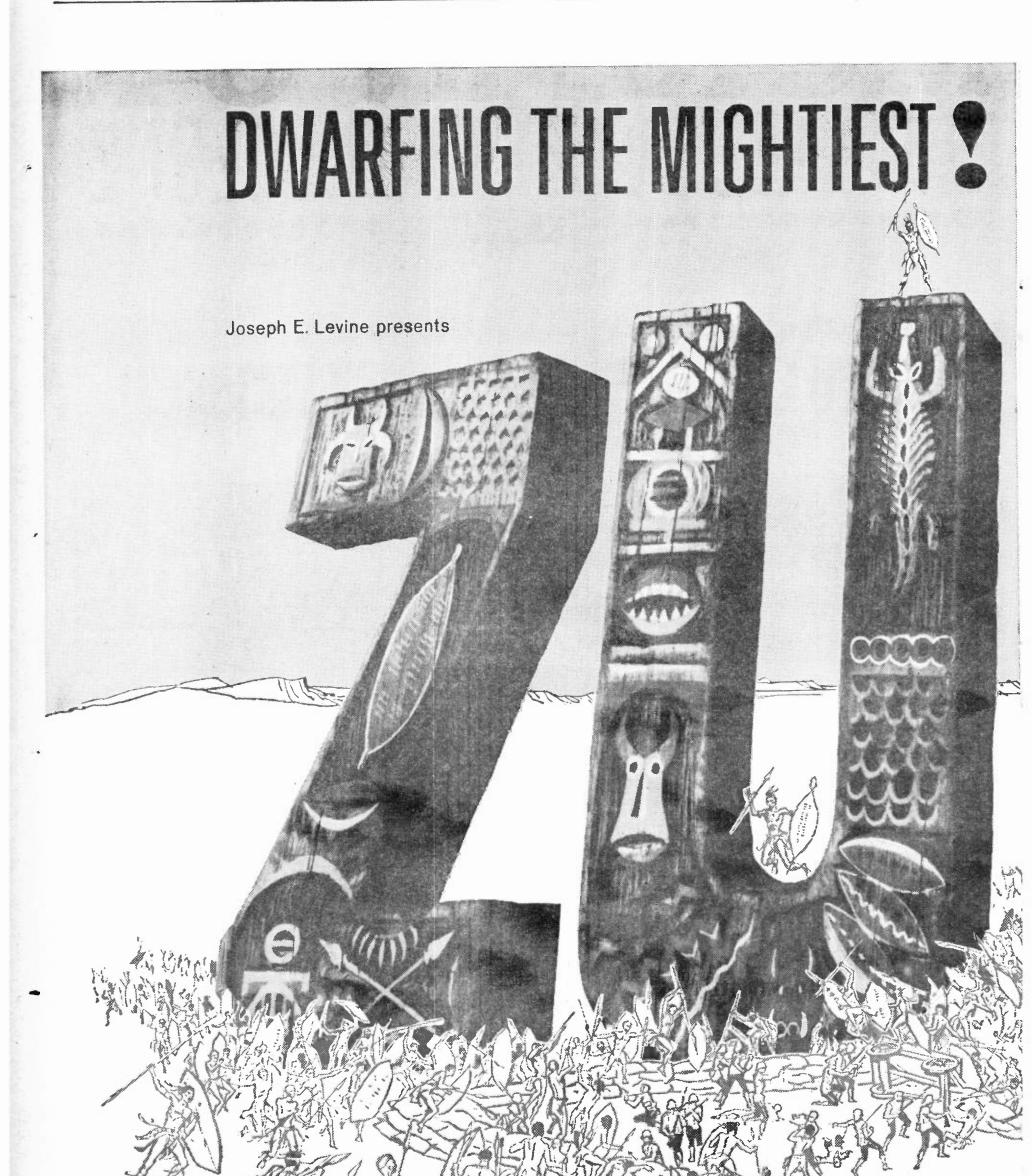


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PICTURES

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MAKING IT THE HARD WAY Recall On Broadway That Was

When Five Young Men of Manhattan Chronicled the Gay White Way (And Later, the European) Show Biz Scene

By JOHN BYRAM

how it came into being no one seems to know positively. Richard Watts Jr., the learned drama critic of the N.Y. Evening Post, believes that it was Howard Barnes who dubbed our little group of serious eaters, drinkers and opinion-voicers. The Mugs Marching & Chowder Club. Another school of thought holds that it was Don Skene who may have christened

the organization. The Mugs were five, and five we remained. We neither added to nor subtracted from our original membership, although certain privileged characters were permitted to regard themselves as "honorary" members and there were several young ladies who, by special dispensation, enjoyed the status of favored appendages.

Besides Watts and Barnes, who were then-the time was 1928-29associated with the drama and motion picture departments of the N.Y. Herald Tribune, and Skene, a sports writer on that paper who specialized in boxing, the other members of the quintet were John K. Hutchens, now an editor of the Book-of-the-Month Club, and myself. Hutchens and I then were drama editors of the N.Y. Times, a newspaper which, except for the Sunday drama section, was somewhat more staid in character than it is today. Also smaller in circulation and bulk, although it had realized its position as the most powerful paper in New York.

We Mugs were all in our early or mid-20s, three of us were reasonably fancy free, and, though not overpaid, we all had jobs to which a certain glamor attached. At most times New York seemed to be our oyster. Was it any wonder, then, that we regarded the dashing sports reporter - character of Katherine Brush's novel, "Young Man of Manhattan," published circa 1930, as leading a fairly dull life?

, In the 1920s the theatre was far more active than it is at present, particularly the Broadway stage. Between 260 and 270 new shows tested their skill and luck in New York each season, and there were around 70 playhouses. The result was that the second-string critics' positions which Watts. Barnes, positions which Watts, Barnes, Hutchens and I filled, in addition to our editorial and reportorial duties-reviewed almost as many new productions in the course of a season as did the top critics did.

Somewhere, somehow, as result of dreary evenings in the theatre The Mugs was born among Watts and Barnes, as deputies for Percy Hammond: and Hutchens and I as Brooks Atkinson's beadles. Skene, who usually accompanied Watts or Barnes to the openings when not occupied with a slugfest at Madison Square Garden or another of the local arenas or stadia, was in at the birth. He was a welcome and witty member.

Legit, No 'Invalid' Then!

Our theatregoing was all dismal in such now forgotten playhouses as Wallack's, the Nora Bayes, the Mayfair, the Princess, the Comedy and Daly's 63d St. Periodically the booking schedule would bring two fairly important openings hree on the same evening, sometimes more. Once, in a Christmas week, there were 11 openings on the same night. When a conflict of major premieres occurred we secondstringers got a break. Thus it was that Watts and I reviewed "Show Boat" for our respective journals while Hammond and Atkinson went to Philip Barry's "Paris Bound." Thus it was that we went to the star-studded revival of "Trelawney of the 'Wells," while the Messrs, Hammond and Atkin-son were othorwise engaged. There was a host of other consequential plays that either flourished or withered after receiving the criti-cal consideration of Watts, Hutchens and me, to say nothing of Alison Smith, John Chapman, Ward Morehouse, Finley Peter Dunne Jr., Stephen Rathbun, Wil-ella Waldorf, and Katherine Zimmerman, other second flight critics to be Mugs. We occupied choice fauteils, even at the biggest hits, and were sistant on the Morning World. Ali-were at the biggest hits, and were sistant on the Morning World. Aliwho did not have the good fortune

sary and pleasant part of our jobs. Famed Theatre Landmarks

In retrospect, there were still theatres on many legitimate theatres on Broadway—the Knickerbocker, at 38th St., the Moorish structure that housed the Casino at 39th, the lovely Empire at 40th. the George M. Cohan, between 42d and 43d, the Gaiety, at 46th St., the Broadway-facing Globe (now the Lunt-Fontanne) on the north side of 46th St., the Central at 47th St., and, further uptown, the Winter Garden, the cathedral-like (now tv) Hammerstein and the Broadway.

It was the era of the Wrigley tropical fish that, in the '30s, graced the then new Criterion film house across from the Astor? Before that, there had been a chewing gum man atop the Shanley Bldg. where the Paramount Bldg. now stands and a kitten and the silk thread electric sign facing the old Times flatiron.

Skene's value as a member of the Mugs was early demonstrated. He provided the headquarters for our raffish organization, being the only one of us who actually lived in the Times Square district. Since the Paramount Hotel in West 46th Street was not too far from the Garden, Stillman's Gym and other 8th Ave. rendezvous of the pugilistic profession, he had established a beachead there. It was at the Paramount Hotel—our Skene Manor-that we forgathered once a week before sallying forth to carry out the Marching & Chowder aspects of the group's full title. Meeting time was around 12 o'clock, usually on Tuesday. The hour was selected because, being morning newspapermen, we slept late; the day because there were apt to be more openings on Monday nights than Tuesday and also because later in the week we were occupied with getting out the Sundrama sections. Tuesday, genday erally speaking, was the best day to relax. We tried to get to our offices to pick up the day's activities by 4 p.m., and generally we made it.

Skene was a quiet, unassuming chap, but witty when he got going. Hailing originally from Oregon, he had traveled a bit and had worked on the Paris edition of the Chicago Tribune, which gave him a certain cachet among us. Several years later, not too long before his death, he wrote "The Red his death, he wrote "The Red Tiger," a novel satirizing boxing. While Skene himself was not the most colorful appearing of char-acters-he was slight, ash blondish, with steely blue eyes and a baggard face built around high cheek bones— he filtered the colorful lingo of sports, Broadway and the demi-world in which he moved through a refining process that was peculiarly his own. Out of it came a line of highly individual conversation that those who knew him well always recall, just as they will recall his innate sweetness and gentleness.

Resisting A Shubert Opening One night he was invited to the

How it got its name and even ow it came into being no one eems to know positively. Richard /atts Jr., the learned drama critic f the N.Y. Evening Post, believes it was Howard Barnes who d'hotel greeted us with unwanted cordiality.

An Hibernian Evening

Sometimes Mugs' tempers grew warm. Watts was the most Hibernian. Once when St. Patrick's Day fell on a Tuesday meeting day, we decided that a fitting celebration was in order, as opposition to the parade on 5th Ave. Accordwith Duffy's Tavern to roast a suckling pig and provide the necessary quantities of Irish whiskey. J. Brooks Atkinson — he later dropped the "J"—as stalwart a non-wearer of the green as ever sat in judgment on a performance of the Irish Players, was invited

to be our guest of honor. On the preceding evening the Theatre Guild had produced an anti-war play from the German, "Miracle at Verdun," which had been highly acclaimed at its pre-

(Continued on page 48)



Frankfurt. It's just 50 years since the first West German detective story -dubbed "crimi" here-was turne here-was turned out. And it still looks as if the

best way to be sure of recouping the investment for a German crimi is "The Secret Villa," based upon an idea by German actor Ernst Reicher, coproduced with German director Joe May.

Centering around detective Stuart Webbs, a sort of early German Dick Tracy, Reicher created the figure that went on to boxoffice fame in 50 followups as the series expanded. Biggest German moneymaker of the lot, and one of the most successful of the World War I era, was "The Armored Vault."

I era, was 'The Armored Vault." When the profitable producing pair of May & Ernest Reicher split about 1915, latter continued with the Stuart Webbs series and May branched out with a competing detective, Joe Deebs, played by German character actor Harry Liedtke.

About 50% of all the pictures turned out by the German film industry during the period of World War I were detective stories. But along about 1919, the colorful figure of the rough and ready detective fell into disrepute and was replaced by the intellec-tual type of crime-solver who relied more on his deductive powers and less on his revolver. Criminal comedies were

next development, and then the German scripters, apparently tired of their homegrown heroes, turned to Artur Conan Doyle, Edgar Wallace and Agatha Christie (or inspiration. The authors have been filmized more in West Germany than they have in their native lands, with no less than 14 Edgar Wallace pix made in Ger-

First Net's most popular series

The Practicability of Lowering Your Literati Sights to Commercial Realities

By WILLIAM WOOLFOLK

there are no comfort stations.

If you want to succeed in what misguided people call the arts, you have to stop looking for shortcuts, for conveyances, for downhill slopes. When you set your feet on this rocky climb, it is uphill all the way. There is only one resolve that will see you through: aim high. This advice won't keep you from falling on your face but it's your only chance to get where you're going.

Those who write for the little lit'rary magazines, or even the little poetry journals, don't need this advice. These people (I was one of them, lo, many years) are aim-ing high. Their eyes are fixed on the topmost peaks of Parnassus-Shakespeare, Dante, Cervantes. I know too well how they feel. At that period, in moments of selfdoubt (24 hours a day, waking and sleeping) I reconciled myself to falling short of Shakespeare, Dante, et al, down around, say, Balzac, Dickens, Shaw and sometimes in moments of true despair, I would resign myself to a lower niche in the Hall of Immortality, along with Hemingway, Conrad, Stevenson.

In the meantime, in common with other aspiring young literary people, I kept turning out my socially conscious ballads, charming tales for the young, fugues for seven flageolets, and stories and plays in Joycean dialects or Esperanto.

Sooner or later, reality came tumbling in-like an avalanche. I discovered, as so many others have, that occasional \$10 checks from "experimental literary magazines" would not keep me in velvetsmoking jackets and meer-schaum pipes. I discovered that the usual payment for poetry is in subscriptions and that my com-plimentary subscriptions were beginning to exceed my probable lifetime, not to mention the lifetime of the poetry journals themselves.

At this point I made a separate peace with the world of commerce. I sold out.

But, with commercial success, there returned an old and ingrained prejudice in favor of better things—an attempt to capture at least some life in my creative net. I no longer aim at Shakespeare, Dante or Cervantes, be-cause I know, in a way no begin-ner can possibly know, the rare and unique gifts necessary to produce such work. (Besides, could they tell it in 51 minutes with time out for four commercials?)

Immorality, Or?

We all yearn to find a place among the immortals, to impress the world with our uniqueness, our inward glory. But too many of us fail to learn the basic hard fundamentals of how to express what we are and what we feel. We mumble our eloquence. We make what Thomas Wolfe called "great goat cries"—in goat language. The number of intellectually gifted number of intellectually gifted goats is few. We have to learn to talk to people, people who want intelligibility from their entertain-

The way is hard. The way is ries for little magazines, slick mag-steep and narrow and full of azine articles and stories, three thorns, the destination unsure, and there are no comfort stations. to win a foothold in the magazine publishing business. When my publishing business. When my foot slipped, I had to go back to freelance writing.

It was then I had to ask myself what kind of writing I wanted to do. Was I ready to stand back to back with Tolstoy and measure myself against the giants? Or must I return to the crass com-mercial level? Friends in tv were telling me how green those pastures were, once you got a foot in the doorway. But did I want to write for tv? Again, the writer's dilemma.

Today I am writing for tv. I've written a number of scripts for the leading dramatic shows on the air, and I have found, almost without exception, that the men who run these shows are as anxious to produce a quality-even a literary -product as any little-magazine itterateurs. The reason they litterateurs. don't do it very often is that there just aren't enough people around who can give it to them. Since the days of ancient Carthage, there never has been. There is an abundance of genius-usually misunderstood—but there is a crimi-nal shortage of talent.

The Mike Todd Novel

I've also written a novel---"My Name Is Morgan" (published by Doubleday, later a selection of the Literary Guild and the Dollar Book Club, and shortly to be published in paperback by Pocket Books—adv.). Although with my miraculous sense of timing it came out during the newspaper strike and was therefore never reviewed by the influential news media, the book has been a success.

And the writing of that novel perhaps illustrates something of what I mean.

I had written suspense paper-backs and knew I could do that, so there was nothing to be gained (Continued on page 48)

JFK LED YANK VIPs WHO CAME TO BERLIN

Berlin.

An American, the late President John F. Kennedy, was the most prominent and popular visitor with Berliners in 1963. Americans head the lists of tourists coming to what's often called "the world's most interesting city" or "the city where the East meets the West" or even "Washington's pet city." In 1963, W-Berlin saw an un-usually large contingent of American theatrical personalities and ensembles. Here they are, tactfully

arranged in alphabetical order (and pardon if this or that has been left out): Franz Allers, Louis Armstrong, George Balanchine, Lex Barker, Barry Sisters, Count Basie, Pat Boone, Nancy Cooke, Eddie Con-stantine. Chubby Checker, Joan Crawford, Joan Carell ("Miss stantine, Chilbby Checker, Joan Crawford, Joan Carell ("Miss World"), Sammy Davis, Gloria Davy, Joey Dee, & Starlighters, William Dieterle, Walt Disney, Wil-liam Dooley, Duke Ellington, Jose Ferrer, Ella Fitzgerald, Sean Flynn, Hugo Fregonese, Budolf Friml. Hugo Fregonese, Rudolf FrimI, Andor Foldes, Jakob Gimpel, Paulette Goddard, Goldie & The Gingerbreds, Harlem Globetrotters, Tippi Hedren, Paul Hindemith, "Holiday On Ice," John Huston, Vera Kalman, Lewis Kerner, King Sisters, Susan Kohner, Stanley Kramer, Evelyn Lear, Lotte Lenya, Anato Litvak, Harold Lloyd, Fred-erick Loewe, Guy Madison, Karl Malden, Don McNeill, Jayne Mansfield, Shirley MacLaine, Sey Jayne mour Mayer, Darious Milhaud, William Milie, Thelonius Monk, Grete Mosheim, Nicholas Nabocov, Paul Mosheim, Nicholas Nabocov, Paul Taylor Dance Co., Joe Pasternak, Anthony Perkinš, Peter, Paul & Mary, Oscar Peterson Trio, Dick Price, Juliet Prowse, Sidney Poitier, Milton R. Rackmil, Erich Maria Remarque, Nicholas Reisini, Gottfried Reinhardt, Martin Ritt, Songer Bolling, Roger Sessions, Sam Sonny Rollins, Roger Sessions, Sam Spiegel. John Steinbeck, Peter Tewsbury, Robert Trehy, Astrid Varney, Josef von Sternberg, Peter van Eyck, Ernst Verebes, Gustav Wally, Colette Warren, Bill Wild-

many. gala opening of a new musical show, the kind which draws swarms of curiosity seekers and keeps the efficient mounted police-"Whalen's Cossacks," we called them then — busy. Waiting for Watts, Skene got caught up in the crowd. When a perspiring mountie kept ordering it back, Skene with difing" nets were criminal films. ficulty maintained his place in the of all time was "The Scarf Mur-ders," by British author Francis Durbridge, and the most appealing vanguard. After all, he was an in-vited guest, but his companion had his ticket. It became a test of will series on the less-than-a-year-old Second Net was "The Roehrbach between Skene and the Cossack. Finally he was taken to the West Case," dramatization in three parts 47th St. police station, which was full of his pals, and from which of a recent actual German murder he was returned in time to see most of the show. His brush with films for the German cinemas, too, the law, his championship of the rights of man, eventually became shows that the crimis as a class probably outnumber any other home-made entegory of pictures one of Skene's proudest boasts. " I was arrested," he said, "for resisting a Shubert opening."

The only women to be made an honorary member of the Mugs was

any. Now the television producers difficult business of how to live a have turned to the crimis of late. life. The competing First German TV Network and Second Network con-

other

There is a quotation which I have only a slippery hold on, curred in one feature of their conwhich runs like this: He who aims his arrow at the sun will shoot tinuing rivalry - the shows that higher than he who aims but at a captured the highest percentage of viewers on both of the "contrastbush.

How high do we want to aim? The answer is, hopefully, clear: to do your best with the powers you have. These may prove to be feeble enough but the world is short of Samsons. Put your frail shoulder to the wheel within an accepted commercial framework, in the novel, tv, Broadway, mass circulation magazines. You might move more weight than you think. Current production schedule of Having learned to write for these media, you may be able to elevate the standards, to put into whatever ou do some part of yourself. This is the time for someone to

ask: What do you know about it? Who are you?

High in the running are that 14th filmization of an Edgar Wellace theme, "The Indian Handkerchief," I am a nearly anonymous au-thor. I have written poetry for poetry journals, literary short sto- | er, Carl Zuckmayer.

WRH

YEAR 'CLEO' ROCKED THE BARG

PICTURES

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ALL-TIME TOP FILM GROSSERS [OVER \$4,000,000, U.S.-CANADA RENTALS]

The great, all-time, rental-earning motion pictures in the domestic (U.S.-Canada) market are listed below in the yearly correction and updating of the data long an exclusive VARIETY feature in the Anniversary Edition.

VARIETY'S: All-Time Grossers include only films which have touched, or passed. \$4,000,000. Similiarly, in the other re-lated annual compilation, the Yearly Tops, the standard of lated annual compilation, the Yearly Tops, the standard of qualification is taken as at least \$1,000,000. These two fixed rules should be borne in mind. Readers sometimes look in rules should be borne in mind. Readers sometimes look in vain for certain titles they regard as "great films" but which have not met the revenue minima as established for the purpose of giving these compilations a realistic character.

pose of giving these compilations a realistic character. Students of the silent film era invariably take notice of the absence from this All-Time Grossers list of D. W. Griffith's evic of 1915, "Birth of A Nation." A further explanation on this deliberate omission: nobody knows what "Birth" grossed. It may usel have two pictures in a Seldom have two pictures in a single year posed such questions for their respective companies. Metro's full year loss of over \$17,-000,000 was largely attributable to "Bounty." Rentals to date are es-timated at \$7.700.000 with a total It may well have exceeded \$50,000,000. If so, Griffith rather than Selznick would rate the laurel for the number one superblockbuster boxoffice picture. However, in the absence of any verification. VARIETY has chosen from the beginning not to include the Griffith work.

Gone With the Wind (Selznick-MGM) (1939)	\$41,200,000
Ben-Hur (MGM) (1959)	38 000 000
Ben-Hur (MGM) (1959) 10 Commandments (DeMille-Par) (1957)	34,200,000
Around world in 80 Days (Todd-A()-11A) (1957)	22 000 000
West Side Story (Mirisch-7 Arts-UA) (1961)	10 000 000
The Robe ($Rose_20th$) (1053)	17 500 000
How West Was Won (Cinerama-MGM) (1962)	17 000 000
South Pacific (Magna-20th) (1958)	16 300 000
Cleopatra (Wanger-20th) (1963)	15 700 000
Longest Day (Zanuck-20th) (1963)	15 250 000
Longest Day (Zanuck-20th) (1963) Bridge on River Kwai (Spiegel-Col) (1958)	15 000 000
Lawrence of Arabia (Spiegel-Lean-Col) (1963)	15 000 000
Spartacus (Bryna-U) (1961)	14 000 000
Greatest Snow on Earth (DeMille-Par) (1952)	12 800 000
Guns of Navarone (Foreman-Col) (1961)	12 500 000
This Is Cinerama (C'rama) (1952)	12 500 000
From Here to Eternity (Col) (1953)	12 200 000
From Here to Eternity (Col) (1953) Giant (Stevens-Ginsberg-WB) (1956)	12,000,000
White Christmas (Dolan-Berlin-Par) (1954)	12 000 000
El Cid (Bronston-AA) (1962) Samson and Deliah (DeMille-Par) (1950)	12 000 000
Samson and Deliah (DeMille-Par) (1950)	11 500 000
Duel in the Sun (Selznick-SRO) (1947)	11 300 000
Best Years of Our Lives (Goldwyn-RKO) (1947)	11 300 000
Peyton Place (Wald-20th) (1059)	11 000 000
Irma La Douce (Wilder-Mirisch-UA) 1963)	11 000 000
WUU VAUIS (MICIMI) (1952)	10 500 000
Sayonara (Goetz-WB) (1958) Snow White (Disney-RKO) (1937)	10.500,000
Snow White (Disney-RKO) (1937)	10.300.000
Unerama Holiday (Cirama) (1955)	10,000,000
Mutiny on the Bounty (MCM) (1962)	9.800,000
Shaggy Dog (Dispoy-RV) (1959)	9,600,000
Operation Petticoat (Granart-II) (1960)	9.500,000
The Apartment (Mirisch-Wilder-UA) (1960)	9.300.000
Parent Trap (Disney-BV) (1961)	9.300.000
Seven Wonders of World (C'rama) (1956)	9.300,000
Absent-Minded Professor (Disney-RV) (1961)	9.000,000
Psycho (Hitchcock-Par) (1960)	9.000.000
Auntie Mame (WB) (1959)	9.000,000
Exodus (Preminger-UA) (1960)	8.700,000
Came Muuny (Kramer-Col) (1954)	8,700,000
King and 1 (20th) (1956)	8.500,000
King and 1 (20th) (1956) Mr. Roberts (Hayward-WB) (1955)	8.500,000
This is the Army (WB) (1943)	8.500,000
Lover Come Back (Schapiro-Melcher-U) (1962)	8.500,000
Touch of Mink (Schapiro-Melcher-U) (1962)	8.500,000
Guys and Dolls (Goldwyn-MGM) (1952)	8.000,000
King of Kings (Bronston-MGM) (1950)	8 .000,000
Battle Cry (WB) (1955) Bells of St. Mary's (McCarey-RKO) (1948)	8.000,000
AVENS VI SU, MALYS UNCLARPV-RECHT (1948)	8,000,000
Jolson Story (Col) (1947) Lady and the Tramp (Disney-BV) (1955)	8.000,000
Shane (Stovens Dan) (1052)	8.000.000
Shane (Stevens-Par) (1953) 20.000 Leagues (Disney-BV) (1955)	8.000,000
Music Man (Da Costa-WR) (1990)	8.000,000
Music Man (Da Costa-WB) (1962) Swiss Family Robinson (Disney-BV) (1960)	8.000,000
Cat on Tin Roof (Avon-MGM) (1958)	7,900,000
Pinocchio (Disney-RKO-BV) Billow (Talk (Article V)	7,900,000
Pillow Talk (Arwin-U) (1959)	7.900.000
Some Like II Hot (Mirisch-IIA)	7.500,000
Glenn Miller Story (II) (1954)	7,725,000
Glenn Miller Story (U) (1954) Come September (Arthur-U) (1961)	7,600,000
Trapeze (HHL_UA) (1956)	7,500,000

SEAS **By GENE ARNEEL**

The year 1963 brought the American film industry familiar trials and tribulations, both box-At 20th-Fox, the watch was on the Nile; would the barge "Cleopatra" make the black?

timated at \$7,700,000, with a total of \$9,800,000 anticipated for the full first time around the domestic was \$19,000,000.

Many an agonizing hour for many people was primed by "Cleo," which represented a negative investment of \$40,000,000 and required perhaps \$60,000,000 to break even. But now the distress signals have been removed. Do-mestic rentals so far of \$15,700,000 have been guaranteed and "Cleo" has opened in only 55 situations. There's no predicting just how much the paramour of Caesar and Anthony will win or lose, but clearly it's not to be the disaster earlier feared.

Actually, "Cleo" emerges as the No. One boxoffice picture of 1963, considering the vast, if specifically undeterminable future potential, but is listed and asterisked under "How the West Was Won," the Cinerama-MGM Americana epic. The latter has a total of \$17,000,-000 quite definitely in view.

"West" has had an added plus going for it, in that it is dual-versioned geared to play the di-mensionalized screens of the C'rama firstrun theatres, and then standard widescreen conventional houses. Same obtains with "Won-derful World of Brothers Grimm," which is no slouch at \$6,500,000.

Ecstasy was the mood engendered by Darryl F. Zanuck monumental World War II reproduction, "The Longest Day," which was quick to

(Continued on page 69)

French Canadians Discover France; **Part of Cultural Feuding In Quebec; Resent Anglo-Yank Power 'n' Snubs**

By CHARLES LAZARUS

No question that virtually all of Quebec.

show biz hereabouts has undergone a dramatic change, in the past 12 months, as result of the wave of French - Canadian nationalism sweeping through Quebec.

The wave reached a crest during the past year, and touched on everything from nitery bills with everything from nitery bills with the use of strictly Francaise enter-tainers showing an impressive jump, to the field of labor rela-tions which saw the dazzling open-ing festival of Place des Arts, the new concert hall, cancelled be-cause of a jurisdictional dispute between a "French" and "English" union — Union des Artistes and Actors' Equity, respectively. union — Union des Artiste Actors' Equity, respectively.

In between there have been up-roars because of the hiring of Silas Edman, ex-New York Philharmonic, as the administrator of Place des Arts, instead of a French-Cana-dian; and because of plans by the Canadian Broadcasting Corp., to turn its Toronto radio station CJBC into a French-language outlet.

The crux of the situation lies in the basic attempt by the French-Canadians, who make up 75 to 80% of Quebec's population, to elim-inate—from the province—what is felt to be an economic and cultural domination by English-speaking Canada.

Ing Canada. It's a unique and peculiar state of affairs because, while the French-Canadian is the majority in Quebec, he is the minority in In Subject, he is the minority in Canada where he numbers only 25% of the total population of some 20,000,000. Complicating this situation in

terms of culture, of which showbiz is an integral component, are two factors:

(1.) The unquestionable influence of U.S. entertainment via the stage, niteries, screen and video on Cana-dian tastes—a fact which has been a rough, tough bone for Canadians at large and members of the Cana-dian Parliament to swallow in re-(2.) the increasing use of French

entertainment (i.e. from France) as a weapon to fight the Anglo-Saxon ultural influences-whether from

Montreal. Jabove or below the border-in Actors Equity as Heavy

Of all that has hannened in rewhat at Place des Arts-end in fact, other incidents even before the concert hall opened in September-is perhans the best ex-ample of the not-so-quiet revolution which has been attracting attention from all over the world.

It all started, annare the world, cently enough, when the Union des Artistes said that it was hav-ing a tough time making a deal with the Place des Arts manage-ment. The latter claimed that union problems were outside its province-the pun intentionalsince they were, in effect, merely rental agents and should deal with the promoters of the various events.

As it turned out, this was merely conversation; the real truth, the UDA revealed in subsequent statements, was that since Actors Equity had jurisdiction in "English" Canada—outside Quebec—then the "French" union should have juris-diction in "French" Canada's most notable and impressive cultural achievement to date. So bitter was the battle, that the festival was cultured for and at the

festival was called off, and at this point, the decision is no decision: Face-Saver

Both sides agreed to let the con-cert hall open, and obviously in a face-saving gesture, went along with a six-month armistice, supposedly to see how things would work out.

This too, however, is just so much conversation, since, as everyone who is close to the general nationalistic and showbiz picture knows, things will get worse be-fore they get better for a very simple reason:

If the responsible nationalist leaders are to keep the movement from being taken over by the zealots and fanatics—those who want Quebec to separate from Canada-then they must give in to certain moods and emotions on the (Continued on page 69)



Date Out

Here, again, is the VARIETY Anni special edition checklist on the Boxoffice Bests—the top feature films of 1963 in terms of domestic (United States and Canada) rentals accruing to the distributors. To repeat the standard explanation from earlier years: some pictures go into release too late in the year and cannot be computed; for example, some

Origin

How West Was Won (Cinerama-MGM) (Nov., '62)

of the October-December features of 1963 are on the market too briefly for inclusion now. So they must wait for next year.

By the same token there were certain pictures from late 1962 which were not included in last year's roster and are now picked up.

Rentals

To Date

Anticipation

Glenn Miller Story (U) (1954)	7 600 000	Cleonatra (Wanger 20th Four) (Nov., '62)	£ 0.000.000	
Come September (Arthur-U) (1961)	7,600,000		\$ 8,000,000	\$17,000,000
Trapeze (HHL-UA) (1956)	7,500,000	Longest Day (Zanuck-20th-Fox) (Oct., '62)	· 15,700,000*	(Undeterminable)
VIP's (de Grunwald-MGM) (1963).	7,500,000		12,750,000	15,250,000
Kill Mockinghird (Pakula Mulligen II) (1900)	7,500,000	Irma La Douce (Wilder-Mirisch-UA) (July)	9,000,000	15,000,000
Kill Mockingbird (Pakula-Mulligan-U) (1963)	7,500,000	Mutiny on Bounty (MGM) (Dec. '62)	9,250,000	11,000,000
Son of Flubber (Disney-BV) (1963)	7.400,000		7,700,000	9,800,000
World of Suzie Wong (Stark-Par) (1961)	7,300,000	V.I.P.'s (de Grunwald-MGM) (Sept.) Kill Mockingbird (Pakula-Mulligan-U) (March)	4,000,000	7,500,000
How Marry Millionaire (20th) (1953)	7,300,000		6,700,000	7.500,000
MCLINUCK (Wayne-UA) (1963)	7 950 000		6,900,000	7,400,000
NU LIME IOF Sergeants (WR) (1958)	P 900 000		1,200,000	7,250,000
rever ran (Disney-RKO-By) (1953)	7 200 000		4,500,000	6,500,000
	P 000 000	(1)	5,450,000	6 000,000
The result of the stranger (Nramer-UA) (1955)	7 100 000		4,150,000	6,000,000
David and Bathsneba (20th) (1951)	7 100 000	Die Die Difuie (Kommai-Sidney-Coi) (June)	5,600,000	6.000,000
TO WHOM DEN JONS (PAT) (1943)	7 100 000	(Jan.)	5,400,000	6 660,000
Okianoma (Magna) (1937)	7 100 000	(JUIV)	4,600,000	5 100.000
Induli (nawks-Par) (1962)	7 000 000	(Dishey-DV)	4,700,000	5,000,000
	C BEO DOD	The brus (Intencock-U) (April)	4,600,000	5 000,000
Cinderena (Disnev-RK(J-RV) (1950)	6 600 000	Land Land Arec (Dissoli-Col) (NOV.)	3,700,000	5,600,000
Sourch for raradise (Cramat (1953)	6 500 000	(May)	3,900,000	
nigh Society (MIGMI) (1956)	0 500 000	(Jan.)	4,300,000	5 000,000
$\mathbf{r}_{\mathbf{n}} = \mathbf{v}_{\mathbf{n}} $	0 000 000	(July)	4,000,000	4,500,000
Country GIFI (Periperg-Seaton-Par) (1955)	6 500 000	(July)	3,500,000	4,500,000
Going My Way (McCarey-Par) (1954)	6,500,000	(Way)	3,900,000	4 350,000
Snows of Kilimanjaro (20th) (1952)	6,500,000	Days of wine Roses (Manulis-WB) (Feb.)	3,800,000	4,000,000
	6,500,000	(Lewis-Par) (July)	3,300,000	4,000,000
	6.500,000	(Englanu-U) (April)		3,500,000
Suddenly Last Summer (Spiegel-Col) (1960)	6.500.000	PT 109 (Foy-WB) (July)	2,900,000	3,500,000
(Gentley Lass Summer Spiegel-Col) (1960)	6,375,000	81/2 (Fellini-Embassy) (June)	2,700,000	3,500,000
(Continued on page 69)		(Continued or non-mat	1,140,000	3,500,000

Feature

(Continued on page 71)

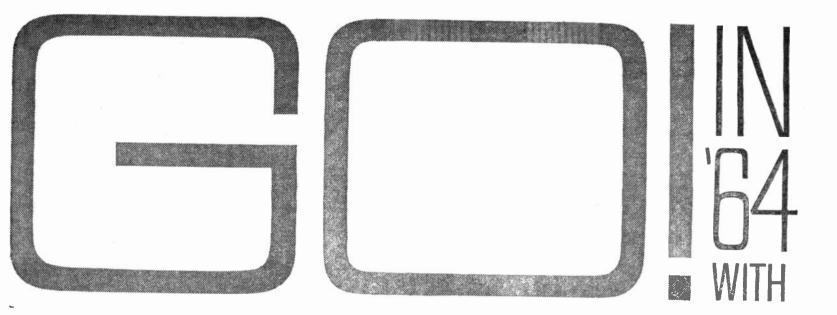
Fifty-eighth VARIETY Anniversary

Wednesday, January 8, 1964









Man In The Middle starring ROBERT MITCHUM, FRANCE NUYEN, BARRY SULLIVAN. Guest star TREVOR HOWARD. Also starring Keenan Wynn, Sam Wanamaker, Alexander Knox. Produced by Walter Seltzer. Directed by Guy Hamilton. Screenplay by Keith Waterhouse and Willis Hall. From a novel by Howard Fast. Music by Lionel Bart. A Talbot-Pennebaker Production. CinemaScope.

Shock Treatment starring STUART WHITMAN, CAROL LYNLEY, RODDY McDOWALL and LAUREN BACALL. Produced by Aaron Rosenberg. Directed by Denis Sanders. Screenplay by Sydney Boehm. CinemaScope.

The Third Secret starring STEPHEN BOYD. Guest stars JACK HAWKINS, RICHARD ATTENBOROUGH, DIANE CILENTO. Also starring PAMELA FRANKLIN. Produced from his screenplay by Robert L. Joseph. Directed by Charles Crichton. CinemaScope.

What A Way To Go! starring SHIRLEY MacLAINE in love with PAUL NEWMAN, ROBERT MITCHUM, DEAN MARTIN, GENE KELLY, BOB CUMMINGS and DICK VAN DYKE. A J. Lee Thompson production. Produced by Arthur P. Jacobs. Directed by J. Lee Thompson. Screenplay by Betty Comden and Adolph Green. Based on a story by Gwen Davis. Choreography by Gene Kelly. CinemaScope. Color by DeLuxe.

The Visit starring INGRID BERGMAN and ANTHONY QUINN. Co-starring Paolo Stoppa, Claude Dauphin, Irina Demich, Hans Christian Blech. Associate Producers Julien Derode and Anthony Quinn. Directed by Bernhard Wicki. Screenplay by Ben Barzman. CinemaScope.

AND THESE

Rodgers and Hammerstein's **THE SOUND OF MUSIC** starring JULIE ANDREWS. To be produced and directed by Robert Wise. Associate producer Saul Chaplin. Screenplay by Ernest Lehman. 70MM. Color by DeLuxe.

THE DAY CUSTER FELL to be pro-

ROADSHOW ATTRACTIONS GOING INTO PRODUCTION N°64!

THE AGONY AND THE ECSTASY starring CHARLTON HESTON. Screenplay by Philip Dunne. 70MM. Color by DeLuxe.

JUSTINE to be produced from a screenplay by Ben Barzman. 70MM. Color by DeLuxe. duced by David Weisbart from a screenplay by Elliot Arnold. 70MM. Color by DeLuxe.

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES to be directed by Ken Annakin from a screenplay by Jack Davies. 70MM. Color by DeLuxe.

THE SAND PEBBLES to be produced and directed by Robert Wise from a screenplay by Robert Anderson.

Pioneer Press amusementeer Bill Diehl reports a youngster at a local showhouse ticket

window who could produce

head, the kid pleaded "sell me a ticket, please, and I'll keep one eye shut during the show."

move slowly. Entertainment and

culture are not, after all, the prime

responsibilities of Government or

business. Immediate action for the

performers of tomorrow must come

from the cultural community itself.

young singing student in my native

town of Geelong, Australia-sud-

denly given an opportunity to study in Paris—I know what it means

to today's fledgings to come to

New York, the world's new mecca

for the performing arts. Readers

of VARIETY are certainly aware of

the value that comes to young artists when, in the formative stages of their careers, they are

able to see and hear the greats in

their own fields in a metropolis

Every year at our institution,

qualified applicants are turned down because classes are filled to

capacity. This, however, will soon be corrected. Thanks to generous

contributions from foundations and

private donors, our school plans to

purchase and renovate the Juil-

liard School's larger building, when

the latter moves to its new home

in Lincoln Center. Of the \$8,500,-

000 needed for our expansion of facilities, staff, and scholarship grants, already \$2,750,000 has been

The contributions, ranging in

individual amount from \$25,000 to

\$800,000, have come from the Mary

Borden Memorial Fund, the Ava-

lon Foundation, the Charles E.

Merrill Trust, and Mrs. John D.

Such support already makes it-

self felt in the world of the per-

forming arts. It will also make a

vital contribution to the perform-

Rockefeller, Jr. and others.

such as New York.

pledged.

From my own experience as a

When the cashier shook her

only half of the ticket price.

St. Paul.

Kid's Half-Price Logic

America's 'Cultural' Explosion

100 New Art and Entertainment Centres on Drawing Boards—More Buildings and More Applicants—But 'It Takes More Than Concrete'

By JOHN BROWNLEE (Director, Manhattan School of Music)

housing all

ing arts in a

single com-

groups are amassing

funds for sim-

their own

cities and

towns.

the

plex,

perform-

civic

The

taking on a concrete meaning. In-spired by the New York Lincoln Center idea of



blueprinted buildings, and John Brownlee

those already finished, are naturally on a much smaller scale, but the aggregate cost of the 100 new art and entertainment centers will come to some \$500,000,000. The vista of more and more

community halls, accoustically (we hope) right for stage productions and concerts, is of course, a pleasant one for members of the entertainment field. So, too, are reports of the vigor with which social and civic leaders are building larger subscription audiences for music, drama and ballet.

arama and ballet. With so many projects under way to increase auditoriums and audiences, as director of a talent institution—the Manhattan School of Music—I naturally think of our responsibility in the performing arts to help prepare entertainers to take advantage of these new outlets and opportunities. When I hear of millions being spent for the auditoriums of tomorrow, I think of the corresponding millions needed for training the artists of tomorrow, to make those auditoriums come alive. After a long career as singer

at the Metropolitan and other corera houses I took the director-ship of a school five years ago. I have since realized that I have been doubly fortunate, because my second career as educator has come at a time when throughout the at a time when throughout the country local governments, big business and the public are show-ing an unprecedented interest in outputs complements. cultural complexes.

Symposium

Indicative of this heightening awareness of the importance of the arts our recent symposium on "The Quality of Life in This Techno-logical Age," in which industrial to coons, statesmen and sociologists reed that support of the arts by usiness, government and the publie is imperative to this nation's growth as a world power. Held in November at New York's Hilton Hotel, and sponsored by my school, the all-day panel was chaired by D. Jackson, publisher of Life magazine.

"Business and the Arts" was the title of the talk by Devereux C Josephs, board member of the N.Y. Life Insurance Co. He noted that business has found association with the arts to be profitable from a promotional standpoint. Linking the image of a company to art, he explained, enhances that company products with an aura of

In large and small communities was August Heckscher, director of across the nation, entertainment is the 20th Century Fund for economic and social research, and a former Special Consultant on the Arts to the late President John F. Kennedy. He discussed "The Cen-tral Role of the Arts."

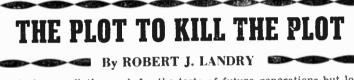
Americans, said he, "live in a brilliant society, alive with creative impulses, rich in individual geniuses." He noted, however, that the forte of our technological society "is in the realm of distribuilar centers in tion and dissemination, not in the realm where truths have their origins and their beginnings." He cited art training resources as a vital realm or origin, saying:

"How often we have neglected these schools, suposing that somehow the trained musicians would emerge readymade as we needed them, or else assuming that our liberal arts colleges could carry a burden beyond their means and also, I believe, beyond their proper role. The training of theatre producers and playwrights and stage designers—all this has been left quite haphazardly to fate."

Predictions

Heckscher stated that in view of Washington's increasing interest in the arts, he foresees the creation of a Governmental organization budgeted to further music, theatre, dance. painting, writing, just as the National Science Foundation contributes to technological study, teaching and research, to the tune of more than \$182,000,000 per year.

State and municipal governments, big business— all are avowing interest in furthering the arts, vital contribution but their wheels in this direction ers of tomorrow.



Nobody may flatly speak for the taste of future generations but long acquaintance with the genus Americanus may justify expression of doubt that Yanks in numbers are going to welcome the exile of plot, the rubout of characterization and the substitution of private language for ordinarily intelligible statement. This is a way of implying a hope-less chasm between certain European directors and the U. S. film market. Such men may have a small success, a limited international acceptance because they achieve, as a temporary novelty, what may be called the entertainment of bafflement. They create a kind of parlor game for the intelligentsia. They stir debate. What do they mean, or do they mean to have no meaning? It's rather like some of the nonobjective paintings, the white square askew on off-white background, about which the in-group can wax superior.

Michaelangelo Antonioni wrote in 1958, "One does not work for the public," a startling assertion from a maker of films. He, however, hastens to add that "the public is there all the same, and they are the ones who are watching. I know very well that I ought to push myself to make less difficult films, but I am afraid that I might lose my sincerity.

The Italian is not alone in puzzling viewers this side. He is one of a coterie, based mostly in Paris and Rome, who seem preoccupied not with what they wish to say, but rather how they attempt to say it. interestingly, Ingmar Bergman of Stockholm writes of Antonioni of Rome: "I am truly impressed by the uncompromising self-confession to which Antonioni is so deeply committed. Within the film industry (which must be considered a "heavy" industry), Antonioni's contribu-tion is both new and fresh and of an enduring value. What seems strange to me, however, is his limited interest in his actors, in their instruction and guidance" instruction and guidance.'

A nice point that last. What is the function of a director? To direct the actors, tell the story, divert the people or have his psychoanalysis on the screen? The great confessional film to date, of course, is Federico Fellini's "81/2" in which a director confesses for some three hours that he cannot make up his mind what to do next. The resultant film, though often cinematically brilliant, seems somehow a shameful selfindulgence. Grant him his genius of a sort. Still it is a long advertisement: director gone dry, seeks replenishment. Or. the autobiography of the emptied vessel, or, the fig-tree parable of Scripture. These are strange, if sometimes stimulating, exercises which come across the ocean. The refusal to tell a story, and, rather more exasperating, to finish it, goes by the name of "avant-garde." Actually there is nothing new about these new waves. They have been striking their pretentious poses for three generations at least. Nor is the simple American mind long in detecting that many of these "avant-garde" directors are not truly free agents. They are vow-bound to various isms, including atheism. Their choice of scene, material, emphases and moral is "loaded."

A Broadway Angel Sings Out

- By J. S. SEIDMAN-

(C.P.A., of Seidman & Seidman)

shows, in spite of the dismal aver-ages. I immodestly offer myself as Exhibit A. Others can undoubtedly sport even better arithmetic than mine.

But money is not made playing the averages. It takes special doing. Furthermore, the averages themselves can be improved—with spec.al doing. For the latter, show business must be ready to look further than its nose.

These are sweeping statements. Now to support them. First, a bit of not so dry statistics. The Fed-eral Reserve Bank of Philadelphia reports that in the last 10 years more than three out of four Broadway shows failed. Breaking this down a bit, two out of three musicals bit the dust, and four out of five straight shows flopped. This is pretty rough. How can the gamble be improved?

If investment in an ordinary business were under consideration, three basic factors would be care-fully weighted — product, costs, management. These same three also apply to the theatre, though the words are a little more colorful. In

show business the triumvirate is: the play, the nut, the producer. As for the play, it is still the thing. Many plays die financially because they don't come to life theatrically. Script reading is an art in itself, and very few laymen master it. Assume, however, that a potential backer concludes that the play is had or doubtful. Car-dinal rule No. 1, in my book, is not to rely on superb acting or directing to carry the show across the line. The adverse odds are just too high for this sort of dice rolling. Rather, performance and direction should be looked to, only, to take a good play and make a great one out of it.

Suppose the play passes muster. Next at bat is the arithmetic. What economic good is an artistic or audience success and a financial flop? A hopeless nut makes the backer a hopeless nut. To stay out of the financial boobyhatch, production and operating budgets should be studied. If the show can't make out at 75% of capacity, the financial road ahead has extra peril.

And then comes the producerthe president of the company, so to speak. Here, the trick is to link up with someone who has, in combiration, the experience, taste, and integrity to put on the best possible play theatrically in the best possible way arithmetically. As George Gobel used to say on TV, you don't hardly never see none of those no more.

Attention to these three thingsthe show, the nut, and the pro-ducer—can make a careful play backer a financial frontrunner. It can certainly help him do better than the averages. Now, how about improving the averages them-selves? That's up to the theatre as a whole. If the theatre doesn't act as a whole, it will wind up in a hole.

Charm Your Customers

What to do? Several things cry out for attention. One is a market survey on what it takes to woo, win, and hold audiences. A good deal can be learned about courtesy and the handling of customers, from the airlines and filling stabe mus not kicked around or treated as bores. Market surveys are continuously used by industry to determine customer attitudes and desires. It is high time that the theatre jumped aboard. handling, distribution, Ticket and pricing also need a new look. They need especially a forthright purging. Today they contstitute a major roadblock in the theatre's progress. It is also high time the theatre caught up with automation. Obviously this doesn't mean substituting computers for actors. But it does mean putting electronics to use for many of the physical ac-tivities frontstage and backstage connected with a show.

Money can be made backing presses a button and in seconds ows, in spite of the dismal aver- the flight is confirmed or not. If the particular flight is sold out, the next available one is offered. There are no uncertainties. The passenger knows promptly what's what.

> Shouldn't the theatre give attention to something like that? One of the stubborn deterrents to theatre attendance at present is the rigamarole that goes with advance booking of tickets, especially for out-of-towners, and the time gap in learning if seats are available, when, and where.

Another point. Cost reduction helps any organization. It is especially vital to the theatre. The largest single slug out of the box-office receipts today is for theatre rent. Yet the actual use made of the theatre premises is no more than three hours a day (six on matinee day). What limited productivity for fertile space!

Look at some of the occupancy ossibilities in-between times: stockholder's meetings, sales con-ventions, lectures. All these can be done "in one"; that is, in the front part of the stage, and there-fore without disturbing the sets for the play. The net revenue from such amplified use of theatre space can mean not only sharp cost re-ductions, but it may also result in some audience from the added users.

Finally, the financial setup of play production is thwarting. Today each play is the beginning and end by itself. There is no tomorrow beyond the tomorrow of the particular play. This approach stultifies longrange thinking. It limits or negates research and development. It certainly interferes with getting the best personnel. The play-by-play approach is a stray-by-stray aproach. A going, continuing en-terprise is the way to a going, continuing theatre.

The Angels

Now let's get back to the backers. Would there were some way in which they could solidify their ranks and exert their combined strength for the advancement of the theatre. However, the backers' ranks are highly volatile. So many ranks are nighty volatile. So many backers go at it once over lightly, or shoot their wad once and for all, that there are mighty few hardy perennials. Too bad. I think a backers' "union" could help strengthen the financial foundation of the theatre and nave the path of the theatre, and pave the path of progress.

We can now return to the point made at the beginning. Play back-ing approached with care can add health to the theatre and wealth to the backer. If angels run wild, they expose themselves and their wings to a clipping penalty. As in all other things, heaven will help the angels when the angels help themselves.

Actual Eichmann Trial In Franco-Israeli Film

Tel Aviv.

Actual scenes from the Eichmann Trial, held last year in Jerusalem would be incorporated into a new Franco - Israeli film productior scheduled for mid-February 1964 in Israel, starring French actor Serge Regianni. French finance: Serge Regianni. French finances and Israel's A.A.A. Film Producers venture onerating in this telling the story of people separat ed during World War II, united it Israel during the trial, living anev the horrors of the past-and read; to start anew as a result. French producer M. Barault, di rector Philip Artquist, and camera man George Pesis have previously collaborated on "Queen of Cards, which won first prize at the Frenc short subject festival this summer Pesis had already photographe some shorts in Israel, including th popular "Cesarea" for Israel's tour ist office. The encounter of comrades, set arated after the war, part of the remaining in Europe and the off ers migrating to Israel and built ing a new identity for themselve there, occurs when witnesses an summoned for the Eichmann triin Jerusalem. Of the four maje parts, the three men will be Frenc stars, and the part of the girl reserved for a local name. All su porting parts would also be ca locally.

quality and elegance. It is for this reason that corporations support concerts, symphonies and operas.

Another business - arts relationship, he added, is business' support of cultural centres and their performing constituents because of a sense of social responsibility, where than immediate economic advantage. This, said Josephs, is a new and admirable concept of 'corporate citizenship.'

In 1941, he pointed out, the nation's total corporate contributions of \$58,000,000 were confined to hospitals, charitable agencies, and only such education as was related t) the respective corporations' training needs. In 1961, on the other hand, corporations gave public contributions of more than \$102,000.000 for education, and a large portion of that sum was unrestricted as to fields of endeavor.

"Where education has led the by Josephs continued, "let's Josephs continued, way." hope general support of cultural enrichment will follow."

The symposium's keynote speaker

How loaded some of the European films are becomes clear at this or that film festival where a portion of the audience reveals itself an organized claque under caucus discipline. There was more than a hint of same apparent last fall in Philharmonic Hall when a documentary about Paris and other items proved real pinko.

So between esoteric directors with a distaste for story and others with axes to grind, the American audience is divided. Certainly there are rich strains of humanity, humor and technical innovation in a lot of the imports. But the market for novelty is always a limited one, prone soliloguy.

Old-Hat Ticket Selling

Take the whole area of ticket reservation procedures. In the air-lines, a person can go to a counter in New York and ask for a flight from Chicago to New Orleans for a f.xed date, say three weeks ahead. The individual behind the counter

PICTURES

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Israelis' Brand of Nite Life

- By MEYER LEVIN -

Tel Aviv. little relaxation, it's Israel, and across the bay, on the ancient ramafter three generations of pioneering, wars, terrorism, pogroms, resorts. genocide, the survivors and the pretty much in the average intersabras are living it up. All along the coast nightspots, camps and recreation areas have sprung up, with every beach and every port from Ashkalon to Achziv vying to become the beachhead for the new pleasure-coast of the Mediterranean.

It takes only the top of an ancient Roman column, a few Ali-Baba jars dug out of the Negev, and a vine-covered trellis to establish the proper relaxed atmosphere. Broiled fish and shashlick on the coals. Stone benches and tables. An accordion, a guitar, a halil. Girls, in blowy short dresses arriving on the backs of scooters. And Israel's cote d' allure may well replace the Cote d'Azur. No gambling, of course, except for the official Israel lottery. But Israeli wine ranks among the pleasant drinking wines of the world, due to the foresight of Baron Edmond de Rothschild in establishing the Rishon and the Zichron Yaacob cellars in the 1830s, with expert French vintners. And Israel beer is light and heady.

For those who want their relaxation the way the Israelis take it, there are already a number of unpresumptuous but lively spots within easy drive from Tel Aviv or Haifa. Actually, of course, the whole of Israel is little more than a coastline with a thin hinterland, but this coastline is a continuous stretch of perfect sandy beach, perhaps the best beachline on the Mediterranean for bathing, sailing and water-skiing.

At midpoint between the two cities is a little river, the Alex-ander, and at the mouth of the river is an open-air pavilion where the scooter-crowd, joined by the new Sabra Sports Car crowd and a few tourists, cavort of a Friday night. A dance hand, a master of ceremonies who tells jokes about Ben Gurion, Ben Bella, and Khruhschev, a changing series of folksingers, with grilled fish and beer. Put-putts and rowboats on the river. Stretches of beach for wandering romantics. This is the place most tourists don't see, and the nearest to the local idea of a good time, for the Israelis are not (yet) ultra-sophisticated in their taste for entertainment: sick jokes and psychotic comics wouldn't be understood here, understood though good healthy satire is appreciated.

Ten minutes north of the Alex-ander river is one of the nicest and most beautiful dinner-withmusic places in the whole world, the restaurant amidst the Caesaria ruins. The place is open to tourists who march through the digs in the daytime, while their guides click off the levels of occupations, Roman, Crusaders, Turks, etc. But at night, with the vast enclosure of broken walls and the ancient pier attended by its minaret, all discreetly illuminated. the semioutdoor restaurant, with only a pianist, or at most a trio providing an accompaniment for the lapping waves, exerts a magical charm.

French Influences

metropolis, plus the Dan Carmel If any nation has a right to a Hotel, plus a few sailor's dives. But parts of Acre, there has blossomed another of Israel's new evening The entertainment is national vein, but the view is spectacular. Downstairs is an art gallery.

Northward still, comes Achziv, the nest built by the Club Mediterranee of Paris. But the Club's beach area nestles against an ancient village which is being rebuilt, another barefoot-folksinger nightspot with lots of beatnik atmosphere.

Turning inland, one comes to Safed, where there's another art colony—Israel has a half-dozen provincetowns-and wherever you have an art colony, there's a cafe with informal entertainment. Safed's has just opened, too.

Circling down to the Sea of Galilee. you hit Tiberius, and just before the town is the 206 Club for water skilers and those who sit and watch, and drink. Sometimes they listen to a singer imported from France. At other times, recorded music.

Right inside the black basalt walls of Tiberius is the (so help us) art gallery of sculptor Phillips, whose garden is a weird compound in which, the welded relicts of ancient Singer sewing machines compete for attention with Canaanite grinding-stones. Phillips wields a guitar as well as a chisel, and he has almost finished building a cellar-type-dive in an excava-tion behind his gallery, to add to the string of Israel niteries.

That's for the north.

Riviera Overtones

Starting south from that beach head by the Alexander River, there's the diamond-rich town of Nathanyah (Israel is the world's second in diamond-cutting, and Nathanyah Nathanyah is where this all started). Nathanyah, too, has lately announced its intention of becoming the Riviera of the Jewish state, and allocated some tens of millions of (Israeli) pounds for the construction of pleasure-domes, a marina, and all the necessary distractions (except slot-machines), Right now, it boasts a conventional nightclub, mostly for summerresorters and holiday crowds.

Twenty minutes south is Tel Aviv-Jaffa. Oddly enough, the seething little city of Tel Aviv has never developed much in the way of entertainment, outside of the conventional round of theatres and cinemas. There is the Adria, a downstairs girl-show place where wives are hardly made uncomfortable; there is the Theatre Club, a downstairs satire-spot; and there is the Dan Hotel Club's "Faces of Israel," a pleasant. expertly done little show in English for tourists, based mostly on skits of the lead-ing local comedy-writer, Ephraim Kishon (who has a play due on Broadway).

Center of nightclub life is ancient Jaffa, with the dim-lit Omar Khayam, also operated by an artist, who lives upstairs. Entertainment runs to middle-size and even big names from the European circle, plus the best of local singers, like Hillel & Aviva, who are finitum.

well known for their American tours Hillel & Aviva also have their own place, at the peak of the hill, simply known as The Club. The entire hilltop area is being developed as a kind of Montmartre of the Mediterreanean; already three impressive restaurant-dance-andtheatre clubs flank the central square. While two boast no entertainment novelties, the third, the famous Al Hamam, houses the brightest show in Israel, and attracts the real sabra crowd. Run by the writer, Dan Ben Amotz and his musical collaborator. Hayim Hefer, both of whom are local culture-heroes, and spectacularly situated in an old Turkish bath, the Hamam is the only place in Israel that makes an effort at producing entertainment that comes from here. After Jaffa, there's Bat Yam, a fast-developing spot with a jazzy cubistic city hall that looks like it could be turned overnight into a clubs of the sort found in any casino. Bat Yam has a few niteries,

and big plans. Marina included. (Latest Israel craze is boating). Then comes Beersheba with its notorious Last Chance bar, a sur-realist place that depends on atmosphere and an occasional burst of drums. And finally, there's the End of the World nightclub in a black-walled flat in Eilat.

But the best show of all in Israel is on the night of Simhas Torah the Joy of the Torah-when all the orthodox, the hasidim in their white stockings, shiny black coats and fur-rimmed hats, the Bok-harians in the safron silk robes, the Yemenites, the Persian Jews, all open their synagogues, and dance in ecstatic circles, swinging their Torah scrolls on high. This year, on the special second night to which the holiday may be ex-tended for visitors from abroad, and just before the entrance is another barefoot-folksinger night- were brought out into the streets in Jerusalem, Tel Aviv, and in the Hasidic villages. Strange mixtures of ritualistic hasidic dances, with the hora of the pioneer halutsim, with sudden solo and duo spurts of free-style swing from the younger generations. Only men take part in the dancing, but on this night the orthodox women are allowed to come out of the synagogue balconies to clap hands and watch. Far into the night the ecstatic chanting could be heard. The rest of the year, the singing and dancing in Israel is for fun.

Lives of Actors As How-to Guides For Beginners By CRANE JACKSON

Ever since I started making a little money in the acting business, I began to realize the truth of all that has been told me as a fledging performer by

articles, biog-raphies, books I've read about the industry. Not being able to talk to the leaders personally, garnered I've much of what they had to from the say printed page, the

traders and, especially, biogra-

I learned that changing a face slap into a back slap is the goal. I learned that rudeness, apathy, incharacterize the over

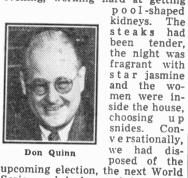
I learned that Clark Gable "no by Eva LeGalliene; that career; that Alec Guinness was he

While the published autobiogra-



– By DON QUINN –

Hollywood. A clutch of us senior citizens were sitting around somebody's kidney-shaped pool on a recent evening, working hard at getting



Series and had awarded the Os-

whether a Birch bark was worse

than a Birch bite when somebody

remarked that so-and-so, a new-comer to pictures, had that "star quality." It became the Subject of

As is normal in such casual dis-

cussions, some prissy semanticist

demanded a definition of "star quality." It was like asking what is electricity, of which "star quality"

is probably a form. No one knew,

and everyone guessed. "Animal magnetism," "super-charged per-sonality," "vital spark" and "glan-dular communication" were all of-

fered and partially accepted, along

It was generally agreed that

'star quality" transcended talent, no matter how great. And that talent, natural or acquired, plus that indefinable "it" or "oomph"

had to have one other component

-sex. That something which leads

a male moth through three miles

of foggy bramble to a female moth

swinging her purse on a street

With the welfare of the enter-

tainment industry in mind, we mutually agreed that this sine qua

non of star appeal be kept as much

as possible from the Chicago Board

of Censors. The Board, in Chicago,

is largely, probably very largely, made up of cops' wives, to whom "His" and "Her" towels no doubt

are vulgarly suggestive. If this notorious gaggle of fingerpointers should ever be told that the word

'star" connoted sex, their hus-

bands would have to wear crosses

instead of stars and every astron-

omy class in town would shut down

If you'll pardon this unpremedi-

tated sortie against censors, and their briefcases full of erotica, I now return to the story line, such

The star quality, and to hell

with the quotes, is a scarcity prod-uct and it therefore commands a

large markup. Lucky is the pro-

ducer who signs a star before the star realizes he's a star. Before he starts getting a piece of the action,

story approval, and threads by Sy

back with us, started naming the individuals who had the s.q., it

seemed less of a scarcity product.

There were so many legitimately

choly swept us when we realized how many great stars we had lost

in the past few years. Cooper, Col-

At this point a touch of melan-

entitled to the star label.

When our little group, the ladies

to protect the children.

with other definitions.

corner.

as it is.

Devore.

We had started discussing

cars.

the Evening.

Herbert Marshall, Tuffy (Abner of "Lum 'n Abner") Goff, Nat Wolff. Ronald Colman and a few other congenial souls on a basis of availability. Gable, I think, had that electric whatever-it-is to the greatest degree of all the stars I know.

He was an automobile buff, and one day in a garage, I felt someone looking at me across an 80-foot room. It was "Pa." I think it was Hedda Hopper who said he could stop the action on a soundstage by appearing in the doorway.

The late beloved Nat Wolff, agent, writer, producer and rou-lette player, who was married to Edna Best, the English actress, once met Gable in a nightclub. Gable, then married to Sylvia Ashley, was gussied up in black tie.

Wolff said, "How did they ever get you into the penguin outfit?" Whereupon The King said. "You ought to know, dad. You married an English broad yourself."

Wherever he is, I hope they have enough fishing rods, good cars, guns, horses and full houses. That would be Gable's heaven anywhere.

Colman I was fortunate enough to know best of all. I worked very closely with him for five years. To film audiences everywhere he typified the ideal Englishman, although he was really a Scot. of the Clan Fraser. He had, as I had, a rather truncated formal educaton, but he had almost total recall for everything he had read, and he had read prodigiously.

He had beautiful manners and a pawky sort of wit. One day on the set of "The Halls of Ivy," with 95-degree heat and dripping humidity, he was required to do a scene in front of a practical fireplace, with a roaring fire in it. When the director, Norman Mc-Cleod, said "Cut, print it!" the doors were flung open, the fans turned on and everyone dashed for the not-so-great outdoors. All but Colman. He maintained his dreamy pose in front of the fireplace and

"There was a young man from Tyre,

Who stood with his back to the fire. When they said, 'Aren't you

hot?'

He said, 'I am not; I am John Winterbottom, Esquire.'"

Then he, too, joined the exodus. They've gone and will not be forgotten as long as people talk about stars. But new ones emerge and the starshine never diminishes.

And whoever they are or wherever they come from, one question will recur.

"What, exactly, is the star quality?"

And the answer will be like Paddy's famous flea, in elusiveness: "You put your finger on him and he isn't there."

SHORTS EXERCISE LURE **TO FACULTY & STUDES**

Durham, N.C. Quality short subjects are proving an important draw here at the Rialto, artie house that depends heavily on students and faculty from Duke University, the U. of North Carolina and North Carolina



Crane Jackson

phies.

justice crowded profession of acting.

flunked three screen tests and that Darryl Zanuck thought his ears were too big for a great star; that Bette Davis was judged a "no talent" by Eva LeGalliene: that Fred Astaire's first screen appear-ance dejected him and the powersthat-be; that Jack Lemmon "acted" as a contestant on a quiz program because he was ripped open by critics when on television; that Lucille Ball's acting teacher told her to forget about the theatre as forced to live on beans because the enthroned geniuses thought lacked promise; that Joan Crawford was thought to be a hoofer and nothing more, and on in-

The food, at a modest price. is French in inspiration and the cuisine is the best in Israel. This may not be saying a great deal, since Israel is anything but famous However, Caesaria, for cooking. being non-kosher (perhaps in respect to the Roman founders of the town) has a wider range of seafood and sauces than may be found in the kosher-bound large hotels.

Israel's brand-new autobahn has all but reached Caesaria, and within a year or two will extend along the entire coast. This brings spot in the small country anv within an evening's drive.

Continuing northward, there is the artist's colony of Ain Hod, perched on a hill overlooking the sea, with a cafe-restaurant where weekend revels attract and cause traffic james. The atmosphere is Greenwich Village Soho - Montparnasse, and the entertainment is the place itself.

Haifa has a few ordinary night-

phies have hit the bestseller lists and have satisfied the multitude of fandom, I have used them much as the West Point cadet might study past battles. Shelley Winters' comments about

actors hanging around a theatrical bar waiting for their break put fire under me to seek out work. Ditto Bette Davis' comments in her book, "The theatre is tough. Any artist who doesn't know that the greatest reward is his own satisfaction in work should choose an easier way of life. To the beginner I would say, 'Learn the rules, con-quer the techniques, and then throw yourself into a part and let go." I might add have the I might add, here, that you need a job, but that's after we do the rest. However, only with a job do we know if we've learned the rules and conquered the techni-ques. I have my doubts about ever conquering techniques. The more I learn about acting, the less I know about it. Or possibly, my (Continued on page 49)

man. Gable and Powell among them. I have, in 25 years of Hollywood living, lost most of my awe and reverence for stars, but for these four I still have it. Cooper I did not know well, but he would have been an outstanding star if he had done only one thing-making 'High Noon" an hour to remember. Dick Powell I knew better. He was a man who answered letters and returned phone calls, which alone made him unique in Holly-wood. When he was doing his "Richard Diamond" radio show, during the lunch break, or a "take 'Richard Diamond'' 10" period, he would go from chair to chair where the musicians had laid their instruments, and play almost all of them. He played almost all the instruments in his professional life, too. Singer, actor, producer, writer, musician and gentleman. R.I.P.

Gable was our neighbor in Encino, and an occasional member of a little band of non-profit poker players (the stakes were small, the laughs were large) which included year.

College.

According to Rialto manager Maggi Dent, such shorts as Continental Distributing's French import, "The Dream of Wild Horses," can turn out to be almost as important as patron lures as features. "Dream" is now on its second engagement at the Rialto and so far has been seen by over 7,518 pa-trons. Next most popular short to be screened here is another French import, "Play Ball." The works of N.Y. filmmaker Ernie Pintoff also have had a great reception.

Miss Dent reports that the Rialto marked the end of its first year of operations Nov. 13 by mov-ing into the black. She credits the top grosses on Columbia's "The L-Shaped Room" and the recordbreaking grosses on Continental's "Lord of the Flies" for having wiped out much of the red ink incurred in opening the house, and increased by Durham's turbulent weeks of racial crisis earlier in the

There is a moment – a long moment – when

"LOVE WITH THE PROPER STRANGER

This one may emerge as the biggest sleeper hit since Marty and Casablanca. It was made by the same pair who created To Kill A Mockingbird, Director Robert Mulligan and Producer Alan J. Pakula, and stars Natalie Wood and Steve McQueen, who both reveal the kind of talent for instant communication which film fans have come to expect only from art films. They take a painful situation (Natalie is pregnant, and Steve is the kind of guy who doesn't want to get married), and they manage to be both achingly human and agonizingly funny without ever being dirty. Take the kids, they might never elsewhere discover the facts of life so gently." -LIFE MAGAZINE

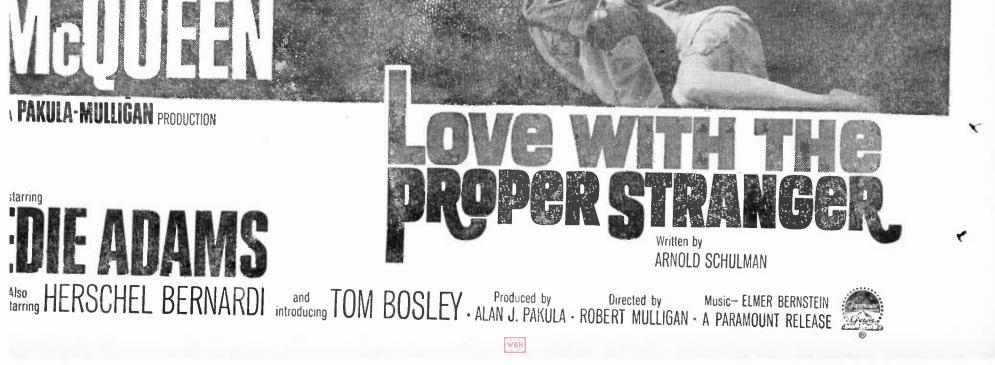


WRH

Wednesday, January 8, 1964

everything is risked with the proper stranger.





After you've dwelled and earned

your bread, butter and caviar in

New York for a couple of decades,

everyone assumes it is most diffi-

cult for you to adjust to living any

It's not really difficult; you just

Where you live is the first. In-

stead of a three-and-a-half room cooped-up apartment in Woodside,

with airconditioning to further seal

you off from the world, you settle

for a five-and-a-half room top floor (we don't use the word penthouse

in Athens), with a veranda which

can hold a standup party of at least 150 comfortably. And with the

illuminated Acropolis and majestic

Mount Lycabettus, topped by its

Christmas cake church, as a back-drop, instead of the next door

tenement or the subway or a brick

You learn to speak a bit more slowly and distinctly, losing that hurried and harried New York

half-swallowed yak, for some of the inhabitants have trouble un-

After getting the blue carpet treatment at Stork, Copa, Persian Room and the Four Seasons, you adjust to being charged extra for

use of ketchup in a neighborhood tavern. (It appears the Greeks are

most practical and outspoken. Ycu

insult the chef by using ketchup

on his artistic offerings and the

management retaliates by insulting

On those nights you feel like stepping out, you dine, dance and

drink atop the better hotels of the

city, with a brilliant moon and real stars overhead, or in cooler

months you take in the other top

spots, and are constantly amazed at the relatively small tabs you get.

You dine out at least five nights

a week, and usually with a different set of friends each night. You adjust to having a U.S. Embassy or USIS pressman on a

rare occasion buy you a beer as

opposed to having a special invita-

tion to join the White House Cor-respondents Dinner. You get to have a chat with Yuri Gagarin and

learn that several members of the

Russian Embassy fall all over themselves to be friendly.

After the mountain of loot that

used to come your way working

and a handful of cocktails. This, of

course, considering you are now a columnist for the English language

You also adjust to the fact that

you can't get a good Bloody Mary,

even if you pay for it, or a scor-

pion, unless you make them your-

newspaper, the Athens News.

your wallet.)

wall as your scenery.

have to accept certain basic differ-

where else, such as, say Athens.

ences in your daily life.

pointed.

Fifty-eighth VARIETY Anniversary

From Broadway Columnist **To The Acropolis Beat**

By CONNIE SOLOYANIS

(Ex-Aide to Danton Walker & Hy Gardner)

|Sinkiang. But you have a wonder-Athens. We got a letter the other day on a friend who asked, "How steady stream of visitors from the from a friend who asked, "How can you live in a place like Athens States.

after you had such a swinging life in New York?" Well, we've had similar inquiries, albeit not so Said steady stream of visitors all echo the same thought: "How do you do it? And do you think I could possibly do it?"

Instead of weekends at the Concord Hotel or at Montauk, you settle for two-day cruises of the Greek Isands, where you swim at a different one each time out.

Then, just for variety's sake, you take a five-day cruise, so you can swim at completely different islands

And, you also adjust to a stretch of 28 days on fabulous Vouliagmeni Beach, just outside Athens, with the yachts of Onassis, Gou-landris, Niarchos, Potamianos and other Greek shipping tycoons serving as a backdrop for your dip in the warm Aegean.

You adjust to overcoats not being necessary in winter. Of course, despite the fairly mild weather, you do have another adjustment. Does your wife like furs? They are a good bargain here—at least 50%cheaper than in New York—so you have to adjust to the "tre-mendous savings" cast your way With the siesta bit in vogue (everything closes down from about 1:30 p.m. through to 5:30 derstanding you. Only here, you discover, people tell you they don't understand instead of trying to guess what you said. After getting the blue

The big question is actually, if after this, can you adjust to re-turning to New York and its life?

Religion & Show Biz

Continued from page 9

our protean young President, who shone like an American Apollo to the whole family of man, can be destroyed in a twink by a craven sniper—100,000,000 Americans must rediscover resources of the spirit. When General David Sarnoff, board chairman of RCA received me in his 53d floor office, he observed, "Never were religion and science more compatible than today. Everywhere in science, we can behold the handiwork of a Supreme Architect of the universe. My own views echo the Danish scientist, Hans Oersted, who wrote, The universe is a manifestation of an infinite reason and the laws of nature are the thoughts of

God. Our great gospel singer, Mahalia Jackson, who saw me after her Lincoln Memorial concert commemorating the 100th Anniversary of the Emancipation Proclamation, used to come your way working with a Broadway column, you ad-just to a year where the loot diminishes to one barbecued chick-en (from popular Bob & Bill's bar-becued chicken spot just off Omonia Square, two orange sodas, one pack of butts, two luncheons and a handful of cocktails. This of spoke with the same bounce with which she sang: "Making a joyful noise unto the Lord, that's me! I'd like to tell everyone that God's got the whole world in His hand. I'd like to tell everyone that God can take nothing and make some-thing out of it. Anything you want to be, anything you want to do, God is able to lift you up. But you have to have one thing—a made-up mind. You don't straddle the fence serving God; you must put your all on the altar and let God abide. **Disney's Creed**

Hollywood's showman, Walt Disney, spoke of faith and sions as we walked the sprawling sound stages of his Burbank studi-"I am personally thankful that os. my Congregational parents taught me reliance on Divine inspiration. for it has helped me repeatedly in meeting the trials and stresses of life. Of course, every person has his own ideas of the act of praying for God's guidance. My own concept is that prayer is not a plea for special favors nor a quick cure for wrongs knowingly committed. A prayer, it seems to me-and I have tested this in experiences ranging from the threat of bankruptcy to a moral concern for the form and content of our filmsimplies a promise as well as a request; prayer, at the highest level, is not only a supplication for strength, but also becomes an affirmation of life and a reverent praise of God." Baseball's Bobby Richardson, 'suiting up" before the Big Game Greeks aren't really the world's in Yankee Stadium, quietly con-tworst drivers, they just seem to be. There must be worse, perhaps in please God, to know Him, to serve confusion."

Him, to walk with Him in daily life. I am not ashamed of the Goslife. 1 am not astanted of the close pel of Christ, and I have not been since I accepted Him as my savior 12 years ago." Ninety-year-old William E. Hocking, Harvard's rud-dy-cheeked "dean" of American philosophers, emphasized with knee-slapping vigor: "All of us are constant seekers for our own meaning. No one can be unaware of the touch of admonition or of summons, in which-whether or not he uses the word God-he finds his lonely lifeline taking on the added dimensions of companionship, of duty and of destiny." Clare Boothe Luce, looking across

Arizona's lone and level sands toward the shadowed Sierras, answered my question with a ques-tion: "How does one describe the coming of faith or tell the precise moment when the heart melts into love for God? I only know the totality of Christian thought is that God is love. And to argue successfully for the love of God, one must be a lover-joyous, selfless and simple of heart.

Says Roy Rogers Roy Rogers spoke eloquently of the power of the holy spirit in his own life since he and his wife Dale started to go to church again 15 years ago. "I've had to study God's Word and I've had to study food's Word and I've had to pray," he remarks, "but in recent years God has made our lives amazingly rich and rewarding. It has been a wonderful thing to be able to apply the teachings of Jesus Christ even in the entertainment industry. In this regard, one group Dale and I especially love to work with is the Hollywood Christian Group. Here, along with Connie Haines, Jane Russell, Coleen Towsend, Tim and Velma Spencer, we hold in-spirational meetings, try to interest both friends and strangers in deepening their faith and, above all, ening their faith and, above all, encourage them to go out and choose a church in which to serve." Said tv star Steve Allen, "The nation is in the throes of a moral

collapse in an age crying for the light and guidance of Judaic-Christian wisdom." And quoting Bud Collier, "The best way I know to get a person's or a nation's life focused on God is to put it to the test. How do you do this? First, make a demand upon God. He will be pleased, for throughout the Bible we're invited to do this. In Malachi we find, 'Prove Me now herewith, saith the Lord of hosts, if I will not pour you out a blessing that there shall not be room enough to receive it,' and in Hebrews, 'Let us therefore come boldly unto the throne of grace that we may obtain mercy and find strength to help in time of need."

Met Opera basso Jerome Hines, returning abroad the S. S. United States from a concert tour of the States from a concert four of the Soviet Union, said at interview's end: "For 10 years now since I found God, my singing career has been a way of carrying His Word. Christ is the morning star of my life Foch day my life is a spiritual life. Each day my life is a spiritual battlefield in which I strive to let God be glorified. Any philosophy that leaves out the living Christ here and now is totally inadequate."

Public Ignorance About Film Biz is Deplored

Minneapolis. President Ray Vanderhaar of North Central Allied (NCA), this area's national Allied States unit, is calling upon the entire film industry, as well as his members, to go further out in efforts to solve what he considers to be a continuing serious problem arising from "public misunderstanding and distrust" of the industry as a result of frequent attacks on some of Vanderhaar pleads for a much firmer and more effective stand against its "oppressors." He urges that it "open its doors" via improved publicity methods so that the public will have a better appreciation of what films in theatres means to it. He charges that the industry has been "laggard" in telling its own story. Vanderhaar reacted to a recent reader's fanciful letter to the editor published by the Minneapolis Morning Tribune. It read: "It is my understanding that the motion picture industry releases two sets of advertising to local theatres," the reader stated in his letter. "One includes posters, photo-graphs and printed matter which are restrained and in good taste. The other set verges on the pornographic." Vanderhaar asserts that "it behooves the area's exhibitors to step

HOW TO BE A CINEMATOLOGIST **By ROBERT GESSNER**

(Professor, NYU)

to define, since it is not in the dictionary; in fact, it is an invention, designed to test applicants for membership in the Society of Cinematologists. "If you don't know what the vord means," says the Unwritten Law of our Society, "then you aren't qualified to be-come a member." We are a selfcome a member." We are a self-admiring group of 50 whose aim "the study of the moving image" leaves plenty of room for television.

Exactly 320 years ago, January 1934, Warner Bros. released my first feature, which I wrote, based on my book, all with the same title, "Massacre." At that time nobody talked about cinema, or moving images. It was simply movies, it was the Hays Office then. as Professors of cinema and cinema curricula in colleges or universities leading to degrees and respectability had not been established, or hardly imagined. Whenever a stray teacher in a teacher-training school wandered into a classroom, carrying a circular tin can containing silver salts fixed on a cellulose nitrate base, he called its contents "an audio-visual aid." Now, three decades later, teachers of all persuasions are hurrying into classrooms with tin cans under both arms to teach in alphabetical order: Advertising, Art, Audio-Visual, Cinema, Communications. Communication Arts, Communication Arts, Communicationsin-Education, Drama, Films, Fine Arts, English, Marketing, Motion Pictures, Speech, Television, Tele-Theatre. a n d Theatre Arts. Today, at the level of higher education, there are apcommunications. proximately 750 courses in all phases of the subject; also, a dozen departments granting demajor grees, including graduate degrees. My story opens on a sunny day in sun-drenched southern California in the summer of 1933. The scene is the executive suite of

Warner Brothers, Burbank. A young man in his early twenties is standing on a red carpet. Behind the executive desk sits Hal Wallis, executive-in-charge of studio production. His expression is a bland mixture of curiosity and annoyance. "Young man, I hear you arrive at the studio gates before eight in the morning. Is that so?"

Young man acknowledges he is an early riser. "I hear." continues Patient Executive, "that you attend the dawn rushes."

Young Man admits to an interest in the previous day's shooting. "I also hear you spend some time in Sound Recording."

Young Man confesses to a desire to appreciate the intricacies of applying sound to images.

"Likewise, some nosing around Editing Department.

Young Man discloses a passionate fascination in Editing.

ate fascination in Editing. Patient Executive takes a deep breath, shakes his head. "None of my writers get down here till ten, ten-thirty." He launches a soul-searching gaze. "What are you, kid, a spy from Metro?" Young Man, only two weeks from the cloister of New York

Young Man, only two weeks from the cloister of New York University, frowns in momentary bewilderment. Patient Executive tries again.

"Why do you wander around the Studio. visiting so many depart-ments?" Young Wanderer confesses to an

Cinematologist is a curious word | man jumps up in surprise. "Is it teachers return from Hollywood, except Tom Wolfe who didn't leave for that reason."

Young Teacher, who was Wolfe's replacement, confesses he has returned to teach the movies as art. The best way to learn is to teach, just stay a lesson ahead of the students.

English Chairman is startled. "Movies as art? You'd better try that out on the Extension People."

End of interview. The Extension People, who are already offering courses in Radio Writing and Radio Acting (sic!), welcome Mo-tion Picture Writing and Production courses. Two years later Young Teacher is back in English Chairman's office. He is not in-terested in teaching people off the street how to catch The Chief out of Chicago for Hollywood.

English Chairman grows thoughtful. Enrollment in Extension is up, regular College down. "I have a popular course in the Ballad with Leadbelly coming in as a guest singer. Well, why not Movies? We will call it The Cinema as Literary Art. Great!"

One year later (a year sooner in the petition rhythm) Young Teacher is back in English Chairman's office. The belief is that the Movies should be a full-fledged department, four years of courses, leading to a Bachelor of Arts de-to be placed in the College catalogue between Mathematics and Music. Otherwise teaching no longer holds Original Aurora. Y.T. taken to New Dean, a pragmatist from the Middle West.

New Dean confesses that Movies on occasion resemble art, and it might be possible to train writers and directors within the Liberal Arts tradition and thus improve quality of talent; also improve audience level which is non-vocation-al objective of the Music and Fine Arts departments. And increase College enrollment during Depression.

Thus, in the Fall of 1941, there gathered an honoring inaugural of the first Liberal Arts degreethe hrst Liberal Arts degree granting department. The gather-ing occurred at Washington Square, not far from the abodes of Edna St. Vincent Millay, Sher-wood Anderson, Eugene O'Neill, Dreiser, Alan Seeger ("I Have a Bandcroug with Death") painters Rendezvous with Death"), painters and sculptors. The inaugural guests were Adolph Zukor, Harry Warner, Barney Balaban, Austin Robert Rubin, Sidney Keough, J. Howard, William Fadiman, and others.

Tom Brandon

🖬 Continued from page 9 🚃

him in this resolve was the findings of the Purdue University Opinion aPnel of 1960. Sample conclusions: three-fifth of all high school students polled saw nothing wrong in censorship of magazines books and newspapers; three-fifth felt that police third degree methods were valid under certain circumstances; 41% thought that the right to vote might well be restricted; one-third were unwilling to allow foreign-born nationals all the basic freedoms allowed native-

born citizens. This same lack of understanding of the Bill of Rights, Brandon feels, has resulted in the curious suspicion with which many citizens regard recent decision of the U.S. Supreme Court. His short, he thinks, goes a long way towards lighting such dark areas of the mind. The pic, which is currently playing a special engagement in Beverly Hills in order to qualify for the Oscar. was written in New York by novelist-playwright Millard Lampell and designed and directed on the Coast by William T Hurtz, who designed the Oscar winning "Gerald McBoing-Boing." Since, from time to time, the Bill of Rights has been considered a rather controversial document Brandon was asked whether the picture might have been made 10 years ago, in the midst of the McCarthy era. "It would have been made," he says now, "but I'n not sure it would ever have been

self. But then you find V-8 and Vegemato juice, either an essential of a good Blocdy Mary are only available to the PX brigade. So, you accept ouzakie, which is cheaper and gains the same ultimate effect, only quicker.

Les Femmes

Instead of lamping a lineup of 20 gorgeous hunds of protoplasm at the Latin Quarter, you settle for Y a chorus of four at the Kastro, which offers brautiful gams, too. You also get used to having women eye you up and down-but only when they are sitting in sidewalk cafes, nightclubs, the subway, and in the public streets. Never on the hoof.

You occasionally ride the subway Yine that has on'y 20 stations in a straight line, and adjust to not getting lost. The worst you can do is go in the exact opposite direction than is your intention.

You adjust to the driving habits of the people. (But do you really?) Greeks aren't really the world's worst drivers, they just seem to be.

urge to learn the crat confesses to suspicion that movies are an art form.

Executive shakes head impatiently. "Just be a writer, don't bother about anything else."

The following weeks are spent Ine Ionowing weeks are spent by Young Writer arriving at nine for an hour on the tennis court before typing; the noon till two hours are spent in studio gym with Agents assure Young Writer of \$750 to \$1,000 a week contract based on successful script and forthcoming novel recommended by The Book of the Month. Young Writer aghast: Shakespeare never made that much money, and besides it is The Depression. Shocking. sinful!

Upon completion of term. Young Idealist heads East. Our story now shifts to the inner office of the Chairman of the Department of English, Washington Square, New York University. As not sure Young Teacher enters the Chair- released."

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I Was a Teenaged 'Mugg' **By JERRY FRANKEN**

(In an earlier era, the founder | of a legend. I'd heard of him durof this journal was wont, face-tiously, to refer to his staff, in-cluding himself, as "muggs". The term has since been abolished, as is so stated in the VARIETY 'Style Sheet'. But for the prc cut memoir of a former staffer, the term is allowed to slide by.-Ed)

The only man who ever gave me a raise before I even began working for him was Sime. He as also the only man I ever knew likely to do so.

It's more than 30 years ago but I remember every detail. I'd been a copy boy and done some feature writing for the N.Y. Times and then gone to work for a Broadway press agent with whom I soon became disenchanted. I knew I wanted to be a reporter and that I loved show business, and somehow with the founder owner and editor OF VARIETY.

Sime Silverman was sitting at his desk on the platform over-looking West 46th St. Characteristically, he had his hat on, his jacket off, polka-dot bowtie and shirt collar open, and one by one was tearing the pages off a small memo pad then tearing each page into strips. His voice, a cross between a bark and a rasp, caught me offguard. I knew little enough about show business in those days but young as I was I knew the legend of Sime Silverman and somehow expected a man with a basso profundo.

The interview was short, probably because I had trouble separating my tongue from the blotter that was the roof of my mouh, but when he asked me how much salary I wanted I was all prepared. knew that Sime was liberal and that he paid his staffers top money, probably better than any other publication in New York, mebbe the U.S. I also knew that beginner reporters on The New York Times started out at around \$27.50. But Sime was liberal. So I asked for \$35.

\$35. For a while he didn't answer, keeping his head down, tearing the white paper, while I hung from my own private proscenium. Then he looked at me, smiled, and barked, "O.K. Come in Monday. I'll start you at \$45 a week. You're on a four-week trial." on a four-week trial.'

The only thing I don't remember is how I ever got down the plat-form stairs and out on 46th St.

The Legit Beat

When I checked in for work the assignment shect showed I was to cover legit. The Old Boy decided that, probably, because while working for the pressagent I'd done some work for several alleged Broadway producers, all short bankroll specialists. But they were about the only people I knew in legit, and they certainly weren't likely prospects as news sources. Where to go? Whom to see? Joe Hoffman, now a successful tv producer-writer, and then a VARIETY reporter, bailed me out. He suggested I get a list of legit producers from the classified phonebook, and away I went.

That first week was rough and arid. What little copy I turned in was bounced back to me, each piece with the same admonition from Sime: "Stop writing telegraphese," which is what my copy read like in my attempt to get the terse, slangy style. But two im-portant things happened the secwee

ing my rounds, but never met him; he'd been on vacation.

Jack Pulaski's Crack Pulaski didn't acknowledge the rulaski ulun t acknowledge the introduction. He studied me for a while, almost as though I were a curio. Finally he spoke: "Holy smoke, a mugg with a mustache.

Then he turned to Pemberton, standing at the desk, linked arms and the two of them walked out. I sat in Pemberton's office alone for half an hour, wondering what chance I. a stranger in the busi-ness, would have getting news when Pulaski apparently knew anyone who counted intimately. I even thought of shaving my prided 'stache. You can see I was desperate.

A day or two later, though, I'd moved down the alphabet and was working on the S's, and this I wangled an appointment the founder owner and editor ARIETY. me Silverman was sitting at deck on the platform over giving me tips, and also giving me my first two-column story. It was about the Shuberts' attempts to fill their many theatres by importing British productions intact from London, and the fact that the maneuver, to date, had flopped.

The story gave me the feel and direction I needed, and Pulaski notwithstanding, I soon was developing my own news sources.

Thinking back, I also remember vividly my first Page 1 story. It was short, and I'd written it as a gag but Sime had seen the real portent of the yarn in that it re-presented a developing pheno-menon called radio. The story was about a fairly new local half hour show on WOR and the fact that in an attempt to discipline their children, New York parents were writing the star of the show and asking him to admonish their kids to good behavior. The star was the late 'Uncle Don'' (Carney). Sime's headline wrapped the whole thing up, using the title of a hit tune: "Ain't Misbehavin'.'

Bill Hart

I also remember my first interview for VARIETY quite vividly, especially since it was the first time I'd ever gone out on an in-terview of any kind. The Old Boy called me to his desk one morning, told me that William S. Hart was staying at the Astor and to go interview him.

Now you have to take yourself back in time a little. Remember that talking pictures were still somewhat new. Also that Bill Hart was still as big as any name in show business, even though he was advanced in years. Also that the reporter going out on the interview was young, had never before spoken to a real, living, kreathing film star and as a kid had watched this self-same star — and now was going out to meet him. It was an experience. Hart met me at his hotel room door in undershorts and a T-shirt. Without any prompting he launched into a defense of his physical condition, obviously aware that many in the business must have felt he was really pushing on. To prove his stamina, he started doing knee-bends and other exercises, and throughout virtually the antire in throughout virtually the entire interview he kept at his calisthenics. He also made a statement I didn't use in my story, because I didn't believe him. He said he'd done a great deal of Shakespeare before furning cowpoke, but looking at that rather severe, hawknosed and impassive face, I didn't buy it. Not until years later, when I was reading a Players Club bulletin, did I discover that my cynicism in this case was unfounded and that indeed Hart had done the Bard.

and Bronson, an able mimic, walked to the back and in a per-fect imitation of Sime's voice, rasped out, "Knock it off you guys. You're all fired." There wasn't a staffer there who wasn't momentarily upset.

I wish I could remember the details of one episode, probably the only time VARIETY was "pick-eted." Sime had reviewed Clayton, Jackson & Durante in one of the supper clubs and ribbingly rapped them, referring to them as "lousy bums." Actually, he helped make the act and was a Durante fan from the start. In "retaliation," the act picketed the office, wearing signs to the effect that VARIETY is right. We are lousy bums."

Sime engendered, without ef-fort, almost obsessive loyalty from his men. He returned it, except when it was abused. Once a re-porter boozed up, ran up a whop-ping personal long distance call, but made the mistake of lying to Sime when he was asked about it. He was fired, pronto. On his last day, he paraded into the office with wife and brood and made an appeal. It didn't take, although he was rehired years later. Another time the late Al (Rush) Greason came in stewed, walked up to the Old Boy and, apparently because he felt ornery, cussed him out for 10 minutes without a breather. Sime looked up at him at the end of the tirade and told him, gently, to go home. Rush was back at his desk next day quiet as ever.

Pressagents Oft Just Born Lucky By ART MOGER

Boston.

Someone once said: "Press agentry is a heinous crime for which the Napoleonic code hasn't yet meted out a just punishment. you have a winner, no matter what you try to do can't hurt it. If you have a stinker, you can hide dia-monds under the seats in the theatre and no one will come to look for them."

Maybe so, but also "you gotta be lucky." The best laid plans never materialize if you aren't at the right place at the right time.

Take for example, the personal appearance of John Ashley, one of the stars of American Interna-tional's "Beach Party." When he landed in Hyannis to meet with his fans at the local drive-in, it was the third in a series of cities he had appeared in the same day. The customary radio interviews, press and autographing photos for the manager and his daughters, made for a tiring afternoon. But as he autographed stills in the play area of the drive-in, I butted in and said: "Salinger wants you on the phone, John." A youngster standing nearby asked, quizzically, "Pierre Salinger?" "Who else?" answered Ashley. With that he walked into the enclosure reserved for pop-corn boxes and supplies at the drive-in.

"Man, that was cool. If ever I heard an 'exit-line,' that was it!' We decided to eat at a local wellknown dine and dance emporium, which also was the summer press headquarters for the late Presi-dent Kennedy and his staff.

As we arrived, we noticed that three-piece band was playing. The leader was a poor man's Roberta Sherwood, a bleached Roberta Sherwood, a bleached about those phonies Johnny Lid-blonde of about 50, who beat on a dell and Mike Shayne." drum and acted as sort of a mis-tress of ceremonies. The rest of the combo consisted of a bass fiddler and a piano player. Only the pianist wore a red silk jacket. He kept his head down, as though he were looking for the black and white notes. The lady in white, playing the drums, grabbed the mike and shouted: "We have the pleasure of a visi-tor from Hollywood. Will John Ashley, star of 'Beach Party,' come up and sing for us." Surprised at this unexepcted solicitation, Ashley reluctantly got up and sang "Old Cape Cod." A smattering applause came from a handful of people who had gathered around the bar. It was rather late-about midnight. Coming back to our table. Ashley commented, "That guy playing the piano was a dead-ringer for Pierre Salinger."

MUST BE AN EASIER LIFE **THAN A WRITER'S!**

By FRANK KANE

about writers-the glamorous lives lead and the enviable cir-tances under which they they cumstances under work. After all, in what other profession can you just pick up and take off to any spot on earth and still operate-the "I can work as well on the Riviera as in my stu-dio in Westport" kind of thing. And then, in what other field can you go for days without shaving without losing face and have a built-in excuse for ducking boring cocktail parties and stultifying dinner dates—"love to come, but I'm just in the throes of finishing a book. Got to keep at it to meet my deadline." And what other working stiff need never know the headaches and frustrations of daily commuting?

I never realized what a satisfying and glamorous way to make a living it is to be a writer. Only thing that bothers me is that I must be travelling in the wrong circles in the Authors Guild and circles in the Authors Guild and Mystery Writers of America. Most of the writers I know, present company not excepted, are hag ridden by evaporating markets, suspended magazines, sliding rates and merging publishers.

But these aren't the only circumstances that are adding grey hairs to most writers' balding pates. There are other occupa-tional hazards unique to this field that are equally tormenting:

For one thing, it's the only profession in the world where all anybody needs to be a competitor is typewriter or access to one. a Generals, actresses, crooks, politicians (if that be redundancy, make the most of it), roues, would-be ex-madames, reformed stripteasers, unreformed stripteasers and other characters of all shades are seized with the itch to put their adventures down on pa-per for posterity—and for a whopping big advance.

Even guys like Louis Nizer, who have it made big in their own field, get the urge to see their names listed on the bestseller list. And rightly so! They make it and leave the rest of us poor day-in, day-outers eating their dust. The President of the United States and his kid brother haven't been above a little moonlighting, either, and have climbed up into that rarefied atmosphere. And then, of course, those renowned "amateurs," Ike Eisenhower and Harry Truman, have taken a typewriter in hand on occasion just so a contemporary like Winston Churchill shouldn't have the Late Unpleasantness all his own way.

And if the competition weren't bad enough, there's the problem of critics suffering from an acute case of cuteness. Like the one on the New York paper who opines: "From the way Frank Kane writes, it's obvious that he not only has a dislike for the English language -he has a downright hatred for ." This is the same gentleman it." who, whether he's reviewing the latest Agatha Christie or smacking his loose lips over the Larousse Gastronomique, always manages to insert his devout thanksgiving that "it's a pleasure to be reading something like this instead of junk

That 'Junk'

I've been reading a lot lately age writer. Like the wife who gets impatient with the genius for dawdling over his morning coffee and peremptorally orders him to "get back to your typing." This is the same gorgeous creature who gives him the inspiration to keep turning out deathless prose by propping her monthly bills alongside his typewriter.

Then there are the kids, who prance happily in from school and head directly for the den where Dad has been locked in all morn-Dad has been locked in all morn-ing. They pick up the last page of typescript, look at the page number, then frown: "Gee, Dad! Only 20 pages today? You'll never get that thing done in time to take us to Freedomland next Tuesday!" But its appreciation time to But its appreciation like this at home that enhances the writer's sense of accomplishment and contribution to the culture of his times.

Even these brief contacts with the outside world are stimulating to the writer. After all, his is the loneliest profession in the world. In any other field, he can take on an assistant, turn the drudgery and detail work over to him. But in writing, there's nobody to turn nothing over to. It's between the writer, the seat of his chair and the typewriter. That's a frighten-ing word to the average writer typewriter. Every morning when he sits down in front of it, it leers at him, its four rows of teeth bared, daring him to lay a finger on it.

Calculated Mistake

Occasionally, out of sheer necessity to rejoin the human race, the writer is sucked into accepting an invitation to address a woman's club or a class in creative writing. It's a mistake and he knows it, but he accepts out of sheer desperation. Invariably, after he has finished his dissertation, some lovely lady will arise with the question: "Don't you ever have the feeling that you'd like to do some-thing better?" It's a waste of time explaining to the lovely creature that if we weren't doing the best job of which we're capable in the field where we're best qualified, we wouldn't be able to afford wasting the time talking to the group at hand.

They show unmistakable signs of sympathy at the fact that you're really slipping when you inform them that you're no longer being published in the hardcover edition. It hardly seems worthwhile to explain that the publisher takes 50% of the softcover rights and parts of other rights when he puts out the hardcover edition. They wouldn't appreciate the fact that the average hardcover publisher the average hardcover publisher offers a \$1,500 advance to a writer whose pocketbook rights bring \$5,000, thereby assuring himself of a \$1,000 profit before he every brings the book out. All the want to know is that the hard-cover books look batter on their cover books look better on their shelves than the softcover book.

These are the neighbors, who be they doctors, lawyers or mer-chants, would think you were crazy if you asked them to perform their services to the community gratis. Yet, they haven't the slightest hesitation to ask the writer to work up some skits, or do the blackouts for Presi dent's dinner, or even write a show for the local talent to macerate. With all these hazards, this last may seem to be the least of a writer's worries, yet it sometimes is the most frustrating. I'm re-ferring, of course, to the complete lack of humor exhibited by the proofreaders of most publishing houses. All of the clever lines come back with querics on the galleyproofs, but the one that fracfured me the worst was when the proofreader on my current 'The Mourning After" corrected the sign outside a striptease joint from "Clothed for Alterations" to 'Closed for Alterations." Maybe it was an improvement but it spoiled my afternoon. So, in spite of the rosy picture Paul Gallico and Kenneth Roberts and Nicholas Montserrat paint of the life of a writer, a lot of us privates in the ranks figure there must be an easier way to make a living. Wonder how the boys selling Electroluxes are doing these

shook me up; the other of which headed me in the right direction.

It's cheating a little bit to describe myself as a "teenaged," but I was barely minutes out of my teens and to make myself look older I'd grown a must che. In my second week on the paper 1'd also hit the second half of the alphabetical list of legit producers. On this particular day I was in the Brock Pemberton's office, late groping, in my inexperience, for questions which might produce news. I don't know whether who was more uncomfortable. Pemberton or I, but in the middle of a stage wait a burly, six-footer with the face of a pug, walked in unan-nounced, boomed a greeting to Pemberton and started talking buddy-buddy. Pemberton looked at me, then the six-footer curiosly, and finally asked. "Don't you two know each other?" Neither of us did, so Pemberton introduced us. The other man was the late Jack

Few Made It

Sime apparently had his own talent-search policy; he added men to the staff fairly frequently, but a surprisingly small percentage made it. I remember two in particu-One was an experienced relar. porter who also started out on a four-week trial but quit in two weeks, saying he could't figure the lingo, the business or the trade technique, He later became a byliner on one of the New York dailies.

The other was an ex-vaudevillian named Earl Bronson, who was related to Betty Bronson, the film actress. He wasn't on the paper too long but he really gave the staff a fright late one afternoon. (Ibee) Pulaski, himself somewhat The Old Boy was out of the office

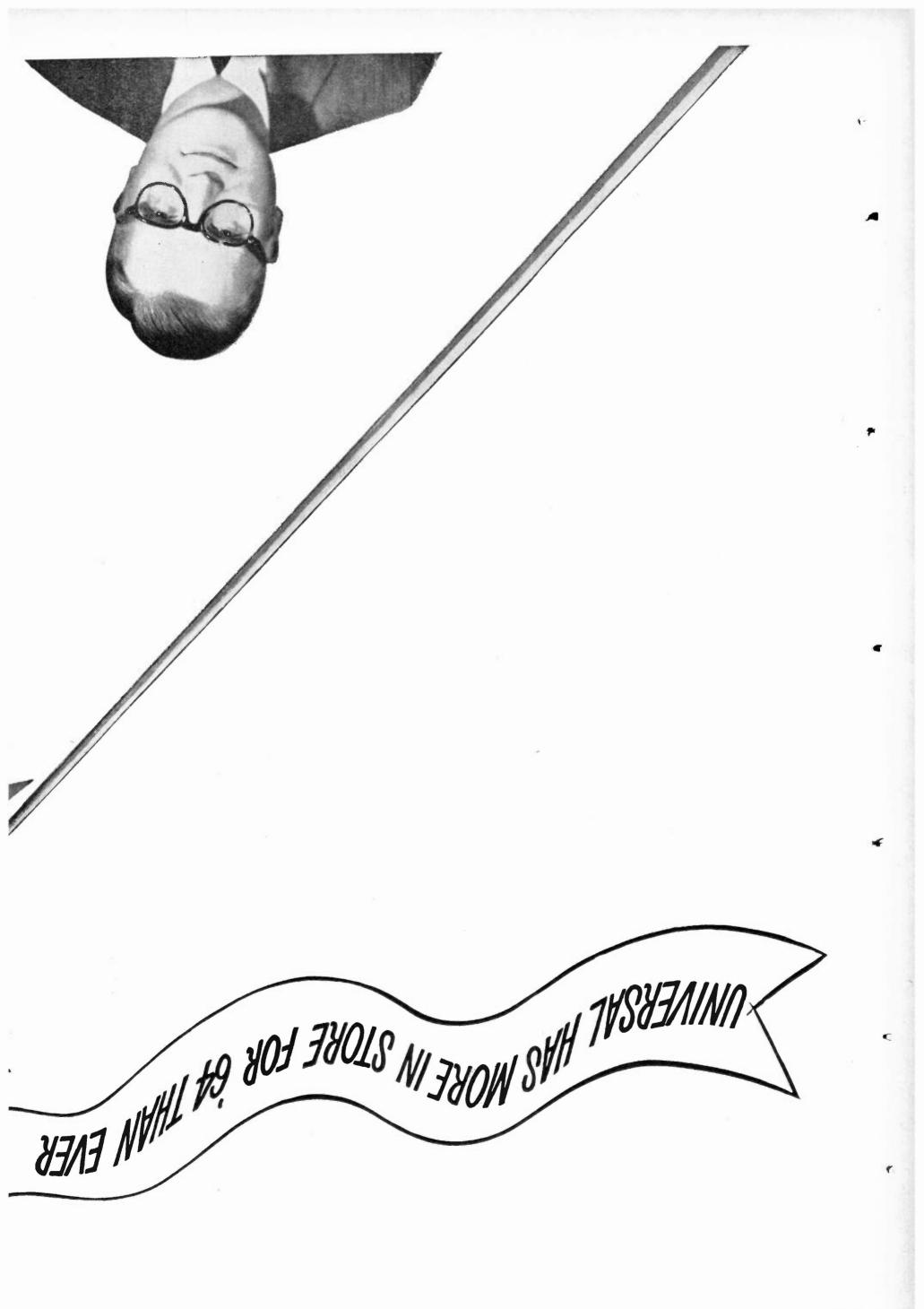
The little man in the red silk jacket came towards our table. "You sing very well," he com-

(Continued on page 49)

Now, I don't know how Brett Halliday feels about it, but speaking as the writer of the "Johnny Liddell" "junk" I'm beginning to I'm beginning to get worried. After 25 novels that have sold better than 15,000,000 copies and are translated into 17 languages, after 50 television shows and five years as contract writer on "The Shadow," after two movies and 300 short stories—if he doesn't stop calling "Johnny a phony, he's going to give me a feeling of insecurity.

And that other critic who accuses me of having a belly fixation because all of my characters are 'belly shooters''! If he has mentioned this fixation of mine once in a review, he's mentioned it even more. However, the only consolation I have in this instance is that this is the only kind of a guy I could successfully challenge to a duel. Let him aim at my pointed head. I'll settle for his belly.

And there are occupational hazards closer to home for the aver- | days?



Wednesday, January 8, 1964

Fifty-eighth VARIETY Anniversary

WRH

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"CHARADE" "DARK PURPOSE" "CAPTAIN NEWMAN M.D." "MAN'S FAVORITE SPORT?" "THE CHALK GARDEN" "THE BRASS BOTTLE" "WILD AND WONDERFUL" "BEDTIME STORY"

AND ALL IN COLOR

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Recall of Broadway That Was

Continued from page 36

presentations on the Continent.. Atkinson had disliked the American adaptation of the play and the Guild's production, and headed his Verdun. "Muddle at Barnes had been tremendously im-pressed, while Watts and I also had liked it. Hutchens and Skene review were, I think, in the neutral corner. Over the usquebaugh, the discussion flared into a heated argument between Atkinson and Barnes over the former's notice. As tempers rose the suckling pig was all but forgotten. Atkinson started to leave, but was prevailed upon not to. Finally the argument subsided, but a coolness remained which even other rounds of Irish and the piece de resistance could not dispel. Oh, it was a fine, characteristic Gaelic brannigan all

right, and probably its most characteristic aspect was that it devel-oped out of a German play.

More Oases

On our own, we patronized many of the speakeasies of the period, particularly Tony's, which drew New York's literati and top theatre people and was the after-midnight home of the Algonquin Round Table; Jack & Charlie's, first in 49th and later, as now, in 52d, the Stork Club, when it was in West 58th St.; the Club Napoleon, the Simplon, the Ball & Chain; Frankie & Johnnie's and a host of others. As Mugs, however we favored only a few places with our own special Dhrand of togetherness when we assembled for periodic night sessions. The Type & Print was prob-

ably our favorite hangout. The Type & Print-not to be confused with the more respectable Artists' & Writers' Club — was located in a dingy, dusty loft building in West 40th St., near the Herald Tribune.

It was there, as well as in the neighboring Artists' & Writers' Club (or Bleeck's) that fantastic match games took place. Others joined us — Herald Tribune and Times staffers and such high ranking Broadway press agents as Richard Maney, Bob Sisk and Charlie Washburn.

Usually it was to the Type & Print Club that Percy Hammond came after finishing one of those burnished reviews that he wrote with such agony. There he would wait for a galleyproof to be brought by an office boy and, after reading and correcting it, he would start telling stories of the old days in Chicago. When these sessions broke up the sun was well in the sky and most people were going to to his air of jauntiness, Percy would stroll leisurely to the taxi stand at 7th Ave. and 40th St. and, in the waiting cab, commandingly sty to the driver: "East Hampton,

"How was the trip, boys?" he Isn't there a response he evokes Oftentimes well-intentioned ets. that has nothing to do with the mere outward events of his life? theatregoers advised me to quit. turned to book reviewing. Like so asked. We described it in detail, not refused to heed. Knowing what I Pties on an international scale. One many other worthy people and inomitting O'Neill's laudatory com-What did I want to say about this wintry night Watts and I decided had to do. I discussed it with no stitutions. The Mugs were affected ments about the questioner. Everything had failed, espethat it would be a good idea if we man? by time and change. But it was great fun while it lasted, and I one I wanted to say this: despite his went to Europe in the Spring. 'Did Gene really say that about cially words. The answer, I knew. Skene felt the call of Paris and of Harry's Bar which, in those would come through me-by doing superficiality, his one-dimensional he said, his eyes brightenme?'' doubt that, even under approxisuccess drive, his hyperthyroid boldness, his mere desire to be "My old pal, Gene O'Neill!" In the privacy of my own room, I ing. circumstances, such fun was free. And be ore those I knew, I could weave a magic spell while The men's bar and the coeducadays, was really a newspaper hangmate could be duplicated on Broadway gaudy, there was, is, something in tional steamroom on the rue Camout, and we made plans to come him that is a part of the human story. He is one of those whose My fight was against the bon side of the Ritz Hotel were today. along. Hutchens and Barnes monster within me that leered and popular meeting places for Amer laughed whenever I tried to find essence has been to perform, one couldn't make it since the season icans, various other strangers and was still active and somebody be-Gets Bolshoi Film Rights even a few French. There Marc Connelly, with the Pulitzer Prize of the numberless, now-forgotten sides Sam Zolotow and Charles Belmont Davis had to man the Some day, I thought, I myself. people whose sheer energy has would bridge the awesome gap into mankin for "The Green Pastures" firmly dramatic departments of the Times Then one night it happened... suddenly — beautifully — like a cloudburst on the parched earth. helped to drag Davis Film Distributors has acin his possession, held forth anecquired national distribution rights for the Bolshoi Ballet's "The Little and Herald Tribune, respectively. dotes and animadversions on the 'Kopenick' and Paul Robeson theatre: there John Gunther, who Humpbacked Horse," and its cur-tain raiser "The Musical Spring" Combining business with pleasto power the space age. This huwas on leave from his post in Vienna, gave us the inside on Cen-I shall never forget it. Here is how ure, the best play we saw in Berman vitality-wherever we find i it came about. We were plaving Ibsen's "The Master Builder." ure, the best play we saw in Ber-lin- and, along with the Paul Robe-son "Othello" in London, the best we saw in Europe- was "The Cap-tain of Kopenick," with Werner Krauss in the title role. Karl Zuckwith the exception of the states of -is a thing to celebrate. tral Europe; there George Jessel I don't know how much of tha I got into the book. Very possibly New York. Mel Davis reported that "A Pair of Briefs" (Rank), distributed in the ULS by the backbar firm of California, Florida and the city of proved he could be as amusing and witty offstage as on. Abel Green. when my Muse glanced at me, now VARIETY's editor, but then in only jingled at her. But I intent stead of going to the Lex Cafe on U.S. by the brother firm of charge of the Paris bureau, joined to keep on trying. That, I suppose, is what I an trying to say: we must set ou mayer's play dealing with a little the Mel and Stan Davis, has been sold the next corner. I went straightus frequently. Lee Shubert darted to E. M. Loew's new West End away to see Nino Narducci, a Cinema for first run Boston play- young painter whose "bohemian" man who, by stealing an officer's in and out and, meeting us on a uniform and getting away with the sights as high as we can within nearby street, dragged us into the impersonation, caused a scandal in apartment a few doors away was off. The picture is set for a multhe limits of the work we are do Ritz bar for a drink. He gave us army circles had considerable tiple run in Washington, D. C. and usually filled with young artists. no chance to order. ing. Because there is always th satirical comment to make on the poets and aspiring actors. This night a party was in full swing. "Champagne cocktails." he dechance—just a chance—that some is also set in leading theatres in glorification of Prussian milita-Minneapolis, Rochester, N.Y.; In-dianapolis, Springfield, Mass.; day we will portray in our work-warts and all-the true lineament manded. To Skene a champagne The crackling blaze in the fireplace rism, and it was excellently prodianapolis, Springfield, Mass.; Pittsburgh, Pa.; Milwaukee, Atlancocktail was akin to drinking muced and acted. It was based on cast eerie figures in an otherwise camomile tea, but he decided not of a man. an actual happening, the humor of dark abode, the sotto-voce hush ta. San Francisco, St. Louis, Louis-None of us can aim higher tha to demur. Having once been arof romance and the music of Tchaiwhich even the Kaiser had relville, Ky.; Chicago. rested for resisting a Shubert kovsky presented a picture of warmth and kinship to my hungry that. Davis, which acquired "Passion Holiday" for world wide distribuished. opening, he was taking no chances After Berlin, Prague, Vienna, "That Fine Italian Hand" re with a Shubert bearing gifts. Budapest and Munich passed in soul. I fell into a languid mood. tion, has set key cities starting with title for Vera Caspary's "Illicit. upcoming Fred Kohlmar produ-My wanderings with Watts and kaleidoscopic procession. In that New Year's including a multiple in Tenseness through overwork (I was Skene came to an end because Philadelphia, Minneapolis, Seattle, getting only a few hours sleep a upcoming Fred Washington, D.C., Kansas City. night) left me. Nino suggested that tion at 20th-Fox. period Vienna was probably the George S. Kaufman, still the rankmost hitter-sweet city in Europe. a capital without a country, and ing drama editor of The Times, WRH

miere in Munich and in subsequent | it was filled with agreeably melancholic memories of its Empire greatness. Budapest was the gayest place; even a brief visit confirmed that.

For Skene this trip through Mittel-Europa, much of it by plane in the days when flying was still a novelty, was merely a prelude to Paris. There he really expanded. We spent hours visiting his old cronies and his old haunts and, when Watts and I gave up and sought a little sleep, Skene went on alone. The choicest of his pals was Sparrow Robertson, a wiry, aptly-named little fellow, who wrote a sports column for the Paris Herald-Tribune. Although he had lived in Paris for years, Spar-row had neglected to learn French and his written English, while expressive and not without color, would not have caused Walter Pater great concern.

Through Bob Sisk, the Theatre Guild's press representative and a great friend of Eugene O'Neill, the three of us were invited to visit the dramatist and his wife Carolotta Monterey, the actress, who were then living in the chateau Le Plessis, near Tours. It was a generous, expansive gesture on O'Neill's part to offer hospitality to three wandering scribblers, and I'm sure he didn't realize what he was in for.

When we ran into Sparrow at a boite-which was difficult not to do-he asked us what our plans were for the weekend.

"We're going down to Tours to spend the night with Eugene O'Neill and his wife," Watts replied. Sparrow gave no sign of recognition. Patently the name meant nothing to him. "Who?" he asked.

"You know, Eugene O'Neill, the great American dramatist. Pulitzer 'Emperor prizewinner; wrote Jones,' 'Anna Christie' and 'Desire Under The Elms,' recently had a big hit in 'Strange Interlude.'" Sparrow still seemed to be unimpressed, shook his head sadly.

O'Neill a Sparrow Fan

O'Neill met us at the train. He and Carlotta Monterey were charming, and our stay couldn't been pleasanter or more lating. Sitting around the have stimulating. fireplace after dinner we reviewed the state of the current New York theatre, the drama in general and then the conversation turned towards sports. O'Neill said that his great delight in the Paris read Sparrow's reflections on la vie sportif and what Jeff Dickson

had taken a leave of absence to work with a newcomer, Moss Hart, on a comedy called "Once In a Lifetime" and it was necessary for me to get back to New York and the drama desk.

On subsequent visits to the German capital Hitler and his Na-tional Socialists were making strangers. With girls, I was hope-mentioned composer. themselves increasingly evident. In 1932, however, we were assured by various and sundry newspapermen, the notable exception of with Guido Enderis, the marvelous, gnome-like little man who was for so long the correspondent of the Times, that Hitler and his N.Y. bully boys were on their way out. These optimistic statements did not appear to be substantiated by fracas in a Kurfurstendamm а rathskeller, where we were sup-ping one evening when storm troopers invaded the place and started a free-for-all. Six months later Von Hindenberg appointed Hitler to be Chancellor and the German story from then onward to 1945 was written in blood and bombast, fire and fury, and hatred and horror.

The Boys Grow Older

Without the presence of Skene these Mugs travels, enjoyable as they were, somehow never recaptured the fine carefree, careless rapture of that first trip in 1930. It was, I suppose, fitting that my wife and I read of Don's death in 1938 in the Paris Herald Tribune while on a train en route from Boulogne to Paris. But a lot of things had happened to the world and to us and we could no longer accurately be described as Young Men of Manhattan.

It was toward the end of 1932 that things began happeneding to The Mugs. John Hutches left to spend some time in Spain and Majorca and Bosley Crowther followed him in The Times' drama department. Early in 1933, I too left The Times to become play editor of Paramount Pictures in New York, and Lewis Nichols joined the drama staff. In the ensuing years the character of the Mugs meetings changed. With the repeal of Prohibition, it was no longer necessary to congregate at the Para-mount Hotel, and "21" more often than not became our meeting place. Although he was never an official member of our informal group, the highly articulate Howard Dietz, then MGM's vicepresident in charge of advertising and publicity, and still a musical show lyricist of note, became a welcome participant in our rallies and at-tended many of them. Robert Benchley, S. N. Behrman and such Hollywood figures as George Stevens, Gregory La Cava, Harry

Stage Fright—And Triumph

Continued from page 11 ;

less. Then one day, while teaching, a vision came to me. I saw myself 20 years thence in the same classroom, repeating the same words, ensconced in my ivory safely tower, having learned how to cope with my sense of inferiority in limited situations-still unaware of my inner self. Without then knowing it, I had reached a crossroad.

I began to take part in amateur theatricals at night. Rehearsals saw me doing fine but opening night found me ill. It was like throwing salt into an old wound. I formed my own company and turned to directing plays-but this was avoiding the problem. I read volumes on the subject of psychology and the mind. Nothing helped. Then one day I heard of Butler Davenport and his "Free Theatre" on 27th St. "Davvy" had played with Richard Mansfield. He produced, directed and starred. He was a hard taskmaster but he offered actors and beginners the opportunity to play before the pub-lic-though without pay. He had a vast knowledge of theatre, espe-cially of the classics, and had started Frank Wilson, Gene Raymond, King Donovan, John Ireland. etc.

A Dazed Thespian Was "Father's My first play was "Father's Sons" written by Davenport himself. I was still teaching and after my work would immediately go by subway from Brooklyn to Manhattan to perform. Each night, right up to my entrance. I would run over my lines although I had learned them "cold" weeks before. was unable to eat before the performance and during the course of the latter I was in my usual state. I spoke my lines by rote as in a poem, going from one speech to the next only after "Davvy" came to a pause. (Fortunately my first experience was with one actor only). Matters became complicated at times because "Davyy," who was then old, would often jump lines. didn't listen on stage, knowing would "go blank." The old maestro often wondered about me but somehow I stayed on. Perhaps he had faith in me—or was just short an actor at the time. I went from one play to another, still teaching and rehearsing a new play after each performance up to 2 A.M. There were no "dark days" at the "Free Theatre." On the Wings of Music

I was not getting anywhere. I Kurnitz and Gene Fowler came perpetual crisis. The possibilities were obvious. For a paperback was merely coping with my fears in similar situations. Though I from time to time, as did Lucius Herald Tribune was Sparrow Brebe and Sir Cedric Hardwicke. Robertson's column and that, unnovel I would only need to empha-size the action, the love affairs, the inside workings of the world cultivated the association of prowork. With his cane contributing Beebe and Sir Cedric with the willing to wait for the delivery of Mugs! Truly, we were growing refessional actors from Broadway, the paper, he sometimes drove into read everything on modern thespectable, probably too much so Tours to pick up a copy just to atre, and studied Stanislavsky and "The Method," I still moved on of a master showman. And there for our own good. it would be-half a million copies having deposited his portly figure Not only were we no longer of a totally forgettable story. But to aim high is to aim in-ward. Is this all a man like Mike marchers, but in one way and an-other we had reased to be second-stringers. Watts and Barnes bewith fearful self-consciousstage My head refused to move was up to. ness. Back in Paris, we found Sparrow slowly, if direction dictated it, and please. It was inevitable that, after sev-eral seasons in New York, The Mugs should expand their activi-Todd signifies? Isn't there more? in his accustomed haunts. my eyes were stuck in their sockcame first line critics, Skene died and Hutchens, back in New York.

but could never express them. I I "conduct" the next piece, "The

I stepped up to an improvised podium with a makeshift baton in my hand. As Nino threw a dramatic spotlight on my cadaverous face, the room blacked out com-pletely. I was in Carnegie Hall conducting a symphony orchestra. I raised my arms and waited. All eyes were on my bleak face. My body quivered as my soul, in one briefly-charged agonized moment. cried out to heaven to be unleased and freed of its bonds. Then-sud--as though guided by a denly great force my arms flashed down on the opening note and I soared on the wings of the music, transcending all fears and doubt. don't remember much of what I did that night but later I was told that I had hit every note — as though I had actually conducted! I can still recall the chills running up and down my spine as I moved on the podium, my spirit freed at last from its cage. I had "walked with God."

Immediately thereafter, I went to rehearsal, the mood unbroken. That night I swept through the "platform scene" as Horatio with the grace and fire of one re-born. Through my own ecstacy, I had tapped the fundamental stream of life itself where there was only joy. I had never been afraid before friends or kindred souls. Now music had brought all humanity together for me. It was my bridge to understanding-and through its experience. I had been able to sense the LCD (lowest common denominator) of all things --- the deeply unconscious yearning for everlasting life and expression. Thus, I had discovered a way to make a personal identification with life that was not intellectual but as moving and emotional as life can be to each one of us.

Soon afterward, I left teaching to become an actor. It was a long way to Broadway and Hollywood, one might say, but my work was cut out for me and the rest was merely effort.

The Hard Way

by

🖬 Continued from page 36 🖬 writing any more of them.

What did I want to write about? How did I want to write it? Well, my book was going to be about a man like the late Mike Todd, and his ability to live in

Boxoffice Good In Italy Despite TV; End of Studio 'Boom' No Disaster - By ROBERT F. HAWKINS -

Rome.

these days in the Italian film industry as it moves into a new year with slightly less assuredness than it did 12 months ago. The "boom" of the past few years is, at least for the moment, over, but Italy remains a nearly unique phenomenon: a modern country which despite inroads by television, motorization, outdoor life, etc., still man-ages to keep its yearly boxoffice totals and admission figures at close to par.

Now that the bloom is off the boom, efforts are being made in post facets of the industry to prevent the easy opposite from hapbening, and none is yet speaking of crisis.

Caution, therefore. Caution in pending, caution in choosing proj-cts, caution on the part of banks granting funds for filmmaking. With adroit management, industry oppers here feel, the vitality and alidity of the Italian film can be aved as, importantly, the current owdown has been one of finance, ideas.

Observers opined that while lush ays are over, the elimination of ogrettably, some established vets s well) will in the long run acmplish by drastic means what ie industry has itself tried to do r a long time: turn filmmaking om its past artisan-like status ito a functional industry. The The survivors' should, if predictions sllow through, come out of the irrent transition period notably ronger

It is patent that under the curnt circumstances, few companies, en the solid ones, have firm eas about what their 1964 activity ll encompass.

Cineriz, one of the strongest, has new Federico Fellini pic "Giutta degli Spiriti" in mind, is rrently winding Michelangelo itonioni's "Deserto Rosso," with chard Harris and Monica Vitti; d planning Francesco Rosi's new pagna"; Campaniel and Francia's "Voci Bianche"; Jacopetti and osperi's "Mondo Cane No. 2" and frica Addio"; among others. mpany is making an important we early this year in taking a w York office to oversee their Stateside distribution. Move ns ild have notable developments. Among other outfits, VIDES conues in a strong position, having ced most if not all its pix on the rld market (Walter Reade's Conental handling in U.S), with re planned (including a Claudia 'dinale starer directed by Lu-no Visconti). Still up for release l eagerly awaited is their new tro Germi follow-up to "Di-ce, Italian Style," "Seduced and indoned," to name just one of eral.

Ponti & Joe Levine

arlo Ponti's series of producine's Embassy Pictures is cur-tly in release here, and both planning some video skeins to nade in Tirrenia Studios owned tly by Ponti and Maleno Male-Sancro Films likewise looks , with a series of pix to follow r eminently successful "Con-Bed," il Bed," among them "The nificent Cuckold."

seph Fryd is also active, havson and Ulysses" and "N Warsaw," a satyrical comedy, others including "Sandokan" a western, both with Steve es, in the making. Galatea is ng the finishing touches on iano Brava Gente" but biding er skeds. no DeLaurentiis' Studio is igevano," with Alberto Sordi, holiday release. "The Bible," John Huston at the helm, is urentiis' major effort, and it's 1 to start this major effort in g, with Cinerama the probable and a major tie-in for release

been prepping programs but prefer Caution is a much-used word to reveal them at a later date. The ese days in the Italian film in- "Sexy by Night" trend of exploitation items continues unabated, but a censor crack-down and audience apathy may bring a switch soon in this long-profitable skein. Medium-budgeted actioners and local comedies are also riding high, as they usually do in times of uncertainty. There has also, inevitably, been a drop in finance going to new di-rectors for first feature efforts.

Lucky P.A.'s

Continued from page 45 mented to Ashley. "I want to thank you for letting me accompany you without a rehearsal. It was fun!"

"Thanks," said Ashley. "Did any-one ever tell you that you look exactly like the President's secre-

tary?" "They should," answered the little man, puffing on a big cigar. 'I am!''

The resultant publicity was staggering. You can't arrange a plant" like this for all the American wheat in Hungary!

Gregory Peck & John Huston

One time Gregory Peck and John Huston came through New Eng-land to promote "Moby Dick." After three gruelling days in New Bedford, a trip to Providence, and a stay in Boston, the Hollywoodites were begging for a rest.

"Let's cut our schedule in Boston to a bare minimum," suggested Huston.

We had but two items on the agenda. One was for a personal appearance on the stage of the local theatre and the other was a visit to the Chelsea Naval Hospital.

It was decided to cut out the visit to the hospital. Who would miss it, anyhow? When word came back to us that the Commander had sent a scathing release to the wire services, denouncing Hollywood stars as using war casualties for their personal publicity, Huston decided that it would be to everyone's advantage to "make the scheduled visit."

Cajoling and pleading with the naval officers, we were allowed to visit the hospital. As we arrived, Peck and Huston were pulled into a room. They emerged garbed a la Ben Casey. Photographers, tv cameramen, reporters accompanied them into a room where a little girl lay immobile. Her name was Judith White. She had suffered third degree burns over 86% of her body as a result of trying to heat some milk for her puppy. Her beautiful face was unscathed. Accidentally, the light from the stove ignited her nightgown and she became a human pyre. She gave no signs of motion as she writhed in poin for emotion as she writhed in pain for weeks. Her doctors prayed that she would react to some stimulus.

Peck was her favorite movie star. When she saw him, the doc-tors said her eyes became brighter and she smiled for the first time. Peck promised he'd talk to her from the Ed Sullivan Show a few days hence. He sent her a portable television set. Huston promised her a part in his new film, when she got out of the hospital.

The following Sunday night millions heard Gregory Peck say: seph Fryd is also active, hav-recently wound "Hercules, son and Ulysses" and "Naked d." and winding "An Italian ber plight and world ber plight actived bitters of the sort o "I of view if the theatre chain has Id," and winding "An Italian her plight and asked listeners to send greeting cards to her. They did—136,000 of them! Judy is now a young lady, with-out a trace of her horrible burns. She is a cheerleader at high school iano Brava Gente" but biding and when she gets time, Huston time before embarking on wants her to come to Hollywood. But no flack staged this either. t to open for partial business, producer's latest, "Il Maestro heads of American Z. Arkoff, heads of American International Pictures, were honored as "the producers of the year," and "boo-boo" was turned into a hilarious introduction. Vincent Price, sitting on a cas-

for perfect illumination and projection and-above all-the services of a fellow named (honest, he says it's true!) Francis Xavier Katz. This little man (all of five feet, with his elevator shoes) swore he knew his business because he had won an Academy Award for work on "The Waterfront." (Maybe as a longshoreman, I guess!)

The ballroom was filled. The house lights dimmed and the film began. Suddenly, after a few min-utes of screen humor, the sound started to drag, the house went completely dark, the screen went blank.

A befuddled Francis Xavier Katz began to dismantle the projector. He checked the arc lights. He checked the lens. He checked the film for a break. Then, he discovered, much to his embarrassment, that a waiter had accidentally kicked out the electric plug from the wall! The continuity had been broken-but the show went on.

Then Morey Amsterdam came to the dais and said:

"When you are lying in a casket you think many things. I kept say-ing to myself: I am not dead, what am I doing in the casket? If I am dead, then how come I have to take a drink so badly?"

Lives of Actors

Continued from page 41

"That old one about work not being hard if you love it is a lie, no excuse for alibis nor does Bette one of the biggest with which we one of the biggest with which we Davis who disagreed with De-try to drug ourselves. I tell you Mille's basic philosophy when she you do, the harder it is to get by yourself."

But, how to fight the apathy? But, how to fight the apathy? I'm grateful for those inter-Not being given a chance to at least fail still frustrates me. The late Adolphe Menjou in his book to the autobiographies. I feel closer

Yugoslavia Importing Fewer U.S. Films Only Because Of: The Expense By STOJAN BRALOVIC

pears with a young prospect in tow, the casting director is apt to view the new 'find' with a jaundiced eye. He has become cynical about the ability of these prospective Gables and Bergmans; they appear and disappear by the hundreds. Even when a young Thespian has just received accolades from the Broadway critics, he had better arrive accompanied by an important agent and armed with a letter from the president of the company.

Marie Dressler said of her success, "Nobody knows better than I the part that friends and luck have played in my life. But there's something else which should not be overlooked: even if I had failed. I should know the incomparable satisfaction of knowing that I had tried. To know that one has never tried, that is the only death."

And so we actors continue in our fight. Cecil B. DeMille claimed that he admired a man with "strength of character and conviction," that his favorite actor (Gary Cooper) had the embodiment that says that art consists of concealing its artfulness and his favorite actress standards have increased. Marie (Barbara Stanwyck) was most coactor.

late Adolphe Menjou in his book summed it up, "The average cast-ing director interviews neophyte ich hunters only when transd of those on the inside I think of job hunters only when trapped of those on the inside I think of into it. He hasn't the time to see them all. The major studios all have scouts to search for new that you have is what you carry in talent, but when a talent scout ap- your heart and spirit."

Belgrade.

49

Let us not be too scholarly, but simply pass it off this way: Yugo-slavian film reviewers and sociologists are not occasionally puzzled by American feature films, those they get to see. The reasons are not obscure, bearing the distance in geography and ideology from this modified Communist state and the mixed-capitalism folkways of the United States.

This does not mean that Yugoslavia is not fascinated by American product. Indeed this is an old reaction dating back to before World War I when people spoke of "Edison" as a great cinematic name and when this country was then part of the Austrio-Hungar-ian Empire that fell to splinters when the war was lost.

During the first period of independence, 1930-1940, a partnership of American and Yugoslav business interests controlled all major film theatress controlled at major film theatres here. Of some 450 features imported at this period perhaps 60% originated in Hollywood.

Since World War II and with the regime of Marshall Tito, the situation here has undergone notable changes. These have been duly reported through the years, especially in the Anniversary and International Film Editions of VARIETY. For a loig time the emotional mood of the terrible struggle against the Germans revealed self in an almost unrelieved diet of war heroics. These were popular here but offered little for export.

In recent years the Yugoslav film industry has begun to attract favorable notice internationally. Its films have been entered in many festivals. As yet they have not quite solved the riddle of the American market. Which is one reason they study U.S. product so closely-both for clues in the U.S. taste itself and to that element in Hollywood product which permits U.S. film entertainment to circulate the world over with such boxoffice success.

There is, be it again emphasized, a considerable degree of individual enterprise here. Not perhaps as Americans think of it, but our Yugoslavian producers do exercise much independence of choice.

Decline In Numbers

In 1952 Yugoslavia imported In 1952 Tugoslavia imported from the United States 32 feature films, in 1955 an even 92. Though in 1959 the number dropped to 77 and in 1962 to 35 films. The reason for this decline should be sought in the nature of economic transactions. Yet, even under these conditions American films still are one third of all imported motion pictures exhibited here.

Of 800 motion pitcures circulating in Yugoslav, perhaps 300 are from the United States. They are often reviewed with much seriousness estimates publication annual-ly of about 1,000 pieces dealing with U.S. films.

Product is distributed by five import enterprises situated in various population centres. A film may be first shown in Belgrade and only after six months in Ljubljana, or vice versa.

By MORRY ROTH Chicago. would have had other suburban Day-and-dating, the simultaneops clamoring for similar treat-ment) didn't take place because of ous opening of a picture at mainstem and outliving theatres, came a booking mixup. According to to Chicago via the back door and Oscar Brotman, 20th offered him in a small way in 1963. What hap-"Move Over Darling" for a dual pens at the front door in 1964 Christmas opening in his down-town Loop and suburban Hillside depends upon the Balaban & Katz theatre chain, owners of four of the six major downtown deluxers theatres. The deal was not consummated because Brotman could and traditionally proponents of not get out of a prior commitment. Loop preem booking primacy. Most of the pressume for day-

Could Be A Change Coming

From Traditional 'Loop' Rule

Film Row opinion of the advantages of daydate is not as unani-mous as might be expected.

While the Loop remains the virtually exclusive outlet for bowing major new pix, the distribs have been willing if not eager to experiment with subruns. Within the past year, nearly all big pictures and hardticket pix went into neighborhood houses on a limited basis, that is to between 10 and 20 houses on a zone basis.

The selected-theatres A-run has been successful according to the distributors, but the owners of the smaller bouses say that it just pushes them one step further back. Unlike day and dating, which would advance all runs, the "A-run showcase" sets back a substantial number of houses.

to Films, headed by Alfredo is currently also re-gearing 964, with "The Passion Ac-of the hotel's ballroom and Mark ng to Saint Matthew" among ix of still unannounced series jump out. ate.

ket, with its lids bobbing up and down, "spoke" to the audience from the screen.

of the hotel's ballroom, and Morey Amsterdam, the comedian, was to

All was in readiness; rehearsals, eral other companies have testing of lens, distances measured the daydate ban (and probably turn into loud howls.

The daydate instances in 1963 were not the sort of swallows that necessarily portend a great parallel preem summer. Chuck Teitel had a bangup 14-week run off Columbia's "L-Shaped Room" in his near north side Town and downtown World Playhouse theatres. However, these are art houses and Teitel was more interested in putting himself in a better bidding position for big art be the year of decision for day-

date relationships has come from those operators with suburban

houses, particularly the new batch

of hardtops in shopping centres. It is the contention of these own-

ers that suburban theatres are in

no way in competition with the

Loop houses and that they cater

One possible crack in B&K's re-

sistance to simultaneous openings

is the chain's own bid for a new

theatre in the Oakbrook shopping

centre. Several suburban ops are

cautiously hopeful that B&K will

be more sympathetic to their point

to an entirely different clientele.

'Damaged' Example

In another case, Essaness played a sex hygiene picture, "Damaged Goods," at its own Woods Theatra at its own Woods Theatre in the Loop and in 22 nabe situa-tions at the same time. The preture did okay in the nabes and only fair at the Woods, but an Essaness spokesman said that the simultaneous Loop opening "gave to keep them happy. However, if the picture class" and helped it in several of the planned heavysimultaneous Loop opening "gave the neighborhoods.

It's one nabe owner's wry observation that "holiday bookings" mean that the Luop gets a film for Christmas, the preferred theatres get for the between-semester school vacation-and he gets it for the Fourth of July.

It could well be that 1964 will pix than he was in carrying the dating on any substantial level in Chicago. It's a step that the dis-tributors are considering with the greatest caution, since once it is tried it will be difficult to return to the old methods. Some tradesters think that it will depend upon the availability of big pictures in the coming year. That is,

the exhibitors can still make enough on subruns of the big pix weights should die at the boxoffice, current grumbling could

Among motion pictures recently imported the following ones had the greatest success: "The First Texan," "Crack in the Mirror," "Fanny," "Strangers on the Train," "Fanny," "Strangers on the Irain, "The Midnight Lace," "Taste of Fear," "The Man Who Shot Liberty Valance," "Anna Karanina," "My Geisha," "Hatari," "The Nun's Story," "Teachers' Pet," "Sergeant Rutledge," "Alamo," "The Four Rutledge," "Alamo," "The Four Horsemen of the Apocalypse," "Miracle Maker," "When the Bells Ring," "View from the Bridge," "The Roman Spring of Mrs. Stone," "South Pacific," "The Adventures of Huckleberry Finn," "Warlock." "At Gun Point," "Psy-cho," "Rio Bravo," "The Solid Gold Cadillac." "Woman Obcho," "Rio Blass, Gold Cadillac." "Woman Ob-sessed," and "Where the Boys

Others were "Anastasia," "The Bus Stop," "Butterfield 8," "Davy Crocket and Pirate.," "Horsemen," "Moby Dick," "Some Came Run-Symphony," "Apartment," "Tea and Symphony," "North - Northwest," "Anna Franks Diary" and many others.

Wednesday, January 8, 1964





JAMES DARREN • PAMELA TIFFIN N FOR THOSE WARD N SOURCE N SOURCE N SOURCE N SOURCE N SOURCE SOURD

Wednesday, January 8, 1964

Melina

Co-starring

ROBERT MORLEY

...CONTINUING PRODUCT!

YUL BRYNNER RICHARD WIDMARK GEORGE CHAKIRIS IN FLIGHT FROM ASHIYA SUZY PARKER • SHIRLEY KNIGHT and DANÌELE GAUBERT

Directed by MICHAEL ANDERSON • Produced by HAROLD HECHT Screenplay by ELLIOTT ARNOLD and WALDO SALT A CO-PRODUCTION OF DATEL MOTION PICTURE COMPANY LTD. & HAROLD HECHT FILMS, INC. EASTMANCOLOR and PANAVISION®

THE MIRISCH CORPORATION presents **CLIFF GEORGE ROBERTSON** · **CHAKIRIS** in **G33 SQUADRON**

Directed by WALTER E. GRAUMAN Screenplay by JAMES CLAVELL and HOWARD W. KOCH Executive Producer LEWIS J. RACHMIL Produced by CECIL F. FORD Color by DE LUXE • PANAVISION®

BURT LANCASTER in THE TRAIN co-starring

Peter

in JULES DASSIN'S

() PKADI

Produced and Directed by JULES DASSIN

Based on a Novel by ERIC AMBLER . A FILMWAYS-HELENA PROD.

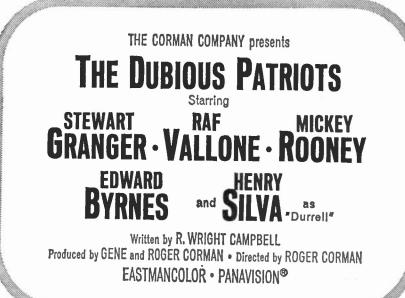
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Screenplay by JULES DASSIN and MONYA DANISCHEWSKY

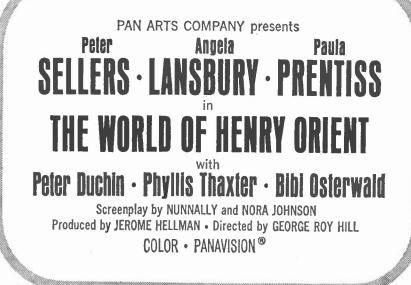
PAUL SCOFIELD · JEANNE MOREAU Screenplay by FRANKLIN COEN · FRANK DAVIS and WALTER BERNSTEIN

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Maximilian



GINA LOLLOBRIGIDA SEAN CONNERY RALPH RICHARDSON WOMAN OF STRAW

Screenplay by STANLEY MANN and ROBERT MULLER Directed by BASIL DEARDEN • Produced by MICHAEL RELPH A DEARDEN-RELPH PRODUCTION COLOR

WRH

Mencken 'Variety' Slanguage Continued from page 6

have had a powerful influence upon current newspaper writing, both in the U.S. and in England. Conservative jour-nalists in both countries have denounced them bitterly, but they are still widely imitated. Mencken Footnote 9, page 213

(Payola became a national word after the disclosure of monkey business in popular TV quiz pro-grams. See "On The Air," N.Y. Times. Nov. 22, 1959, Sec. 4. p. also "Foreign Usage of Payola," by William Randle, AS [American Speech], Vol. XXXVI, Dec. 1961, pp. 275-7. Plugola. a subspecies payments to disk jockeys in return for frequently playing a record company's new recording — was also disclosed during these scandals. Nayola, administrative donothingism, was reported in the Youngstown (Ohio) Vindicator, Feb. 12, 1960, p. 8. Laundrola has also been reported, as a name for the common practice among laundries of paying tribute racketeers)." to

Menk's Appreciation

Further on according to Menc "This list might be extended ken. almost indefinitely, especially if one includes citations from the iconoclastic vocabulary of VARIETY, e.g., to ash-can, to angel, to showcase, to emcee or m.c. (serve as master of ceremonies), to back-ground, to music, to guest, to biography, to bankroll, to pre-miere (often shortened to to preem) and to barnum. VARIETY frequently reduces verb phrases to simple verbs, e.g., to siesta for to take a siesta, to train, for to go by train and to outlet for to serve as an outlet. Rather curiously, it also affects a number of new and clumsy verbs, made from nouns, that are not nearly so vivid as the old verbs they displace, e.g., to author for to write, to guest for to entertain and to destruct for to destroy. Such forms are by no means confined to VARIETY. . . .

Verbing A La Mode

"Verbs are made not only of nouns but also of other parts of speech. To up has had a twilight sort of life in English for many years, but it did not flower in American until VARIETY began to use it. Nothing whatever can be said against it, for its brother, to down, has been accepted since Shakespeare's time. To up is now in very respectable usage, especially around the poker table. VARIETY has also used to in and to out, but only with apparent timidity. and not often. To the same general category belong to ad-lib and to yes and the verbs made of interjections, e.g., to shush and to wow, all of which have a reputable fore-runner in to hem and haw, which goes back, in various forms, to the 15th century. Also, the pathologist of speech must not overlook the verbs made of adjectives, e.g., to obsolete and to a-la-mode, i.e., to spread icecream on a slice of fruit pie, thus converting it into pie a la mode. . . . To Unstink

"To unstink, as in 'The American Reds have attempted to un-stink themselves,' seems to have been coined by Westbrook Pegler. Walter Winchell and VARIETY have launched a number of analogues, but they have not come into general use. (The negative inis apparently yielding to incomplete, in the jargon of football; sportscasters now report unsuccessful passes as incompleted rather than incomplete.

the English fans, at least in the orders, really enjoyed lower American slang, so nut factory and many congeners were restored to use and the 'superior type of American artist' was displaced by the traditional recruits from the 10c stores and barbecue stands."

"Mean-Mencken continued, while, VARIETY and its imitators continue to generate and dis-seminate a large number of simplified spellings of their own, e.g., laff, ayem (a.m.), whodunit, burlesk and vodvil. Hollywood seems to have been responsible for the reduction of and to 'n, as in Sit 'n Eat, Park 'n Dine, and perhaps for hiway and traler (trailer) . . .

"The stage in its various forms shares with the newspapers, radio and ty the burden of disseminatneologians in the Republic, ing and its chief organ, VARIETY, has probably set afloat more of them than any other single agency. But in addition to their services in this cultural field, stagefolks also use many peculiar terms of their own. Some of them go back to the days of Shakespeare, but most, of course, are more recent, and there is a constant birth of new ones. The first effort that I am aware of to compile an American glos-sary was made by the highly respectable but stage-struck Brander Matthews, in 1917. In the fol-lowing list. I have omitted terms whose meaning is known to everyone. e.g., star, boxoffice, ingenue, one-night stand, angel, hand, S.R.O., properties, understudy, try-

out and free list. Backing. Scenery hung behind doors, windows and other openings in the set.

Blow up, or dry up, or balloon, v. To forget one's lines.

Borders. Short curtains or strips of scenery (foliage, etc.) behind the top of the proscenium arch and across the top of the stage; also lights along the sides thereof. Dog. An audience outside New

To try out a play on the York road is to try it on the dog. Dressing. Filling a house with

pass holders likely to applaud. George Spelvin. A name used on playbills for a minor actor in a walk-on role, or to conceal the fact that an actor whose real name

is given in one role is doubling in another. Ghost. The company treasurer.

The ghost is said to walk on payday. Open cold, v. To present a play

in New York without a tryout elsewhere.

Pop. The traditional nickname for the stage doorkeeper.

Side. A page in the typescript of an actor's speeches, given to him to memorize.

Thinking part. A part including no spoken lines.

Turkey. A failure. Vaudeville, in its heyday, had a rich argot of its own, so some of which survives in the general vocabulary of the stage. Many of its terms, like those given in the vocabulary, are now preceding more or less obsolete, for vaudeville has decayed sadly. At the same time the minstrel show has disappeared. Meanwhile, the argot burlesque, which was once of virtually identical with that of vaudeville, has had to be enlarged to take in the vocabulary of striptease. The latter was listed by H. M. Alexander in his "Strip Tease" 1938. From his list, and with help of other authorities, I in

submits to assault by another comedian. Trailer. The stripteaser's exhibi-

tionary strut before beginning to takeoff her clothes. Wham. A striptease in which the

teaser removes virtually all her clothes.

Many terms associated with the movies are the product of pressagents, e.g., wampas, a female aspirant to stardom; cobra, a girl powerfully aphrodisiacal; starlet appeal, oomph, glamor girl and the magnificent supercolossal.

Some of the other terms emanating from Hollywood wits have their points, e.g., to go Hollywood, meaning, when applied to an actor, to succumb to a suffocating sense of his own importance, and when applied to a movie writer or other intellectual, to abandon the habits and ideas of civilization and embrace the levantine life of the richer movie folks; casting couch for the divan in a casting director's office; tear bucket for an elderly actress playing heartbroken mothers; finger wringer for a star given to emoting: baddie for an actor playing villains; cliff-hanger for a serial melodrama; sobbie or weepie for a picture running to sadness; and bump man for a performer who undertakes dangerous stunts. VARIETY uses flesh to designate live players who appear in moviehouses

(Footnote No. 3, p. 739, VARIETY calls pressagents flacks, a World War II term for antiaircraft fire. It was borrowed from the German flak, an abbreviation of Fliegera bwehrkanone, an antiaircraft cannon. Agents of extraordinary vi-rulence are blast artists. They call themselves publicists, public relations counsel or publicity gineers. See Chi. VI. Sec. 7). en-

Production Code

"In the so-called Production Code, Mencken cites "by which all save a few outlaw producers are still bound. Its Index Expurgatorius includes, as permanent fix-tures, broad (for woman), chippy, cocotte, courtesan, eunuch, fairy (in the sense of homosexual), floozy, harlot hot mamma, hussy, madam (in the sense of brothel keepre), nance, pansy, slut, trollop, tart and wench, and of course. whore. Sex is also forbidden, as is the adjective sexual. Jew may be used only in complimentary connotations, and kike, yid, dago and nigger are prohibited altogether. God must be used circumspectly, and Gawd is under the the ban. So are Lord ("when used profanely"), Christ, guts, hell, hellcat, Jesus, Geez, son of a...., S.O.B., louse and punk. Travelling salesman may not be used 'where reference is made to a farmer's daughter' and liar is reserved for scenes 'in a light comedy vein." [Since then, of course, the Production Code has undergone several dilutions.-Ed.J.

In a footnote to this, Mencken recalls, "Under the heading Verbotens of 1929 compiled by Joe Laurie Jr., VARIETY printed a list of words and phrases, forbidden to vaudevillians in that year. It included to hell with, cockeyed, wop, Arab (signifying a Jew), pushover, dammit, belly, fanny, and lousy. It should be added that these prohibitions were imposed by the Keith booking office, not by official censorship. [Same comment as in Production Code .-Ed.].

There is another footnote reference to late comedian-author Lauric's "Lefty's Notebook." in Laurie's April 7. 1943 issue of VARTETY, having to do with carnival slang. and criminal and underworld jargon.

Forever Faithful Film Fans

Continued from page 15

cialized tastes of its audience, it unfortunately tends to be suspicious of film societies rather than enthusiastic about their progress and the general upgrading of tastes they engender.

The new Hollywood Museum (which should have been built 30 years ago) is beginning to alert production to the fact that film is an art-the only art-which can be traced from its beginnings and one in which some of the pioneers are still alive, although perhaps ignored in these last few hectic years of flux and strain.

Experts On the Past

Film research and study has gone on without any direct sub-sidy or financial help from the Most of Hollywood studios. the experimental interesting experimental film work and film writing is being done by people now or formerly associated with film societies. It is always amazing to encounter 19-year-old film society members who have more knowledge about films made before they were born than does many a Hollywood oldtimer.

There are even "film nuts" who have private showings of all the films of such personalities as Veda Ann Borg, Louise Brooks or a retrospective showing of all the Busby Berkley musicals. Greater love hath no film society member. **Stumbling Blocks**

of the major stumbling One blocks for the film society audience is the fact that most film groups use 16m films and not 35m, which might explain the theatreman's lack of enthusiasm and interest. It obviously puts some limitations upon the selection of films available. There has been a general feeling that the 35m distributor does not understand the

16m field and cares less. Most film people are aware that negligence has robbed the moviegoer of many of the film classics, which have turned to brown powder in some unused vault when a few dollars or a little loving care could have saved them for future generations. If art collectors had been as careless in earlier days as some film distributors have been in our century, we would have no evidence that Rembrandt and other great masters ever really painted anything.

Treasures

Film is more than a commodity. It is a set of treasures which must preserved for future generations to see and enjoy.

When American Federation of Film Societies was formed a decade ago, tracking down and preserving the films of the past was (as it still is) a major goal. But then most societies were flounder-ing from a lack of "know how," lack of finances, lack of knowledge as to where to get good films and lack of confidence.

Today, most Federation member societies are thriving and growing. They even sometimes manage to break even financially. Although break even financially. Although no member film society is a profit-making organization, a "breakeven" point is every group's goal.

Narrow Guagers

receives member society monthly newsletters giving infor-mation on new films and other relevant materials, reports on and festivals, comscreenings ments and critiques on films, etc. The quarterly magazine, "Film Society," gives analyses and gen-

eties. Many have no idea who has the 16m rights to their films. Others have some excellent product which they would like to put into 16m but don't have the background or experience to do it. Still others can't believe that there is a market for their quality prod-uct among film societies and study groups.

What about film societies and competition with the theatres? The answer is, there just isn't any. Any member will tell you that there's nothing like seeing a good feature in a nice, well-kept and comfortable theatre with good sound and sharp projection. When all these factors converge, a thea-tre manager finds he can usually attract a full house. And there will probably be a generous sprinkling of film society members attending.

All the film societies ask of the film makers is the recognition of their existence. I can confirm the fact that they are alive and kicking and the future looks mighty bright.

You say there's no film society near you? Then perhaps you'd better think about starting one.

H'wood & Baseball

🗄 Continued from page 9 jumping out of the way of the bat? And he still doesn't want to go to a ballgame. I can't even shame him into it. The other day I said, 'You blankety blank Welsh tea drinking blankety-blank. If you're too cheap to buy a ticket I'll get

you a pass." Milland is on record with having uttered a nasty laugh and an unprintable retort. Anyway he was busy making "Rhubarb."

Smith's 'Rhubarb'

"Rhubarb" was an H. Allen Smith story about a cat that inher-ited a ball club, a neat theme. It did better than expected because the teams were the Yankees and Dodgers and right down to the last day of the season it looked as though they'd hook up in the World Series. Then the Giants won the flag in a playoff and it was Giants-Yankees, but that wasn't bad for the picture, either.

For some reason movie people have gone mostly offbeat in making ball films, going ir. for prescient cats helpful angels, amiable devils (Douglass Wallop's calling his Damn Yankees devil "Mr. Ap-plegate" has to be the greatest stroke of genius since the invention of the wheel), magicians, etc. Nothing like some plain old .300 hitter, whose brother-in-law is threatened by the loanbeing sharks coming in to save the day, hangover and all, by socking one out of the park.

I remember one spring when MGM tried to hop the bandwagon with something called "Angels and Pirates," in which a baseball manager gets advice from a supernatural voice from nowhere. That baby had to flop. The movie people didn't know that all baseball managers function that way normally. Around that time Sam Goldwyn

had decided to do the Lou Gehrig story, which had plenty of human interest because it dealt with hig star stricken at career's height by a fatal disease. Frawley got Lefty O'Doul, one cf the big sulggers of the early '30s. a job as technical advisor, which meant Lefty had to show Cooper how to

Author than theomotore, j	the help of other due following		eral articles about the art of the	hold a bat and maybe throw a ball.
	have put together the following:		eral articles about the art of the	Gary Cooper
English by Americanisms, Menc-		COOPER REORGANIZES	film. A source list of 16m distribu-	
ken footnotes p. 271, No. 7. At the			tors is revised and reprinted each	Cooper was eminently unen-
start they made some effort to	Bump, v. To thrust the hips	Campbell Heads Board, Thompson	year and sent to all members. A	thusiastic and didn't bother to
placate English prejudices. On	forward.	Elected President	new film society handbook will be	conceal his distaste with the ela-
July 10, 1929, VARIETY reported	Bust developer. A performer		off the press in April. An ex-	borate equipment laid before him
that a movie called, 'No! No!	who croons offstage while the	Cooper Foundation, which oper-	change program of study notes	daily, plus Lefty's program for
Napoleon' was being done in both	stripteaser is at work.	ates a circuit of theatres based in	from member societies is sent out	learning to use it.
an American version and an Eng-	Catching the bumps. One of the	Denver, has reorganized its admin-	quarterly.	O'Doul, meanwhile, envisioned
lish translation. The sentence "a	jobs of the drummer in the	istrative staff with R. E. Campbell,	Unlike Hollywood, the major	Cooper throwing underhand and
nut factory, eh?', was translated	orchestra.	who had been president, elected	16m film distributors find it easier	swinging a Lousville Slugger like
into 'A madhouse, eh?' This spirit	Flannel mouth, or stooge. A	to the newly-created post of board	to understand the workings of the	a tennis racket. He started to
of concession was well received by	straight man who acts as feeder to	chairman.	film societies and offer them help	
the English cinema magnates, and	the comedian.	E. N. Thompson is resigning as	whenever possible. They know	Growing desperate, O'Doul
one of them contributed an article	Flash. The sudden exposure at	senior v.p. of National Bank of	their field well and many times	wheedled, "Come on, Gary, try
to the London Star on Feb. 4.	the end of an act, presumably of	Commerce Trust & Savings Assn.	use the socities as a "sounding	one of these dandy gloves. Here,
1930, in which he expressed the	the entire carcass.	to become president of Cooper	board" for acquiring new product.	throw that ball to me.
opinion that the day of American		with responsibilities for general	A society has several times guar-	Gooper merely shrugged.
slang in England was over. 'Eng-		management. Roger V. Dickeson,	anteed enough bookings to make	This irritated O' Doul, who had
lish actors of both sexes,' he re-		counsel and for the last four	16m prints of a film which they	once irritated National League
ported, 'are being employed in		months acting general manager, re-	would like to have on a coming	pitching at a .398 clip.
ever increasing number and a			series. Over a dozen of the major	"Whatsamatter with you, any-
superior type of American artist		Named v.p. for operations was	16m film distributors have joined	way?" he demanded. "What do
is being engaged who has the cul-	the breasts	George Gaughan, a managing ex-	the AFFS as associate members.	you want me to do?"
ture and ability to acquire English		ecutive for eight. Herman Hali-	Major 35m distributors are ac-	"Just give me a horse and a
cadences and intonations.' But		berg was promoted to assistant v.p.	tually surprised when they hear	gun," drawled Cooper, and In
Hollywood soon discovered that		for operations.	about an organization of film soci-	shoot your fanny off."
nunywood soon discovered mat	1 Alterto Generation 12 Confections while	· · · · · · · · · · · · · · · · · · ·		

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When Chi Was Glamorous Continued from page 32 =

the Herald-Examiner. He had tri-| called for an agonizing appraisal umphed in auditions held in the of news values. But I was not local room. You read aloud from put to the test. I missed Charlie a newspaper. If you could be understood you were in radio. Another winner was a reporter named Phil Harris now news editor of the Tampa Tribune.

assignments prior to my role as talent bird cog for WEBH. A radio set was lowered into a bank vault. In print I marveled that the human voice raised in song in the Hearst Bldg. two miles distant could penetrate that thickness of steel.

The Hearst studio was the setting for what must have been one of the earliest radio version of the telethon. The H-E was collecting funds for victims of a disaster. A pianist called Little Jack Little played request numbers for callers pledging contributions. T was pressed into service to help handle the phone calls. Perhaps, as happened in the later telethons, there was a wide gap between pledges and deliveries. But it's just possible that people, awed by the sound of their names on radio, felt that it would be a criminal offense to renege

Freddie Lindstrom. a Chicago boy, was the roo'cie third baseman for the N.Y. Giants in the 1924 World Series. In barter for publicity a radio store gave us a set that I brought to Lindstrom's mother. The static was bad and we heard little of the game, but I didn't mention that in the glowing story. The set had been a Hearst gift and a product with that cachet you didn't knock.

In similar vein, an idea to pep up a routine daily story was vetoed. Houdini was playing a Loop theatre. A deal was arranged whereby we would sponsor his appearance at orphanages. We rented a long black limpusine to take him around. On a stormy day the car got stuck in a snowbank. Houdini and I had to transfer to a cab. Shelved was my suggestion that I write a story about the great Houdini unable to escape from a snowbank. There was, I suspect, the feeling that it would reflect on a Trearst-hired car.

F ank Carson, managing editor of the Herald-Examiner and a onetime Tribune city editor, got a hang out of needling his old sheet As a consequence Corson played a role in a comedy that became a prolog to tragedy.

Rudolph Valentino arrived in town coincidental with the publication of a Tribune editorial rapping him. Carson made sure that Valentino saw it. An Examiner reporter brought a copy to the station.

A coin-operated powder machine had been installed in the gents room of the Aragon ballroom. It was, said the instuctions, to be used for one's "personal puff." Aghast, the Trib cried that the American he-man was disintegrating under the sinister influence of Valentino. who had alreadv brought the slave bracelet to male wrists.

Latin blood steaming, the "Sheik," abetted by Carson, wrote out a challenge to John Herrick, the editorial writer. Let Herrick choose the weapons! Rudy donned boxing gloves for one nicture: another showed him lunging with a saber.

and I didn't get to see Mary. It was not the sort of thing that would have happened to Lowell Thomas or John Gunther, and it helps explain why they look good Radio had been on my list of in their autobiographies.

The involvement of Hearst reporters in the movie biz went beyond carefree banter and hide-and-seek with the stars. We took people to the movies. We fished for our prey from among politicians, clergymen and women's club presidents. We photographed them under the marquees of theatres playing Marion Davies pictures. It was not required that they go inside. It was simpler and safer to draw on our imagi-

nations for their review. Thus, Gov. Len Small of Illinois was quoted, "Undoubtedly, Marion Davies' finest film to date. I can't wait to tell Mrs. Small about it and urge her to see it. The next day a literal-minded librarian came from the morgue to the city desk to complain, "I find it difficult to believe that the governor made that statement. I looked up the clips. Mrs. Small has been dead for a year." No one paid him heed and morosely he shuffled back to his dusty bins. The fun and games press men shared with the infant radio and the silent and early talkie movies were missing from tv's adoles-cence. Padio's display of ingratitude had made the publishers leery of the vacuum tube. The amusing little toy, the beneficiary of indulgent head pats from the press, had grown up to become a hearty diner at the advertising dollar table. Video went through its growing pains strictly on its own. When it attained full stature the press moved in on the principle of join 'em but don't pamper em. A good deal of what might have been newsprint advertising has been lost to commercials. But the press has benefited through the readership interest and ad revenue produced by the weekend program supplements.

ľ can sympathize with the advertising manager, and the news editor struggling to make an 8 column banner read like red hot news to the fellow the has been listening to his car 1 lio. But it's every man for himself. Personally have found radio, ever since it left the studio and went out where the news was breaking, a reporter's ally. And to this circle of friends I have welcomed the mobile tv camera.

Years ago people involved in uncomfortable situations of t e n brushed aside reporters armed only with pencils. They didn't mind being recorded in print as barking "no comment." But now most of them can't resist the bank of microphones and tv cam-And drawn thereto they eras. seem to feel that it's either a mark of stupidity or a confession of guilt, depending on the circumstances, to fling out a resounding "I have nothing to say." talk and I make notes. They

With electronic assistance I get story, let us say, at O'Hare Airport at noon. It's good for a column or so in the early edition on the street at 6 p.m. At 10 p.m. I turn on the tv. There's a shot of the plane overhead; a view of His challenge unanswered. Val-entino went on to New York and was stricken with appendicitis. Coming out of the appendicitie his of radio and ty to go to all that

public housing and civil rights, and he must compete for space with the dispatches from Berlin, Viet Nam and Iran, the latter a place we called Persia and thought of vaguely as having something to do with rugs in the days when we went down to the stations to meet Alice Joyce.

Let the syndicated columns from Hollywood and New York tell about the stars on the amusement pages, says the city editor. The people may sit glued to their sets until past midnight but they're not interested when the heroes and heroines come to Chicago. That's what the man says. He may be right. But may bewell, no matter. He's the city editor and he's the boss.

My last experience in this line was back some 15 years ago when I did a series of articles on Van Johnson. The letters that drew were greater than the total re-sponse to a score of other series on public officials, business leaders, athletes and suburbs. They came from teenagers. Every sheet seeks to snare the kids, the theory being that if they become accustomed to you while they're young they'll stick with you when they buy papers for their own households.

HAVE BOOK, WILL TRAVEL

By BABETTE HALL-

Most authors will. Some won't, the lady of the Irish mists-and I speak with feeling about this because when you're a member of a publicity firm engaged to p.a. a product, a man, an idea, it's not what's said in the corridors of the palace that counts - it's what said in the Bronx and out in St. Paul or Dallas or Yakima. Our outstanding example of an author who wouldn't travel, who

wouldn't even stay home, was a young man who had written a book about reincarnation in which a 29-year-old American house-wife, under hypnosis, describes her former life and her death at the age of 66 in Ireland, and then goes even further back to being a baby in New Amsterdam, now New York That is the sort of thing publicists live for: a book, a character to excite public interest. And excite it, it did. Bob Hope led the way; he made Bridey Murphy famous with one joke. Fortyeight hours later Bridey Murphy was an overnight sensation. We were deluged with in-quiries. It was a case of love at first sight between the public and

mean Irish mists in more ways than one-who lived in the late 1800s

Groucho Marx phoned in the middle of the night — night in New York anyway—for an inter-view; all America, starting with Bob Hope, was talking about her. It was a frustrating experience. Why? Because, with everyone crying for interviews, there was no one to be interviewed. Bridey Murphy obviously wasn't available. Her present counterpart was no more available; and the author of the book had gone into hidingdone a Houdini into some American mists. We could have written a book about the author of "The Scarch for Bridey Murphy" called The Search for Morey Bernstein."

The exact opposite of this experience involved an author any VARIETY-addict will know-Frank Scully. "American Facts and Dates" lists 1952 as the year of the flying saucers. Scully knew about them before that; he even knew what was behind them. His book was tilled "Behind the Fly-ing Saucers." He even knew who was inside them-the men-from-Mars. It was a lot of fun working on

Some Things the Stars Forgot Continued from page 11 -

Just after World War II, when Truman liberated the Truman liberated the enlisted men, I was in Hollywood writing stiletto jobs on the great American dream factory for Everybody's Digest and other irreverent periodi cals. One night I attended a press cocktail party for an Anglophile actor I'll call Dashitall, who ap-peared in his naval officer's uniform. I approached him and said, Mr. Dashitall--.

He wheeled, his eyes lighting up full tilt as though I'd scored 25,-000 on the bumpers, and extended his hand gladsomely. Wringing it with great enthusiasm, he said with all the fervor of Damon with all the fervor of Damon greeting long-post Pythias, "Well! How are you, old boy? So good to see you again! How have you been?"

I waited for the 21-gun-salute to subside and said, "I'm afraid you don't know me, Mr. Dashitall. I'm a magazine writer and I'd like to ask you one question. What do you think of the treatment enlisted men received from officers during the war?"

Icicles hung from every syllable as he snapped, "I really wouldn't know about that sort of thing!" Turning his back on me as another writer approached, he smiled dazzlingly and said. "Well! How are you, old boy? So good to see you again!" ×k *

How Steve Allen Got Hooked In 1946 I discovered a very funny unknown comic who was burlesquing radio soap operas and commercials on West Coast radio in a 15-minute stint called "Smile Time. earning that he had origibeen a writer of singing nally commercials for a Phoenix radio station, I asked him how he had happened to switch from cooking up singing commercials to frying them.

"Well," Steve Allen explained. scratching his head, "I didn't think the monsters I had created could ever affect me. Then one day, after writing a dozen jingles, for Pilsner Beer, I found myself obsessed with the desire for a bottle of beer. Not any beer, mind you. Pilsner Beer. Then I knew it was either the Casbah, the river, or Hollywood!" * At about this same pre-ty time I was writing a piece on Basil Rathbone, and watched him act in a Sherlock Holmes radio broad-cast. A split second after Holmes discovered 12 headless corpses jammed in the jukebox, Rathbone and the program's organist started firing crumpled paperballs at one another. When the drama halted to let announcer Harry Bartell deliver the commercial, Rathbone slumped in a chair, made wry faces and kept up a running fire of such crushing comments as, "Oh, pooh! Bah! Oh, you're so damned dull!" I asked Rathbone if his wonderful English diction had ever gone down in defeat before a tonguelems. He's got his stories on taxes, twisting line. He recalled with a the bank.

fumed. "So give me a serious an- happy smile that he had once swer!" of directors, Watson, is nothing but a horde of bores!" but had raced on so swiftly that listeners had no time for reflection as to whether they had heard what they thought they had heard.

> 'Duffy's Tavern' and The Bard When the late Ed Gardner of 'Duffy's Tavern'' fame was living Bel-Air, I noticed that morocco-bound volumes of all his old radio scripts were on a shelf above a leather-bound series of Shake-speare. I asked him whether the relative positions of the two great contributions to world humor had any special significance. Gardner pondered the question thought-fully as he stretched out with a cigar and drink.

> Well, yes," he finally growled. "While I'm glad to see that Shake-speare has finally reached the mass mind, he'd never do for "Duffy's Tavern." Stuff's too schmaltzy."

> I think I'll always remember Ed Gardner best, however, as the man who spent his five-day honeymoon working out with the New York Giants, but the brought his wife along. but thoughtfully

When Elvis Presley was the hottest thing in show business, a magazine flew me to the Coast for a week to do a story on him. Like most adults of the day, my concept of Elvis the Pelvis was leering, black jacket type with a decidedly unhealthy impact on the Lolita crowd. I found that every one on the set of "Love Me Ten-der," his first film, also had this image of him: they'd been prepared to slice him into fine pieces as soon as he showed up. But when he did, Cameron Mitchell told me, all of them had fallen all over themselves showing him the ropes.

'Why?" I asked in amazement. "I know it sounds fantastic," Mitchell said, "but the fact is that

he turned out to be a very nice, polite, religious, simple kid." When I had dinn

Elvis

a book by another author everyone knows and likes - Joe E. Brown. From the owner of the Stage Delicatessen to any housewife he passes on the street seeing him is instant recognition and pleasure. His book was called Laughter Is a Wonderful Thing. And he is the perfect example of that.

Oursler and TR

The name of a book which no one thought would do well, and which did, will surprise Hollywood where it is now being made into a movie The author was the late Fulton Oursler, and the book was "The Greatest Story Ever Told." The first printing was infinitesimal. The printings will probably keep or forever. We can't take credit for that; we worked on it and we did a good job; but the real secret of success is inevitably in the book itself.

One surefire success was the dedication of Sagamore Hill-the home of President Theodore Theodore Roosevelt-as a national shrine. This is a home worthy of a president: a wonderful, rambling, rather ugly old house dubbed "The Birdcage" by his children because of the way the wind whistled through it. And filled with trophies elephant tusks, leopard skin rugs, wild west prints; gifts from kings and queens and emperors and cowboys; a nursery contain-ing what may be the original Teddy Bear, and a kitchen re-stored to the way it was when TR lived there, with its sugar barrel and coffeegrinder and spice jars, and plenty of room for living.

It was a dedication worthy of a president too. The President, the current one, was there; and two ex-Presidents, the Governor of the State of New York and dozens of dignitaries. The one hitch-the well-known half of a tv breakfast program became in-dignant because her husband was given a better seat than she was and arcused heaven and earth, and the FBI, to get up there too. She did

"Kon-Tiki" was a wonderful book to work on. The author was a delightful young man who did all his own bookkeeping — and that became considerable - and who could endure loneliness and privation better than crowds and caviar. He proved that when, after crossing the South Seas on a raft without incident, he caught cold flying from Europe to America and went to the hospital, thus cancelling out all the parties and interviews set up for him—and that included the preview at Toot Shors of the film. Probably the most dramatic job had nothing to do with the legit theatre or the movies. It was the arrival at Idlewild Airport of a wild animal dealer with a flying Noah's Ark. He'd written a book called "They Never Talk Back." What a reception that was! The press, the tv people turned out. One baby elephant had to be fed whiskey from a milk bottle. The whole thing was glorious, and noisy. The author of the book obligingly let a 25-foot cobra en-twine him for the benefit of photographers.

Coming out of the anside to this of radio and to to go to an thick first anxious quere was, "Did I act like a powder puff?" Soon he was dead from peritoritis. Not all days were sunny down Not all days were sunny down

at the depot. Hurrying east in flight from a vexing affair of the heart, Charlie Chaplin eluded the press. The search went on into the night. Near midnight I was detached from the posse and sent to the Belmont Hotel to ask Mary Garden why she had slapped her conductor after a performance of "Thais,"

The usually loquacious Miss Garden doclined to receive me. I was dispatched to a station to ransack a milk train for the elusive comedian. Five minutes after I left the Belmont, Chaplin checked in for the night. We did not learn this until the next day when he was aboard a frain for the east. I have often wondered what I

would have done had Miss Garden beckoned and en route I encountered Chaplin. It would have

of radio and tv to go to all that

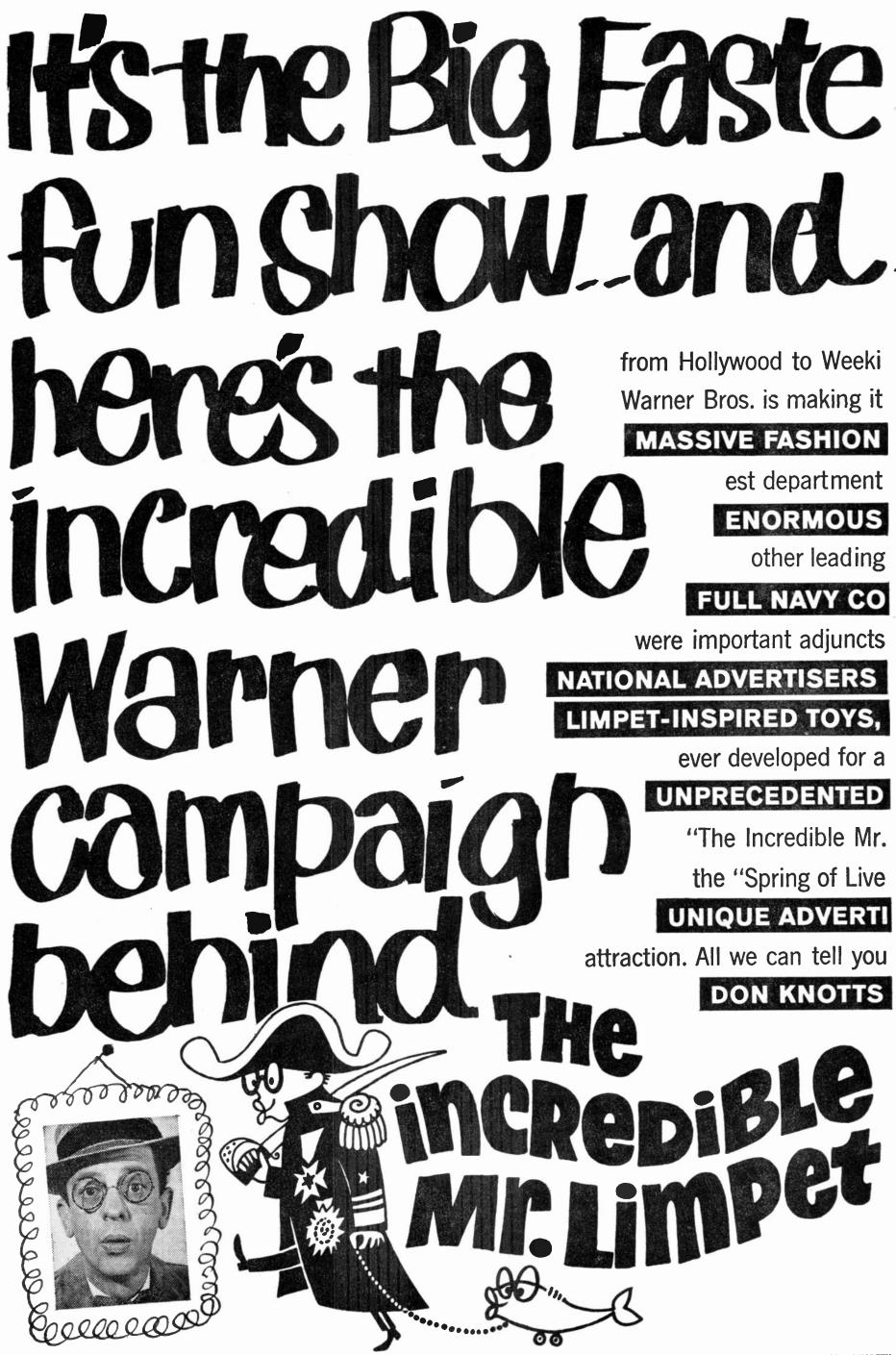
see a return to the assignment sheet of the sparkling names that lure people to the boxoffice and the 23-inch set.

But it's not in the cards. No longer do the beauties and the stalwarts of Hollywood and Radio City change trains in Chicago. Rather, they fly over the city. But even if they were to land, city editors wouldn't be interested. Familiar faces of the films and the networks come to town for sum-mer theatre but if any of them in recent years has received a nows page hello I've missed it. There plays are reviewed but otherwise their visits are accorded the same fanfare given the sales manager of a hosiery company.

The city editor has his prob-

in his apartment one night. I found to my surprise that Mitchell was quite right. Elvis, who couldn't have been more respect-ful if I'd have been his maiden aunt, admitted to me that he was scared to death of newspaper and magazine writers. He had a sad, wounded look that came, I learned. from reading fabricated reports of sneering remarks attributed to him.

When we shook hands goodnight, his incredibly blue eyes held mine for a long moment. Then he said wistfully, "I feel you're an honest writer, sir, and I know that wnatever you say about me, it will at least be the truth. I'm willin' to bet you won't but words in my mouth I never said to make me look bad." Elvis won his bet. Not only that, but I wouldn't be surprised if I was the only writer in Amer-ica who ever felt sorry for a poor kid who had \$6,000,000 bucks in



Warner Bros. Presents "THE INCREDIBLE MR. LIMPET"



AT WEEKI WACHEE SPRINGS, FLORIDA. Film will actually

be shown underwater in an underwater theatre to 250 leading newspaper, radio and TV representatives with further festivities, events and excitement of a fabulous four day program taking place at Port Paradise Hotel at Crystal River. Don Knotts and cast along with Hollywood guest stars will be on hand.

SPECIAL TEN MINUTE EXPLOITATION TRAILER IN COLOR. The

whole story of "The Incredible Mr. Limpet" press preview will be captured on film Wachee. Remember what "Vacationlands, U.S.A." did for "Spencer's Mountain"? happen all over again.

PROMOTION with twelve leading manufacturers and hundreds of the nation's finstores from one end of the country to the other.

RECORD CAMPAIGN featuring "Mr. Limpet" songs on Warner Bros. records and abels.

PERATION. The Department of Defense and the United States Navy Department of this motion picture. Their full scale support will launch "Limpet" in every way possible. vill sell "The Incredible Mr. Limpet" with point of sale ads in leading magazines.

GAMES, BOOKS as part of one of the most intensive merchandising campaigns notion picture.

INDERWATER SWEEPSTAKES. Entries can be obtained at any theatre showing impet." They will be sent to Weeki Wachee with winning names to be selected at lermaids " (by a live mermaid, of course).

ING, RADIO AND TV CAMPAIGN to match unique quality of this outstanding s they'll have the whole nation waiting, watching and wild about "Limpet."

VILL DO GUEST SPOTS ON BIG NETWORK TV SHOWS



ring Don Knotts · Carole Cook · Andrew Duggan · Jack Weston · Larry Keating Screenplay by Jameson Brewer & John C. Rose Produced by John C. Rose Directed by Arthur Lubin Technicolor®



Internal Revenue's scare over "ex-pense account entertainment," also "expre-Xmas came a Gotham waiters' walkout which hit over 100 of the posh and mass eateries. However, this was settled in five days.

The Nhu Act in town, on tv, or wherever, during 1963, was the beauteous Vietnamese sounderbeauteous Vietnamese sounder-offer (and she sure did). Equally telegenic is her 18-year-old daughter. The Southeast Asia debacle, which left her a widow, also apparently left a trail of unpaid bills

to mark her American itinerary. America had its own Fischer quints and Queen Elizabeth's fourth child was announced as due some time next spring.

New Copyright Act

Progress is continuing on rewriting the now obsolescent 1909 Copyright Act so that authors and publishers may stake a better claim in the jukebox field (the \$500,000, 000 business volume was unantici-pated near the turn-of-the-centpry) but at the same time other vested interests have been retarding mat-ters through claims for renewals and the like.

A compromise statute to please book publishers and authors, the music business, the film and tv interests, and the other intangibles which must be anticipated with a prophetic eye to the future, is still being hammered out. It's a slow process but meantime a three-year interim is protecting the potential copyright expiration of this and the next two years, i.e. dating back 56 years to 1907-8-9.

The pros-and-cons of copyright life being either 75 years, or life of the composer plus 50 years, as now in Europe, are among the prime issues still being debated.

Passing of Edith Piaf preceded Mary Dowell Copeland 74-year-old French artist and Tom Adrian Cracraft cinema producer Jean Cocteau, by several hours. His fatal shock was said to be the result of the sad **Burton Crane** news of the 47-year-old "La Petite Mome" (The Sparrow) whose pro-tegees had been Yves Montand, Eddie Constantine and Charles Azvanour, among others. Her big love was French boxer Marcel Cer-dam who was killed in a plane crash while she awaited him in New York where she was playing. She was also married to songsmithsinger Jacques Pills and last year married 27-year-old singing pro-tegee Theo Sarapo. WB plans her biopic. Maurice Chevalier's golden jubi-Maurice Cnevalier's golden Jubi-lee last year was marked with new triumphs at the Theatre des Champs-Elysees where he finally reattained the honor and distinc-tion of a prophet in his own homeland after a seven-year absence. At 75 he had already reconquered Broadway and London with his one-man shows and is still going strong.

Herbert Asbury Phil Baker **Richard Barthelmess** Bruce Barton Jr. Nicholas Bela Campton Bell Gaston Bell Spencer Bentley Herman Bernstein Clem Bevins Logan Billingsley **Rene Black** Pierre Blanchar John Bleeck Monte Blue Gustav Blum Dr. Clay A. Boland Laurence S. Bolognino Bessie Bonsall George Brandt Dr. William E. Brandt A. C. Bromhead Dr. Gregory S. Brooks Rowland Brown David Burton Alfred G. Burger Edward L. Cahn Jack W. Call Dan A. Cameron Alan Campbell Gabriel Cansino Albert L. Capstaff Carlo Buti Helen Carrington Harry Carroll Jack Carson Bernard Charman Philip Charnas Arthur Christiansen Arthur Clamage Hazel Clayton Ernest P. Clift Jean Cocteau Nat Cohn Lester Cohen Reg Connelly Clair F. Conway Mary Dowell Copeland Alan Frazer Herbert J. Freezer Leon A. Friedman Arthur Frudenfeld Jacob Gade Amelita Galli-Curci Ed Gardner Louis Gasner William Gaxton Gene Geiger William J. German James J. Geller Charles ZV. Glett Max Goberman Phil Goldstone George Golitzen Gladys G | ding Mary Gordon Arthur Gottlieb Symon Gould Philip L. Graham Bill Grauer Glen Gray Dorothy Green Morris Green Walter Greene Mannie Greenfield Monroe Greenthal Harry Grey Albert L. Griffith Natt Hale Ursula Halloran Nan Halperin Jack Hanley Dixie Harkins Karl A. Hartmann Mrs. Elmer Harris William T. Harris Otto Harbach Jimmy Hatlo Ira Haupt Stuart Haupt Fred Hayman Ben C. Hershfield Paul Hindemith John Hollingsworth Benjamin F. Holzman Sam Homsey Jr. Willie Horowitz Jack House Eddy Howard William W. Howard Joseph S. Hummel Benno Hutchshing Aldous Huxley Helen Innes Yolanda Mero Irion Yuji Iro Ethel Irving Eddie Janis Russell Janney Eric Johnston J. Harold Jones Stanley D. Jones Herbert T. Kalmus June Kapp William Karzas Lacy Kastner Molly Kazan Larry Keating Arthur P. Kelly Tom Keene Keneth Kent Anita King James Kirkwood Dave Kleckner Karl Krug Karyn Kupcinet Leota Lane Lawrence Langner

Robert Littell Frances D. Lockridge Tom London Sharon Lynn Arthur S. Lyons Harry Fred Mace Kenneth Macgowan **Gustav Machaty** Louis Macniece Gina Malo Oscar Marienthal Robert Marks E. J. Mannix **Giuseppe Marotta** Boyd Martin Joseph Martin Mac Maurada Elsa Maxwell Frank Mayo F. J. A. McCarthy Milburn McCarty Joseph R. McCurdy Joseph McDonald Tom McKnight Stanley Melba Adolphe Menjou Andre Mertens Benno Moiseiwitsch Frederick J. Molokin Byron Morgan Harry Morris Borris Morros Lee Mortimer Mrs. B. S. Moss John B. Nathan Theodore Newton Jim O'Connor Clifford Odets • William J. O'Donnell Ole Olsen Hal Olver Tex O'Rourke Christine Orr Richard Oswald Samuel Paley Mrs. Geoffrey Parsons Leon Pearson Bertram Peacock Don Pedro Thomas Peluso William J. Percival Caesar Petrillo Ivan Petroff Roland Pertwee Minna Phillips Edith Piaf Zasu Pitts Ben Pivar Sam Porfirio Al Porgie Francis Poulenc Dick Powell Sammy Price Gertrude Purcell Rosa Raisa Brett Randall Mary Rehan Fritz Reiner Anthony A. Rey Andy Rice Helen Rich Grant Richards James H. Richardson Jason Robards Sr. Herman Robbins Jean Forbes Robertson J. Russell Robinson Franklyn D. Roche Robert Rockmore Vladmir Rosing

Phil Selznick Florence B. Shaw Howard J. Sheehan Walter Shirley Jr. Jacob J. Shubert Carol Rees Shulman Fred Siebert Marguerita Sierra Arthur Simon Hugh Sinclair Paul H. Sloane Cyril Smith J. Baxter Somerville Mary Somerville Robert Sparks Theodore Speaker Jack Spooner Al St. John Frank A. Stadler Willy Stahl Dave Stamper George Stark Arthur W. Stebbins Col. James H. Steinman Vera S. Sterne David B. Stillman Axel Stordahl Ted Straeter Sidney N. Strotz Don Summerville Marion Sunshine Ted A. Taylor Alec Templeton Frederic Tillotson William R. Tittlerton Frank Tours Guy Trosper Frank Tuttle Ira C. Uhr Fred Uttal Charley Van John W. Vandercook Sutton Vane Jack L. Van Volkenburg Floria Vestoff Arthur R. Vinton Solly Violinsky Louis Weiss Gerhart Von Westerman Clyde D. Wagoner Gilbert Wakefield Frank B. Walker Thomas L. Walker Oliver Wallace Yetta Wallenda Frank Ward Bryant Washburn Dinah Washington **Trevor Watkins** Ted Weems 'Doc' Whipple John Whiting Tony Williams Beverly Wills Ray Wilson Anna Deere Wiman Marc J. Wolf George Wood Mickey Wood Leonard Wookey Monty Woolley Cliff Work Morton Wishengrad Hideo Yoshida Sir Alastair Young Charles Zagrans Hyman Zahl Mario Zampi James D. Zellerbach

ter, acknowledged the son by Jolanda Addolori, 28, born in Rome in 1961. Jessel, 65, agreed to pay \$500-a-month maintenance to the 17-month-old daughter of actress Joan Tyler.

British publishing tycoon Lord Beaverbrook, 84, revealed secret marriage to Lady Dunn, 52. Churchill & Marian Anderson The grand warrior. Sir Winston

Churchill, is in for a spate of biopic production on both sides of the Atlantic, among the Carl Foreman's high-budgeter.

man's high-budgeter. Marian Anderson's 30th anni as an exclusive RCA Victor recording artist will be signalized with a worldwide "farewell tour" in 1964, following her concert tout in 1904, following her concert next fall in Washington, which will be re-corded live as a memento album. A proposed Hollywood Film exhibit at the N.Y. World's Fair, under the aegis of actor George Murphy, coincided with the former song-and-dance man's decision to enter the race for U.S. Senator from California, as successor to Senator Clair Engle in '64. Latter underwent brain surgery last August. Murphy has latterly been a "goodwill ambassador" for Holly-wood and is a v.p. of Technicolor.

Patrick Joseph Farrow, 20, son of actress Maureen O'Sullivan and late director John Farrow, was convicted on a marijuana rap in Santa Monica while on probation on a similar charge.

Joanne Woodward and Juliette Greco joined Elizabeth Taylor, Frank Sinatra, Paul Newman and Danny Kaye on the Pan Arab blacklist, presumatly because of pro-Israeli sentiment. Liz Taylor's London travelog got

toprating more for her personal pulchritude than the Baedeker. She hosted the midnight Palladium gala for benefit of the actors' charities and, while the Liz-Richard Burton headlines diminished, her "Cleopatra" b.o. grosses soared. As Sibyl Burton finally gave Richard Burton his divorce, and Elizabeth Taylor immediately announced their wedding plans, a Christmas nuptials was stalled by the economic legalistics attendant to the Eddie Fishers' com-munity property, the singer's stake in Miss Taylor's "Cleopatra" and other earnings. At year's end it was left to the legal tilting of Louis Nizer in New York (for Fisher) and Martin Gang and Mickey Rudin in Hollywood (for Miss Taylor).

Finding "retirement" a bore, Irving Berlin marked his 75th birthday by going to the Coast to

Robert E. Curtin Jr. Jack Crystal Bill Cunningham Henry Daniell Grace Darmond Rose Davies Charlie Davis James P. Davis Tobe Davis Thomas M. De Huff Thomas W. Denby Carrie Demar James R. Denny Olga D'Este Nat Deverich William H. Door Humphrey Doulens Phil Eakins Billy Eckstein Eddie Edwards Susie Edwards Curtis F. Elie Billy Elson Abraham Ellstein Guy Empey George W. Engles Skinnay Ennis

(However, the Arabs will not see "Cleo," per a UAR pronunciamento because of Miss Taylor's adoption of the Jewish faith after her marriage to the late Mike Todd. Inci-dentally, she will wed Burton in both a civil and Jewish ceremony,

per announced plans). For a time it looked as if Bob Hope's recurring eye ailment (Continued on page 58)

THE NIGHT OF THE IGUANA SEVEN DAYS IN MAY OF HUMAN BONDAGE SUNDAY IN NEW YORK A GLOBAL AFFAIR NEVER PUT IT IN WRI ING

...to be filmed in Paris!



58

やややや CIVIL RIGHTS BECOMES EVERYBODY'S WORRY

(Continued from page 56) would snafu his 12th annual GBS." Christmas tour to articular to article annual GBS."

Christmas tour to entertain American troops in overseas bases but he finally took off on the weekend before the holiday for Ankara, Turkey, and other points. Jerry Colinna, Tuesday Weld, Anita Colinna, Tuesday Weld, Anita Bryan: and Les Brown orch accompanied him.

Unknown pop singer Lulu Porter's impact in Poland when chosen by the State Dept, to rep-resent the U.S. at the foreign music festival.

Bruce's autobiog Lenny Bruce's autobiog ap-peared in Playboy, on the heels of

his Coast conviction on a dope rap. Two more vets, Bessie Love in Metro's "Children of the Damned" and Richard Arlen in Paramount's "Day of the Hanging," were others on the perennial comeback.

Up coming film-tv actress, Dolores Hart, a beauty, entered a nunnerv and Belgium's singing nun, Soeur Sourire, became a global besiseller via "Dominique" (in French).

Producer-director John Huston, who has also been a prizefighter, cavalryman, painter and writer, clicked in "The Cardinal" and looms as an Oscar histrionic contender.

Dinah Shore indulged in a \$2,-000.000 "luxury"—her decision to sit out ty, for one year.

HCL (Literature & Libel)

The high cost of serious libel was dramatized by newscaster John Henry Faulk's \$3.500,000 award (cut late in '63 on appeal to \$550,-000) for black'isting, and Georgia coach Wallace Butts' \$3,060,000 award against the Satevepost. Alabama coach Paul (Bear) Bryant's \$10,000,000 suit on the same issue

is still pending. The Satevepost faced another from Marlon Brando respecting its blaming of him for the troubles to "Mutiny." The actor told the VARIETY man in Tokyo, Dave Jampel, "If you send a multimillion dollar production to a place when, according to the precipitation records, it is the worst time of the year, and when you send it without script, it seems there is some kind of primitive mistake. The reason for all of the big failures is the same—the mistake." The SEP took his alleged pecadillos and procrastination to task as the cause of the "Mutiny" debacle.

Stars and statesmen and savants converged March 6 at the Waldorf "Time Throws a Party"-its for VIP 40th anni-and everyone (Time-cover subject) from Eddie Arcaro to Darryl F. Zanuck was there. Henry Luce was beaucoup loose with the bankroll for the VIP party of parties. Not to men-

tion its sorko bally values. A Walt Disney exec was kidding-on-the-square in "21" when he put it on the record, "Let's talk at least five minutes about our pictures so I can make this a legit deduction."

"Be kind to our customers" appeared to be a new slogan as even the poshest joints unbent—some nights the headwaiters and staff could have been arrested for vagwent on rancy. Saloonkeepers went on panel shows to air their plaints, project their importance in local community economics and the like. A sample of Internal Revenueitis A sample of internal revenuerds ness on a new soc 0.5, com initial was cited by Chi's Palmer House ings and the like. which, for the first time in 38 years, had to cancel the midnight and the lively arts, from encyclo-

Bob Hope's "I Owe Russia \$1,200" and Hedda Hopper's "The Whole Truth and Nothing But" were bestsellers. Michael Wild-ing has a \$3,000,000 libel suit against the columnist (excluding collaborator James Brough) as result of statements in the book.

Mrs. Igor Cassini, 38, socialite-wife of the columnist ("Cholly Knickerbocker")—she was a prime component of the international Jet Set, a term coined by her husband —suicided at 38, said to have been brought on by the Federal indictment against the Hearst writer for failing to register as agent for Dominican Republic's dictator Rafael Trujillo and snubs of their friends." Cassini took from the N.Y. Journalformer leave American, his parent sheet, and in the fall pleaded nolle contendre on the charge. It was disclosed he was a p.r. for other clients while still a columnist. William Ran-dolph Hearst Jr. incidentally is married to Cassini's second wife, "Bootsie." After the N.Y. Mirror's foldo, society columnist Suzy moved over to the Journal as Suzy Knickerbocker and C..... exit became final.

"Aida" with Katherine Dunham's Carib-style terp staging, re-opened the Met's 79th season, to a new record high take of \$101.018, at \$50 top (\$650 for centre parterre boxes), the same scale as last year's \$25,200 b.o., but the high of the was achieved through fewer cuffo tickets.

Chi's Dial-A-Movie phone service gives the wouldbe fan the "moral evaluation" of the new films. It's an extension of Dial-A-Saint which gives the caller a Biblical quotation (and also a commercial for a funeral home)

Tokyo's preparations for the '64 Olympics included, besides new roads, hotels, housing, etc., a crackdown on the Ginza clipioints and moderation and regulation of its traditional "hostesses."

Soccer football's global appeal resulted in a 23-nation hookup with Associated-Rediffusion by voiceovers in 20 different lan-guages. This is being watched with an eye to the Tokyo Olympics in '64, whether by Telstar simulcast, or other hookup.

The JFK Tragedy

stunned nation took stock of itself on the heels of the President Kennedy assassination, marked with 48 hours by a Dallas strip joint operator taking the law in his own hands to "wreak vengeance" on JFK's killer.

The country's and the world's hearts poured out in homage to the martyred Chief Executive and encomiums from all parts of the world and all walks of life were vivid manifestation of esteem and reverence. Streets, towns, villages, bridges, highways, schools, hospitals and institutions were renamed in his honor. The John F. Kennedy Cultural Center for the Perform Cultural Center for the Perform-ing Arts, on the banks of the Potomac, long a pet project of Jack and Jackie, will be among the lasting monuments in his honor, along with such more mun-dane manifestations as his like-ness on a new 50e U.S. soin wint ness on a new 50c U.S. coin mint-

pedias, from topical radio-tv gags to Jack & Jackie and other White House references in motion pictures, in release, and plays in production or about to be produced, had to undergo eliding, editing or revision following the tragic event. No matter how sympatico the allusions to the First Family, all were constrained to exercise utmost good taste and circumvent any sensitivities. These were instances by no means as broad as the Vaughn Meader "First Fam-ily" nonsense. Even a locale song in Noel Coward's new legit mu-sical, "The Girl Who Came To Supper." having to do with a Balkan ruler's assassination, was revised. The JFK tragedy cancelled out two dinners wherein "Cleopatra" was vicariously involved. The N.Y. Newspaperwomen's annual fete would have saluted N.Y. Herald Tribune film critic Judith Crist, specifically for her "Cleo" film Tennessee Williams, Max review, whereupon 20th-Fox can-

to postpone its annual dinner (Silver Jubilee), pre-Thanksgiving, at which Darryl F. Zanuck was the Pioneer of the Year and former President Eisenhower was slated to be the principal speaker.

The "good taste," pro and con, on the sundry JFK memorial albums and the radio stations' indeter-minate okay or frown on "In The Summer of His Years," pop single excerpted from the BBC spot news show, "This Was The Week That Was." did not deter the emo-tional (and financial) support for the souvenir LPs. They sold into the sundry JFK memorial albums the souvenir LPs. They sold into the millions.

Richest Actors

After the VARIETY headline on 'Cary Grant, Richest Actor," some showman advanced Bing Crosby and Maurice Chevalier as con-tenders for the title, but the story as condwelt on the perennial British juvenile's income from his participation deals in past and accruing film properties. It is estimated that by 1966 he may have \$12,000,000 him on sharing terms from due Universal alone.

Cassius Clay, "the Nick Kenny of the squared circle," was a dubi-ous winner over Doug Jones at Madison Square Garden and Sonny Liston continued to needle the Poet Laureate of the Cauliflower Cult but CC (a) gave the Garden its first 18.000 SRO in six years, (b) a Columbia recording conand tract for an LP of his poems and declamations. He sells better pugilistically than on records.

Dodger pitching hero Sandy Koufax signed for a new teleseries as did Mickey Mantle.

New York's offtrack gambling campaign proposal was punctuated by Aqueduct's Labor Day record 71,675 attendance and \$5,569,646 "handle." topping the same track's 1960 Memorial Day record of \$5.560,628 in wagers.

Northeast Louisiana State College's John Pennell cracked the 17-foot polevault barrier Aug. 24 in Miami with a new world's record catapult of 17-foot, 34-inch. bettering his own previous world's mark of 16-foot, 10¹/₄-inches, thanks to course to the new fibre-glass pole.

Pro footballers betting on games threatened to falter what looms as possibly the next national pastime.

Close-circuiting the N.Y. Giants-Chi Bears' football championship playoff Dec. 29 is being appraised vis-a-vis other sports events on pay-see or other tollvision systems. Pat Weaver is hot on it with his Coast group. The \$5,000.000 "gate" hoped for from the Feb. 25 Sonny Liston-Cassius Clay ruckus in Miami Beach will be another bellwether

MCA's David (Sonny) Werblin bought the N.Y. Football Jets, hop-ing to share the new Shea Stadium in Flushing Meadows, with the N.Y. Mets. George Jessel, com-M.Y. Mets. George Jessel, com-menting on the fact that 2,000,000 people came to the Mets games despite their cellar position, ob-served, "Too bad some ballplayers didn't come also."

MCA's global horizons, incidentally, spread to the Orient with a proposed Disneyland-to be called Yomiuriland. Japanese industrialist Matsutaru Shoriki, a pioneer in baseball and ty there, publishes the 6,000,000 circulation Yomiuri. He contributed 100 acres to the project.

phonograph subsids recording (usually when its a musical).

Yale Prof. Frederick C. Barghoorn's Soviet arrest on "spy" charges strained Soviet-U.S. cul-tural relations. John Steinbeck and playwright Edward Albee, visiting Moscow at the time, expressed deep shock. A Soviet cultural mission concurrently in the U.S. got the brushoff in Washington.

David Merrick's "Hello, Dolly" (Carol Channing) musical gave him nine concurrent legits on Broadway and the road, but it was quickly cut to eight with the foldo of "Arturo Ui," once again proving a Broadway axiom that "Brecht isn't b.o. on Broadway."

Cosa Nostra's "singing" Joe Valachi keyed revival of gangster pix in theatres and on tv.

Because the Mona Lisa, on loan from the Paris Louvre, was such good b.o. in D.C. and N.Y., the famed painting was put in the U.S.-to-Europe "sailings," a VARIETY whimsy that seemingly tickled the risibilities of the lay press. It was Glamour mag's spread on the Leonardo Da Vinci work also spot-lighted the VARIETY "sailing."

Tony Curtis, 37, married 18year-old German actress Christine Kaufmann. Curtis in an interview accented that "sorehead" film producers bum-rapped stars' fancy salaries; that latter were worth all they could bring in on strength of their marquee values.

New N.Y. Skyscrapers

New Pan American Bldg. above Grand Central Station. 59 stories, includes a heliport which, it was hoped would shuttle traffic to the N.Y. World's Fair but this now looks cold. It houses 17,000 office workers and is called the world's biggest. Realtor Erwin Wolfson, who conceived it, didn't live to cut the ribbon but was given a helicopter ride over the uncompleted structure shortly before his death from cancer.

Another Manhattan landmark, Grand Central Palace, is giving way to a new 47-story Uris office structure, to house 10,000 workers. New Madison Square Garden will be part of another gigantic office-bowling alleys-stadium complex above Pennsylvania Railroad Terminal on 7th Ave. and 32d St.

Strong Show Biz Support Of Civil Rights Campaign

Books have been written and will be written on the American Negroes' militant quest for equal civil rights. James Baldwin, Dick Gregory, Harry Belafonte, Nat King Cole, Lena Horne, Jackie Robinson et al. were joined by Marlon Brando, Joanne Woodward, Charlton Heston, Paul Newman, Burt Lancaster, Frank Sinatra, Gene Kelly, Blake Edwards, Tony Curtis, Gregory Peck, Antonio Franciosa, Rita Moreno, James Garner, to name a few, in their argument that authors and showfolk, sports heroes and kindred uniquely gifted Negroes should not be the only ones accorded some sort of "special" courtesies in the white man's world.

Equal housing, education, eco-

(prostrating themselves before bulldozers on construction sites). But it had its effect eventually.

Forward Steps

Mercedes Ellington, 24-year-old granddaughter of songsmith-maestro Duke Ellington, got a job with the June Taylor Dancers (Jackie Gleason (CBS-TV) sans any influence from the composer-conductor.

Miami station WAME's all-Negro staff irked the ofay displacements, as "reverse segregation," and a Philly exhib's employment of Negro projectionists (in predominantly Negro neighborhoods) like-

wise raised Crow Jim objections. The same separate locals' issues that snarled the Philly projection-ists cropped up in Chi where the Negro AFM local refused, for a time, to merge with the white branch union.

The Maylair, while on West 46th St. between Broadway and 8th Ave., is regarded as off-Broadway and John Gret, who has been a treasurer in Harlem cinemas, be-came the first Negro legit boxoffice man.

"The Worlds of Shakespeare," primed for campus and off-Broad-way tours, has Negroes as its two principal players.

principal players Vinie Burrows and Earle Hyman.

No question but that tv's saturation coverage of the March on Washington was the showmanship climax to point up the civil rights issues

Madeleine Sherwood, the Broadway legit actress who's also ap-peared in films and on ty, received a stiff six-months-at-hard labor sentence in Gasden, Ala., stemming from her "freedom march" following the path of the murdered Wil-liam L. Moore of Baltimore who was shot to death near Attala, Ala., last March 23. She was arrested with 11 others in a racially integrated group, charged with breach of peace.

As flop-ins, mud-ins, chain-ins, lay-down-ins took more violent interference with building and construction, in contrast to the more peaceful demonstration of play-ins, sing-ins and the original sit-ins and fast-for-peace-ins, the AFL-CIO was divided in the wisdom of such hyperdramatic movements. It re-sulted in New York's Mayor Wagner finally ordering forceful ejection of pickets who were cluttering up City Hall and interfered with his entrance and exit to his personal office.

Meantime it had achieved re sults at the White Tower and Chock Full o' Nuts chain restau-rants, climaxing with a 25% quota system although in the case of William Black's Chock Full chain he couldn't find enough white labor to employ.

The head of Chock Full o' Nuts lunchcounter chair, and the coffee brand of the same name etc., and an industrialist w.k. in show biz, got the reverse-picketing from ofay students who accused Black of only hiring Negro personnel. Jackie Robinson is v.p. in charge of labor and public relations of Chock Full which has a non-tipping chock rull which has a holi-tipping policy but whose personnel is re-warded with six weeks' salary bonuses and other emoluments. Black (who is Caucasian) rightfully took umbrage at the charge, simply stating no white personnel has ever applied for counterman's jobs.

A Negro ballplayer now does razorblade commercials; a Negro

(second) show in the Empire Room. True, it was Lent, but not one cus-tomer—not even a stray conventioneer-wandered into the posh Empire Room.

Show Biz Books

Show biz books by or about show biz byliners included Max Gordon (in collaboration with Lewis Funke), Groucho Marx, George Abbott, Peggy Wood, Eddie Cantor, Rice, Rudolf Nureyev, Elmer Georges Balanchine, Melissa Hay-den, Sterling Hayden (not related), Rose Franke., Jean Dalrymple Edna Ferber, William Saroyan, Ben Hecht, Jean-Saul Sartre, Col-ctte's "The Blue Lantern" (final work), Lawrence Langner's posthumously published book on GBS, Lu's Bunuel, Michaelangelo Anto-Juli, Jank, Godde, J.1 Schary Zimmer, Garbo, Vernon Duke, Jack Brodsky & Nat Weiss' "Cleopatra Papers" and Walter Wan-ger's "My Life With Cleopatra" (Joe Hyams collab), Josephine

MCA's Expansion

MCA's stake in the permanence of Hollywood was pointed up by the longrange \$50,000,000 expansion program earmarked for Revue-Universal City's production and other faculties.

The "premiere showcase" policy pioneered by UA for simultaneous saturation, day-date openings of pix in downtown deluxers and neighborhoods (20 or more theatres), increasingly adopted by other distributor-exhibitors.

UA, incidentally, is expanding into legit financing, via its Garrick Productions deal, a move which other film companies have practised off and on. MCA, then an agency, and now via its owned and operated Universal Pictures and Revue are dittoing, more with an eye to new writing talents. Metro, Seven Arts, 20th-Fox and

nomic and CIVII rignus terly fought for. Gregory and Baldwin were particularly outspoken; the comedian sardonically observing that only in America could a \$5,000-a-week comedian not be permitted to ride in the front part of a jitney bus in the Deep South. Burt Lancaster flew in from Paris to the March on Washington Aug. 28 with a petition of 15,000 Aug. 28 with a petition of 15,000 names; and Josephine Baker, ex-patriate St. Louis-born star of French revues, broke her vow never to return to her homeland (because of "oppression" to her race) also to make a fervent speech at the Lincoln Memorial. From the Montgomery Ala

From the Montgomery, Ala., showdown on freedom riders in '56 the racial battle segued to sitins in 1960 and reached its peak of protest in the next three years with pray-ins, drive-ins, kneel-ins, swimins (integrated pools), wade-ins (beaches), wait-ins (housing developments), park-ins (restaurant parking lots), stand-ins (theatre ticket booths), chain-ins, lie-ins

news magazine editor is moderator on a general news show; more castings in teleplays see Negro doctors, nurses, even a Negro bailiff, Negro "residents" in the Negro hotel on the Bill Dana show, and the like, as manifestations of improved employment opportunities. Along with a number of Negro

newscasters, WINS-Radio, N.Y., hired Clyde H. Reid, former p.r. for the Brooklyn Tuberculosis & Health Assn. and ex-reporter for the N.Y. Amsterdam News, as an editorial writer. He reports directly to g.m. Mark Olds.

Amidist the 1963 summer of the Negroes' discontent there were militant moves by the Black Muslims and nonviolent but equally forceful moves by CORE, the NAACP and the Southern Christian Conference leaders for integrated theatre seating; film and television employment opportunities; Negro film subjects ("the (Continued on page 60)



starring MARCELLO MASTROIANNI-directed by MARIO MONICELLI

"OMICRON"

starring RENATO SALVATORI-directed by UGO GREGORETTI

"TIME OF INDIFFERENCE"

starring SHELLEY WINTERS-ROD STEIGER-CLAUDIA CARDINALE-PAULETTE GODDARD

BEBO'S GIRL ""

starring CLAUDIA CARDINALE and GEORGE CHAKIRIS

"SEDUCED AND ABANDONED"

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(Continued from page 58)

people people like any other regardless of color"), but despite this, all-Negro films, although getting good notices, were box-office flops.

Former Magistrate J. H. Rainey, who conducts a late-night discussion program over WDAS, Philly, was beaten by a Muslim guest on his program in the studio on June 25.

Arthur Miller & Edward Albee

Playwright Arthur Miller, who has been withholding his scripts from South Africa because of its apartheid policy, was followed by Edward Albee but the S. A. management consented to integrated audiences for "Who's Afraid of Virginia Woolf?" It was partially achieved but the play was halted in mid-run in Johannesburg be-cause the censor allegedly was concerned with the play's "blasphemy." General belief is that the biracial audience edict may have also figured in prematurely halting the tour.

Folksinger Martha Schlamme cancelled her South African con-cert tour because she refused to "adjust" her repertoire and edit out "racial protest" songs . . . Negro judge casting on "Perry Mason" got some protest letters which CBS ignored.

Dixie's integration tensions were reflected in Senator James East-land (D.-Miss.) objecting to the "blasphemous content" on a "Today" show early in the year which h ad caricatures of "Fraubus, Rankin and Barnett" allegedly trying to get into Heaven with "The Lord's Prayer" played as background music. The Mississippi solon accused NBC of "jazzed ridiculing of 'The Lord's Prayer'."

As Marlon Brando and Pernell Roberts ("Bonanza") (Chevrolet received a lot of mail on the latter) joined CORE and kindred integra-tion lines, the N.Y. City Commission on Human Rights questioned the wisdom of ofay hostesses dancing with Negro ballroom patrons. Especially at a time when one East 14th St. (N.Y.) dime-a-dance joint had its license lifted because the hostesses were charged with "performing lewd and immoral dances.'

Integration Blues

Peppermint Lounge, Madeira Beach, St. Petersburg, Fla., near race riot because of integrated Davidson Theatre. dancing; Thomasville, N.C., charged Negroes \$5 for 60c tickets if Negroes wish to sit downstairs. Same policy for pro-integrationist ofays who want to sit in the balcony-for-colored — a \$5 charge for the lesserpriced tickets for . Northern folk-Negro patrons . . . Northern folk-singers' benefits for Negro causes Negro patrons in Deep South and also in Carnegie Hall, notably by Pete Seeger, Theodore Bikel and Bob Dylan ... IATSE's Dick Walsh knew of no complaints for alleged discrimination within Hollywood crafts . . . Upbeat in Negro actor employment cited by Hollywood telefilm producers . . . Amusement parks and swimmingpools in gradual integration although several still resistive . . . Mad Ave. hiring more Negro models in renewed pitch for the Negro dollar, and "Bronze Parades" cropped up Negro consumer Beauty cropped up in the . Chubby Harlems of the country Checker walked out on a Yoko-hama Officers' Club when he spotted some guests (in blackface) sitting at ringside . . . FCC warned that stations with right-wing editorials on integration must allow Negroes equal time to rebut on civil rights. West German film and tv production has spotlighted Negro talent. Trinidadian Billy Mo has applied for German citizenship. American singer Kenneth Spencer makes his permanent home in Wuppertal and tours in West German concert, and makes tv and film appearances. Philly-born Joe Bunch is a tv technical advisor in Frankfurt/Main. Elfie Firgert, "the dark-skinned Shirley Temple" of 10 years ago, is returning to films at 17 in the German pic pro-duction, "House In Montevideo," and she has appeared in two other flicks—"The Dark Star" and "Two Bavarians in a Harem."

of movement, but U.S. Negro newsmen, invited as a body, nixed the Cuban dictator's blandish-state of the dramatic twists of the ments although individually some expressed interest in "seeing for themselves.'

Return of 'Runaways' To H'wood Production

Ray Milland, as narrator of a tv documentary on "Hollywood Comes Home," likened the exodus of the film industry in the past 12 years to "moving the Vatican out of Rome." Samuel Goldwyn pointed to past successes with British, Sahara, South Seas, French, Far East and kindred offshore locales as being "filmed with utmost real-ism right here in Hollywood." The Mirisches and Billy Wilder proved it with "Irma La Douce" right on the lot. Incidentally, this was one of two top UA grossers.

French producer Georges de Beauregard urged Gallic and other Continental producers "not to be insular" but to film all product in English and "dub in French, which does not mean overlooking our own native market" but with an eye to really getting into global com-

petition with Hollywood. Darryl F. Zanuck on his first trip to the Coast since assuming the presidency told the Hollywood crafts that 20th intends to accent homegrown production, save for the occasional venture, "because

Mike Frankovich taking over Columbia production and Sol A. Schwartz shifting back to the homeoffice as a senior vicepresi-dent pointed up the return-to-homeographic filmmaking homegrounds filmmaking. With Bill Orr's return as "over-

all" production supervisor at Warner Bros., actor Jack Webb was pinkslipped, after seven months, as head of WB-TV production. Orr was former topper there, when the studio had its biggest successes. Bill Dozier was another Hollywood to production topper (Screen Gems) to exit.

Booming U.S. Grosses Per U. S. Dept. of Commerce figures, film receipts in the U.S. soared to an alltime high in 1963 and were expected to go higher in '64. The 1963 grosses totalled \$1,450,000,000, topping the previous high in 1949 of \$1,444,000,000. A billion-and-a-half is forecast for

While the Business & Defense Administration arm of this agency concedes that higher admissions figured in these grosses, it also has noted that the increase of 3%above 1962's \$1,405,000,000 takings reflect an increase in cinema attendance as well.

The Government agency places average weekly attendance in U.S. film theatres as 43,000,000 in 1962, compared to 42,500,000 tickets sold weekly in '62, and the 41,600,000 weekly admissions averaged in 1961

Some of the Franco-Italo epidermis influences seemed to obtain with the return-or avowed increased return — of American film production to Hollywood. Joe Levine's "The Carpetbaggers" was a case in point but, after the bally-hoo anent Carroll Baker's candid closeups, it was decreed there that there'd be no nudity.

Festivals The first New York Film Festi-val at Philharmonic Hall in the Junket of 250 international Lincoln Center for the Performing Arts was a resounding success in the fall and pointed up anew the possibility of one in Hollywood. For the first time, in turn, Holly-wood "recognized" the Frisco Film Fest; at least Carl Foreman en-tered "The Victors" (Columbia) as an out-of-competition. The Mar del Plata (Argentine) festival was a fiasco from the American viewpoint, early in '63, printed 70m print, thus following warning the MPAA to put its "best face forward" in Cannes later. S. Frederick Gronich (from Paris) took command there, and Allen Rivkin, president of the Screen Writers' Guild, came from Hollywood to Cannes as the official U.S. delegate. During the Cannes fest a film showing Algerians in torture was secretly shown; this pic had been banned by the French government. Guild put in a pitch for advance Titled "October In Paris," it dealt payments on the potential world avarians in a Harem." with the Algerian demonstrators gross of Hollywood films that Castro's invitation to American during the 1961 bombes plastique might be sold to tollvision.

"students" a casus belli on freedom | and kindred outbreaks, and the re-

year was American success at the Moscow Film Festival. It was a succession of triumphs for the Hollywood contingent, easily topping the other 54 competing nations. Above all it was a mass hit with the Russians who paid \$1.25 to the 3,000-seat Russia Cinema and the 6.000-seat Palace of Congresses, both sellouts before opening.

100 Film Fests Per Annum Including television film festivals there are now over 100 such fetes per annum, starting from Acapulco, Amsterdam, Annecy, Antwerp to Valencia, Vallaloid, Antwerp to Valencia, Vallaloid, Vancouver, Venice (five different fests), Versailles, Villadolid, Vi-enna, Vin del Mar, Warna and Yorktown. Berlin Fest's Alfred Bauer sug-

gested a formula to curb the steadily increasing number via FIAPF (Federation of International Film Producers Assn.) which should recognize only three fests in the "A" category Cannes. Venice and Berlin); these "A" fests to appoint an international jury to judge films; recognize but one festival each in Eastern Europe, North America, South America, and Asia.

ANICA, the Italian film production org, chided by the Germans for giving accent to Nazi themes.

An anti-Semitic scene in an Argentine entry was clipped from "Roof Garden." Dr. Alfred Bauer, the Berlin Film Fest director, requested elimination of the scene showing neo-fascist youths urinating on a picnic luncheon prepared

by a party of Jews. Danish-made "A "A Stranger Knocks" delayed by N.Y. state censors because too realistic boudoir scenes.

An Icelandic film, "Gogo," depicted "an almost unbelievable participation of actual U.S. military personnel stationed in Keflavik base showing them (in the film's action) as drunks and girloorrupters." Some saw this usage of actual GI "talent" in the home-grown film as Iceland's "revenge" against the U.S. because of resentment of continued GI personnel. On the homefront, periodic rhu-

barb about utilization of U.S. troops as "movie extras" (Zanuck's "The Longest Day" was one such target) caused Senator Clair Engle (D.-Calif.) to warn the Defense Dept. not "to throw the baby out with the bathwater in writing restructions against military cooperation with filmmakers. No medium glamorizes American troops more than films," he observed.

'Cleo' and 'MFL' "Cleo," of course, was the big noise of the year with its cash-inadvance \$18,000,000-\$20,000,000 exhibitor payments. Elizabeth Taylor's percentage deal figures to earn her the alltime record high \$7,000,000 from any one film. Picture's Broadway preem was an international event, with the foreign press corps covering it like a political event.

The pork-on-the-barrel "Cleo" deal keyed Jack L. Warner's similar setup for WB's "My Fair Lady." MGM's showmanship followup with "The VIP's." starring the Cleo" pair, got Radio City Music

Hall booking and good b.o. "Mad Mad" press was hailed (1) as a good showcase for Hollywood as the revitalized capital of film production and (2) introduced the Dimension 150, Cinerama's new single-lens pro-jection. Technically, Dimension 150 augurs Cinerama's first rival since the CineMiracle process. Richard Vetter and Carl Williams are the developers of D-150, as it's Cinerama's new single print pro-Cess National General's Talaria Pronew theatre color-vision jector, new theatre color-vision perfected by General Electric, successfully demonstrated on Coast but Nate Halperin's TNT (Theatre Network Television) claims his Eidophor demonstration preceded

is still in the formative stage but the Coast pitch, via the Matty Fox-Walter O'Malley-Sylvester L. (Pat) Weaver Jr.-Tom Gallery sports Weaver Jr.-Tom Gallery sports-casts (baseball, particularly) into closed-circuit theatres, may be a more promising forward step.

As U.S. product became increasingly "realistic" with attendant re-laxation of former curbs, the Italian Catholic Film Group noted that the 1962 crop of native pro-duction was "a better year morally" than heretofore.

While Otto Preminger was film-ing "The Cardinal" sequence at ing St. Stephen's Cathedral, in Vienna, the Austrian Catholics took umbrage at that portion of the script having to do with the World War II cardinal in Vienna and his cooperation with the Nazis.

The Pilot, official organ of the Archdiocese of Boston, editorial-ized "Not Again!" in chiding Italian producer Dino De Lauren-tiis' decision to film the "Sacco-Vanzetti case."

Meantime De Laurentiis' more ambitious Bible,'' re undertaking, 'The reportedly a \$20,000,000 budgeter, is going ahead sans Co-lumbia Pictures' cofinancing, as originally announced. Another religioso, George Stev-

rold," from the Fulton Oursler bestseller, now under UA aegis, has been escalating almost near that budget with mounting costs.

Disney

Walt Disney was the success story of the year. Ten years ago Disney Productions grossed \$8.365.000 and netted \$510.426. Last year Disney did \$74,059,197 and earnings were \$5,263,491. The 1963 semester was expected to see new records. This in turn started a renewed wave of thinking that movies are still family entertainment and must be clean to get mass acceptance.

MGM's net loss of \$17,000,000 in 1963, in contrast to the 1962 \$2.500,000 net profit, was blamed largely on the \$19.000,000 "Mutiny On The Bounty" boxoffice bomb. Hetzel became acting Ralph head of the Motion Picture Assn. of America following the death

of Eric Johnston. Italy Spain, Belgium and Japan, like Great Britain and the U. S. originally found that increased prosperity, with its concomitant cars, television and travel, made for the biggest inroads into film boxoffices.

Universal got over celebrating its 50th anni (in 1962) with a sales drive, Loew's marked its 60th and Columbia Pictures. comparative newcomer, will accent its 40th anni in '64.

TV Covered Itself With Glory In JFK Coverage

A memorable highlight of the President Kennedy assassination was television's coverage of the aftermath. Even the most rabid tv-hating newspapers grudgingly admitted the medium's tiptop coverage, literally a living newspaper into the home, right under the public's eyes as the news was in the making. Never again, it is hoped, will there have to be oc-casion for seeing murder—live—on

a national network. The \$40,000,000 "bill" to broad-

By and large, of course, pay-see | land) somehow was found wanting in ratings despite the quality of their programming. OK stuff for the sophisticates but the vast hinterlanders were still partial to "Beverly Hillbillies" and "Petticoat Junction." Only the Patty Duke Show (ABC) of the new crop made the Top 15 Nielsens initial ratings. Otherwise it was "Bonanza," Dick Van Dyke, "Lucy," Andy Griffith, Danny Thomas, Rcd Skelton, "Perry Mason." Donna Reed, "I've Got A Secret" and "Candid Camera," all holdovers.

Jerry Lewis was the first casualty of the new live shows ranking below Danny Kaye and Judy Gar-land, and prematurely settled his ABC-TV deal. Songstress, too, is a

ratings casualty. Mad Ave. meantime pondered anew of quality versus corn as the latter continued to hold the edge. ABC's "Hootenanny" was the 1963 sleeper, riding the folknik crest.

None the less all three networks thrived and both CBS and NBC's RCA parent soared to new Stock Market highs. Latter also suggests a stock split such as CBS declared in November.

Past year saw seven new countries initiate tv-Gibraltar, Malta, Trinidad-Tobago, Morocco, Indonesia, Taiwan and Kenya. There are now 65.502,000 tv sets outside the U.S. whose count is around 50,000,000 homes.

Great Britain's prime time look-ership was placed at 7:30-10:30 p.m., with 9.874,000 average homes on an average looking at ITV and BBC programs.

Britain edicted a stiffer rap for commercial licensing, and starting June 30, 1964 they will pay \$64,-000,000 per annum as against the present \$15,000,000 base.

It was estimated by a Motion Picture Export Assn. exec that Hollywood now has a \$200,000,000 stake in tv through sales of fea-tures, vidfilm production, syndica-tion and overseas income.

Global Telesyndication

Global telesyndication eyes \$60,-000,000 in foreign gross in '64 as more new channels are added or new nations open up to the video medium.

Biggest of the Hollywood-to-tv features trend was 7 Arts' 10-year \$21,500,000 deal for 215 post-1948 Universal films.

As the Ohio Catholic Legion of Decency decided to rate tv features as well as in theatres, the LOD factor started to loom in the sale of pictures to video. Some of the Continental product, par-ticularly, was too sizzling for homeconsumption.

Revue, Screen Gems, Four Star and WB are still in the telefilm running, but MGM and UA-TV

were to the fore this semester. A "Taxi" episode, with overly realistic s.a. overtones, become an issue in London as the BBC got beaucoup phone calls so the gov-ernment-controlled web decided on a policy against 'too much realism."

On the home sponsorial front, the NAB code authority urged broadcasters to filter out their most controversial ad pitches in cigaret ballyhoo. The FCC urged similar caution on all commercials.

Despite Telstar's "town hall of the world" electronic shenanigans, which partially snafued one pickup, a national network. The \$40,000,000 "bill" to broad-casting for its preemptions and interruption via satellite. Incidentally, Mexico City getting the nod for the 1968 games greatly disap-pointed Detroit which had made strong pitch for the event, as did Lyons (France) and several other metropolises. Jack Benny, dissatisfied with CBS' juggling of his time-slot, signed to return to NBC, which he deserted in 1948 along with a slew of top comics in an old MCA (agency) maneuver to beef-up CBS comedy talent stable.

Talaria by some three years Meantime the Screen Actors' Guild put in a pitch for advance

out-of-pocket production expenses is as nothing compared to the enrichment of the medium in the scientifically expert video journalism job done. Not only nationally internationally. but

Otherwise, the 1963-64 teleseason was more of the same although ABC evidenced closing the gap between itself and NBC in the deuce spot. That "ratings" are not to be taken lightly was the Wall St. reaction when, for a day or two, there was indication CBS was "losing out in the battle of the ratings" with some attendant market reaction. When CBS topper Bill Paley stated nay, the market reflected it. Regardless, CBS remained on top.

The 'New' ABC

The "new" ABC had yet to make impact with its galaxy of new programming and by the same personality parade token CBS' pitch (Danny Kaye and Judy Gar-

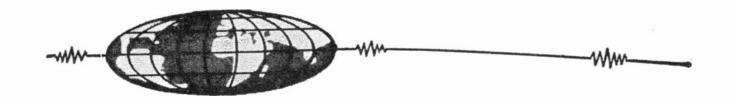
Distinguished Play Flops Distinguish Legit Season

Distinguished American play-wrights contributed some distin-guished American flops, viz., Lillian Hellman's "My Mother, My Father and Me," which was termed "as filthy as William Inge's "Natural Affection." (an other Broadway b.o. bomb), Sidney (Continued on page 62)

FROM

FILMWAYS

FOR 1964



THE WHEELER DEALERS

starring Lee Remick and James Garner (Thru MGM)

THE AMERICANIZATION OF EMILY

starring James Garner, Julie Andrews and Melvyn Douglas (Thru MGM)

ΤΟΡΚΑΡΙ

starring Melina Mercouri, Peter Ustinov and Maximilian Schell (Thru UA)

THE SANDPIPER

A different kind of love story (Thru Columbia)

MUSCLE BEACH

from the hilarious novel by

Ira Wallach (Thru MGM)

and

THE LOVED ONE

from the novel by Evelyn Waugh

MARTIN RANSOHOFF / Executive In Charge Of Production

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Wednesday, January 8, 1964

GOSPEL & GOSSIP, RUNAWAYS & REGRETS

(Continued from page 60)

Kingsley's "Night Life" and Ten-nessee Williams' "The Milk Train Doesn't Stop Here Anymore," another of the overly frank genre.

These were in sharp contrast to the Jean Kerr comedy click, "Mary Mary," now in its third sea-Broadway son, and marking a Broadway precedent where the WB film version at Radio City Music Hall played opposite the Broadway original-and not to the detriment of the latter.

Early in the season Neil Simon's "Barefoot In The Park" proved an unqualified comedy smash and put the spotlight anew on the former radio scripter whose previous legit credits, "Come Blow Your Horn" and "Little Me," were topped by "Park." Play's \$125,000 invest-ment was figured for a fast payoff with the \$7,500 weekly nef, not counting an escalating Paramount preproduction film deal that ranges from \$150,000 to \$400.000. As six of the 12 new shows at deal that the opening of the Broadway legit season were British imports, Equity expressed alarm. This despite a growing attitude for free exchange between British and U.S. Equity.

Three of last season's British entries, "Beyond The Fringe," "Oliver!" and "Stop The World— I Want To Get Off" are in their second years.

More Foreign Invasion

Alexander H. Cohen's Rome tuner, "Rugantino," Paris' "La Grosse Valse," "The Invincible," by Ion Nicola, a play about General DeGaulle; the Royal Shakespeare Co. into the Lincoln Center next June; the Marie Bell and Jean-Louis Barrault Co., including his wife, Madeline Renaud, from Paris, will add or have added to international invasion of

Broadway. "How To Succeed" clicked in London, touted as the best Ameri-can musical since "West Side can musical since "West Side Story." Also in London, the famed 145-year-old Old Vic took its finale curtain on June 15.

Dick Rodgers, in London for the opening of "Boys From Syracuse," 25-year-old revival panned for its book, and for rehearsals of "No book, and for rehearsals of "No Strings," struck back at the British press for its alleged "antiAmericanism" so far as his music is concerned. The public isn't averse, he stressed, citing the hig biz done by his (and Hammerstein's shows), but since "Oklahoma!," the vet songsmith-producer reiterated, the critics have panned "Carousel," "South Pacific," "King and I," "Flower Drum Song" and "Sound of Music," although not one was a b.o. failure in the West End.

Rodgers who, of course, had tried it alone on both words and music with his "No Strings," sent the show on tour with Barbara McNair in the original Diahann Carroll role opposite Howard Keel and unlike the placidity of the Broadway run the biracial romance was a nightly hazard to Miss McNair. She cited walkouts, in-sults and threats. Nor was it reto southern - oriented stricted stands; she experienced embarrass-ment and incidents in cities such as Pittsburgh, Kansas City and St. Louis.

Broadway Marquee Names Unusual galaxy of marquee names punctuated the 1963-64 season although, unfortunately, in

tion that "too much book and not enough attention to boffo songs preoccupy presentday musicals,' fact is that the weaknesses of the librettos of such Broadway tune-shows as "Mr. President" and "Jennie" created costly debacles. Despite hefty advance sales, such as over \$2,000,000 for the Irving Berlin show, and \$1,250,000 in the-atre parties for the Mary Martin musical, both flopped. Latter was especially costly (capitalized at \$550.000).

Th Internal Revenue crackdown entertainment spending also on had it reflex action in tightening of legit angeling.

Mounting costs, of course, proved a major deterrent. The "sudden death" of a straight play (cost could be around \$200,000) and musicals (\$350,000-\$500,000) made show biz backers seek other angeling. "Even a dog 'B' film, if we were to put in a couple of hundred grand, could have playoff value and ultimate tv salvaging," observed one Sardi's vet, "but with a legit it's do-or-die — and you know it quick."

know it quick." Neil Simon's play, "Barefoot In The Park" got unanimous raves and the highly touted Noel Co-ward-Harry Kurnitz musical, "The Girl Who Came To Supper," after smash notices in Boston, and pans and/or mixed reviews in Toronto and Philly, looms as another Broadway click despite its mixed reviews.

No Pulitzer for Albee

John Mason Brown and John Gassner resigned in pique from the jury because there was no Pulitzer Prize award to Edward Albee's "Who's Afraid of Virginia Woolf?" which got both the Crit-ics Circle and Antoinette Perry awards as well as the VARIETY'S Drama Critics poll. The commit-tee found no play "worthy" of a Pulitzer Prize.

Albee's play was scored for its "cesspool" language by Boston "cesspool" language by Boston censor Richard J. Sinnott who forced the management to make dialog deletions of the Deity and other expletives. The Shuberts' 50th Anni

Lawrence Shubert Lawrence Jr. taking over as operating head of the dynasty, quietly proceeded with facelifting everyone of the 17 Shubert houses in New York and six out-of-town. A public re-lations program—a Shubert first —was keyed to the 50th anni of Shubert Alley which was made Shubert Alley which was made a civic event.

J. J. Shubert

Death of Jacob J. Shubert, at 86, last of the Sam S., Lee and J.J. Shubert triumvirate, who came to Broadway from upstate Syracuse to become the most powerful theatreowners, was close on the heels of a U. S. tax claim for upwards of \$15,000,000 against Lee Shubert. Latter predeceased the youngest-J. J.-by almost exactly 10 years.

Meantime the "battling widows" of John Shubert settled their court differences by recognizing the two children of the "second wife" but otherwise declaring Mrs. Helene Kerttu Shubert (No. 1) the widow and chief beneficiary of the estimated \$600.000 estate. Mrs. Jacob J. (Catherine Mary) Shubert, mother of John, had supported wife No. 2. While the chil-dren were legally recognized and some \$50.000 (in two insurance policies) set aside for their education, any right of heritage was specifically ruled out.

Despite Ethel Merman's admoni-on that "too much book and not marked its third year - longest Own 'Liverneed Boot' current Broadway runner --- it revealed over \$11,000,000 in grosses from the Broadway, national. London and Australian companies; a second national company has since opened, and productions are planned for France, South Africa, Denmark, Sweden, Iceland, Ger-many, Italy, Argentina, Finland and Norway.

Toujours—The Critics

David Merrick, Howard Taubman et al. had no copyright on man et al. had no copyright of manager-critic hassles in 1963. Emile Littler, producer of "Sign-post to Murder," barred out the London Express' Bernard Levin and when the latter got in on a fellow-critic's ducat, the producer sted and won apology and "substantial damages" from the Bea-

verbrook Newspapers for its critic's "trespass." This is contrary to American privilege. Lee and J. J. Shubert of yore exercised similar preroga-tives to bar Walter Winchell, Leonard Lyons and others at various times, but the N.Y. State laws do not forfend a critic buying his way into any opening night. N.Y. Post columnist Lyons, himself an ex-lawyer, was behind a bill legalizing this phase. Heretofore Win-chell, for instance, had been stopped at the door and, in one instance, fooled the theatre's se-curity guards by making up in bizarre manner and reviewing an opening from backstage.

Merrick, on tv. accented the producer's importance in "almost everything creative in legit." but Alan Jay Lerner, in a previous pronunciamento. stressed that legit was not an actor's or a director's but a writer's theatre; the writer alone, musical or otherwise, is the salvation.

During the newspaper blackout, radio-tv plugged pix and plays and gave rundowns on nitery entertainment. Many a byliner took to the mike to air critiques but most proved they're more effective behind a typewriter than in front of a video audience.

'Ice'

The spotlight on the "ice pickers union" and the general allegations of kickbacks that supposedly obtain among theatrical producers, theatres, scenic designers, costumers, etc., all to the detriment of the longevity of the attraction, not to mention the investors (angels), seems certain of spawning New York State legislation to regulate these practices.

Off-Broadway

Legit took stock of some 40 off-Broadway theatres, auditoriums, garrets etc. on the 11th anni of the movement. Tennessee Williams' "Summer and Smoke" preemed April 25, 1952, the semiofficial date for the Off-Broadway teeoff, and of course playwrights like Edward Albee, Jack Richards, Jack Gelber, Arthur Kopit, not to mention revivals of Becket, Krapp, Genet, Shaw, Ibsen, Chekhov, Moliere, O'Neill, Brecht, O'Casey and Pirandello have been part of the fare.

The shoddy sibling rival to Broadway with its seedy surround-ings and bohemian beatniks and, girls in Lady Godiva hairdos have deprecated by the true been Broadwayfarer.

on- and off-Broad

Own 'Liverpool Beat'

The "Liverpool beat," the upsurge of native British diskery artists whom the UK teenagers preferred, the spread of hootenannics in England, Down Under and even the Continent, and even the 'Nashville beat'' (country & western) by homegrown British young-sters usurping the Yank originals, were among the music biz highlights.

French teenagers ("decegenaires"), like their Yank counterpart, have put new imprint on Gallie show biz with big disk sales, music halls and boites. Johnny Halliday, the French Elvis Presley, is still tops; the French go in for Anglo-Saxon names to fit the rock 'n' roll idiom. The kids have their own fan mag, Le Salut des Copains.

Folk Music Boom

Folk music of course topped rock 'n' roll in many respects. For one thing, the better-heeled and higher-calibre cast of kids made it sounder economics for impresarios and artists, and a delight to the local auspices which have had their fill of riotous aftermaths with Jazz Festivals and the like. Some better ballads

broke through in the past year but items such as "Da Doo Ron Ron," "Tra La Lo," "Ooby Dooby Shee Well" and "Do Dee Oh Do" made many wonder if these will be the 1963 "standards" of the future.

From gospel to freedom songs, from bossa nova to jug and other folknik variations, not forgetting the still dominant Twist and the incipient upsurge of banjo music, the musical patterns focused chiefly around the hootenanny popularity and the folknik vogue.

popularity and the folknik vogue. Gospel jazz, folk jazz in churches and even a "jazz mass" at Christ Episcopal Church's "Festival of the Lively Arts," in Dearborn, Mich., were other religioso music manifectations manifestations.

A switch on the church bingo party was the Univ. of Wisconsin's Longo party staged at a Lutheran Church in Madison, which didn't rest too well with the local gendarmerie.

Ex-rabbi Shlomo Carlebach became a folknik exponent and even cut an "At The Village Gate" album. Another cx-rabbi, Jackie Mason, after clicking on broader horizons of tv and niteries, also waxed several LPs, of which "I Want To Leave You With The Words of a Great Comedian' was a hit album.

Tabus

There were the usual tabus on disks. Most recently, Lena Horne's militant "New!," an integration militant "New!," an integration ...can set to the Israeli folk song, "Hava Nagila." got the WCBS-Radio nix until deejay Bill Randle played it to prove that its rock 'n' roll freneticism was egainst station policy and had nothing to do with lyric content.

WCBS has an extensive "delete" list for its disk jockeys because of r&r or dubious lyric content. some of it considered too "far-out" for any number of reasons.

Network frown on Pete Seeger and The Weavers on ABC's "Hoo-tenanny" created an intra-folknik rhubarb. Talent talked "boycott" of the surprise vidclick, but ABC said - it was seconding previous

(UNICEF) for benefit of the UN children. All-star package com-prising Jack Benny, Carol Burnett, Wally Cox, Bing Crosby, Sammy Davis Jr., Judv Garland, Danny Kaye, George Maharis and Terry-Thomas took Peter Farrow and Diane Lampert, its creators, a year-and-a-half to consummate. It's expected to raise many thousands for UNICEF.

Other offbeat albums included "birds and becs" advice to teen-agers; income tax satire; the usual political lampeons; satires on the Christine Keeler-John Profumo scandal including a "theme" song "Christine"; DGG of Germany for LP on "JFK In Germany," a waxed track of the late President Ken-nedy's visit there, proceeds to benefit the Peace Corps; Cassius Clay's poetry, "I Am The Great-est," on Columbia: and the lengthy dramas like "Strange Interlude," "Who's Afraid of Virginia Woolf?" and "Spoon River An hology" into permanent cibum form; sound-tracks of Mrs. Kennedy's tour of the White House, Elizabeth Taylor's ditto of London, tours of the Vatican, opening of New York's Lincoln can, opening of New York's Lincoln Center, "how to" albums (in any-thing from languages to Debbie Drake's "Look Good, "Feel Great" exercises), dancing lessons, type-writing, bowling, golfing, etc.), Cape Canaveral man-shoots, highlight events of the year, and the like.

Princess Soraya, apart from being linked with a Yank and a German film star romantically, slated to play Catherine the Great of Russia in "The Empress," Dino de Laurentiis' Italian production, probably shooting in Yugoslavia in 64. Former Empress of Iran enjoined a French diskery's tango platter, called "Saroya," because of use of her photograph.

And Brigitte Bardot won a similar invasion-of-privacy suit against Guy Beart's recording. "Bob, Bob, B.B." as a "scandalous intrusion on her private life." While the pop song flatteringly albeit indirectly refers to BB as a "national monu-ment," the film star sued and won. All copies were ordered destroyed; furthermore. anyone retaining one faces a \$20 fine.

There has been a memorial tribute to Pope John XXIII titled "The Sound of the Vatican" and kindred more serious recordings for home use—and posterity. The economics of the Music in-

dustry for 1962 broke down as follows to make it "Music's Billion Dollar Beat," viz., \$565,000,000 in disk sales; \$630,000,000 in sheet music and musical instruments (the folkniks boomed the guitar business to new highs, and now the banjomania, via Frisco and New York "banjo clubs," looms large on the horizon); giving the indus-try a grand total of \$1,195,000,000.

As a side-bar, the U.S. Air Force exchanges in Europe now account for 1,000,000 platter sales a year, making this a strong potential for Yank and European diskeries.

ASCAP's \$34,842,010 And BMI's \$13,000,000

While ASCAP rolled up a peak income of \$34.841.010 last year, there was much hue-and-cry that the competitive Broadcast Music., despite its smaller \$13,000,000 an-nual take, seems "to control the airwaves and performance shots The veteran American Society of Composers, Authors & Publishers pointed up that "90% of the new songs played on the air are li-censed by BMI" and because of this "a new ASCAP song hasn't got a chance today.' For all of ASCAP's \$33,000,000 affluence, a much smaller country like Germany, through its GEMA (Gesellschaft fuer Musikalische Auffuerhungs und Mechanische Vervielfaeltingunsrechte.) expected a \$25.000.000 payoff in 1963. That longwinded German tag literally means the Assn. for Musical Offerings & Mechanical Repeating Rights. Despite the "Liverpool sound" and Britain's Beatlemania, the click of "The Singing Nun" (Soeur Sourire, the Belgian novitiate) whose "Dominique" and other musical ditties swept the world, also stirred a religioso cycle in the United Kirgdom. Richard Rodgers composed the (Continued on page 63)

instances their tungsten some magnet was not sufficient to offset poor dramaturgy. Among those past, concurrent or soon due within this semester were/are Kirk Douglas, Charles Boyer, Laurence Harvey, Jose Ferrer, Dennis O'Keefe, Mary Martin. Richard Burton, Claudette Colbert, Alec Guinness, Albert Finney, Lee Remick, Franchot Tone, Flovence Henderson, Elaine Stritch, Sammy Derice Davis Jr., Craig Stevens, Larry Parks. Christopher Plummer, Kim Stanley, Angela Lansbury, Van Heflin, Janis Paige, Cyril Ritchard, Julie Harris, Inga Swenson, Robert Horton, Stephen Douglass, Carol Channing, Margaret Leighton, Robert Alda, Barbra Streisand, Leighton, Steve Lawrence. Sally Ann Howes, Sydney Chaplin, Scott McKay, Jan Sterling, Robert Preston.

Ethel Merman Jeserted the Broadway boards for the niteries and was a resounding click at the Hotel Plaza's Persian Room in New York.

Booze Between the Acts

'Tambourines to Glory'' in its brief run at the reclaimed (for legit) Little Theatre (long a teleplayhouse) seemed to be paving the way for bars in theatres, a la London. Paris and elsewhere by dispensing free rye and Scotch evenings (coffee gratis only at mats). Howard S. Cullman has long been the sparkplug in the campaign to legalize booze between acts, now permissible only at the Met.

Lawrence •Lananer. distinguished producer, who died before last year's end at 72, willed his literary papers to the Yale Drama Library. Son Philip Langner and wife Armina Marshall are carrying on the Theatre Guild activities.

Incidentally. way, as well as in parks and other al fresco environments. Shake-speare four centuries after his death had one of his best seasons.

Bus-And-Truck Tours

Bus-and-truck legiters, brought to 164 cities, revitalized the road. Four shows ("Sound of Music," "Mary Mary." "Carnival," "Shot In The Dark") grossed almost \$5,-000.000 among them.

ANTA's "The Advocate," starring James Daley, written by new American playwright Robert Noah, vidtaped its premiere over five Group W (Westinghouse) stations in Boston, Cleveland, Pitt. Balto and Frisco to so-so reaction. It was not a simulcast of a still Broadway premiere but a previously taped version, timeslotted to project coincidentally with its Broadway opening night. Barbra Streisand set for a legit

musicalization of Fanny Brice's career. Early in '63 "Sophie" was a shortlived legit musicalization of As "How To Succeed In Busi- Sophie Tucker's early career.

CBS and NBC frown on the folksinger because of past politico leanings.

Folksinger Eob Dylan's "John Birch" song satirization also got Ed Sullivan's sponsorial frown. East Germany had its own "Maketa," defined as a new version of the boogie, but none the less heralded as superior to the "degrading western" dance known as The Twist. Incidentally, Negro singer Chubby Checker (real name Ernest Evans), 22, a onetime South Philadelphia chicken plucker, and Holland's Catherina Lodders, 21, last year's "Miss World," an-nounced their engagement. They met last January in the Philip-nines where she and six other pines where she and six other beauts were on the bill which starred Checker, whose recording of "The Twist," became a global smash.

'Three Billion Millionaires' UA and its board chairman Robert S. Benjamin sparked an all-star "Three Billion Millionaires"

63



(Continued from page 62) official N.Y. World's Fair 1964 and Robbins - Feist - Miller song, (The Big 3), through its Tokyo affiliate, snagged "The Olympics Song," the official pop ditty of Song," the off the '64 games.

There were report at year's end that BMI may also undergo a Consent Decree as happened twice with ASCAP as a means to clarify the broadcasters' tie-in with the music business

ASCAP honored Katherine Bainbridge, its oldest living member, who just turned 100 at her California home. She did the lyrics to some 60 tunes in her halfcentury career. Lawrence Welk was considering her newest "Hi-Fi Welk Polka."

After all these years Jimmy Durante produced a bestselling "Sep-tember Song" album on the WB label: Duke Ellington clicked on his 14-week tour as a cultural envoy under U.S. State Dept. auspices although he had to fly his own physician to Pakistan when taken ill en route, but the 64-year-old composer-conductor did not interrupt his itinerary. CBS' "20th Century" plans a tv spectacular of the tour.

Big-Coin Investments By Diskeries In Legit

Record company involvement in Broadway, through direct investment or through parent company financing, reached multi-million dollar proportions this past year. Columbia Records was back again with \$375,000 in Meredith Will-son's "Here's Love" and \$150,000 in Ervin Drake's "What Makes Sammy Run." CBS, Col's parent company, has a \$297,000 stake in Noel Coward's "The Girl Who Came To Supper." The original Broadway cast album rights to all three are in Columbia's hopper, of

Capitol Records came into the

\$200,000 in "Funny Girl," the Ray on Brecht" and "In White Amer- behind-back Stark and Seven Arts production of the Jule Styne-Bob Merrill musical based on the life of Fanny Brice in which Barbra Steisand will star. Cap was also set to put "Zenda" into the groove but the Vernon Duke-Leonard Adelson-Sid Kuller-Martin Charnin's musical folded in its pre-Broadway tryout and the album was scratched. Cap had no

investment in the show. Everett Freeman wrote the book. Another cast album that was scratched this past season was Rick Besoyan's "The Student Rick Besoyan's Gypsy," schedule Gypsy," scheduled to be grooved by RCA Victor. The show folded after a brief Broadway run and Victor dropped \$12,000 in the ven-ture. Victor, however, has Broad-way representation this season with "Jennie," "110 In The Shade' and "Hello Dolly."

ABC-Par's \$1,000,000 Stake

ABC-Paramount got into the original Broadway cast album via a \$1,000,000 tieup between its parent company, American Broad-casting-Paramount Theatres, with the Jule Styne-Lester Osterman On Stage Productions. The musi-cals involved are "A Girl To cals involved are "A Girl To Remember," "The Ghost Goes West" and "Mrs. A."

After dropping \$200,000 in last season's "Hot Spot," Warner Bros. Records returned to legit musical financing (this time with Warner Bros. Pictures' publishing firm, Music Publishers Holding Corp.) with \$100,000 investment in Alexander H. Cohen's Italian musical "Rugitano." Another newcomer to the financing field is Roulette Records with a \$100,000 stake in "Kelly," upcoming Moose Charlop-Eddie Lawrence tuner.

Eddie Lawrence tuner. Dramatic plays also began swinging into the disk arena. Co-lumbia Records led the field with Edward Albee's "Who's Afraid Of Virginia Woolf?" Eugene O'Neill's "Strange Interlude" and the off-Broadway productions of "Brecht based on the familiar bands-

ica." Command Records did "School For Scandal" and London did "The Hollow Crown." Greenwich Village's beatnike

The 1963-64 season also shaped up as the biggest since the 1930s for ASCAP with 17 shows by its writer-members scheduled. BMI, too, increased its legit activity with seven shows by its writers on the season's schedule.

Niteries Look Forward To N.Y. '64 Fair Influx

No nudes at the '64 Fair is good news for the Broadway and Village joints which figure that Robert Moses' tabu on a "funway" will hypo Manhattan nitery biz.

Greenwich Village is now the ranking cafe hub of Manhattan,

eclipsing the midtown belt. Sample of the '64 convention business (coincidental with the Fair) is Philco's \$1,500,000 party for 5.000 dealers, distributors, salesmen, execs and their wives. Among the peripheral boom is a 5.000-ticket order for May 25, 1964, from Philco's Owen H. Klepper, scattered over such shows as "Jen-nie," and "How To Succeed." Nor can they be balcony seats, so Philco's largesse will perforce embrace a number of shows.

The bellydancing vogue is expected to continue well into the 1964-65 N.Y. World's Fair season. brace a number of shows. His re-quest for "Jennie" became acaquest for "Jennie" became aca-demic in light of the show's pre-New Year's foldo). New T-Bird

wriggle-waggle dance, with ceilingward leaps, was among the terp mores, but the Twist and its contiguous Mashed Potato, Madison, etc. still is

financing groove with an estimated Broadway productions of "Brecht based on the familiar hands-

stance Prince of

Greenwich Village's beatniks. mixed racial patronage, oddball behavior, and kindred mores caused the better-grade coffee mores. houses to brew a new image, and seek to strip itself of its former aura.

Borrowing a figleaf from Paris' amateur strip contests, Pitt's Casino, local burleskery, had its biggest b.o. week with an "amateur exotic contest."

AGVA Scandal

The McClellan committee's expose of the AGVA scandal forced cleanup within the union. Chi's Gate of Horn lost its li-

cense because of a Lenny Bruce booking and the comedian faced obscenity raps elsewhere although. paradoxically, when he worked 'clean" in Florida he was just as big b.o.

Monte Proser and couturiercum-vaudancer Don Loper plan reopening Billy Rose's Diamond Horseshoe for the N.Y. Fair influx. Rose meantime clicked at his Ziegfeld Theatre with such variety stars as Maurice Chevalier, Danny Kaye and Jack Benny in one-man shows

MCA's Larry Barnett succeeded Larry Kanaga as prez of GAC which subsequently went public with a stock issue.

Despite the burgeoning Carib tourist business, beefed-up further casino appurtenances denied Florida, the seasonal complaint from Miami's environs were more the map, which he did with this, vocal than actual. Florida continues to boom and, in a measure, despite the lack of gambling, pays talent into the "Las Vegas salaries.

The new New York Playboy Club became snarled in the SLA (State Liquor Authority) mess icribed which caused the resignation of a It is judge and other officials and a general housecleaning.

The N.Y. City License Commissioner also frowned on the club's "bunnies" mixing with the cus-tomers, hence denied a cabaret license. The PC, none the less, is one of Gotham's few nitery clicks.

Joe Valachi's 'Singing'

The Joe Valachi "Cosa Nostra" (Our Thing) "singalong" on tw hookup before the Sen. McClellan crime probing subcommittee put the spotlight on a number of ques-tionably "fronted" bars and bistros in midtown Manhattan, Greenwich Village, and elsewhere, and loss of their licenses as Valachi namedropped top known hoodlums and charged ties with New Orleans and Las Vegas gambling and inferen-tially, other show biz links.

N.Y. City Tax Commissioner Paul P. Rao Jr., as president of the United Italian-American League Inc., approved the Valachi hearings as "rendering valuable public service" and regretted the "irresponsible accusation that the Justice Dept. and Senate committee was maintaining a smear against Italian-Americans."

The N.Y. Times' page one, fiveparter on Las Vegas, not so much an "expose" but an examination of legalized gambling and its economic-politico-union ties, cou-pled with a sizzling book, "The Green Felt Jungle, put further spotlight on Vegas.

For a time the new Americana, N.Y., spent "almost Florida salar-ies" for names in the bid by then v.p.-g.m. Claude C. Philippe to put the new Loew's-Tisch hostelry on along with the April In Paris ball, etc. Philippe is now a hotel con-sultant plus building his own hotels in Paris, Geneva and the Caribbean.

Butane gas explosion at the Indiana State Fairgrounds killed 62 when "Holiday On Ice" played Indianapolis and for a time curbed the show's touring although none of the cast was injured.

Churchman Raps Religioso Pix Continued from page 3

found in a Christian-Judaic interpretation of films such as the recent "To Kill A Mockingbird," "Lawrence of Arabia" and "David and Lisa." It has been a basic part of my task as a specialized viewer to offer insights relating such films as these to the Christian-Let me offer Judaic tradition. some examples of this.

A child sees things differently from the ways that an older person sees them. "To Kill A Mockingbird" gave us, at its best, a child's view of certain things: the makcup of small-town life, the sometimes fearful, snarled roots in a jungle of human emotions, the unspeak-able tragedy of social malignancy when it strikes down that beauty which is a human life.

Certainly, this film was a sermon and an exceedingly prowerful one. It inflicted the terrible pain of awakening consciousness, and thereby bestowed life to the process of knowing. But it was warm and compassionate and wise in its childlike way, because it contained the fresh and haunting contemplation of persons and events which belonged to Scout Finch when she was nine.

'To Kill A Mockingbird" gave

Lawrence could never again be the man he was before he met the desert; yet he must live out the years of his life. But what was it? Did he know who he life was? Had Lawrence met Law-rence? This was the question rence? This was the question posed by this motion picture and, of course, there was no easy answer to it.

But there were indications which pointed the way toward an answer. Lawrence had been flamboyant and he had postured; he had become the "hero" he wished, in a sense, to become. Yet there were the two sides to his nature always the two sides to his nature, always at war with each other; while playing the hero, and even passionate-ly believing in what he was doing as the hero, he was yet able to discern the ultimate folly and emptiness of the "hero" role and, indeed, of any role.

This is precisely what "Lawrence of Arabia" was later trying to escape: the confines of a role. He was trying to be a person, an honest, ordinary human being. But the general had told him he could never be ordinary, for he was "ex-traordinary." Lawrence's search Lawrence's search for the nature and ground of humanness itself, in a culture and system of increasing dehumanization, is what the public has always grasped as the terrible bond between itself and Lawrence. This is the ultimate reason for the eternal fascination and mystery of the legend of Lawrence. "David and Lisa" has been in-terpreted and reviewed by many. It was remarkable for its simplicity and integrity. It concerned two young persons who were mentally ill. At its conclusion, when Lisa had finally confronted herself and accepted what she found, the young man David not only was permissive in the initial pain of relating which wracked his being, but resolutely did not refuse this aspect of involvement in another human life. As a religious motion picture reviewer, I feel that I am caught Parker and Val Thomas. Main Guy

"religious" movies (i.e., movies on religious themes) which generally make serious religion appear to serious persons to be ridiculous, and submerge authentically spir-itual questions underneath the facade of mere spectacle or sentimentalism. Films come along whose images identify them with morally controversial themes, but these films often are dealing with such a genuinely religious ques-tion as "what does it mean to be human?" (The religious nature of

"biblical

It is a confusing thing to be a religious movie critic, trying to hold onto one's integrity concerning both one's religion and the objective quality of film produc-

TV Tuning Up For Elections

conventions and elections. Under Leonard, there are two producers, Bill Eames, in charge of the edi-torial side, and Bobby Wussler, in charge of the technical facilities. Don Hewitt will be the director at the conventions and elections.

Walter Cronkite will anchor the conventions and elections CBS-TV while Bob Trout will handle radio. Eric Sevareid and Harry Reasoner

are slated to operate as analysts. CBS has two consultants on tap, Meade Alcorn and Louis Harris. The Harris association is particu-larly important for CBS insofar as he, together with IBM and CBS experts are responsible for VPA, the web's technique of analysing early returns from key precincts. In 1962, when VPA was first used, CBS employed it in 13 races in eight states and were able to call the results of 12 of the 13 correctly very soon after the polls closed. The 13th race, the Massachusetts governorship, was so tight that CBS refused to call it. It subsequently took four weeks for the outcome to be determined. CBS will use VPA in 47 states for the Presi-dential race and surrounding political contests. For NBC, Frank Jordan will be the key figure in the web's election coverage. Others involved in the election planning realm are Robert Northshield, who in taking over Lower's former spot as manager of news. He'll supervise the entire operation. Ed Edwin, political consulant, has been named to program the RCA EDP (Electronic Data Processing) unit. Mary K Boland, a political researcher, will also work on the computor. Reuven Frank, who produced the NBC News election shows in 1960 and '62, will again head the pro-duction staff. George Murrary will be associate producer and chief director. As in 1960, David Brinkley and Chet Huntley will be the top anchor men for NBC's election coverage, with the rest of the web's large roster of news personalities to be placed in key positions around the country.

ontinued from page 3 ; siderably shook up by the assassin- | the man in charge of off primaries, ation of Pres. John F. Kennedy on Nov. 22

Kickoff In March

The formal kickoff of the three networks' entry into the Presi-dential race will occur March 10 with detailed reports on the New Hampshire primary where the Republican Party contenders will be slugging it out. ABC and NBC, however, engaged in a preliminary workout last November in covering gubernatorial elections in the Kentucky. While CBS sat this one out, ABC and NBC went allout in this dry-run to test out personnel and vote-tallying techniques.

For NBC, this was a sharpening of procedures used on previous election nights. For ABC News, operating for the first time under prexy Elmer W. Lower (ex NBC v.p. and general manager of news), it was a debut performance with results that satisfied the web's execs. Both webs were able to call the results of the Kentucky elections about a half-hour after all the polling places closed on the basis of analysing data from swing counties in the state.

this question is grounded in the biblical understanding that God has created man in His own image, and that human life therefore possesses a holy meaning).

Sometimes certain church people get mad at me for puncturing their respectability image by re-minding them that human life, any human life, bears the mark of God's creation and redemption. Too, movie industry people can sometimes get mad at me for pointing out the burlesque quality of some press-agented films, and for identifying the profoundly religious quality of certain motion pictures which are boxoffice by virtue of being sen-sationally "wicked."

us a memorable moment of film when a lynching mob was turned back from the town jail because Scout and Jem, two youngsters, unknowingly changed a dehuman-ized mob of maddened men into a small group of self-conscious human beings.

'Lawrence'

"Lawrence of Arabia" was an entirely different kind of film to interpret and to review for reli-gious publications.

In a context marked by unprecedented mobility in location and action, there emerged so profound a study in depth of a man's character that his soul was bared before our very eyes. Rarely has a study of this depth been realized on film. That it should be achieved in a motion picture which was so overpowering in its conception that it dwarfed other mere "spec-taculars," was an occasion for was an occasion for plaudits.

tion itself, while endeavoring to fight off merely superficially pious platitudes.

IRELAND TENT NAMES JIM WALLS BARKER

Dublin. Jim Walls, secretary and chief accountant of Odeon (Ireland), Rank setup here, has been named Chief Barker of the Variety Club of Ireland. Noel Coade (Irish tele) is first assistant and Ray O'Keeffe, second assistant.

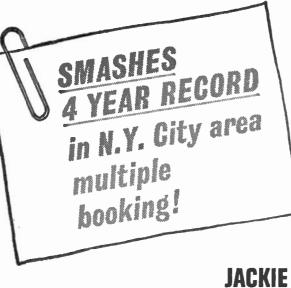
Noel Mountaine is property master; Ken McCullagh, treasurer; Gerry McGuinness, press guy. Canvasmen named are Jimmy Campbell, Michael Collins, Dermot O'Connor, Phil Parker, Sammy Sammy eternally in a kind of ambivalence. The Hollywood and New York press agents quite sincerely tout Jim McCaherty.

Come next November, all three webs will be feeding results from scattered swing counties around the nation into electronic computors which will be predicting the ultimate result before 8:30 p.m. that Tuesday night.

In alphabetical order, here's how the three networks have staffed their units for the Presidential unit:

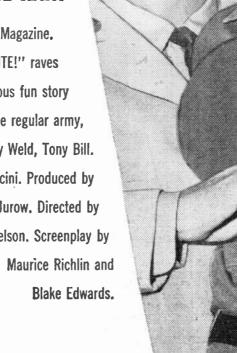
For ABC, Bob Quinn has taken over the exec production assign-ment, concentrating from now till November on the web's election unit. He has Arnold Snyder work-ing under as manager of a six-man team which will be expanded as events dictate. ABC, like CBS and NBC, will be covering all of the 11 primary contests, which will wind up in California in June. Howard K. Smith and Edward P. Morgan are shaping up as the web's key personalities for the conventions and election night.

For CBS, Bill Leonard will be

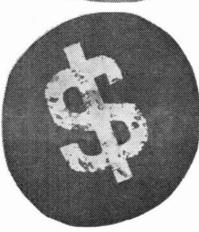


STEVE GLEASON MCQUEEN A BLAKE EDWARDS PRODUCTION **"SOLDIER IN THE RAIN"**

"GREAT!" says Newsweek Magazine. "LOVED EVERY MINUTE!" raves Hedda Hopper! Hilarious fun story of two irregulars in the regular army, co-starring Tuesday Weld, Tony Bill. Music - Henry Mancini. Produced by Martin Jurow. Directed by Ralph Nelson. Screenplay by



allied artists Means



Business!





"THE STRANGLER" VICTOR BUONO, smash discovery of "What Ever Happened To Baby Jane?" creates shocker-role filmed in tradition of "Psycho." Directed by Burt Topper. Screenplay by Bill S. Ballinger. Produced by Samuel Bischoff and David Diamond.



"NEVER PUT IT IN WRITING" PAT BOONE stars in wild fun, fast romance, taut suspense and the craziest chase in years. Boone has a sure-fire hit title song. Written and directed by Andrew Stone, Produced by Andrew and Virginia Stone. A Seven Arts Production.

"THE NAKED KISS" CONSTANCE TOWERS, ANTHONY EISLEY, MICHAEL DANTE in a sizzling man-woman drama. Most piercing revelation of the rise and fall of a harlot ever filmed. Produced, written and directed by Samuel Fuller. A Fromkiss-Firks Production.

"A YANK IN VIET-NAM" MARSHALL THOMPSON, as a fighting U.S. Marine, joins up with a daring Saigon adventuress in the news-hot TIME-BOMB OF THE WORLD. Directed by Marshall Thompson. Produced by Wray Davis. Screenplay by Jane Wardell and Jack Lewis.



and many more in 64

'64 N.Y. Fair's Admissions

Continued from page 3 ;

the 1939-1940 Fair, born out of the ha, Neb., and the results are depression, vastly increased busi- hardly the kind of thing conducive ness for New York hotels, restaurants, department stores, the construction trades, and many other commercial interests.

It was also, in contrast to the new Fair, a genuine World's Fair with impressive foreign participation.

A Fair Appraisal

Moses has stated that the U.S. State Dept. created an atmosphere which was destructive to Soviet participation, and this also has a degree of truth. However, it is

(Alfred Stern, president of Robinson-Capsis-Stern Associates Inc., was Account Executive for Entertainment to the Dept. of Exhibits and Concessions for the 1939-1940 World's Fair at the age of 21. As producer or managing director, he has served the U.S. Govern ment, American communities, industries, and civic celebrations in the organization and direction of more than 40 major fairs, exposiand tions celebrations civic throughout the U.S. and Europe. His firm is presently responsible for five major projects at the N.Y. World's Fair, including the Electric Power & Light Exhibit Pavi-lion and show, "The Brightest Show on Earth"; the Borden Co. show, "All About Elsie"; the N.Y. State Exhibit, Clairol Pavilion and presentation, and The Port of Authority's exhibit.)

doubtful whether State had any influence on the negative deci-sions of such nations as Britain, France, Canada, Israel, Italy and our own associated Puerto Rico. Considering the ethnic background of millions of New Yorkers, these are rather conspicuous absentees. Yes, the Irish are with us! The fact of the matter is that the lack of approval of the International Bureau of Expositions which approved the Seattle Fair gave merous foreign governments, which are members of that treaty organization, a valid excuse to decline participation, and, together with the excessive costs for construction the reluctance of American trade unions to permit foreign artisans to work on foreign pavilions, influenced most governments to decline the blandishments for the many missions headed by Ex-Gov. Charles Poletti, though it must be admitted that the Fair's emissaries have proved a boon to the international airlines and a host of credit card organizations.

Moses has promised that the Fair will be a gourmet's delight. A half-dozen of New York's great restaurants emerged from the 1939-1940 World's Fair, including Le Pavillon, which was the restaurant in the French Pavilion; the Brussels, which was the dining spot in the Belgium Pavilion, the Pavillion Swiss, which was at the Swiss Pavilion: the Three Crowns, which was at the Swedish Pavilon, etc.

The new Fair is dominated by 25 Brass Rail grab-stands. It is true that Restaurant Associates, operators of the Four Seasons, La Fonda Del Sol, and the Forum of the Twelve Caesars, are managing the restaurant in the Gas Pavilion, entitled with epicurean question-ability, "The Festival of Gas."

Absent Products

Moses has also declared that the Fair is "The Olympic Games of Industry and, certainly, the Fair is dominated by industrial interests. However, in contrast to the 1939-1940 Fair, no American food, cigaret or phar-maceutical company has an in-dividual pavilion. These three dividual pavilion. These three categories represent an impressive array of absent consumer products. I feel that the two flaws in Mr. Moses' basic concepts are the result of his determination that the Fair itself should not build pavilions available on a rental basis to smaller exhibitors who cannot afford to construct individual pavilions, but instead allow individual promoters, often of questionable background, to construct multiple exhibitor buildings. Their rents are exorbitant, their architecture borax, and in their eagerness to amortize their costs of construc-

yond this, there is no question that proximate a home show in Omato a satisfied \$2 front gate admission. Furthermore, these promoters have been touting every conceivable participant until many industries are bleeding from the ears, and these bunco artists have collectively, with notable exceptions, given the Fair a bad name. The worst of these have obviously fallen by the wayside, but the survivors will, for the most part, present pedestrian exhibits which I believe most people would gladly pay \$2 not to see.

Can't Be Old Hat

The second commandment which Moses has violated is bracketing the Fair over the plan established for the 1939-1940 Fair, as, obvi ously, the one thing a Fair should be is new, not a repeat of a plan established a quarter of a century ago.

Under the Eisenhower administration, there was discussion as to whether an American World's Fair should be held in Washington or New York, and architect Victor Gruen developed a dynamic plan for a Fair in Washington which would have achieved the Cultural Center and a continuing permanent international trade fair following the two years operation of a World's Fair. Pesident Eisenhower appointed a committee to investigate the relative merits of the Capital and New York as sites for a World's Fair, and this committee, influenced by New York State's Congressional delegation (the District of Columbia has none), and the fact that the New York repre-sentatives told them that the plumbing and trees left over from 1939 would save money, decided that New York should receive official government endorsement. The committee consisted of three dis-tinguished members who shall remain nameless, but who among Fair professionals were referred to as the three blind mice. Because of the economic dependency of many foreign nations on U.S. foreign aid, it is doubtful that these governments would have been so successful in declining participation in a Fair in our nation's Capital.

The Federal Government allocated \$17,000,000 for their pavilion at the Fair as against the \$15,000,-000 appropriated for the Federal Science Pavilion at Seattle's Cen-tury 21 Exposition. Obviously, \$17-000,000 in New York buys less than \$15-Mil. in Seattle, and the glass showbox which the Federal Government is erecting at Flushing Meadows is a banal piece of architecture as compared to the elegant U.S. pavilions designed by Minoru Yamasaki for Seattle and Edward Durell Stone for Brussels. Clearly, the new Federal Pavilion represents the dullest Federal architecture in any great exposition since the concrete bookends sponsored by the United Sates at the 1939-1940 Fair. The theme of the Federal participation is "The Challenge to Greatness," which we are convinced is a rather embattled, defensive theme. "The Oppor-tunities of Greatness" sounds more appropriate for our nation, which has in the past absorbed much from the rest of the world and, now now having attained material and cultural maturity, back to the Free World. is feeding

The declared theme of Moses' Fair is "Peace Through Undernding, an interchangeable phrase at best. Understanding through peace would do just as well. Yet it must be admitted that the Fair's influence on exhibitors to conform with this lofty theme is rather loose. What, for example, does Sinclair's Dinoland, complete with Dinosaurs, Brontosaurus, Tyrannosaurus-Rex, and other pre-historic monsters have to do with this lofty credo? The Fair has a Committee on Conformity, yet conformity is just what a Fair should not have. A committee on variety would be far more constructive. However, realistically, it must be admitted that the exhibitors and concessionaires determine Fair rates and regulations rather than the Fair Corp. itself.

point if H. J. Heinz wished to erect a 57-foot illuminated pickle, comlete with warts, and would buy a suitable site, they would be wel-come with open arms. If their participation required fountains gushing mustard, that also would probably be OK. A tire company, for example, is erecting heroic-size tire Ferris Wheel in the Transportation Area, which certainly constites a significant contribution to the "Peace Through Understandthe "Peace ing" theme

Moses does not like amusement areas and is allergic to cotton candy, so this Fair has no "Hot Mikado," no "Star and Garter" and not even Rosita Royce & her Pigeons. It does have Michel-angelo's Pieta in the Vatican Exhibit. Moses has decided that this has far more cultural significance than the parachute jump, but isn't this comparing apples and eggs, for the appeal of both enterprises is quite different.

Good Values

It is quite true that there will be a great deal of genuine entertainment at the Fair, as exhibit techniques have progressed since 1939, and many of the major industrial participants are working in showmanship techniques: Ford, General Electric, and Pepsi-Cola have employed Walt Disney, Jo Mielziner is creating a major portion of the Bell Telephone Co.'s exhibit. The Electric Power & Light Exhibit and the Borden Co. are presenting shows which we are producing, and many other industries realize that World's Fair participation must extend beyond mere showroom display of products which visitors can see for nothing in stores and displays throughout American.

Moses has often expressed his determination to create a public park in Flushing Meadows. There has been a park in Flushing Meadows since 1940, and because of its remote location, it has been an outstandingly unsuccessful area in regard to attendance.

The considerable unsold realestate at the Fair is now devoted to landscaped rest areas and "Pools of Meditation.

Yet with it all, Moses is a dynamic figure, and without him, it is doubtful that the project would be realized at all. Certainly, he is perhaps the nation's greatest authority on front gate amusement attractions, for he has with conviction predicted that the Fair will attract 70,000,000 in attendance pay off the bondholders. and Surely, both Broadway and Hol-lywood should retain him as a high-priced consultant, for very other entrepreneurs would few predict boxoffice attendance and revenue before they've seen what kind of show they have.



Continued from page 3 🚟 at Desilu while WB became a tenant at Paramount.

Overall, however, major studio stage space wasn't taxed, as only some 107 features were made in this country by the principal produc-tion sources, plus parts of three others which were shot in the main abroad. Total of 53 films were shot out of the United States.

Outlook for current year is cloudy at the moment-not quite as clear, in fact, as situation was this same time a year ago. This is due partly to hesitancy on part of two major factors to commit more investment in production until they start getting back steady coin from pix already completed or still before the cameras. Warners is estimated to have inventory of some \$30,000,000 in pix now in release or coming out dur-ing the year. United Artists, of on "Greatest Story Ever Told," which won't be out in Cinerama (three strip) for several months and the big cash flow is upcoming (but not yet in hand) from the \$9.300,000 Cinerama (one strip) "Mad, Mad, Mad, Mad World," which is off to a booming boxoffice start.

Germany's Too Frank Press Continued from page 3 =

here by the major big-circulation But the enraged country girls, dailies.

Germany, it's occasionally noted, doesn't have a Louella or Hedda or Winchell It does have just a couple of their counterparts, a Munich columnist using the pseu-donym "Hunter" and a Nurem-berg gossip columnist printed under the name of "Fibi."

Both of these celebrity gossip writers often resort to rewriting press service items about antics of the international set. Reason is, with the competition from their own editorial staff, it's pretty hard to grind out the blind items when the front-page readers already know the whole scoop.

A beautiful brunette who was once a member of royalty and whose daily doings make her the No. 1 female name in Germany was recently "heavy-dating" a German actor.

She and this handsome male decided to get away from it all-so they took a holiday at his family's hunting lodge, a remote little hideaway sans water and plumbing. The German press got up close enough to tell the whole tale of their woodland capers. With names, of course.

When an Austrian-born film actress who has appeared on the French stage was angling to marry a handsome young French actor, she and he gave joint interviews, from the apartment they shared. openly discussing whether they would marry, what their future film and stage production plans were. Many interviews carried the joint address of the unwed pair.

The European approach to sex is a much more open and honest one than that of the United States. Despite America's claim to free-dom and democracy, the papers shy away from writing such truths. Old tricks of using initials or suggesting the name of the personality involved are far too passe for the European readers. They are used to getting the facts.

A top European disk jockey recently moved out of the apartment he shared in Germany with a pretty young singer. She bepretty young singer. She be-moaned his leaving — and tearfully told the press that not only did he disappear after a lovers spat-but he took all the furniture with him!

Europe's cavortings are enough to make a young man turn to the Old World for a few flings at gen-uine 20th century livin' it up.

Those (Very) Personals

In the leading German papers, for instance, a man can buy an ad for a couple of bucks, seeking pretty female companion, age 25-30, wanted to spend two weeks on the Riviera with German Businessman, 45, staying at best hotels and travelling in Mercedes. Sporty, good figure, attractive wardrobe desired. Send photos and applications to . . ." The German

marriage-search ads are known worldwide, with men and women listing their qualifications and telling what they seek in a partner (money in the two-room apartment, new bank, Volkswagen are among the standard requisites for the seekers) The blind ads urge all interested to write to a certain box number —and usually follow with personal correspondence and discreet а meeting at a restaurant.

The "vacation partner" ads go into full swing in May. One Stuttart weekend paper listed 'availabilitics," for a pre for a pretty girl who had a couple of weeks com-ing and lacked the funds to hie herself off to Capri or Sicily.

under one defiant leader, brought court action in Frankfurt to protect their rights, as city residents, to stroll, or stop, or romance in the woods.

They lost the suit, of course. The city court decided that even if the forest belonged to the town, the city had the right to decide which of its inhabitants could use the great outdoors, and for what worthy purposes. With a'l this action getting into

the papers, and the names spelled the papers, and the names spened out for the unimaginative, who could bear to go back to reading, "Is it true that J. L. is leaving M. B. for T. R.? And what pro-ducer's wife is mad as hops about his net to second dimension with his his not-so-secret fling with his blond leading lady?"

Considering all this free and forthright "entertainment" in the German papers it's a little diffi-cult for the film and television makers to come up with a topic sensational enough to appeal to the viewers, and still tame enough to get through the straight-laced censorship censorship.

Old Hoofology

Continued from page 3

is to dance away from their partners and, instead of being crazy, as people seem to think, it is only going back to the oldfashioned way of dancing in a modern form.

The expression of the times seems to be mass thinking and the modern dances follow suit-group dancing.

The seniors still want the waltz, foxtrot, cha-cha, tango with now and then a touch of the Twist tossed in to see if the last chiropractic treatment will really stand While the younger set is up. pretty well represented at the Hotel Taft grill in the evenings, they politely sit out these conventional dances hoping that the band will revert to a Hully Gully or Mashed Potato. That's when the seniors sit down and wonder if Lopez has lost his mind.

There's one style of music, however, that provides a common ground—The Twist! When we announce it there's a gasp throughout the room with overtones of an-ticipation. The juniors come right out and do it-and it's a pretty good parent-trap too. Everybody doing it has such fun that even Mr. & Mrs. Methuselah would give it a whirl if they came back out of antiquity.

One of the new dances, the bossa nova-that the seniors are trying to learn-is an aftermath of the samba. Call it a lazy man's samba. It is polyrhythmic rather than syncopated but it has a syncopated sound. It is supposed to be a blend of United States jazz and Brazilian music. Combining jazz with native rhythms was never considered especially unusual but, as everyone knows, it has become the thing to do recently.

An orchestra leader wants to please everyone. As music preferences stand the wishes of youth versus the desires of maturity are incompatible. We can please the hobbledehoys with the hully-gully but what happens to our standing with the older set? The answer is to play a little of everything.

For example, it was declared by the Conformity Committee that all tion, they will permit any sort of structures must be either in white squeegee mop, Venetian blind, or or a natural material. Somehow or Brazilian butterfly tray exhibitor other, Travelers Insurance Pavilion ductions to buy space. Inevitably, the is dominated by a red concrete release, w quality of such exhibits will ap-

In any event, prospects are that U. S. producers will come close to, or perhaps even better, this year the number of features turned out in '63.

Aaron Rosenberg will produce The Reward," from Michael Barrett novel, under his Arcola Pro-ductions banner for 20th-Fox ductions release, with Serge Bourguignon

The West Germans' approach to the girls they dub the "light maidens" is a humorous one, as well. In a land where a house is not a home, but a city-controlled visiting centre, the girls who ply their wares on the streets, in the woods, and even along the highways (the Autobahn Annies) find themselves the victims of a little light copy from the editors as well.

Perhaps unbelievable was the suit brought by an organized group of the sin sisters in Frankfurt. German families like to go wandering through the city-owned woods of a weekend, and had pro-tested about seeing some of the

girls in action in the area referred to as "The Green Hills Hotel." Their indigant protests resulted in wrathful action from the Frankfurt parliament. It banned the girls from soliciting in the forests. **Reopening Scot Cinema**

Anstruther. Despite the shuttering of film houses elsewhere, five business men in this small East Scotland fishing village have sunk \$6,000 of their personal savings in reopening a cinema which shuttered from lack of business two years The 900-seat Regal Cinema ago. was given a new lease of life with Dr. No.'

Others backing the reopening with farmer J. W. Clement are a local postman, Lindsay Berwick, who will he manager; grocer Eddie Clark; motor engineer William Band; and solicitor David Cook, who is secretary and a director of the company. Clement said: "We feel the cine-

ma will pay its way in the winter as well as the summer when vacationers come here. A lot of teenagers complain that there is nothing to do but hang around the street corners."



WRH

Coffee, Brandy & Cigars

Continued from page 9 before she laughed just as heartily (in the scene where she first encounters her vis-a-vis, John Gilbert) in "Queen Christina."

Of Blessed Recall

One difference (among many) between today's films and yesteryear's is the lack of colorful "second string" and bit players we used to have, that serve lot that lost for a memory many second string and bit players we used to have, that zany lot that lent, for a moment, such zestful seasoning to so many that zany lot that lent, for a moment, such zestful seasoning to so many pictures that would have been that much less without them—and "that much was often considerable. Well, such as: Franklin Pangborn, Tommy Mitchell, William Demarest, Robert Grieg, Hank Mann, Sig Rumann, Felix Bressart, Eric Blore, Paul Porcasi, Eugene Palette, Walter Catlett, Akim Tamiroff, Edward Everett Horton, Walter Con-nolly, Sig Arno, Alison Skipworth, Ernest Cossart, Basil Radford, Naunton Wayne, Mischa Auer, Warren Hymes, Andy Devine, Laura Hope Crewes, Frank McHugh, Matt Moore, Guy Kibbee, Jack Oakie, Ronald Squire, George Barbier, Raymond Cordy, Lionel Stander, Michael Chekov, Andre de Beranger, Ford Sterling, J. Farrel Mc-Donald, etc. etc. Where, indeed, are the snows of yesterday?

Basic Drama Is Two

Basic Drama Is Two A psychiatrist wrote to the N. Y. Times not so long ago, describing Roman Polanski's "Knife in the Water" as a perfect example of the Oedipus complex. It was symptomatic of the current tendency to see "things behind things" in the new spate of European films. Not so, says Polanski, the young Polish director of this film. "It doesn't involve three people at all, despite the presence of the trio, but two." He quoted Rainer Maria Rilke: "All that I have written up to now has been very bad because I was dealing with three people and not two. If I had the courage, I would write only about two people because the conflict is between two people, not three—the third person is just an excuse." The quarrel in "Knife in the Water," said Polanski, is just between the husband and wife—the boy, who intrudes in their life, is just an excuse. just an excuse.

Which reminds me of what Alexander Dumas once said in another context: "The chains of matrimony are so heavy that it takes two to carry them, sometimes three." (A whole Lubitsch comedy concentrated into one sentence.)

Residue of Fright

Josef von Sternberg once made a film called "The Last Command" in which Emil Jannings, as a Czarist officer, manhandled by a mob during the Russian Revolution, develops a tic from the shock of his maltreatment. In case anyone ever thought this was an invention of a lurid imagination, it might be interesting for them to know that physiologically it was sound. The scion of one of the oldest and most printegration of Puresia Prince Calitzing developed a had stutted aristocratic families of Russia, Prince Galitzine, developed a bad stutter as a result of the shock of the Russian Revolution. Eventually, he fled to Paris and got a job as a chauffeur. (In Sternberg's film, the Russian general drifts to Hollywood where he gets a job as a movie extra. This, too, actually happened.)

Sans Prescription

In the memoirs of Lydia Sokolova of the original Diaghilev Ballets Russes, she recounts this anecdote: "One evening when I was giving my pupil, a rich and handsome Frenchwoman with a lovely villa on the other side of Cap Martin, a lesson, I complained of a splitting headache. My pupil said she had something which would take the headache away, and she gave me a little box of powder, telling me to take a ninch and snift it as if it were snuff. I followed her instructions take a pinch and sniff it as if it were snuff. I followed her instructions, and she drove me back to my flat in her car. I suddenly felt an extra-ordinary tension round my face as if my jaw had been bound up, and I could neither eat nor speak. However, the headache disappeared and I went to a rehearsal. By the time it came my turn to dance I was feeling on top of the world: I threw myself into the role as I never Teening on top of the world: I threw myself into the role as I never remembered doing before or since, and enjoyed myself immensely. Diaghilev was watching, and when I finished dancing, he called me over to sit beside him, saying, 'You seem very excited.' I replied, 'I'm not excited, I just feel very well, and I was enjoying dancing and having a lovely time.' He looked at me for a few seconds in silence and then said, 'Who gave it to you?' I asked him what on earth he meant, but he merely repeated his question. 'Are you going to tall me who then said, 'Who gave it to you?' I asked him what on earth he meant, but he merely repeated his question. 'Are you going to tell me who gave it to you?' I said, 'I don't know what you mean.' 'Weren't you given some powder to smell?' he asked. 'Yes,' I told him, 'for my headache. And now I feel so much better.' Diaghilev got up and walked away. From that day onward I neither gave that lady another lesson, nor did I ever speak to her again. The 'Old Man' has diagnosed the effects of cocaine...' the effects of cocaine . . .

Historic Note

For cine-buffs: The original version, running almost five hours, of Abel Gance's "Napoleon" has been found by the Society for Film History Research in London, and two reels of the African footage shot by Erich von Stroheim for "Queen Kelly" has been acquired by the Cinematheque Francaise of Paris.

Real Crime and Fiction

Real Crime and Fiction Fritz Lang built his reputation as a director of the first rank on two types of films, the spectacle ("Siegfried", "Metropolis", etc.) and the crime film ("Dr. Mabuse", "Spies" etc.) A favorite theme of his in the latter category was the character, and its variations, of Dr. Mabuse, the master criminal. This sinister idea, which appears to have had its actual modern counterparts in organizations like the Black Dragon Society, the Mafia, etc. was set forth by Conan Doyle in his story, "The Final Problem" in "The Memoirs of Sherlock Holmes", some 70 years ago. Listen to this description of Moriarity-Mabuse: "He is the Napoleon of crime... He is the organizer of half that is evil and of nearly all that is undetected in this great city. He is a genius, a philosopher, an abstract thinker. He has a brain of the first order. He sits motionless, like a spider in the center of its web, but that web has a thousand radiations, and he knows well every quiver of each of them. He does little himself. He only plans. But his agents each of them. He does little himself. He only plans. But his agents are numerous and splendidly organized. Is there a crime to be done, a paper to be abstracted, a house to be rifled, a man to be removed the word is passed to the professor, the matter is organized and carried out. The agent may be caught. In that case, money is found for his bail or his defence. But the central power which uses the agent is never caught—never so much as suspected."

Fort Worth Spruceup

Fort Worth, Tex. Refurbished Hollywood Theatre was reopened Christmas Day by the Trans-Texas Theatres. Renovat-

ing estimated over \$150,000. There's new marquee and sign, new foam cushioned seats, boxoffice in the lobby, a new tv lounge, lighting fixtures, carpeting, rooms, and lobby vending new

rest machines. Harry Gaines is manager of the

house.

Posy to Hollywood

Continued from page 23 kids on Fairfax; the side streets are cozy and well-scrubbed, and the unjustly notorious Hollywood Blvd. is a prettifield toyshop replica of the justly and universally condemned Broadway of today's Manhattan. If you insist on a period piece, visit the hospitable Chateau Marmont; two minutes in its 1922-style lobby and you'll be whistling "Poor Butterfly."

Everyday goings-on in Holly-wood are quite innocuous: The villagers do their bookhunting at the Pickwick, or Larry Edmunds', the latter devoted to exhuming the movie industry. A Victorian ice-cream parlor and an Edwardian hourdard are deine big big big big beergarden are doing big business, and local Teddy-boys are less girlish than their Greenwich Village or Soho counterparts. The ratpack is no longer news, so no one is sick, sick any longer; health is the thing again, even though a leading healthfood dispenser did murder his, or someone else's, wife recently.

Parties

What about parties? Gatherings related to the cinema world, were usually held in Beverly Hills, de-voted to shop talk. At the parties given by the more intellectual televisionaries, Hollywood's new elite, there is less shop talk—and more about abstract painting, Lawrence Durrell and aleatory music being the favored topics.

Some two years ago, while rusti-cating in the old Knickerbocker lobby, I thought of checking with my telephone service and learned that I was wanted back in the Palisades, as a movie magnate was momentarily, although unpredict-ably, expected. I sped home, find-ing my young and gifted wife (adv.) in earnest conversation with a youngish French playwright, but no magnate. "Oh, Mr. S's wife telephoned" my young and gifted ditto explained. "Her husband was tied up in a conference, but would get here shortly." Two hours later get here shortly." Two hours later the magnate did arrive; he was elaborately jovial, accepted a drink and began to describe his #1 proj-ect—it sounded like an 18th cen-tury "Breakfast at Tiffany's" with "Naked Lunch" spicing.

In the middle of an especially juicy sentence, the magnate caused two fingers of his right hand to flutter eloquently: we thought that this was his way of pinpointing the story's approaching denouement. More finger-flutterings, this time rather impatient; the great man's fingers were within inches of the French playwright's nose, although Mr. S. was looking straight at me. The playwright, who functioned as assistant producer in films for a

Last of Star Reporters

Continued from page 9

at ebb before he said "Good morning." The red woolly head held a cargo of shale, which slid from side to side as the boat rocked.

He was back in the office at 3 p.m. Red looked bright and happy. He hung his coat, dumped some rumpled notes on a desk beside a typewriter, rubbed the cold tips of his fingers together, and went to the men's room. Inside, he found himself standing beside Jack Miley. "How did it go?" Jack said, looking at the wall ahead of him.

"It was all right," he said. "All right. We met the Ile de France. Some guy met us at the top of the gangway and I said I didn't care who was aboard, I needed a drink. This guy could parlay a little English, and he got me a couple of drinks. Then he said Gloria Swanson was aboard and some guy named Joseph P. Kennedy, and that was it.

"If I wanted to talk movies, he could set it up in Swanson's cabin. If I wanted to talk foreign loans, I could speak to Kennedy. So I combined the two. I got this guy Ken-nedy and Gloria Swanson, and we sat in her suite and drank all the way up the bay."

Joe Kennedy's Offer Miley adjusted himself, "Deuell will get mad if you don't have a story," Red looked in the mirror and brushed his hair back. "I got a story," he said. "But get this: this man Kennedy drinks with me and we end up pals and he offers wood." Dolan fixed his tie and laughed at his image. "Three hundred writing scripts."

"You know who he is?" Miley said softly. Red shook his head no. "If it's the Kennedy I think it is," Jack said, "he owns a big chunk of United Artists of 20th Century-Fox." Red's face stopped laugh-ing. "You sure?" he said. "This guy gimme a phone number You guy gimme a phone number. You sure'

Miley was sure. His friend left the men's room banking the turn and headed for a phone booth. He called Mr. Kennedy at his office, and found that his new friend had just arrived. They spoke. Yes, Mr. Kennedy said, he was indeed seri-ous about the offer. Was Dolan interested? Dolan said yes.

He left the phone booth and sat, hunched forward and serious, at the typewriter, touching keys without hitting them, thinking against the vision of a cracked green wall across the room. He wrote his story. It wasn't great. It made Page 6, or perhaps 8, with a picture of Miss Swanson on the sundeck waving to the New York skyline.

When Deuell accepted the story, Red whispered in his ear. What-ever he said, no one ever found out. But the city editor looked up sharply, almost grimly, and said: "Okay. It's your decision." Red Dolan, the last of the flambouyant star reporters, had quit.

There are men, great and small, who fit the tempo of the times so well that when the time goes, they must go with it. Dolan was a Proassistant producer in films for a spell, had a sudden brainstorm: hastily producing a cigaret, he thrust it in the magnate's fluttering fingers. Without a word of thanks, the magnate lit up and brought his epic to a triumphant close. The Matt go with the blue was a Pro-biblic on character. He went to great Hollywood to live as he thought a great Hollywood writer should live. the magnate lit up and brought his der underwear. Hollywood to live as he thought a spell, had a sudden brainstorm: Hollywood to live as he thought a great Hollywood writer should live. the magnate lit up and brought his der underwear. Hollywood so live as he thought a spell, had a sudden brainstorm: Hollywood to live as he thought a spell, had a sudden brainstorm: Hollywood to live as he thought a spell, had a sudden brainstorm: Hollywood writer should live. Hol

of an early hangover. It was still dark, but his eyes hurt. His pa-tience with the Coast Guard was theatrical attitudes. Red did not like it. This was loafing for a fee. He was late to all story conferences, but there weren't enough of them. Nobody seemed to care. Red drank. As his drinking im-

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proved, his resistance declined. He became ill, and he went to a sanibecame iii, and ne went to a sam-tarium. He was in the crucible of Hollywood insecurity; the test of nothingness to live in a plush vacuum. Life became a roller coaster of wild laughter and torn sheets and blank scenes and empty bottles. The downs were fast; the ups were slow. No one knew that Red Dolan was a star reporter. No one cared.

He hopped on a train and went to Washington, D.C. There, he saw friendly, compassionate faces. Some had pencils behind their ears. Red sat in a convivial atmosphere and drank with his confreres and his peers; the scribblers who dispense communal absolution to each other, no matter what the crime.

Someone told Red a joke told by Jimmy Cannon. He tipped his red head back for the final time, and laughed. He laughed until he couldn't catch his breath. Then he leaned his head forward, as though to wipe the tears from his eyes, and he was dead. The time and

No paper carried a big obituary. Red Dolan wasn't worth it. He rated a paragraph here and there. Some referred to him as "Frank," one as Francis. A woman pre-sented herself in New York and said that she was Red's sister. She came from New England. The men on The News were awed. No onc had ever thought of Red as a person, as one who might have a family, a kid who at some time or other had been born somewhere and grew up in the pain and frustration common to all. No. Red Dolan was a star reporter, period. His sister ordered the body to be cremated and the ashes placed in an urn. Red had been godless so there was no requiem mass, no recitation of Kaddisch; no eulogy. Still, some mark or respect was required. So Red's sister was given the use of a neat apartment in New York late one afternoon, got the urn, and phoned her brother's friends to stop by for a drink on Red.

Ten of them showed. They sat around, slick of hair and dark of tie, glancing surreptitiously at the blue urn gracing the mantel. It just didn't seem right to have Red Just didn't seem right to nave ked Dolan in an urn. They spoke in whispers and gulped their drinks. One or two said: "Well, here's to better days" and soon the sibil-lating softness of the whispers be-gen to become into more all or under gan to loosen into normal conver-sation, and from there it went on sation, and from there it went on to anecdotes about Red and what a helluva guy he was, and they filled his sister with wild and wonderful tales of Red's greatness as a writer, a man, a drinker, a reporter, an investigator, a script-writer and a misunderstood genius. They laughed themselves fa-

tigued talking about his chronic lateness. Now, ironically, he would be referred to as The Late Red Dolan. The sister walked over to that it was empty. "Red hasn't arrived yet." she said. "Isn't that just like him?"

Author of 'The Leopard'

Those who think of the late and solitary Palermo prince, Tommasi di Lampedusa, whose novel, "The Leopard" (subsequently filmed) di Lampedusa, whose novel, "The Leopard" (subsequently filmed) attained posthumous world fame, as a dour fellow, will be surprised to learn that he was capable of the most romantic flights of the imagination. What makes his short story (among a group discovered among his effects)—"Ligheia"—a minor masterpiece is the sweetness with which a simple but affecting story is told. A young journalist makes an acquaintance in a cafe in Turin with an aged, gruff peppery Italian Senator who is famous as one of the world's greatest Greek scholars. The old man derides the callow youth for his flighty interest in girls and facile love affairs. He, the Senator, one gathers, has never had anything to do with women. Finally, the Senator tells his story. In girls and facile love affairs. He, the Senator, one gathers, has never had anything to do with women. Finally, the Senator tells his story. In his youth, having retired to study on a solitary beach in Sicily, the Senator was seduced by a siren, Ligheia, an authentic daughter of Calliope, who flopped out of the sea into his rowboat while he was out fishing. With Ligheia, the future Senator spent 20 solitary, wonderful days. From her he learned the secret of the Greeks, and all he will know. Then she plunged back and left him...A few days later

epic to a triumphant close. The He drew a fine salary, and did Hollywood of yore was upon us little work. Now and then, he once again. stepped out of a small office where

the Senator leaves Turin to go on a cruise with other savants. One morning the journalist reads that the Senator has disappeared at sea, probably fallen overboard when nobody was looking. Only the journalist knows what really happened: Ligheia had beckoned.

Another Budd Schulberg Pittsburgh.

Harry Feinstein, zone manager in the Tri-State area here for Stanley-Warner The atres, has halved the work load of his adver-tising and district manager, Jules Curley Feinstein Harris Curley. Feinstein has hired Budd Schulberg (not the writer) to handle the publicity and advertising duties.

Schulberg has had top ad posts with Manhattan Shirt Co. and Gim-bel's Department Store. Curley will continue to be district manager with supervision of the Stan-ley, Warner, Squirrel Hill, Holly-wood and Whitehall Theatres.

This is a return to the practice that was discontinued when Henry Burger, now the midwest zone manager, took over both jobs. Curley took on the same load but Feinstein decided last week that it was just too much for one man.

Screen Service Mational Screen Service

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ΥΑΑΖΑΑΥΙΝΝΆ ΗΤ82 2ΤΙ ΝΟ

Wednesday, January 8, 1964

Fifty-eighth VARIETY Anniversary

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All-Time Top Grossers

Continued from page 37 =

Continued from page 37	The second residence being
101 Dalmations (Disney-BV) (1961)	6,300,000
Nun's Story (WB) (1959)	0,300,000
Diamia (Col) (1050)	6,300,000
Picnio (Col) (1956)	6,300,000
Old Yeller (Disney-BV) (1958)	6,250,000
War and Peace (De Laurentiis-Par) (1956)	6,250,000
Vikings (Bryna-UA) (1958)	6 100 000
Welcome Stranger (Par) (1957)	6 100 000
La Dolce Vita (Astor) (1961)	6 000 000
North By Northwest (MGM) (1959)	
Deinfung Grander (MGM) (1959)	6,000,000
Raintree County (MGM) (1958)	6,000,000
Hans Christian Andersen (Goldwyn-RKO) (1953)	6,000,000
Hell and Back (U) (1955)	6,000,000
High and Mighty (WB) (1954)	6,000,000
Ivanhoe (MGM) (1952)	
Sea Chase (WB) (1955)	6,000,000
Sea Chase (WB) (1933)	6,000,000
Sergeant York (WB) (1941)	6,000,000
7 Year Itch (20th) (1955)	6.000,000
Star Is Born (WB) (1955)	6.000,000
Strategic Air Command (Brickin Dar) (1055)	
Tall Men (20th) (1955) Life With Father (WB) (1947)	6,000,000
	6,000,000
Life with Father (WB) (1947)	6,000,000
Come blow Horn (Yorkin-Lear-Par) (1963)	6,000,000
Butterfield Eight (Berman-MGM) (1961)	6,000,000
Thrill of All (Hunter-U) (1963)	6,000,000
Bye Bye Birdie (Kohlmar-Sidney-Col) (1963)	
Gypsy (Le Roy-WB) (1963)	6,000,000
Plus Sking (Dow) (1040)	6,000,000
Blue Skies (Par) (1946)	5,700,000
Rear Window (Hitchcock-Par) (1954)	5,700,000
7 Brides for 7 Brothers (MGM) (1954)	5,600,000
Teahouse of August Moon (MGM) (1957)	5.600.000
Leave Her to Heaven (20th) (1946)	5,550,000
Bon Voyage (Disney-RKO) (1962)	
Egg and I (U) (1947)	5,500,000
Ω_{0} and $1 (W_{R}) (100)$	5,500,000
Ocean's 11 (WB) (1960)	5,500,000
Anatomy of Murder (Preminger-Col) (1959)	5,500,000
Solomon and Sheba (UA) (1960)	5.500,000
Please Don't Eat Daisies (M-G) (1959)	5,500,000
Big Parade (MGM) (1925)	5,500,000
House of Wax (WB) (1953)	5,500,000
Sleeping Beauty (Disney-BV) (1959)	
Eddy Duchin Story (Col) (1956)	5,300,000
Blackboard Jungle (MGM) (1955)	5,300,000
Unconquered (DeMille-Par) (1993)	5,250,000
Veerling (MCM) (1047) (1947)	5,250,000
Yearling (MGM) (1947)	5,250,000
Elmer Gantry (Smith-UA) (1960)	5,200,000
Rio Bravo (WB) (1959) Hole in the Head (Capra-UA) (1959)	5,200,000
Hole in the Head (Capra-UA) (1959)	5,200,000
MODy Dick (WB) (1956)	5,200,000
Magnincent Obsession (U) (1954)	5,200,000
Meet Me in St. Louis (MGM) (1954)	5.200.000
Mogambo (MGM) (1953)	
Show Boat (MGM) (1951)	5,200,000
From the Terrace (20th) (1960)	5,200,000
Conflomon Drofon Diander (2011) (1950)	5,200,000
Gentlemen Prefer Blondes (20th) (1953)	5,100,000
Great Escape (Mirsich-UA) (1963)	5,100,000
The Outlaw (RKO) (1946)	5,075,000
Forever Amber (20th) (1947)	5.050,000
Friendly Persuasion (AA) (1956)	5,050,000
On the Beach (Kramer-UA) (1959)	5,000,000
Journey to Center of Earth (20th) (1960)	5.000.000
Anastasia (20th) (1957)	
Island in Sun (20th) (1957)	5.000,000
North to Alaska (20th) (1960)	5,000,000
Fort of Vilaska (20(h) (1960)	5,000,000
East of Eden (WB) (1955)	5,000,000
Green Dolphin Street (MGM) (1947)	5,000,000
Joison Sings Again (Col) (1949)	5,000,000
Moulin Rouge (Romulus-UA) (1953)	5.000.000
Mrs. Miniver $(M-G)$ (1942)	
No Biz Like Show Biz (20th) (1955)	5,000,000
Razor's Edge (20th) (1947)	5,000,000
Red Shoes (E-L) (1948)	5,000,000
Red Shoes (E-L) (1948)	5,000,000
Song of Bernadette (20th) (1943)	5,000,000
Three Coins in Fountain (20th) (1954)	5,000,000
vera Cruz (HHL-UA) (1955)	5,000,000
Man Called Peter (20th) (1955)	5.000,000
Farewell to Arms (20th) (1958)	5,000,000
Judgment at Nuremberg (Kramor-IIA) (1061)	5,000,000
Flower Drum Song (Hunter-II) (1962)	
Interns (Conn-Col) (1962)	5,000,000
Castaways (Disney-BV) (1963)	5,000,000
LIC BIRDS (Hitchcock_II) (1062)	5.000,000
Yum Yum Tree (Brisson-Col) (1963)	5,000.000
55 Days at Peking (Brosson-Col) (1963)	5,000,000
Snellhound (Selznick UA) (1963)	5,000,000
Spellbound (Selznick-UA) (1946)	4,975,000
Since You Went Away (Selznick-UA) (1944)	4,950,000
Pepe (Col) (1961)	4,800,000
King Solomon's Mines (MGM) (1950)	4,800,000
Searcners (WB) (1956)	4,800,000
Notorious (RKO) (1946)	4,800,000
Jankee Doodle Dandy (WB) (1942)	
Streetcar Named Desire (WB) (1952)	4,800,000
Salome (Col) (1953)	4,750,000
Bambi (Disney-BV) (1949)	4.750.000
Bahes in Toyland (Dianay DW) (1043)	4,700,000
Dages in Toyland (Disney-RV) (1961)	4,700,000 4,700,000
Hercules (WB) (1959)	4,700,000
Hercules (WB) (1959) Battleground (MGM) (1950)	4,700,000 4,700,000 4,700,000 4,700,000
Hercules (WB) (1959)	4,700,000 4,700,000 4,700,000

Turks Make 200 Films Annually By EROL KENT

Istanbul. Turkish film industry continues tremendously active, but technical facilities and standards of production remain poor. Over 200 local features were made within the past year, catering strictly to the na-tives. It's a profitable business locally, especially if the service of one of about a dozen popular Turk players can be obtained. More pretentious efforts such as "Stranger in Town," shown at the 1963 Moscow Film Festival and reviewed in VARIETY at the time, do not as yet hold much playoff potential for the foreign film market.

Last year, however, rated as a landmark in Turkish film-making, since Turks were used in crews for at least three major foreign production companies filming in Istanbul. The three productions in question were: Elia Kazan's "America, America," Harry Saltz-man's "From Russia With Love" and Jules Dassin's "Topkapi" (formerly titled "Light of Day"), the latter starring Melina Mercouri, Peter Ustinov, Maximillian Schell, Robert Morley and Akim Tami-roff. In addition to these three

	nen appeale
Lolita (7 Arts-Harris-MGM)	1 800 000
Diamond Head (Bresler-Col) (1963)	4.500,000
Spencer's Mountain (Daves-WB) (1963)	4,500,000
Cheaper by the Deser (20th) (1903)	4,500,000
Cheaper by the Dozen (20th) (1950)	4,425,000
Inn of 6th Happiness (20th) (1959)	4,400,000
Written on Wind (U) (1957)	4.400,000
Two Years Before Mast (Par) (1946)	4.400,000
Knights of Round Table (MGM) (1954)	4.400,000
Man With Golden Arm (Preminger-UA) (1936)	4.350.000
Man in Grey Flannel Suit (20th) (1956)	4.350,000
Red River (Hawks-UA) (1948)	4,350.000
Hucksters (MGM) (1947)	4,350,000
Harvey Girls (MGM) (1946)	4.350,000
Stage Door Canteen (UA) (1940) Summer Magic (Disney-BV) (1963)	4.350,000
Summer Magic (Disney-BV) (1963)	4.350,000
	4,300,000
U.I. DRUCK (Par) (1960)	4,300,000
Some Came Kunning (MGM) (1959)	4,300,000
Gunngnt at O.K. Corral (Par) (1957)	4.300,000
Lost Weekend (Par) (1946)	4.300,000
Sallor Beware (Par) (1952)	4.300,000
BUS Stop $(201h)$ (1956)	4,250,000
Adventure $(M(;M))$ (1946)	4,250,000
Egyptian (2011) (1954)	4,250,000
Saratoga Trunk (WB) (1946)	4.250,000
Demetrius and Gladiators (20th) (1954)	4,250,000
Living It Up (Par) (1954)	4.250,000
30 Seconds Over Tokyo (MCM) (1954)	4,250,000
Diue Hawaii (Par) (1961)	4.200.000
$\mathbf{Parrisn}$ (WB) (1961)	4,200,000
neaven knows, Mr. Allison (20th) (1957)	4,200,000
Kose Tattoo (Par) (1954)	4,200,000
Hollywood Canteen (WB) (1944)	4,200,000
INCC MUSKELEERS (MICM) (1948)	4,200,000
Weekend at Waldorf (MGM) (1945)	4.200,000
On the Waterfront (Spiegel-Col) (1954)	4.200.000
Can-Can (Zuin) (1960)	4,200,000
rather of the Bride (MGM) (1950)	4.150,000
Born Yesterday (Col) (1951)	4.115.000
	4,100,000
Dad Seed (WB) (1956)	4,100,000
	4,100,000
Arrican Queen (Romulus-UA) (1952)	4,100,000
Hondo (Batjac-UA) (1954)	4.100,000
Joan of Arc (RKO) (1949)	4,100,000
JONNAY Kelinda (WR) (1049)	4,100,000
origranus a (Essex-UA) (1962)	4,100,000
A WAS A MALE WAR BRING (2016) (1040)	4,100,000
LOVE ME OF LEAVE ME (MGM) 1055)	4,100,000
Margle (20th) (1946)	4.100,000
MULLER WUFE FIGHTS (20th) (1947)	4.100,000
Snake Pit (20th) (1949)	4.100,000
DCCD III MV Heart (A(AA) (1955)	4,100,000
Cass Jimperiane (MGM) (1948)	4,050,000
State Fair (20th) (1945)	4.050.000
Never On Sunday (Lopert) (1960)	4 000 000

The Year of 'Cleopatra' Continued from page 37

cess had timely impact on the en-tire 20th-Fox economic scheme of things; the company needed a hypo and Zanuck, who was to re-place Spyros P. Skouras as president, personally provided it. "Longest Day" is herein clocked at \$12.750,000 and looks to reach \$15,250,000 as the first domestic market palyoff is concluded.

"Lawrence of Arabia," the Academy Award winner produced by Sam Spiegel and David Lean for Columbia, is another in Klondikesville. In fact, says Col execs, it's the biggest money-maker in Col history and that's nice saying.

Top b.o. comedy of the year was "Irma la Douce." from Billy Wild-er-Mirisch Co.-UA., with an esti-mated \$11,000,000 in prospect.

(To repeat, all figures in this story and the charts going with it are rentals which the distributors collect, or figure to collect, from exhibitors only in the United States and Canada.)

Walt Disney struck it rich with 1963 releases, all clearly "family entertainment." Showman in recent years attained an en-viable record of b.o. mileage out of relatively unexpensive producroff. In addition to these three major projects, there were several Italian, Spanish and Greek pic-tures partly shot in this country.

establish itself as a hit. This suc- to young and old alike in sufficient numbers to make for a smash.

> Paramount reaped tall stakes with "Hud," and also came up with one of the biggest surprise packages of the year in "Duel of the Titans." Latter, Italian-made, was bought by Par for like penny-ante stakes, already has raked in \$1,250,000 and promises to clear the \$1,450,000 mark upon full playoff.

> Also at Par, Jerry Lewis con-tinued to have friends among the people, if not the critics. His "Nutty Professor" is an estimated \$3,500,000 grosser.

> Bob Hope was not overwhelming, his "Call Me Bwana" being tallied at \$2,200,000, while John Wayne still was coming in strong with "McLintock" at \$7,250,000.

> Warners' "Spencer's Mountain," via Delmer Daves, made it fine even though a good part of the market did not respond. This one was slow in the east but went over potently in other areas.

"PT 109," produced by Bryon "PT 109," produced by Bryon Foy for Warners under Jack L. Warner's personal supervision, had \$2,700,000 "in the house" when it was withdrawn from circulation upon the assassination of its pro-tagonist John F Konedy Film tagonist, John F. Kenedy, Film tagonist, John F. Keneuy, Finn deals with his experiences as a naval officer in the Pacific during World War II. When it is returned to market, "PT 109" ought to climb to a total of \$3,500,000, although this really is a taughing to predict

to a total of \$3,500.000, although this really is a toughie to predict. The late Jerry Wald was repre-sented this year by "The Stripper," his finale for 20th. As noted by some observers Wald will be re-membered for other efforts, not "Stripper," which is estimated at a low \$1,500,000.

Joe Pasternak's "Jumbo" was a disappointment at MGM with a total gross figured at \$2,750,000. Same company had one of the top sleepers of the year, if not the top one, in "Flipper." This Ivan Tors one, in "Flipper." This Ivan Tors production, concerning a boy and a pet dolphin, was brought in at about \$550 000 and is likely to rake in \$2,500,000 domestically. VARIETY's parade of all-time top

VARIETY's parade of all-time top grossers (separately charted) con-tinues David O. Selznick's "Gone With the Wind" (via MGM) with the crown at \$41.200,000. The only possible future threat from among the 1963 releases is "Cleo." In this connection, much remains to this connection, much remains to be demonstrated.

Quebec's Gold War

Continued from page 37 📻 part of French-Canadians who

really feel they've been getting a raw deal, and snubbed on top of it. Just how touchy is the situation, again in the case of Place des Arts, was reflected also months before the opening in the protest against Edman—he's still there— and the heated objection that no French opera was included in the opening programming.

In the nitery field, the most obvious development is the increase in the use of French comics, singers, etc.

Helps Tourism?

Beaucoup of the talent is from France, but plenty is also from Montreal and outlying areas of the province.

As it turns out, this isn't such a has it turns out, the assons: It has bad deal for two reasons: It has opened a new market for nitery

Bachelor and Bobbysozer (BKO) (1947) 4,500,000 Night and Day (WB) (1946) 4,000,000 Significant	ontreal—the "gay Paree of merica"—is a French at- e. heless, the change is still
(1050) (1000)	e standard comic-singer-
Easy to Wed (MGM) (1946) 4.500,000 Sands of Iwo Jima (Rep) (1950) 4,000,000 dancer bi	oill played at the old FI
	a good section of the au- was of French-Canadian
4 000 000 (NGW) (1921) $4 500 000$ (Singing FOUL (WB) (1928)	a.
4.500.000 Shokey (2007) (1940)	BC, government-owned ma
Book 4 Di (1942)	V net, is very conscious
	happening, to the point
A = A = A = A = A = A = A = A = A = A =	n its English channel in occasionally let's go with
4 500 000 4 500 000 (1945)	n of French overtones as
Denotes rentals guaranteed to date. Film has one ind in only 58 If to prov	ve that (a) they see the
The start (2001)	
time, but f	n the wall, or (b) that the kons may be blind some-

WRH

'Tune Detective' Recalls Einstein

surprisingly intelligible English, | longer be able to listen to the unembarrassed by his German ac- music of Mozart," cent. Never before had I encountered a man of such simplicity and directness, so absolutely without pretense or affectation or selfconsciousness of any kind. He was honestly interested in the quiet life of Princeton and its people.

The shock of unruly gray hair, the heavy mustache and the peculiarly soft yet penetrating eyes have often been described and are familiar also through many pictures of the great scientist. His rather short, compact figure was always completely relaxed, and nothing seemed to ruffle the complete serenity of his expression.

Obviously Dr. Einstein was more interested in discussing music than mathematics. He had a thorough knowledge of the classics, particularly Bach, but referred deprecatingly, even disparagingly, to his own efforts as an amateur performer. "I often have to count in the billions," he said, rather plaintively," but still find it difficult w count four!"

My own special thrill came late in the evening, when I was asked to do a little entertaining at the piano. Einstein was sitting in a large armchair when I started .ny stock music parodies, singing the words of the nursery rhyme, "Jack and Jill," in the style of oratorio, grand opera, a Schubert lied, a Debussy chanson and eventually jazz and hillbilly.

the guest of honor pulled his chair right up beside the piano, listening intently, watching every note at the keyboard as though to memorize it, and laughing uproariously, like a naively pleased child. He was particularly hilarious over my Wagnerian version, in which the adventures of Jack and Jill were given an exaggeratedly alliterative treatment, beginning "Hans und Hila, hehr und heifer, den Hugel hinan! Wollten Wasser zum was-chen, wogende Wellen!" (A translation is hardly necessary.) I do not remember ever having a better audience. We were friends from that moment on.

Another meeting took place a few days later, when a documentary film was being shown at the Nassau Club and Einstein cordially invited me to sit beside him and practice my German. Naturally we discussed music again. (I forgot what the motion picture was about.) The name of Schoenberg came up and Einstein permitted himself a wry little joke: Mehr Berg als schon!" ("More mountain than beautiful!")

We met again in New York at luncheon given in honor of the pianist-composer, Leopold Godowsky. Einstein was one of the distinguished guests. naturally at the head table. As they filed up to the dais he was recognized by the rest of the audience and greeted with spontaneous applause. Apparently thinking that this enthusiasm was intended for Godowsky, Einstein joined in heartily, quite unaware of his own importance.

Weidman, Bing & Bach

Continued from page 4

My own final recollection is of what was in effect a miracle, al-most too personal to be put into words. My sister Carola was by far the most talented member of large family, both a pianist a painter of professional our and a painter of professional standing. But her life had not been happy. After studying with Leschetizky abroad, she married eccentric Viennese "musican and halted her potential lover" career to raise a family of three children. After the husband's death she suffered a series of frusdisappointments trations a n d which eventually broke down her physical and mental health and created a complete loss of confidence in her artistic ability. When Einstein came to Princeton. she was living with her oldest brother, Dr. J. Duncan Spaeth. brother, Dr. J. famous as a teacher of English and coach of the university crews. She had for several years refused to touch a piano or make any effort to paint or draw, resigning herself to the drudgery of housework and obviously abandoning all thought of any better life.

Her salvation came through a chance remark of Dr. Einstein's to the effect that he was looking for someone who could accompany his informal violin-playing. not want a fine pianist," he said. "I want a musician who can read anything at sight and make up for my mistakes."

My immediate thought was of y sister Carola, but there was delicate psychological problem my а be solved. The first step was to to bring them together without her knowing what we had in mind. No sooner had I started than In this plan my brother cooperated handsomely by inviting Dr. Einstein to dinner. with the promise of some real Viennese cooking. at which my sister was an expert.

The dinner was a great success. and the genial scientist, warmed the schnitzel and other nostalgic delicacies, gradually drew my sister into a discussion of his favorite subjects of music and art. When she was about to withdraw to the kitchen, from force of habit, he insisted that she stay and continue the conversation. The effect was magical. For the first time in years she became really articu-late. The evening ended with a promise that she would soon come to his home and accompany him in some violin sonatas he had found in the university library.

A New Life Reborn

That was the start of a new life for a deeply troubled soul. Before long Carola was not only playing the piano regularly taking up her pencil and brush again. One of her favorite sub-jects was Einstein himself, and a number of her drawings of that placid, intelligent face may still be seen at the Einstein house and elsewhere in Princeton. (The best of them was published as a fullpage illustration in Fortune magazine.)

My sister continued to draw and paint professionally to the end of her life, besides playing piano as an avocation. the time she acquired her own apartment in Princeton, traveling from there to all parts of the east to carry out commissions. Her work was exhibited in the leading galleries, and her portraits and landscapes hang in many an American

work, a doctoral dissertation on 'Milton's Knowledge of Music, written over 50 years ago and still the definitive book on the subject. Dr. Spaeth's "History of Popular Music in America" (Random House) is a similarly definitive volume, now listed in the official White House library.)

Lively Guys & Gals Continued from page 7 🖬

poses a shapely thigh as Principal Boy in panto and it would be a risky bet to say that she won't do it again. At 79, Jean Cadell pops up frequently in films and 78-yearold Allan Jeayes and 72-year-old Harold Scott are both, as of this writing, playing one routine-roles in "The Masters" at the Piccadilly!

Skipping At 75

As for 75-year-old "youngsters." ey abound. Hugh Wakefield. they abound. Hugh Wakefield. Dame Edith Evans, who opened in the West End at the Queen's Thea-tre in November with "Gentle Jack." Miles Malleson, Athene Seyler, busy in both legit and pix, C. Denier Warren and Gladys Cooper are still very much on active service. Zena Dare (76) has proved herself a remarkable woman. She has been on the stage since 1899 and is winding up her career so she insists-by touring or with "My Fair Lady," after having played Mrs. Higgins throughout the Drury Lane run. She missed only a handful of the 2,281 per-formances, and that because of vacations.

Durables

Clarkson Rose (74) also typifies the pep of these old troupers. As well as playing Dame in panto-mime regularly for years he has run his famous "Twinkle" summer seaside show since 1921. In 1963 he decided to rest "Twinkle" because, as a change of pace, he wanted to do some straight thesping as guest artiste in stock!

Marie Lohr, Fay Compton, Hen-ry Oscar, Ernest Milton, Randolph Sutton and Billy Russell vaude comics Billy Danvers, Nora Nicholson, Marie Burke, Douglas Byng and Una Venning are other prom-inent 70- year-olds still in harness. Comedienne Margaret Rutherford is another character so full of vim that vitamins take her. At 71, she is having a click success with her film portrayals of Miss Marple, is in constant demand for films and plays and, in her spare time gives poetry readings.

Hulbert-Courtneidge

Jack Hulbert, who is 71, and his wife Cicely Courtneidge, a year younger, toured and then opened in the West End in a comedy this season. Though the critics massacred the play even the most acid had however grudgingly to admit Hulbert and Miss Courtneidge still have an effervescent, energetic enthusiasm and theatrical authority which lifts the spirits.

Robertson Hare, despite undergoing surgery a year or so ago, is, at 72, still more than holding his own surrounded by young comics, in the rumbustious goings-on in "A Funny Thing Happened On the Way to the Eorum." Stanley Holloway, a brisk, on-the-ball 73. isn't doing too badly in Hollywood either.

After these names it seems hardworth mentioning the many striplings of ages between 60 and 70 who, at a time when most peo-ple are thinking of putting their feet up in retirement, are still ment? doing their stuff. They range from Basil Sydney (69) and Jerry Ver-Cecil Parker, Olga via Lindo, Naurkon Wayne, Marie Ney, Martita Hunt, the youthful looking, glamorous Evelyn Laye (63) and Vic Oliver (65). But special men-tion must be made of 64-year-old Billy Cotton, the bandleader. The energy he puts into the Billy Cotton ty and radio bandshows has to be seen to be believed and is calculated to make many 20-year-olds wilt with exhaustion. In fact it's been equalled only by the Crazy Gang, who would have rated honorable mention in this piece. But, apart from Bud Flanagan, and "Monsewer" Eddie Gray, the others are still sticking rigidly to their decision to retire. What makes these veteran troupers tick after a lifetime in the business? They take things steady when they are not working, which is rarely. Dedicated to their jobs, enjoying every minute and usually "thinking young." they cultivate an enviable zest that com-

Where's The Audience Gone?

one being, as the song put it. "Oh, people are tired of having their

Dear! What Can the Matter Be?" With Production: Could it be that we've passed from the era of Size to the Era of Sex and Shock? Are moviemakers mistaking sexual suggestivity for artistic excite-ment? Could it be that the heights of drama aren't to be found in a hospital's mental wards? Are audiences, often burned, now overwary and easily won over to other forms of entertainment (recall how theatre business dipped in areas that had not yet had television)?

Could it be that the link between producer and audience is partly at fault? The link I'm The link I'm thinking of is advertising. And it's the audience rather than the link that's missing. Are the ads telling enough of just what the film's about? Are the ads perhaps insulting and alienating those they wish to attract? Could it be that the wild sex-and-violence ads are more appealing to the moviemakers than to the potential movie viewers? (Can you imagine how certain admen might handle certain films: "See David! See Lisa! What was the other side of

this love-starved girl? What went on in that darkened school of wild and turbulent teenagers? That first touch did it!"; or perhaps: "Lock up your wives, boys! ... Where will that lusty Tom Jones strike next? ... That Loss of Innocence gal has got our Luther man!," etc.

Maybe some are a bit tired of the suggestive and shocking (actually silly) snatches of dialog in the ads that promise all sort of gross things. You know the type: "What are you doing to my sister?" or "Admit it Edna, this is one thing you never planned on!" or "But you said you were white!" etc. Those Ads?

Could it be that too many ads are reduced to too simple a formula: 1) hero tussling vertically with villian; 2) hero tussling hori-zontally with heroine; 3) thousands of soldiers, charioteers or chorus girls coming up over the horizon; and 4) millions of little people swarming over the big letters that form the title (" . . . it's big! big!! big!!!")

Could it be that we're just sick of being shocked? That fewer and fewer families are willing to pay for a sitter, a dinner, a parking place, a ticket and refreshments just to watch some karate or in-cest? There are too many other lovely ways to spend an evening.

With Exhibition: Could it be that the theatre managers who are a bit lax in keeping their theatres clean, up-to-date, well policed and well-run have helped give all the-atre managers a black eye just as a few moviemakers can hurt Hollywood as a whole?

Could it be that parents are tired of sending their children to a kiddie show and finding them exposed to raw sexy trailers of next week's regular show? And who are the dirty little men who know just what shocking or suggestive scenes to choose in making up previews that are more repulsive than the complete film shown in its proper context?

Audience Values (?) Could it be that composing a double-bill of an adult film and a family film isn't what many would consider family entertain-

Could it be that few of the pictures are really worth the current prices—either for the ticke or for the Pepsi and popcorn at the concession stand? Could it be that the theatremen are so busy fighting classification (calling it Censorship) that they fail to see that many of the peo-ple in the forefront seeking information about the audience suita-bility of films are some of their best customers? And could it be that some classification tags are written up as a deliberate appeal to teenagers? Could it be that some of the "clean" entertainment that people fail to "support" (as if filmgoing was a duty) just isn't "good" entertainment but merely innocuous mediocrity? With the Industry as a Whole: Could it be that the 12-year-old mentality of several years ago may have changed a bit and for the better? Or that some of the audience might be almost as smart as some of the picturemakers?

Continued from page 5 noses rubbed in the dregs of life and having some moviemakers wise them up to what life's all about—especially when they knew all this stuff and more long ago?

Could it be that perhaps there's a happy medium somewhere in between the extremes of sugar and slime?

Could it be that the time has come when moviemakers should tone down their howls that they're deprived of freedom and get back to making movies? Freedom, when you think of it, is a climate within which great art or junk alike can be turned out. One wonders why, with the decline of censorship, the improvement of quality snip, the improvement of quarty isn't proportional. Could it be that "lack of freedom" is merely a loudly-shouted excuse? . . . that what's needed isn't more free-dom but more talent?

What can the matter be? Where is the audience?

I don't know, but I do hope you'll find the answer.

Talent Dearth

Continued from page 4 selves with a few acts and do so. However, as so very few topliners wish to do this, the question very rarely arises, especially when they can live in the comfort of their own home and do one television show and pick up more money than in six days at one of our provincial theatres.

What therefore is our answer to having vaudeville theatres without vaudeville, and this has been our biggest headache. None the less there are means of keeping these houses going profitably without vaudeville, for which they were primarily designed.

The first task was to get the public to accept them as theatres or places of entertainment rather than variety houses, and once we had done this it was a question of finding suitable attractions as diversified as playing within a matter of weeks, opera, ballet, revue, musical comedy, legit, jazz concerts-in fact every facet of show business. It is interesting to note that when one can get great attractions such as the Bolshoi Ballet, the Red Army, and many other once-nightly shows of this description the public will pay as much as three times the normal admission to see these extraodrinary performers.

Unfortunately, there is a world shortage of top class shows. In my travels, in one montth, I did 21,000 miles, and all my opposite numbers in every territory I visit come up with the same question, "What have you found, what can you recommend?" when in fact the purpose of my visit was to ask them the same question.

We are going in for more and more big spectacular shows all the time. This is fine in theory, but unless you have stars in these type of shows no matter how spectacular they are you still do no business. People will not come in to see a first class show with great entertainers who have no name value, and therein lies the problem

In spite of the somewhat pessi-mistic comments I have made so far my company has taken the view, a viewpoint with which I personally agree, that we should spend money in modernizing our theatres and offering our patrons every possible comfort on their visits, and that our future lies in the presentation of attractions of such a calibre that they could stay for many months in each major city. In other words, although there are not sufficent attractions for short term visits we do have the possibility of getting attractions that can stay a very long time. Finally, we keep on plugging our slogan, "There is nothing like the magic of a visit to the live theatre.

Jerome Weidman has told the story of Einstein's leading him to an honest enjoyment of Bach's music by way of a popular Bing Crosby record, for the purpose, as the scientist put it, of "Opening up yet another fragment of the frontier of beauty." There are many other anecdotes that reveal his tolerant attitude toward the arts, and particularly music, the deeply religious feeling that sup-ported and complemented his scientific investigations, the unaffected simplicity and integrity that ruled his life as the outstanding celebrity of Princeton's Institute for Advanced Study.

Perhaps the most revealing of them all was the brief conversa-tion quoted on one of Edward R. Murrow's "Person to Person" television programs. The photographer, Yousuf Karsh, told of a re-porter who said to Einstein: "Now we have the hydrogen bomb. Supother, what then?" To which Ein-stein replied, "Alas, we would no

home today

To me the saving of this one artistic soul was as significant in its way as some of the most im-portant scientific discoveries of the immortal scholar. Einstein may be remembered in world history chiefly for his contribution to the atomic age, for better or worse. I prefer to think of him as a practically unique human being, who succeeded in accomplishing, by sheer simplicity and sincerity, what had baffled our professional psychiatrists.

(Editorial Note: The author of these reminiscences, famous as the "Tune Detective" of radio, television and the screen, and now in his 24th year as a member of the Metropolitan Opera Quiz panel, has written 32 books. of which the most recent are "The Importance of Music" and "50 Years with Music." The University of Michigan Press has just reissued in paperback his first municates to the audience.

Warner Bros. purchased "The Battle of the Villa Fiorita" by Rumer Godden, and assigned it for Could some of the matter be that production to Delmar Daves.

Some Revisions

A Memory of J.J.

By BOB RUSSELL

ing baritone. You auditioned for a Shubert show and struck it big_____ business deals will undoubtedly be a four-line bit.

The show was moving to another house and a rehearsal was called, on a Sunday. You had a date. So your date sat out front and when the stage manager told you about the no visitors rule you pleaded-in vain. So you walked out with your girl and went to the hockey game at the Garden.

Next night you reported before half hour and the stage manager says, "You can't go on. See J.J. tomorrow morning."

The inner sanctum. The throne oom. The holy of holies. J.J.'s room. private office. To you, like standing before God. He looks up from beneath lowered eyebrows (a trademark with J.J.). "A date, ch. How old are you? Hmmmmm, seven-teen. Well, the director of the entire production says it's you or him. If you were me, which would you choose?" "Mr. Shubert." you say, "I'd choose the director."

"That," says J.J., "is exactly what I've done."

You're almost out the door when e calls, "Wait! Come here. I think you've learned a valuable lesson. See me in a couple of weeks. I may have something for you in a new show."

He did. Four of them.

J.J. Shubert and the theatre was one of the world's greatest love offairs. You never knew when he'd show up out front or backstage, at rehearsals, in town or out. He fol-lowed the "Passing Show" all over the map just to stand in the wings and watch Willie Howard in his sketches. J.J. would laugh 'til the tears streamed down his cheeks. It was the greatest tonic in the world for what was so often a lonely man. When Howard came off and passed J.J. on his way to his dressingroom Shubert would quickly hide his handkerchief, wet with tears of laughter, then char-acteristically tilt his head downward while his lower lip jutted upward and he'd hiss to the great little comedian, "You bum, you; you couldn't draw flies in July." And he'd stomp away in a sulk. Next town would find him again in the wings helpless with laughter at Willie's unforgettable sketches. Of all his stars none broke up J.J. like Willie Howard.

There were other incidents, of course. Sometimes the thought came to you that this fabulously rich tycoon with a genius for pro-

You were a kid of 17. A promis- | be the toughest businessmen. Their chronicled in full some day. Their benefactions never will be. I think that's the way a tycoon of show business, who understood what a 17-year-old kid, who chose his girl before his job, would have wanted it.

Right of Privacy 🖬 Continued from page 24 🚟

ture in full page advertisements of the magazine, in two other magazines.

She recovered substantial а judgment on the trial. On appeal the higher court set the judgment aside and held that a person's photograph originally published in a periodical as a newsworthy subject may be republished subsequently without the person's written consent in another medium, as an advertisement for the periodical itself. The court emphasized that, as a public figure, she had the right of privacy, but held that this did not protect her from a true and fair representation in what the court called incidental advertising of the news medium.

Case of Gautier's Dogs

Not so long ago. Gautier, who had been presenting his wellknown trained animal act for years throughout this country and abroad, brought suit under the Civil Rights Law against a television company, which had tele-vised his act between the halves of a football game without his consent.

His contract provided that his performance at the football game was not to be shown on television. His act was however televised with the usual commercials inserted before and after his act. He recovered a judgment on the trial, but this too was set aside by the higher courts.

Among the reasons given for not allowing the judgment to stand, the higher court ruled that the use of a person's name or picture in a newspaper, magazine, or newsreel that is newsworthy is not a use for purposes of trade within the meaning of the Civil Rights Law.

Robert Aldrich production of "What Ever Happened to Baby Jane?" via Warners, last year was overquoted at \$5,000.000. It should have been \$4,000,000. at Last year overlooked were

"Commancheros" (20th), at \$3,500,000, and "Errand Boy" (Par), at \$3.000,000. "Chapman Report" (WB) must be cut from last year's quotation of \$4,000,000 to a more realistic \$2,500,000.

That case has been usually cited and relied upon by the courts in many recent cases, where a person sued for the use of his name or picture in connection with an advertisement.

What apparently has up to the present time been entirely overlooked by all concerned is that when the Appellate Division held that Gautier could not recover in his action, which was brought for a violation of the Civil Rights Law, the judge who wrote the decision "We pass only on the quessaid: tion argued and briefed on this appeal. We do not here pass upon the question as to whether, upon a proper record, plaintiff could recover on quasi contract or on any other legal theory.

'Quasi Contract'

This is a clear intimation that performer may recover damages if he sues on quasi contract, which means not an actual contract but a contract which the law implies, to pay him the reasonable value of the use of his name or picture.

The importance of this to persons in the theatrical profession who are recognized as stars or whose name has value, is obvious. If he or she can recover the reasonable value of the use of his or her name or picture in connection with an advertisement, they can recover substantial amounts in line with what they would charge if they entered into a contract for the use of their name or picture. Examples of this are numerous: baseball and football stars and theatrical performers whose names are well known on the stage or commericals for shaving creams, razor blades, etc.

As a practical matter, there are many situations in which a per-former might recover a very subnewspaper, magazine, or news-in connection with an item is newsworthy is not a use for opses of trade within the mean gested by the court in the Gautier case.

Is Greece 'Ridiculously Active' Producer ? By RENA VELISSARIOU

Athens.

Greece is one country where motion picture production increase from year to year. In 1963 there were 130 features made here. People in and around the trade are inclined to consider this production activity "ridiculous" for such a small kingdom with so limited capital and playoff. Espescially because there is not any substantial quality of improve-ment of the films produced.

operators who as soon as they get a story idea in their mind, look for an investor. It's sign a director

Often there isn't even a screenplay to shoot from. Footage is improvised. Of course all these attempts are low budgeted projects

There are some serious producers, however, who are working efficiently trying to improve the quality of their product. These are the Finos Film, the AnZervos Film, the Georges Lazarides and Roussopoulos Bros, Company and a few others.

To the above list, add the Damaskinos and Michaelides Organiza-tion which re-started production activity last year with the following three pictures:

Sakellarios and made in two ver-sions: Greek and Turck.

(2.) "The Red Lamps" based on a Greek play by Alexis Galanos, with Jenny Karezi, Georges Foundas. Dimitri Papamihael, etc. It is directed by B. Georgiades and the musical background is written by Manos Hatzidakis ("Never on

po Diamantidou, Mary Chrono-poulou and N. Peryalis.

The pictures with the Finos Film label tend to click at the boxoffice though year just ended there have not. Finos is now launching Zoe Laskari as its star of tomor-row. Features produced by Finos during 1963 were "A Girl For

Top Rental Features of 1963

duction and business would have	Continued to			Athens would become another
willingly given millions just to	continued from page 31	The second se		lively motion nicture another
have had the creative gift-this	$1 4 4 4 5 D U D B (1 A \Gamma I S - U A) (1) o (20)$	3,000,000	0 100 000	lively motion picture centre like
from a man who could buy the	- Shoven S recer (FOIU-Far) (filly)	0.000.000	3,400,000	Rome, Madrid and Munich, such
greatest creative talents in all show			3,300,000	expections were not fulfilled as an-
business.			3,200,000	ticipated. It was pretty intoxicat-
J.J. knew every piece of scenery,			3,100,000	ing when "Guns of Navarone" and
costumes and props in the Shubert	\square	0.050.000	3,000,000	"Three Hundred Spartans" were
warehouses. If some flat or drop			2,900,000	shooting on location here. Nothing
came apart (even if it had appeared	Cullis-U) (PPD)	2,400,000	2,750,000	comparable has followed.
in 30 of his shows) J.J. would			2,750,000	Walt Disney's production "The
scream, "Fix it! Sew it up!" Never,	1 Correctional Contract C	2,300,000	2,550,000	Moonspinners' starring Havley
"Throw it out." He loved every old		2,000,000	2,500,000	Willis was shot on location in Saint
relic as if he himself had put it		1,060,000	2,500,000	Nicholas of the Crete Island last
together.	Women of the World (Embassy) (July) Gathering of Eagles (U) (July) Sodom and Compared (City of the solution of	1,900,000	2,500,000	summer. The production unit with
	Sodom and Gomorrah (Titanus-20th) (Jan.)	2,000,000	2,500,000	a crew of 100 spent more than
The stories about J.J. are legend,	Dector No (Fon-IIA) (Mar) (Jan)	2,100,000	2,500,000	urree months in this island Tho
many based on fact. This one	Doctor No (Eon-UA) (May) David and Lies (Perry Peede) (Feb.)	2,100,000	2,400,000	Greek Film Union of Techniciana
probably is not:		0 000 000	2,300,000	protested to the Ministry of Indus
One August day J.J. wandered		1 000 000	2,300,000	ury pecause Disney has brought all
into the Winter Garden during an			2,250,000	his crew from the States Thou-
"Artists and Models" rehearsal.		1 100 000	2,200,000	sands of Greek villagers had been
Twelve girls were standing on a	MAY SIA LUYES (FAF) (ADF.)	1 550 000	2,185,000	lined up, however, to work as ex-
ledge while a tenor sang to them	$\nabla a_{\rm SOH} a_{\rm SOH} \alpha_{\rm SOH} \alpha_$	1,900,000		tras in this production. Also Greek
from below. J.J. asked the director	$(A_{11}\sigma)$	1,800,000	2,100,000	choreographer Vicki Tounta cre-
what the 12 girls were doing up		1 800 000	2,000,000	ated folk dances in the picture
there.	Monuo Cane (Italo-Time3) (April)	1,050,000	2.000,000	danced by a 16 member ballet.
"It's a religioso scene," said the	VOULAND DUVICS PAMIER (PASIPENAR_NICIM) (Man)		2.000,000	Anothen film to helloer ballet.
director. "They represent the 12	Happened at World's Fair (Richmond-MCM) (Appril)	1,800,000	2.000,000	Another film to be lensed here
Apostles."	The Leopard (Titanus-2(th) (Oct.)	2,250,000	2,500,000	is the "Flesh and Flower" a co-
"Twelve Apostles!" exploded J.J.	Carcumers (Dattiett-UA (Allo))	1,250,000	1,800,000	production of Marion Gering and
"This is a Shubert show make it	Two for Seesaw (Mirish h-UA) (Dec., '62)	1,350,000	1,800,000	the Studio Alfa slated to start
"This is a Shubert show—make it 24 !"	For Love or Money (U) (Oct.)		1,750,000	rolling next February in Greece
	List of Adrian Messenger (Joel-U) (July)	1,300,000	1,750,000	and Turkey.
And this anecdote very likely	Who's Got the Action (Rose-Par) (June)	1,500,000	1,700,000	The Studio Alfa has in its sched-
is true.	The Stripper (Wald-20th) (June)	1,400,000	1.600.000	ule another co-production also for
J.J. had a penchant for watching		1,200,000	1.500,000	unis year. It is titled "The Nalcod
from the wings. One night a stage-	Duel of Titans (Italo-Par) (June) Girl Named Tamiko (Wallis-Par) (Feb.)		1,450,000	prigade and will be co-produced
hand crashed heavily into him			1,400,000	with Albert Cohen. The story is
while making a fast change of			1 400 000	written by Sanford Walf and it is
scene. The grip cussed him out	The Linh (20(h) (Nov.)	1 100 000	1 300 000	about the women groups of the
properly and the banged-up owner	King Kong vs. Godzilla (Toho-U) (July)	1 100 000	1 250 000	underground movement during the
of the theatre and the show yelled	Grine's Choice (Rosenberg-WB) (April)		1,250,000	German occupation in Greece.
back, "I'm J.J. Shubert! I own	Inc Dalconv (Reade-Sterling) (Mar)		1,200,000	John Contes has completed lo-
this show!"	Haunted Palace (AIP) (Sept.)	REO DOO	1,200,000	cation scouting in the Aegean is-
"I don't give a damn who you	A HC TRADUCTINE (WISE-WICTNE) (Sept.)	E 00.000	1,200,000	lands and Peloponese and will
are," retorted the stagehand, "Stay	Motenanny nout (Natzman-MGM) (Sept.)	000 000	1,200,000	start shooting his next film "Hys-
the hell out of my way when I'm	Condemned of Altona (Ponti-20th)	850 000	1,200,000	teria" in color and scope next
working!" And away he went.	L-Snaped Koom (Roval-Col) (June)		1,100,000	month. (February). John Contes
A Shubert aide rushed up to	9 Hours to Rama (Robson-20th) (April)	000 000	1,000,000	is a Greek American director who
the boss and said, "Shall we get	Tarzan's Challenges (Weintraub-MGM) (June)		1,000,000	made last yoon the minterior who
rid of him?"		800,000	1,000,000	made last year the picture "The Hands."
"Of course not," growled J.J.,				
"The man happens to be right."	* This figure represents the amount of exhibitor-guaranteed re	entals. The production h	18	Many other films are scheduled
The Shuberts were reputed to	upened in Unity of Contestil Standards so the and too much he	izard would be involved		to be lensed here next spring and
and bituberts were reputed to	predicting the autilitie total.		1	summer but nothing is yet as def-
				ALLE.

Most Greek producers are minor and a few actors and off they go

meant only for local consumption.

(1.) "Heartbeat At a School Desk" starring Aliki Vouyouklaki and Dimitri Papamihael. It is written and directed by Alecos

Sunday''). (3), "A are well known on the stage or television and who are shown in commericals for shaving creams, razor blades etc

Two," written and directed by John Dalianides, with Alecos Alexandrakis, Martha Karayanni and Zoe Laskari; "Something Burn-ing" in color and Scope written in color and Scope written and directed by John Dalianides with Dinos Heliopoulos, Rena with Dinos Henopoulos, Kena Vlahopoulou, Costas Voutsas, Mar-tha Karayanni and "Amock" di-rected by Dinos Dimopoulos, with Flowitte, Zonna Amor Voneti Floretta Zanna, Anna Veneti, Lefteris Vournas and Zoras Tsapelis.

Total of Five

AnZervos Studio had a total of five pictures produced in 1963. To itemize:

(1). "The Little Venuses" diwon a prive in the Berlin and Salonica Festivals for this picture.

(2.) "The Prodigal" directed by Maria Plyta. It is based on a classic operetta by Hatziapostolou The Heart of a Father." The cast includes Nicos Mosohonas, Xenia Kalogeropoulou and Dimos Starenios.

(3.) "The Big Secret" directed by D. Sclavos with Christina Sylva and Pantelis Zervos. (4.) "A Bum With a Heart" di-

rected by John Daefas with Basile Diamantopoulos, and Georges Pantzas.

(5.) "Wrecks of Life" directed by Larry Frisch with Xenia Kalogeropoulou and Dimos Starenios. Georges Lazarides and Roussopoulos Bros. Company have also poulos Bros. Company nave also produced three pictures last year, to wit, "Tuesday and 13," written by Georges Roussos and directed by Orestis Lascos with a cast which includes N. Stavrides, and Beata Assimacopoulou. "Small and Big in Action" directed by Beata Orestis Lascos with Mary Aroni, Lambros Constantaras and B. Av-lonitis. Finally, "Thirst for Life" directed by Socrates Kapsaskis with Anna Fonsou in the leading role

Greek American producer James Parish made a film here titled "Brother Anna" avec Peter Fissoun, Xenia Kalogeropoulou and Byron Pallis, which won a prize

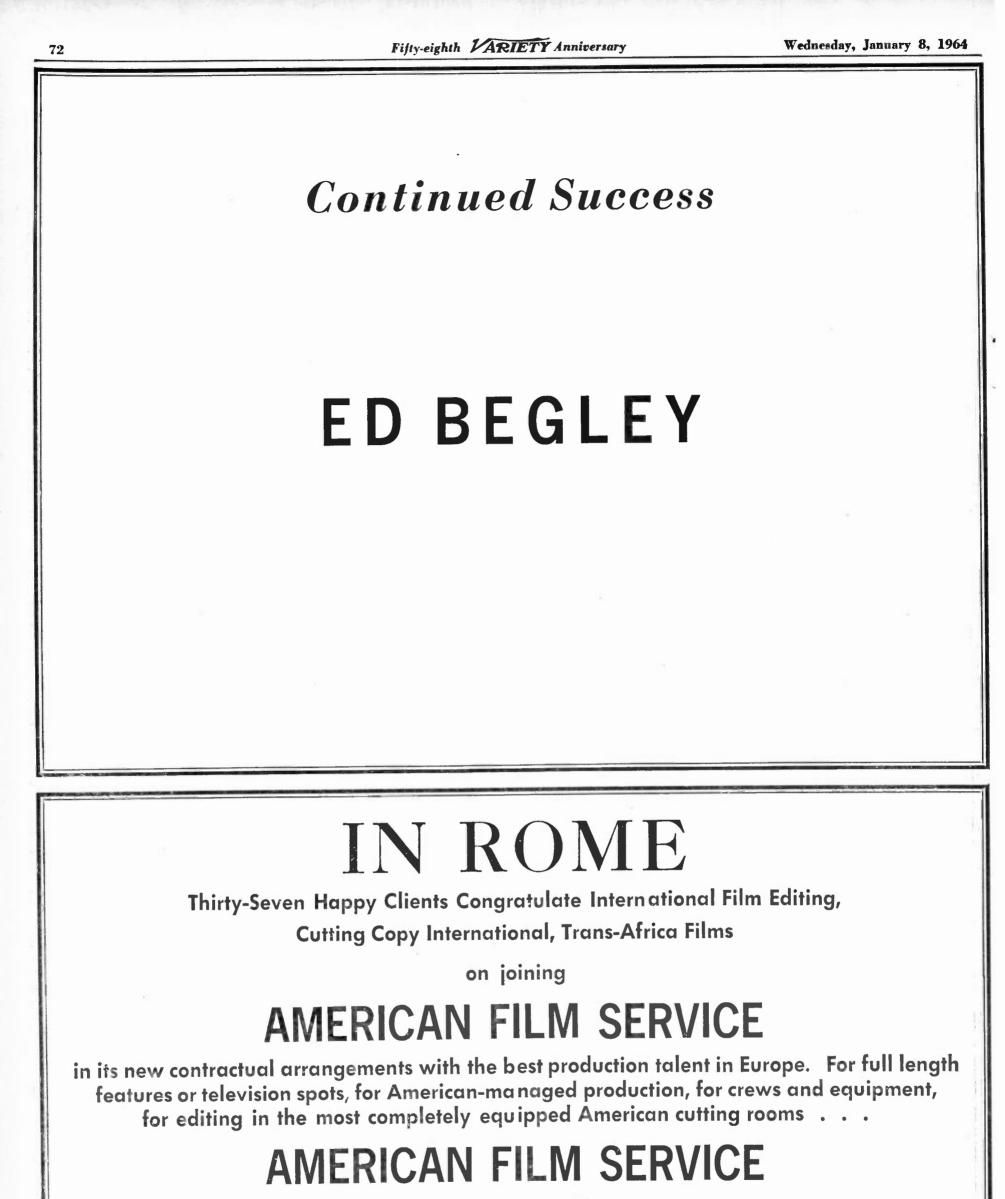
in the Salonica Festival. Most of the other pictures pro-duced are made by minor produ-cers and individuals and very few of them are exported abroad.

Shot In Greece

Greeks are renting facilities meantime to foreign producers. But while it once appeaed that

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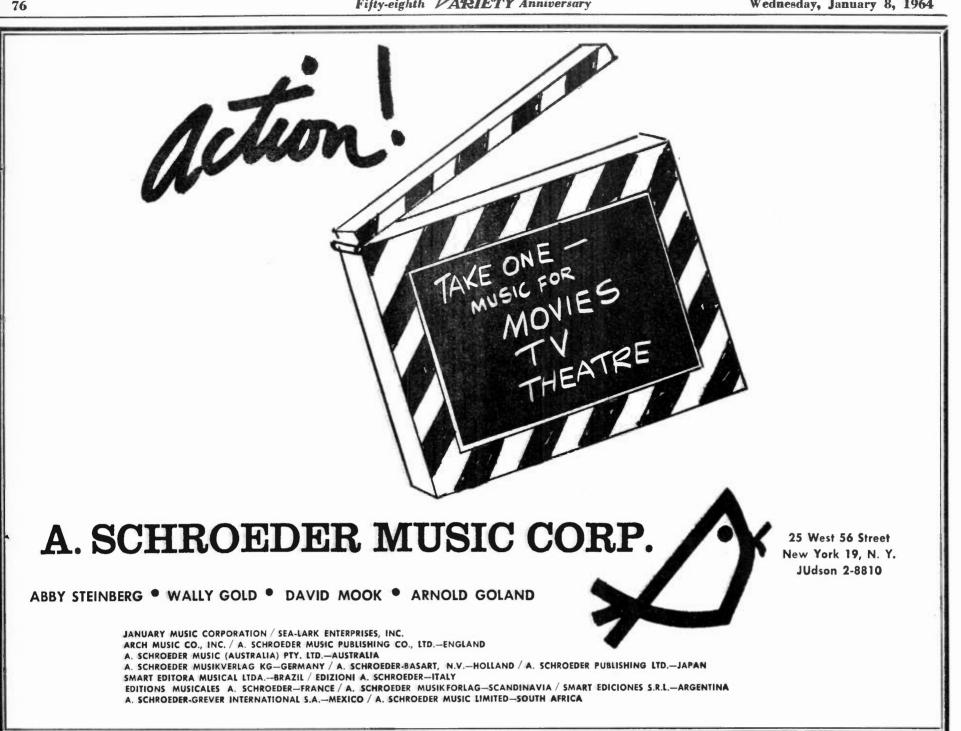
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Information from: MIFED - Largo Domodossola 1 - Milano (Italy) Telegrams: MIFED - Milano Fifty-eighth VARIETY Anniversary



ON THE OCCASION OF THE 20th ANNIVERSARY OF DELMER DAVES AS A DIRECTOR.

How do you say "thank you" to the thousands of people who have helped me make films since I started directing 20 years ago??? At least I know where te start: In 1943 Jack Warner had enough faith in a young writer to give him one and a quarter million dollars to make DESTINATION TOKYO, and Cary Grant and John Garfield for stars for his first directorial assignment!! And, since Cary Grant had approval of director in his contract and had faith in me, I know I have to thank him, too . . . and Johnny Garfield . . . Then come the first of the thousands of "thank you's" te producers and stars and staffs and crews and players and extras and home office men and exhibitors and a generous few hundred million theatre-goers! So . . . to all ye who remember, THANKS FOR:

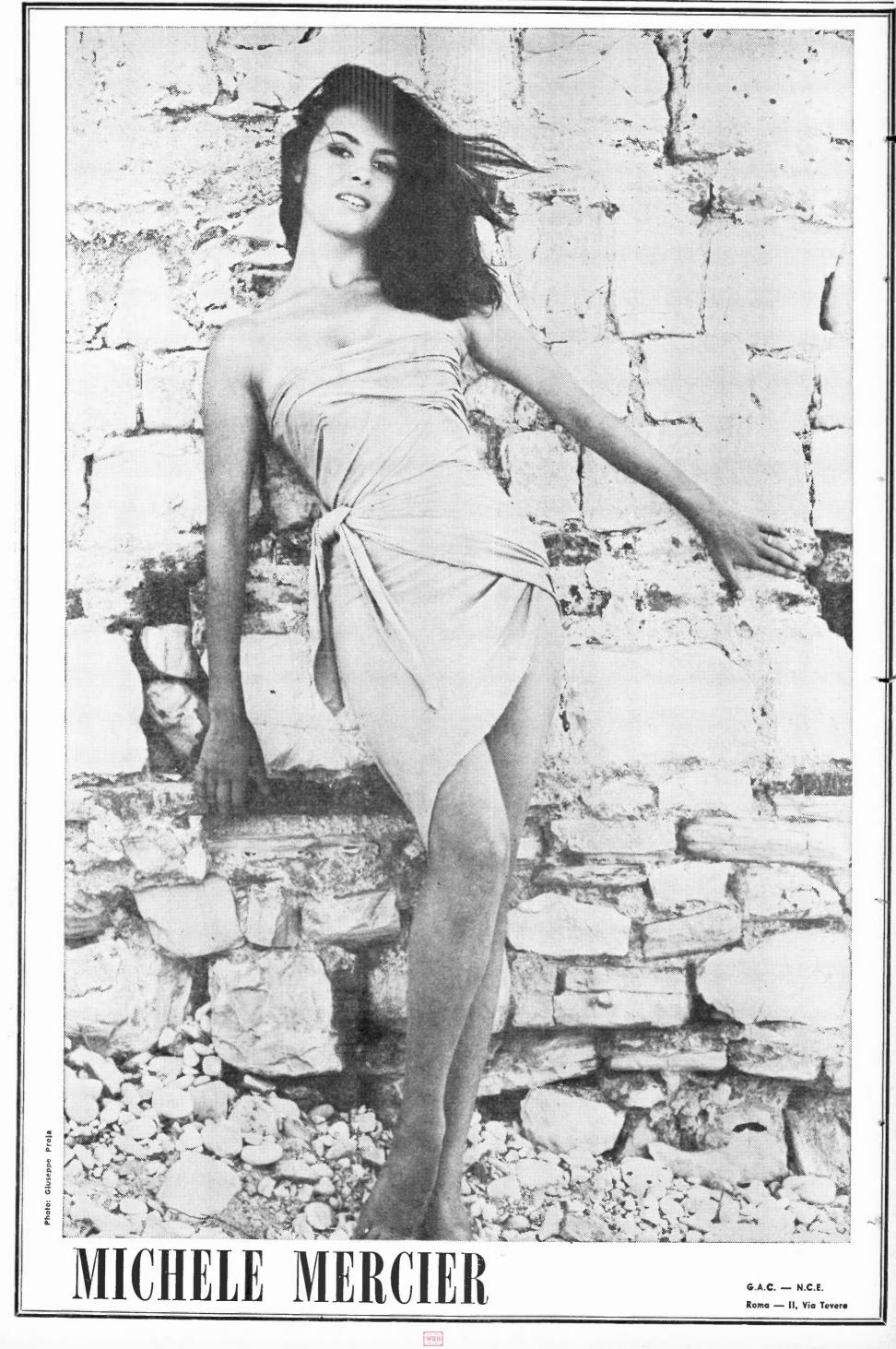
The Twenty Crowded Years (1943-1963) Alphabetically

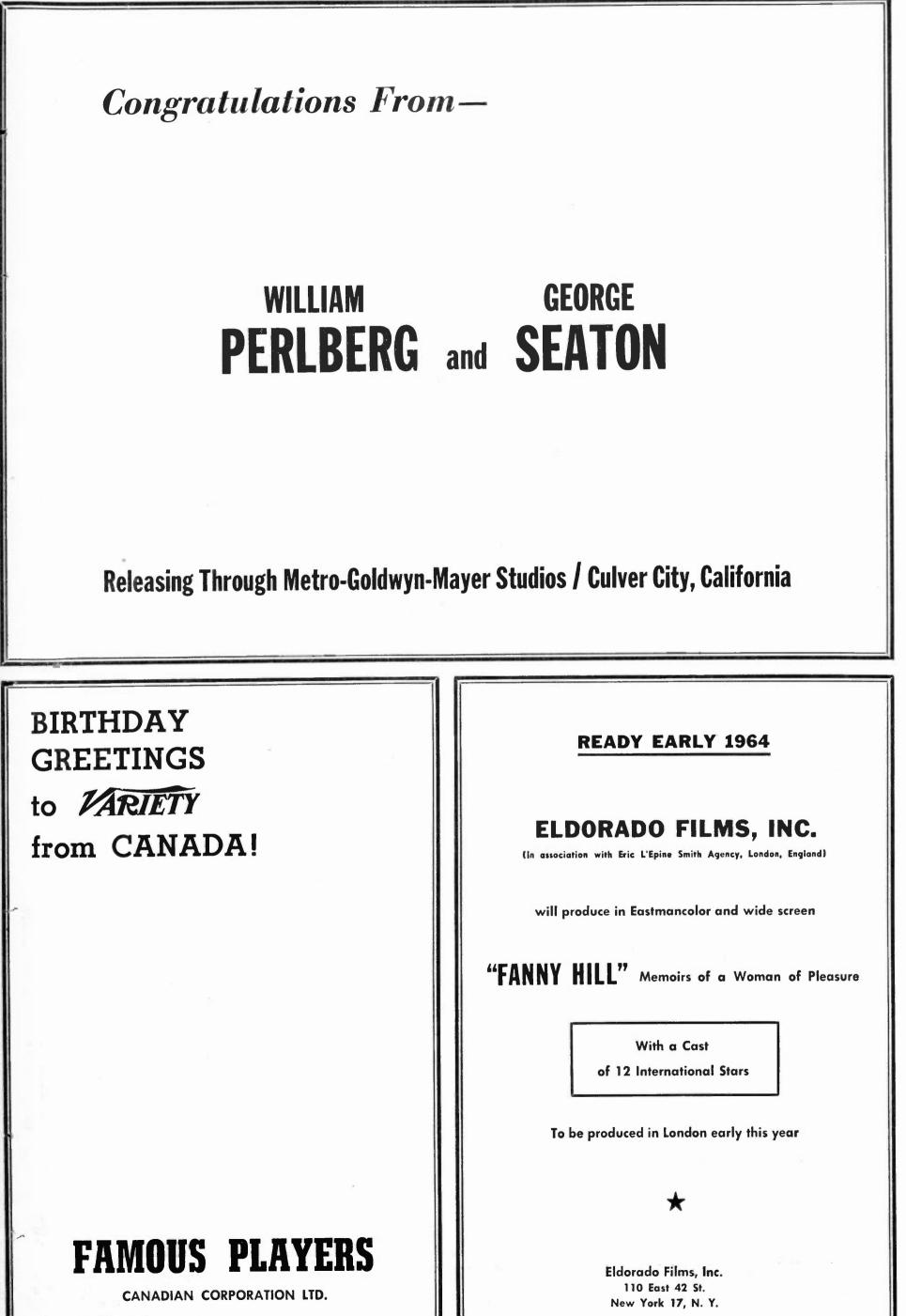
	THE DIAVEDC
THE FILMS: THE PLAYERS: THE FILMS: THE PLAYERS: THE FILMS	: THE PLAYERS:
ance or one of their earliest ones) (WB) (1958) (director) Malden, George Scott*, Ben (UA) (1943)	
REMEMBER (20th) leen Nesbitt, Richard Denning,	Edgar Bergen, Ray Bolger, Ina profits from Claire, Katherine Cornell, Jane orted Stage Cowl, Gracle Fields, Lynn Fon-
(rereanniaut director) Chainer Fattale Faut Valada Door Cant	eens in New taine, Helen Hayes, Jean Hersholt, across the Katherine Hepburn, George Jessel, Gerfrude Lawrence, Gypsy Rose Lee, Alfred Lunt, Elsa Maxwell, Harpo Marx, Yehudi Menuhin,
BIRD OF PARADISE Jeff Chandler, Debra Paget, Louis (20th-Fox) (1951) original Jourdan, Everett Sloane, Jack (1958) (director) Curtis, Leora Dana, Karl Swen- screenplay, director) Elam', Maurice Schwartz	Ethel Merman, Paul Muni, Merle Oberon, George Raft, Cornelia Otis Skinner, Ethel Waters, Johnny
BROKEN ARROW James Stewart, Jeff Chandler*, C20th-Fox) (director) Debra Paget*, Basil Ruysdael A KISS IN THE DARK (WB) (1949) (director) Moore, Broderick Crawford, (1960) (scre	
THE BADLANDERS Alan Ladd, Ernest Borgnine, Katy (MGM) (1958) (director) Jurado, Nehemlah Persoff, Kent Smith, Ford Rainey THE LAST WAGON (20th) Richard Widmark, Felcia Farr,	
COWBOY (Col.) (1957) Glenn Ford, Jack Lemmon, Anna (1956) (screenplay); Susan Kohner*, Nick Adams*, (director) Kashfl, Brian Donlevi (original sc	E (WB) (1949) Gary Cooper, Walter Brennan,
DARK PASSAGE (WB) (1947) (screenplay, Anges Moorhead, Tom d'Andrea, NEVER LET ME GO Clark Gable, Gene Tierney, Ber- THREFTEN	London, Bruce Bennett, Jack Holt
director) Bruce Bennett (MGM) (1953) (director) nard Miles, Richard Haydn, Ken- DEMETRIUS & THE Susan Hayward, Victor Mature, GLADIATORS (20th) Michael Rennie, Debra Paget, PARRISH (WB) (1960) Troy Donahue, Karl Malden,) (director) Farr, Leora Dana*, Henry Jones, Richard Jaeckel, Robert Emhardt*, Ford Rainey*, George Mitchell*,

(original screenplay, producer, director) HOLLYWOOD CANTEEN (WB) (1944) (original screenplay, director) (NOTE: the profits from this film ran the Holly- wood Canteen and many subsequent post- war charities, still con- tinuing.)	Marisa Pavan*, Audrey Dalton, Warner Anderson, Hayden Rorke Dane Clark, Robert Hutton, Joan Leslie, Janis Paige* with Bette Davis, Jack Benny, Joe E. Brown, Eddie Cantor, Jack Carson, Joan Crawford, John Garfield, Peter Lorre, Ida Lupino, Dennis Morgan, Eleanor Parker, Roy Rodgers and Trigger, Barbara Stanwyck, Jane Wyman, and with Jimmy Dorsey and his band, Carmen Cavallero and his orchestra, Joseph Szigeti	(1946) (screenplay, director) RETURN OF THE TEXAN (20th) (1952) (director) ROME ADVENTURE (WB) (1961) (screenplay, producer, director) SPENCER'S MOUNTAIN (WB) (1963) (screenplay, producer, director)	Anderson, Lon McAllister, Allene Roberts, Julie London*, Rory Calhoun* Dale Robertson, Walter Brennan, Joanne Dru, Richard Boone*, Rob- ert Horton* Troy Donahue, Suzanne Pleshette*, Rossano Brazzi, Constance Ford, Hampton Francher, Angle Dick- inson Henry Fonda, Maureen O'Hara, James McArthur, Mimsy Farmer*, Donald Crisp, Lillian Bronson, Wally Cox, Virginia Gregg, Kym Karath*, Veronica Cartwright	THE VERY THOUGHT OF YOU (WB) (1944) (screenplay!, director) WHITE FEATHER (20th-Fox) (1955) (screenplay!) YOUNGBLOOD HAWKE (WB) (1963-64) (screenplay, producer, director) Producer	Dennis Morgan, Eleanor Parker [*] , Dane Clark, Faye Emerson, Wil- liam Prince, Beulah Bondy, Henry Travers, Andrea King [*] Robert Wagner, Debra Paget, Jeffrey Hunter, Hugh O'Brian [*] , John Lund, Milburn Stone James Farnciscus, Genevieve Page, Suzanne Pleshette, Mildred Dun- nock, Lee Bowman, Eva Gabor, Eddie Andrews, John Dehner, Mary Astor, Don Porter, John Emery, Mark Miller, Rusty Lane, Werner Klemperer, Kent Smith, Hayden Rorke	
	Warner Anderson, Hayden		Calhoun*	(screenplay, director) THE VERY THOUGHT OF YOU (WB) (1944)	McCready Dennis Morgan, Eleanor Parker*, Dane Clark, Faye Emerson, Wil- liam Prince, Beulah Bondy, Henry	
DESTINATION TOKYO (WB) (1944) (screenplay), director)	Gary Grant, John Garfield, Alan Hale, Dane Clark*, Tom Tully*, Warner Anderson*, Robert Hut- ton*, William Prince*, John For- sythe*, John Ridgeley, Faye Emer-	PRIDE OF THE MARINES (WB) (1945) (director)	cher*, David Knapp* John Garfield, Eleanor Parker, Dane Clark, Rosemary DeCamp, Ann Doran, Anthony Caruso, Tom d'Andrea*, Don McGuire	TREASURE OF THE GOLDEN CONDOR (20th) (1953)	Bruce Bennett, William Conrad*, Douglas Kennedy* Cornell Wilde, Anne Bancroft*, Constance Smith, Finlay Currie, Leo G. Carroll, Faye Wray, George	
GLADIATORS (20th) (1954) (director)	Michael Řennie, Debra Paget, Anne Bancroft, Richard Egan, Ernest Borgnine, Barry Jones, Wil- Ilam Marshall*	PARRISH (WB) (1960) (screenplay, producer, director)	Troy Donahue, Karl Malden, Claudette Colbert, Dean Jagger, Connie Stevens*, Diane McBaln*, Sharon Hugueny*, Hampton Fran-	TO THE VICTOR (WB) (1948) (director)	Ford Rainey*, George Mitchell*, Robert Ellenstine* Dennis Morgan, Viveca Lindfors, Victor Francen, Dorothy Malone*,	

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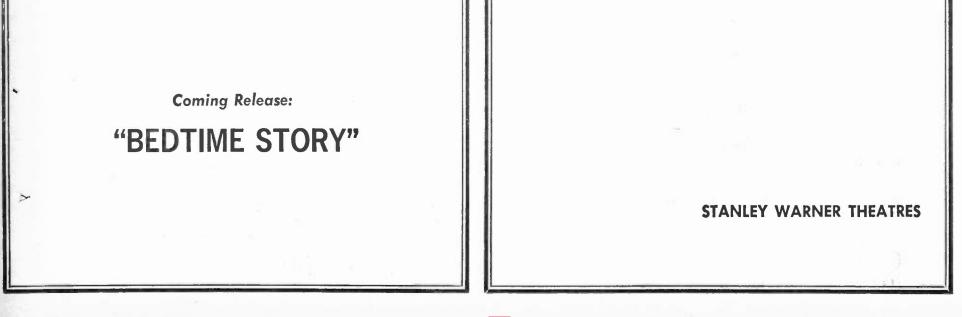
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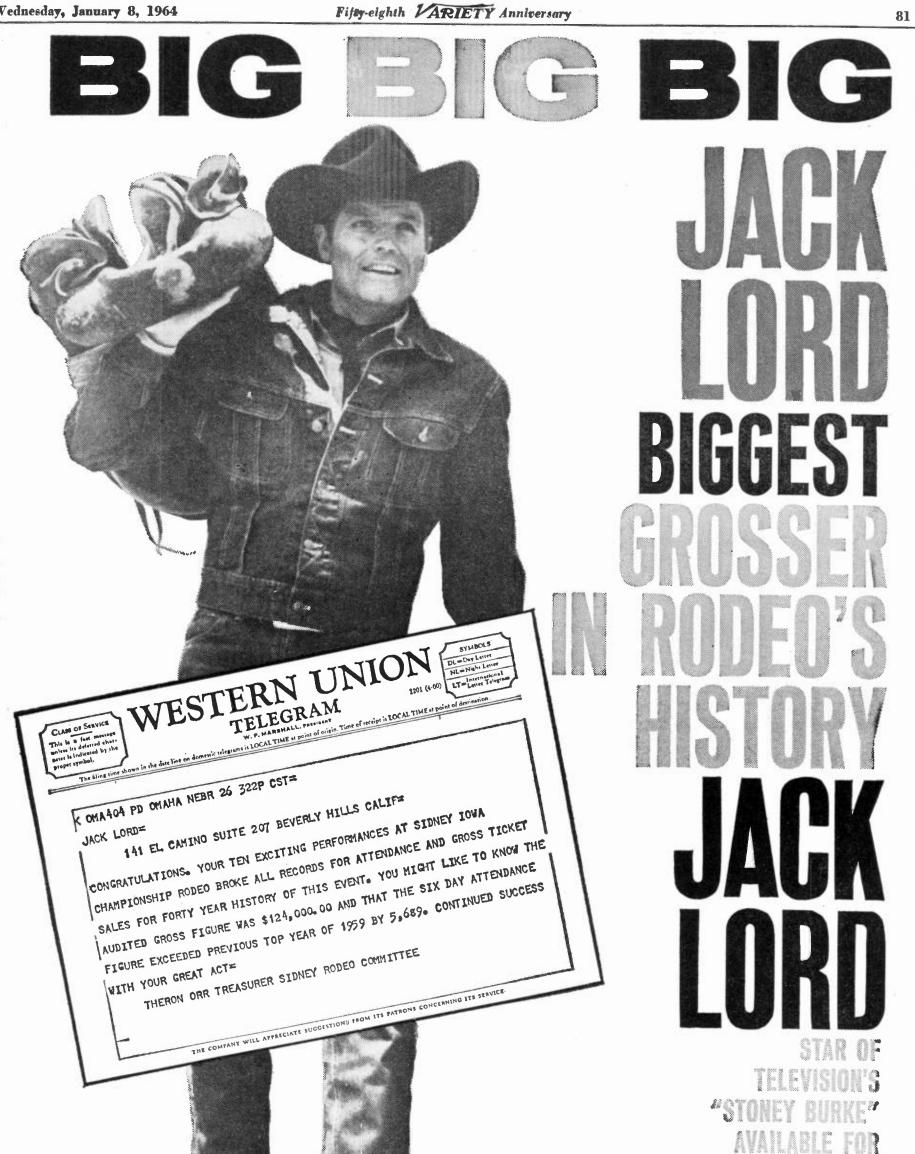
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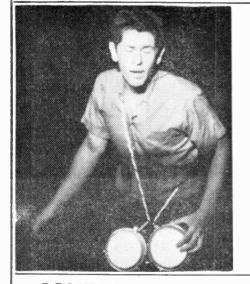
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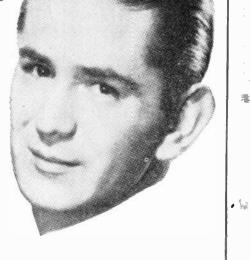
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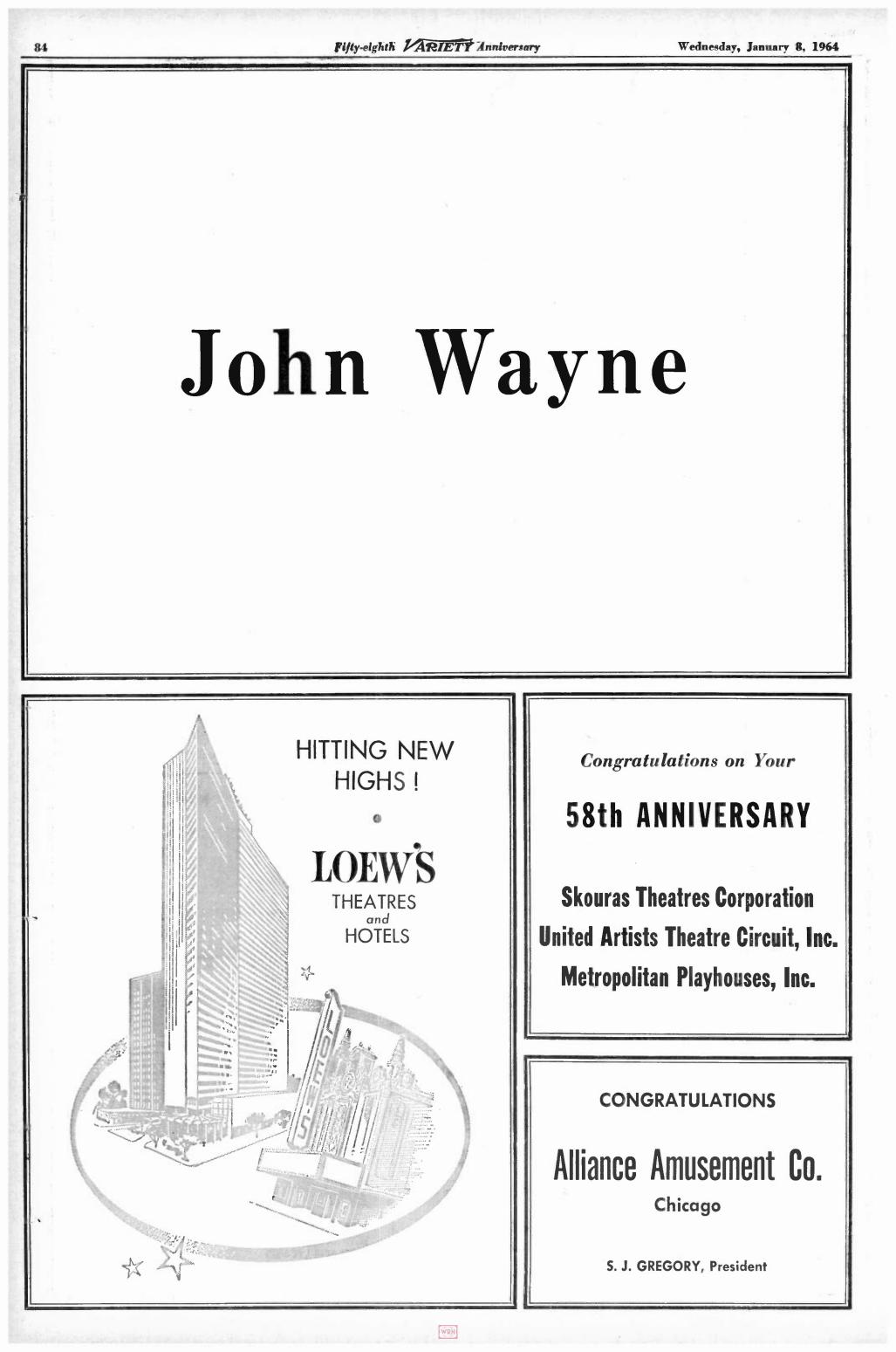
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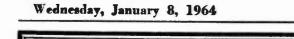
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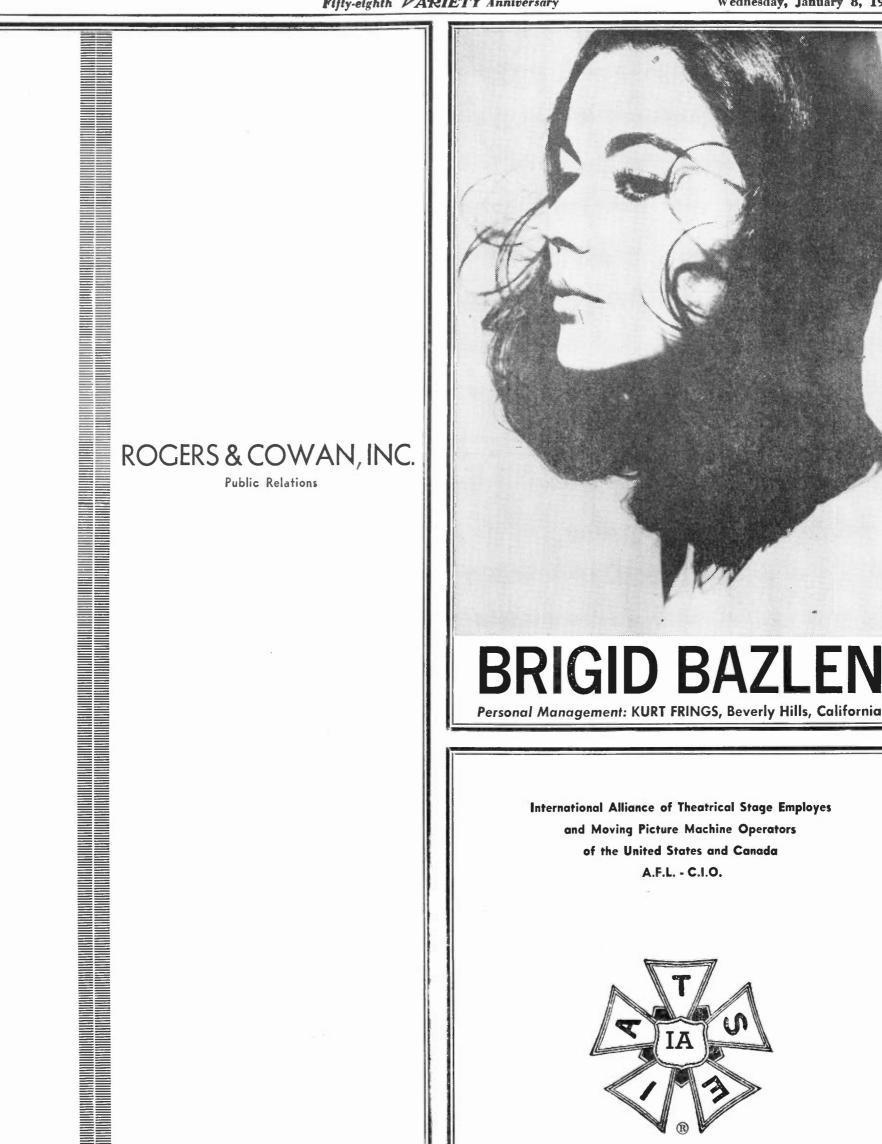
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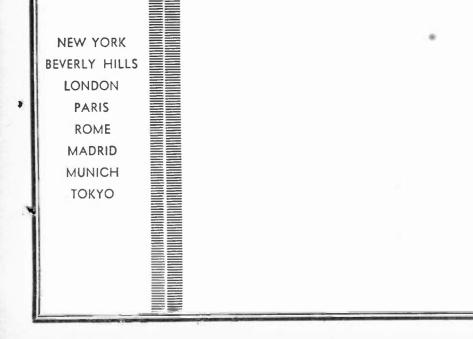
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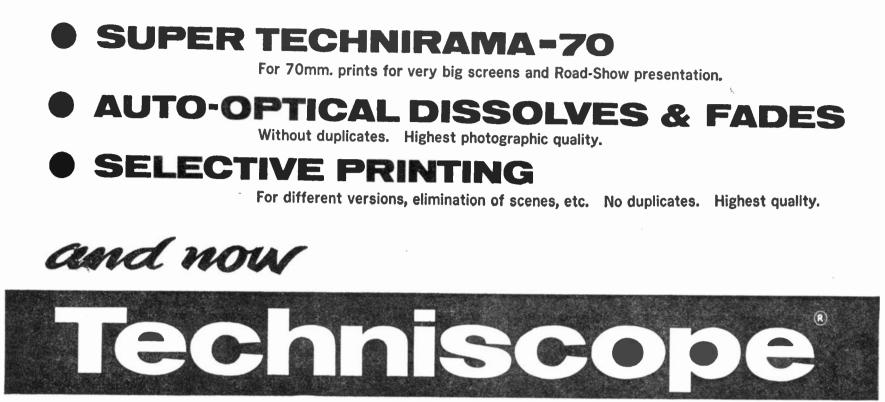
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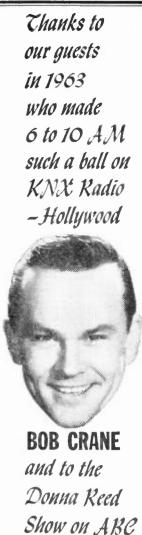
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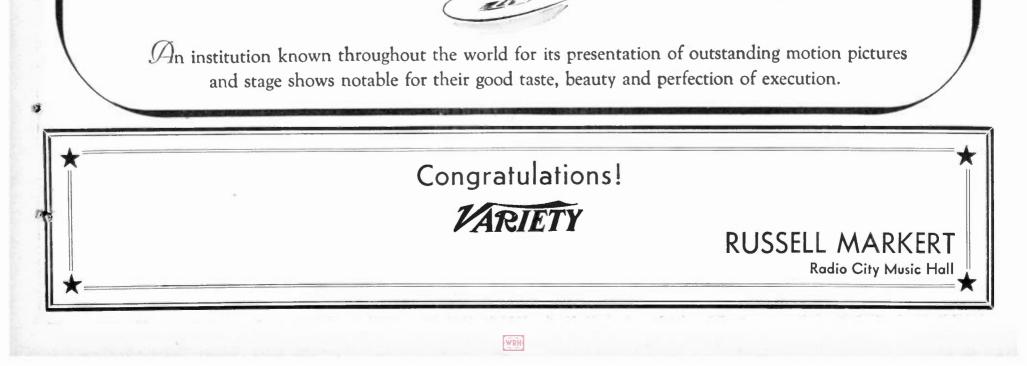


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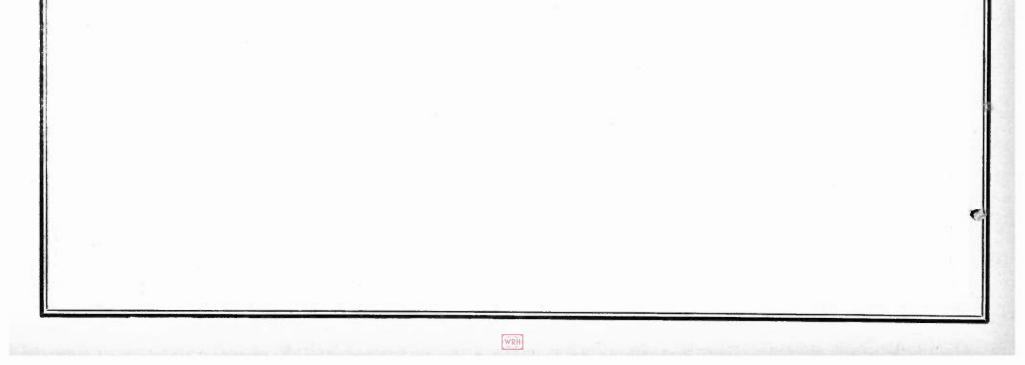


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LBJ To Maintain Pattern

they honor a distinguished foreign Mansion. visitor. In previous administrations, many luncheons have been held but without music.

-The Johnsons may institute a "double bill" or "triple bill," using more than one star on the same after-dinner program. The stars may represent different forms of the arts. This approach has not be-



House luncheons, especially when | fore been tried in the Executive

There have, of course, been instances where a number of performers appeared on the same White House program, but, in all citizen. instances, the represented a "pack-For example, in the Eisenage.' hower administration, the stars of several musical comedies then on Broadway came down to sing the hit songs from those shows.

Mrs. Johnson's idea is to have a blend in using more than one star at a time. She might, for instance have both opera selections by one artist and spirtuals by a group of singers.

Van Cliburn was the first star called into service by the new Administration. He performed at the large party President and Mrs. Johnson held in honor of German Chancellor Ludwig Erhard in Texas.

representing the French chanteuse and the Robert Merrill, America's achievements in opera, will sing at the State dinner in the White House honoring Italian ing in the streets. The fantastic President Antonio Segni in mid-January. (Mrs. Johnson had also background of her life and rise is books, has finally found the right

of his Boston Symphony will perform at an early date. The Presithe President, as a young congresssinglehandedly prevented man, Leinsdorf from being deported to Austria. The conductor and musi-cal director of the Boston Symphony has subsequently become a U.S.

When Leinsdorf conducted the Boston Symphony in a Washing-ton concert in 1962, the Johnsons attended and gave an after-concert party in his honor in their home.

Carol Channing, another personal friend who twice performed in the Johnsons' home while he was Vicepresident, is another certain to be invited, her commitments with the new "Hello, Dolly" permitting.

Piaf

🖬 Continued from page 4 🚎

ing in the streets. The fantastic

Erich Leinsdorf and at least some benefitted in their work from it. She had that fragile thing that is such an asset in show biz. Her dent and Leinsdorf have been good talent was so personal and in-personal friends since 1938 when grained that it could keep abreast of all fads and changes in techniques and outlooks. In short, it was probably a form of show biz grace.

Discotheques

Continued from page 4 🖬

bership clubs for license reasons and some do enforce it by speaking type peepholes. Sometimes, if packed, they may try to refuse patrons. But tourists can usually get in. A local Gaslight keeps a key format and American hostesses impromptu singing doing and dances in the tights of old saloon days of the old American west.

Some of the above have tried to work in various types of appeal to keep patrons who now seem to be giving up the ever-moving, onthe-town aspects of yore. Princess, under Jean Castel, has a downstairs discotheque and a restaurant upstairs with a bar at street level. Maurice Girodias, head of

Olympia Press, who made a name with those banned-in-America

rants which have simple shows go ing on while patrons munch full scale meals to the wee hours. Le Balcantine, L'Ajacienne and Le Cannibale do this while a sort of pocket revue with eats is at the Tete De L'Art with stars featured.

Merit Badge for Cohan

Henry H. Cohan, longtime manager of the Beverly Theatre, Bridgeport, Conn., will be awarded the Black Rock Civic and Men's Club's 1963 merit citation at the neighborhood group's annual dinner dance Jan. 25. He's the first theatreman ever to receive the award.

Among other civic activities, Cohan was cited for his twice-a-year free "safety matinees" for children.



PROJECTOR CARBONS	At Mrs. Johnson's request, Richard Adler has been acting as a consultant on talent for the White House. She has also had dis- cussion with father Gilbert V. Hartke, nead of Catholic Univer-	icidal find by Yank singer Mae Mercer with a \$1.50 for each drink. And there is a Latino boite in the cellar and a Russo-type restau- rant tagged Chez Vodka. All com- bine for an easy but variegated evening. Saints Peres has a roomy disk room with a restaurant up- stairs. And so it goes.	 and states to both emulsion and base. All other physical damages—tears, brittleness, dirt, abrasions were eliminated. Our Safe-Gard Coat was applied to absorb all future damages—giving the emulsion permanent protection. Free 1984 Edition "The World of Reluvenation" RAPID FILM TECHNIQUE, INC. 37-02 27th St., L.I.C., 1, N.Y. Sanciplits in the Science of Film Relivenation
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artist DONG KINGMAN title background paintings

Bop Pops & Comedy Click In UK

Continued from page 3;

ably were not in the business a year, six months, even a couple of months before their respective waxes climbed the sales scales. With few exceptions-The Beatles being the most notable-the tyro hit paraders are as raw as onions onstage, their lack of experience often so blatant and their vocalizing generally so inferior to their studio recording that a few years back when the vaude business was on its feet they would never have been allowed on the bill.

94

But the tab buyers for live shows today are youngsters who just aren't interested in whether a guy has worked the country and come up the hard way. The teenage au-diences turn up to see their disk idols in the flesh and, according to one local promoter, are so presold on "their boy" that if he did his whole act on his head they'd still scream the place down.

The Rush to Market

The "one jump to fame" popsters have not only been keeping the disk biz alight, and the live

show theatre circuits all-booked up with package shows but have stirred so much excitement and publicity that the better ones among the "green battalions" have made the step into films. Ameri-can producer Milton Subotsky for instance has made a couple of successful pop-plugging pix here which are best described as canned package shows with all the benefits that celluloid can give.

Even TV Succumbs

Television, too, is finding itself having to bow to some extent to the warbling newcomers with their scant and freshly-learned presentation routines. Most commercial stations are featuring popmusic shows like "Thank Your Lucky Stars," from ABC-TV, which is a major showcase for the teenage troubadours and many take "Ready Steady Go" from Associ-ated-Rediffusion, another prime time vehicle dominated by the "young in art."

While the music business—or, more strictly, the high-sales, pop

section of it-has been taken over by the amateur talents to the confusion and often dismay of the veteran administrators and business men behind the scenes (to say nothing of the hurt felt by artists who spent years building the repertoire, etc. and now cannot get a look-in), amateurs are breaking in in other fields.

Most classic example of this is the runaway success of "Beyond the Fringe" staged at the Fortune Theatre and starring four youngsters just up from Cambridge-Alan Bennett, Peter Cook, Jona-than Miller and Dudley Moore. That they took the place apart from the word go (and their material still is, although they personally have moved on to other pastures) is now a matter of show biz history. Likewise, it's also a mat-ter of record that their success at the Fortune sparked a whole trend towards satirical humor which, as it turned out, was the prerogative of the undergraduate amateursor, as one "with it" tv producer prefers to call 'em, "the new professionals.

So What's Really New?

The most talked about ty show of last season was undoubtedly BBC's "That Was The Week That Was" which was precisely in the "new professional" vein. The commercial network tried a similar production "What The Public Wants" but, hampered too severely by the TV Act, the project was abandoned.

In the theatre the Bennett-Cook-Miller-Moore smash in the West End has been followed up by lesser, but still worthy, productions from University students. One is the 1963 "Cambridge Footlights Revue" which is being taken to Broadway by Ed Sullivan, is being filmed by British Pay-TV interests and, like "Beyond The Fringe" before it, is a "hot property" on the disk store counters.

One of the main reasons for many of the lighting successes which amateurs have pulled off in the past couple of years is that the national supply of experienced talent has been used so often by tv that now there is a definite shortage of fresh faces. Duly, a new face that shows anything resembling ability gets a swift comeon from the tv companies. Stations run both on-the-air and closed-circuit "nursery" shows in their never-ending search for upcomers.

Recent, and highly illustrative, case in point is the spiraling of comedian Jimmy Tarbuck. With only eight months in the business during which he "worked the clubs for \$14 a night," he was spotted by an ABC-TV talent scout. The 22-

ness, then, the gap between wishful, starry-eyed thinking and the actual realization of an amateur's dream has shrunk staggeringly. Those least equipped for "instant stardom" however, find the step back into obscurity just as speedy.

'Fanny Hill'

Continued from page 3 ceived the green light of entry into the harbor of New York. It was during the pre-Labor Day stampede of college students and teachers returning from the gay capitals of Europe that a sprinkling of our customs inspectors, particularly those assigned for pier duty, appeared in a frisky,

raffish mood. On this occasion, baggage inspection involved three young and decidedly pretty schoolmarms. When the trio disembarked they were greeted at customs by an inspector who muttered: "Okay, girls, you look like the Henry Miller type! Let's have your 'Tropic of Cancer' and 'Tropic of Capricorn'.'

The girls, who had indeed arrived with several sizzling Miller items and had cached them in their ski trousers beneath a pile of unwashed undies, nervously giggled but ignored the request.

Instead, they showed the inspecpuzzle books, a batch of Raymond Chandler whodunits and John Dewey's "The Child and the Cur-riculum." tor some dog-eared cross-word

At this point in the proceedings, another customs inspector looked up from his own investigatory dig-

"I think the girls look like smugglers," he hissed. "No," said the first inspector,

'more like snugglers to me." He then proceeded to chalkmark their luggage okay and sent them on their hellbent way, knowing full well that in their crammed luggage lurked the vivid, four-letter prose.

But all this is a thing of the past. With the courts almost daily removing the word "objectionfrom many smuggled clasable'' sics, the game loses tang. Even "The Kama Sutra of Vatsyayana: The Classic Hindu Treatise on Love and Social Conduct," that choice bit of erotica translated by Sir Richard Burton, is OK today.

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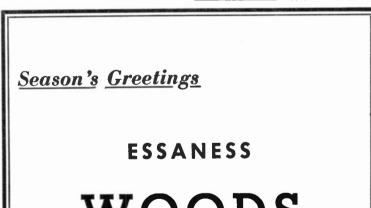


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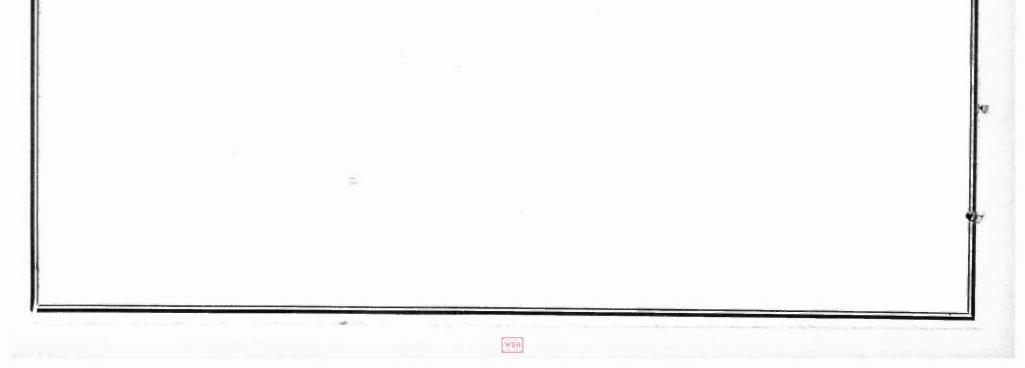




	LEE KRESEL Director English Version "DIVORCE ITALIAN STYLE" 1.F.I.D.A. Award – Best Dubbing, 1963	year-old gagger was slotted at a moments notice into the station's highrated "Comedy Bandbox," a show caught by Val Parnell, exec- utive producer of Associated Tele- Vision's "Sunday Night At The London Palladium." Tarbuck was very swiftly given second spot on the Palladium bill on the following week (and he duly wowed 'em). As the variety, tv radio and club dates now roll in, Tarbuck, in really express time, can be safely said to have made the grade. Throughout British show busi-	CHICAGO			
	Congratulations to VARIETY — and A Happy New Year To All My Friends Throughout The World. Dave Chasen					
(unit)						

My Very Best Wishes

SAMUEL GOLDWYN



Why Not Off-TV?

nickel, dime and \$98 store, while looking for a fine toothcomb, I was

has been in here. They just bought like crazy."

"How come?" I repeated.

"You know. They use them to find new ideas for tv."

"But what's a pilot contem-plator?" "Oh, any American over 12 years

of age.

"True," I agreed, and bought a wide toothcomb of which the store

had a silo full. When I got home, and being over 12 myself, I began culling for new tv ideas too. It was a little tougher with this comb, but I was in no rush.

Then it occurred to me that the providers of tv entertainment had gone to books, magazines, parlor games, children's plays, morality plays, immorality plays, movies, newspapers, puppet shows, courts of law, hospitals, suburbia, bur-lesque, strawhat theatre, Greek drama and Broadway as sources for material.

But what about Off-Broadway? And I don't mean all of Off-Broadway.

I mean the Theatre of the Absurd

Of course television has shown several documentaries of the works of Max Frisch, Samuel Beckett, Eugene Ionesco, Edward Albee, Jean Genet, Jean-Paul Sartre and But these authors have others. never written directly for television.

America needs is Off-TV. What What America needs are some Absurd series.

I don't mean ridiculous And Those we've had. Lots of series. them.

Now let's have "Who's Afraid of Donna Reed?" and "Candid Rhi-noceros" and "The Bald Soprano Meets Phil Silvers" and "Arrest and Trial and No Exit."

As it's usually the more intellectual and the more affluent who she frequent the Theatre of the Absurd, Off-TV will open new vistas for sponsors. Instead of cornflakes and deodorants, Off-TV will feature commercials for Ferrari cars, original Picassos, Scottish castles, islands and Christine private Keeler.

Naturally, to comply with FCC regulations, Off-TV will have to be compatible with regular tv. This means that the usual receiver will have to have a second screen at the side of the set. Those in the household interested in Off-TV will watch it sideways while the rest of the family looks at Ed Sullivan.

For intellectual but less affluent families who cannot afford the installation of the Off-TV tube I have another suggestion. They can turn the entire set sideways and look through the corner of their eyes.

The following are examples of what an enterprising Off-TV producer might consider for the forthcoming season. Any sponsor interested in viewing a complete pilot, please contact me at the nearest Sandbox. I'll be there. EXHIBIT I.

What's My Endgame?

This is a panel show with four

tooking for a fine toothcomp, 1 was told that they were fresh out. "How come?" I wanted to know. "Well," the girl answered. "It seems that every network producer, guarters" and the other "Special Services."

By SAM KURTZMAN

He is about to enter Headquarters when he hears a tapping against a windowpane and sees a girl beckoning in the beautiful other building. He changes course and walks into Special Services.

(Interior). A plush parlor of 1890 vintage. We see six gorgeous girls dressed in army officer uniforms, except that they wear no shirts or ties beneath their jackets, and instead of trousers they wear form fitting olive green stockings. All of these lovely females are onestar generals. The draftee enters.

DRAFTEE: Hello, oh, gosh, am interrupting something? FIRST GIRL: Why don't you

salute, stupid? DRAFTEE: (Makes dimwitted

ffort at a salute). SECOND GIRL: He saluted me! (She leaps forward, embraces the

soldier and plants a long, passionate kiss upon his lips). DRAFTEE: Gosh, I didn't know

I was allowed to kiss officers. SECOND GIRL: Of course not. But part of our Special Services is

to make you into an officer

DRAFTEE: You mean I'll be an officer

FIRST GIRL: Of course, stupid. Now, what rank would you like? DRAFTEE: Gosh, could I be a captain'

FIRST GIRL: Look stupid. We don't kiss anybody below our rank and we're one-star generals. Now what rank would you like to be?

DRAFTEE: (Thinks and thinks and thinks). A two-star general. FIRST GIRL: Give him a C for imagination. You could have said

DRAFTEE: I'm sorry I'm stupid. SECOND GIRL: That's all right, we can have a stupid two-star gen-You saluted me first, so I eral. get to pin the stars on you.

(Again she kisses him hard as reaches with one hand and picks up insignia and pins them upon him. The other girls bring in a new officer's uniform and proceed to strip him of his old clothes and fit him into the general's garb. They laugh and giggle and tickle).

DRAFTEE: Oh, gosh. The girls now stand aside and admire him)

FIRST GIRL: You're a two-star general. Oh. boy !!!

(They leap on him, kiss him, each girl pulling him to herself. fighting off the others. This goes on for a while, then we fade out. There is a long pause, then we fade The draftee's uniform is in in. tatters. He is alone. He is tired, but content).

DRAFTEE: (Faces audience, speaks directly into camera). Right now you expect a big blackout line, don't you? Well, I'm sorry, but this is the Theatre of the Absurd. We play this with symbols and in many levels of meaning. My line will have to be something deep, something that means one thing to one, another to another of you. So listen closely and look for the hidden message. This is the message: Buy the product.

(COMMERCIAL) The sponsor, no doubt, will see panelists, an m.c. and a guest. All only one meaning, but that is good

The other day at my favorite dering among the buildings. He operating table, anesthetist's setup, autoclaves, etc., this room is completely bare except for two trees. Why these two trees grow in sur-We see Dr. gery nobody knows. Gillespie speaking to the patient. Both are unshaven, dressed as bums and are barefooted).

> GILLESPIE: So you have appendecitis, eh?

> PATIENT: What's that? GILLESPIE: I said you have appendecitis, eh?

PATIENT: Is that what's giving me the bellyache? GILLESPIE: If you have ap-

pendecitis you'd have a bellyache. PATIENT: Yeah, I guess you're

right GILLESPIE: I'm right about what?

PATIENT: Well, you're a doctor so you're right. Sometimes. GILLESPIE: Yeah, I'm right

sometime. Take a card, any card. (He holds out a deck).

PATIENT: Aren't these business cards? GILLESPIE: Yeah. You already

have one.

(Puts them away).

PATIENT: No harm. GILLESPIE: No harm.

(They look at each other). So

ou have appendecitis, eh? PATIENT: I guess so. GILLESPIE: Sure. You've got

bellyache, haven't you? PATIENT: Yeah.

GILLESPIE: Still, it might be

upset stomach. PATIENT: I know, but you're

a doctor and you said appendecitis, so let it be appendecitis. GILLESPIE: But I could be

wrong. PATIENT: But you're a doctor

and you shouldn't be wrong. GILLESPIE: But I could be. PATIENT: Yeah, sure. But then

what's to believe? GILLESPIE: You're right. So

you better have faith. PATIENT: I have faith in you.

have I got? What GILLESPIE: I don't really

know PATIENT: I'm glad you're posi-

GILLESPIE: I'm positive that

I don't really know. PATIENT: You're a good doctor. So what are vou going to do? GILLESPIE: Operate. PATIENT: On what?

GILLESPIE: Oh, I'll take something out. PATIENT: My appendix?

GILLESPIE: No. PATIENT: Why not?

GILLESPIE: Because you might not have appendecitis, and then I'll make a fool of myself and you'll never have faith again.

PATIENT: Then what are you going to take out?

GILLESPIE: Don't worry. I'll find something.

PATIENT: Good.

GILLESPIE: Why good?

PATIENT: Well, you'll be doing somthing.

GILLESPIE: Yes, it's good to keep busy PATIENT: So when will you

operate? GILLESPIE: As soon as Kildare

gets here PATIENT: But that's what you

said vesterday. GILLESPIE: What did I say

yesterday? PATIENT: I don't remember.

GILLESPIE: You see, maybe it's not your appendix at all. Maybe it's your brain

LAMENT FOR LOST LORE

Tom.

to

of 1967.

- By MAX WILK -

Hollywood. I am sitting in the small, untidy inner sanctum of a television producer-writer on a hot after-noon, in Studio City, Calif. He is a man pushing 60, capable, seasoned, with a sharp wit undi-minished by the grinding pace and the battles of 30 or more years' worth of performing writing and producing comedy material for star performers in vaudeville, Broadway, in Radio City studios, and now, Hollywood. Today he is engaged (as are most of us who enjoy eating regularly) in pre-packaging half-hour episodes for a weekly situation comedy show.

He does not loathe his work, nor denigrate it. He does the best he can, and since he is by every standard, a talented old pro, his best is pretty good. But this has been a long day, and we stop work for a while. I have a coke, he (out of deference to a nervous stom-ach) takes tea. Weary wits, we spell ourselves, and shortly launch into the writer's national pasttime; we trade jokes, reminisce, dredge up anecdotes from the past. We start to relive vicariously experiences and long-gone memories. He wants to make a particular point about the uses of irrelevance in good comedy. He tells me about the season of 1928, in vaudeville. the year I was a midget at a summer camp in Maine. He was play-ing piano, three-a-day, for a discuse: On the bill in Cleveland was another act, a certain "nut" comic (whose name I have since forgotten). During his act, he would go to the rear of the stage, pick up the curtain, and peer underneath. Then he would turn to the audience, apropos of noth-ing, and confide "Say-guess what? The next act on the bill has a carpet."

I chortle. I offer in return a memory of Clark & McCullough in "Strike Up The Band." For every anecdote of mine, he has a dozen of his own . . . some dating from the era when he wrote for Eddie Cantor and Groucho Marx in radio, others from the cockeyed days of World War II, when as an officer in a unit assigned to produce radio shows for the Army, he commanded a ragtag bobtail outfit of a dozen-odd of the highestpriced radio gag men in the business

Then there was the hitch he put in as staff writer for the Brothers Shubert, during which he labored in the lunatic vine-yards of "Helzapoppin," with the late Ole Olsen & Chic Johnsonanother stretch of his career was spent (long before CORE) in writing and producing a radio program with an all-colored cast. The jokes and stories he has stored in his head emerge as if away brought forth from the depths of a bottomless theatrical trunk. He can (and does) go on for hours with them, and he never bores and he never repeats himself-at least, not to me. Our luncheons and coffee-breaks become sessions to which I look forward.

Why Not Write It?

1961, there were over 190.000 'v subscribers in Switzerland, au-Weeks go by. One afternoon, late, we are walking towards the Tomorrow is another day at the plant; we will check in at 9:30 and once again fall to stuffing comedy sausages for the camera. He is telling me a suddenly-remembered quip of Bob Hope's earliest radio days. I stop him. "You know

necticut from Beverly Hills, the heart of the high-rent district. Occasionally, my producer friend and I correspond. His letters are caustic, witty, full of sardonic comment on the day-to-day workings of the studio in which he continues to function.

* * * One afternoon, riding home on commuter train, a small item at the bottom of the obituary page hits me between the eyes. friend Tom McKnight has tragically lost his life in an automobile

accident in California. Now he is buried, and with him is interred, not only his warmth and humanity and professional skills, but also that fund of shrewd, often caustic humor, the observations on the present, the reminiscences and accumulated jokes through four decades of American show business. I wish you'd written that book,

Swiss Com'l TV

Looms as Reality

Some Time In '64

After more than 10 years of

television, of which the first four

years from 1953 to '57 were con-sidered as a "tryout period," the

introduction of commercials final-

ly looks inevitable and may be-come a reality by 1964, provided

the Swiss Radio Association, hold-

er of the tv concession in Switz-

erland, succeeds in obtaining

clearance from the Swiss News-

papers Publishers' Association

with which it has an agreement

Swiss video screens till the end

This 10-year agreement, which

started in '57, stems from the Newspaper Publishers' agree-

ment at that time, when the try-out period came to an end, to con-

tribute importantly to the financ-

ing of Swiss tv on condition it re-

frain from commercials for 10

vears, thereby eliminating, or at

least stalling, the newspapers'

most potential enemy as a rival

The agreement further stipu-

lated that the newspacer publish-

ers' contribution of \$465,000 per

year would no longer be needed

as soon as subscription fees would

suffice as a source of financing, in addition to state subsidies. It

was figured that 180,000 subscrib-

ers would allow the Swiss tele-

vision network to become finan-

that would, per conservative esti-

mates, presumably be reached by

1965. The actual development, however, belied these estimates to an amazing degree. By the end of

other 50,000 were added the fol-

lowing year, and by mid-1963, total

subscriptions amounted to more

quite an accomplishment consid-

ering that the population of Switz-

erland today amounts to 5,500,000.

reached by 1970 at the latest

The first 1.000,000 should be

— a number

advertising medium.

cially independent

than 332,000.

withhold commercials from

Zurich.

Whenever a participant speaks he lifts his lid slightly, and when he lifts his lid slightly, and when he is through, lets it drop. The advantage of this show is that you know who speaks simply by watching which lid is up. An- other advantage is that there is no need for makeuo. The object of the game in "What's Mv Endgame?" is for the panel to guess what the guest has on. Naturally this can lead to humor- ous responses for some guests might have on a gorilla costume othat bathing suit, or nothing, or another trashcan. "What's My Endgame?" is a must for the 1965 season. * * * EXHIBIT II. MeHale's Balcony (Exterior). Long shot of military	Are you beginning to see why Off-TV should be On-TV? * * * EXHIBIT III. Oh, Dad, Poor Dad, Mamma's Hung You In The Closet And I'm Feeling So Sad So I Moved All The Clothes To Make Room For Daddy. This is a Danny Thomas type of Off-TV show. The beautiful thing about this series is that with such a long title we don't need any show. The characters will take turns in reading the title. At the end of each reading will come the commercial. Any questions? * * * EXHIBIT IV. Waiting For Kildare (We open on a surgery amphi- theatre. Students, interns and resi- dents have filled the seats radi- ating from the centre. But this surgery is different. Where we	parterna But that's what you said yesterday and the day before yesterday and the day before that. GILLESPIE: I can't operate until Kildare gets here. PATIENT: Why must you wait for Kildare? GILLESPIE: I don't know. PATIENT: Then operate now. Take something out. My bellyache is killing me. GILLESPIE: I have to wait for Kildare. PATIENT: But you know Kil- dare isn't coming. GILLESPIE: Maybe he will this time. PATIENT: That's what you al- wavs sav. GILLESPIE: Oh, Kildare will	"Why should I?" he asks. "It's much more fun telling 'em." "Yes, but think of the people you'd reach." I insist. He snorts. "Who? A few vaude- ville buffs, and a certain number of my relatives and creditors? Oh, and don't forget lawyers—check- ing through for possible libel suits. No thanks, Max," he says. "I'll leave the book-writing to young energetic types like you" Another joke, and he goes home. So do I. Eventually, my term of enlist- ment in the funny-factory is up,	tion of commercial tv materialize, it should provide Swiss video with an annual gross of \$3.500.00, the major part of which would serve to finance as well as enhance the quality of non-commercial tele- casts. Commercial spots would be strictly separated from other tele- casts and incorporated into the frame of a non-commercial daily program of 60-90 minutes' length. Spots would be of 30-second aver- age time per commercial, amount- ing to \$1,400 per minute, exclud- ing production cost. Political and/ or religious advertising will nol- be accepted. Discussions are un- derway whether advertising of al- coholic beverages, tobacco and certain pharmaceutical productes should be banned or not. Clerical as well as youth organizations strongly urge a tv advertising ban for these products, whilst other circles plead for a more liberal
base. We see a young draftee wan-	normally find equipment like an		and I return to my home in Con-	

Television's 'Look Back In Anger'

'63 Characterized By Taut Tempers and Emotional Indulgences As Competition Among TV Networks Hits Fever Pitch — Moral of the Story: 'There's No Rating In Hating'



By CHARLES ISAACS =

Hollywood.

"Danny Thomas Retires." Danny Thomas read the headline in VARIETY, put the paper aside and walked slowly onto the rehearsal stage. He was the picture of sadness. His head was bowed, his

Charles Isaacs

of sadness. His head was bowed, his cigar drooped and singed the hair sticking out of his open sport shirt. He even said "ouch!" sadly. "What's the matter, Danny?" pretty Marjorie Lord asked. "I'm quitting," Danny answered. "I'm folding the show." Marjorie laughed. "Quitting? You? Quitting?" "It's true." Danny said It's true," Danny said.

Marjorie stared at him a moment,

then realizing he was serious ex-claimed, "You can't do that! You can't just leave! I'm your wife!" "Wife?" Danny asked incredu-"What are you talking about? You're Marjorie lously.

Lord. I'm Danny Thomas." "Your're Danny Williams!" Marjorie began to sob, "and I'm Mrs. Williams. I've been married to you for nine years."

nine years." "Marjorie!" Danny spoke sharply. Stop being foolish. We were never married." Marjorie suddenly checked her sobs and blazed at him with anger. "Now I know why you threw out that first script the writers wrote for us years ago. It was a marriage ceremony.

Danny shook his head. "I just didn't think it was a funny marriage."

Rice & Old Nielsens "No," Marjorie snarled, "not because it wasn't funny. You said it was too legitimate. You just didn't want to You said it was too legitimate. You just didn't want to marry me in front of witnesses. Especially with the kind of Nielsen we have." "Honey," Danny said gently, "I'm really very fond of you, but you are married to someone else." "But that's only two days a week," Marjorie started to cry again. "And it's not sponsored." "I know" Danny said tolerantly, "and it's not produced and you ad lib it, but still, it's your real marriage. I'm just makebelieve."

just makebelieve.'

just makebelieve." "What are you going to do now?" "Oh, I've got plenty to keep me busy. I want to have time to think and plan. I've got several shows to worry about. The Bill Dana Show, The Joey Bishop Show, The Dick Van Dyke Show .The Andy Griffith Show and the new Walter Brennan Show. I want to watch them more closely and see if I can figure out why they're so success-ful when the leads all have small noses."

"What will happen to all the nice people around us? What about Sheldon Leonard?" "He'l be fine. After all, he's not really a producer-director, he's a marlin fisherman."

director, he's a marlin fisherman." "But he made a great sacrifice for us. He gave up acting to become our director." "Gave up acting?" Danny hooted. "Gave up playing hoods! Why he was in so many gangster pictures Joe Valachi informed on him. He was sure he'd seen him some place. Besides, Shel is in business with me and we'll go on together. As a matter of fact, we plan to package Outer Space. There are plenty of people out there on those crazy planets who haven't seen family situation shows." Marjorie sighed. "Well. I'm going to put on new

Marjorie sighed. "Well, I'm going to put on new makeup." She started away and turned back. "Will you go back to your real wife, too, Danny?" "Sure I will. Of course, I don't know if she'll remem-

ber me. I've been away so much that everytime I bring home free General Foods products she thinks I'm the delivery boy.'

Marjorie walked away and Rusty Hamer ambled in. "Hi, Maggie," he called to her. She passed him with a sad face. "What's the matter?" "You'll see," she said.

Rusty walked over to the conference table. "What's

By GEORGE ROSEN

While 1963 may have marked a little less violence on the nation's television screens, as compared to a few years' back, it represented, nonetheless, a new high in violent passions within the tv industry.

Never has competition, network vs. network, advertiser vs. advertiser, agency vs. agency, been fired to such in-tense heat. Never have tempers been so taut. Never have vengeances, some of them highly personal, been so emotionally indulged.

Now that it's a new year, many of the participants can review their role for the tv semester of '63 only if they "look back in anger." Witness a steamed-up Danny Sey-mour, J. Walter Thompson's top exec and second only to mour, J. watter infompson's top exec and second only to prexy Norman Strouse, in his last spring's avowed cam-paign to "bust up" the Sunday evening lineup of CBS to secure a prominent Sabbath showcasing (the most prized in all tv) for Ford as a counterweight to Chevrolet's "Bonanza" blockbuster. When he failed (CBS refused to consider dislodging Ed Sullivan), he took the Ford busi-press to ABC with an order for three work to private of ness to ABC with an order for three weekly minutes of "Arrest & Trial" Sundays 8:30 to 10.

The cool Nielsen assessment of his heated plunge ("Ar-rest & Trial," with a Nielsen share of 23%, ranks weil below the average show's rating and far beneath that of many other programs he could have bought for Ford) is believed by some observers to be one of the key factors behind the major revamp of J. Walter Thompson's tv buying for next season, with newly-appointed exec Bill Hylan (ex-CBS) in direct line command.

Seymour's emotional disaffection of CBS, of course, Aubrey to fit JWT clients into the network's "icecream" spots. For example, Aubrey flatly refused to accept Seymour's order to place the Ford-sponsored "Hazel" in the Tuesday 9 to 9:30 p.m. half-hour immediately following Red Skelton.

A Bestirred Bud Barry

Or, again referring to the hotly contested CBS Tuesday 9 to 9:30 period, witness a bestirred Bud Barry fighting with every Young & Rubicam resource he could muster -to move Jack Benny from 9:30-10 p.m. to the 9 o'clock slot. Arguing that Benny and cosponsor General Foods, CBS-TV's biggest client, had a "moral right" to continue to follow immediately after Red Skellon, whom Aubrey moved from 8:30 to 8 p.m. this season, Barry (but not until after hot words and a determined campaign) lost. Meantime, Barry's arch agency rival, Benton & Bowles' Lee Rich, who also handles a big chunk of the General Foods network buying, quietly arranged to buy the con-tested CBS 9 to 9:30 period for his other giant client, Procter & Gamble.

Now that the smoke is beginning to clear, the latest Nielsens shows "Petticoat Junction" at 9 way up in the Top 10 listings. And Jack Benny, who stayed at 9:30, is ahead of last year's Nielsen with a fat rating of 29.1. ahead of last year's Nielsen with a fat rating of 29.1. However, the emotional climate which permeated the Benny show headquarters became so heated that the veteran comedian, the minute CBS failed to exercise its option for next season, signed with NBC. While the Bob Kintner network, it's figured, will offer Benny its best half-hour, observers point out that, currently, NBC has but one program which outrates Benny—namely, "Bonan-za." And even though Benny stalked off to NBC, General Foods after coolly assessing the facts, decided to remain with CBS next season.

But the hot tempers have by no means been restricted to the network-agency relations front. They've abounded on the network-producer frontiers as well. While the fighting and the squabbling may not have received the glar-ing publicity of "David Susskind Blasts Webs" headlines, and volatile personalities have given new bitterness to old relationships.

For example, ABC's Ed Sherick, whom ABC-TV prexy Tom Moore recently installed in the vital and sensitive post of program v.p. (without any prior experience in this area), unleashed, even before his new swivel chair was warm, some hotly adverse criticisms— by phone and in person-to some of the more prominent production comparies. Result was that several decided to make ABC the "third port of call" when offering their new program wares. As a further result, certain key pilots—which had been scheduled to be offered first to ABC—were never discussed at 7 W. 66th St. Instead they are already "in the cent" for another network the can" for another network.



By CARROLL CARROLL-

As I sit night after night watching tv, I suddenly start As I sti fight after fight watching tv, I suddenly start wondering if there really is such a thing. What if there isn't? What if it's not there at all, just something I imagine; an aberration, an hallucination brought on by some traumatic experience? How terrible to be plagued with the fear that I might have made-up "Grindl." And yet who knows? yet, who knows?

When I was a little boy I was badly scared by my aunt's one-cyed gardner. I've learned enough psychiatry from "The 11th Hour," and other prime time seances, to realize "The 11th Hour," and other prime time seances, to realize that the shocking gardener incident may be why I think I see a monster with one glowing eye standing where the bookcase used to be. Sometimes I think I should seek help. I may send away for a book called "How To Look Into Your Own Mind Without Getting Crosseyed" or "A Doctor Makes A Buck." I might discover that America has not really substituted "look" for "book" and "trauma" for "drama.' Maybe my firm belief that this has really happened is the result of an over-protective parent For happened is the result of an over-protective parent. For instance when I was a year old my mother used to carry me downstairs instead of letting me go down all by my-self, fall and clunk my little noggin. This action could have given me the same point of view I now feel the rest of the world has. Does everybody really see tv or do I just imagine I hear them talking to me about it, while in reality I'm merely talking to myself?

How Do You Kick The Habit?

How Do You Kick The Habit? I hear something inside me murmuring "Waste! Waste! Waste''' as I sit night after night watching regular tv programming, hooked as any junkie on an electronic complex of complexes. Yet I don't know how to kick the habit. And as I rationalize, "Is it really a waste?", I ask myself. "How, for instance would I ever have learned to sublimate retreat into the glory of defeat, if I hadn't subjected myself to two solid seasons of watching the New York Mets in action." Then I wonder, did I watch them? Are they possible? them? Are they possible?

them? Are they possible? If it hadn't been for an hourlong teleplay called "Up-side Down Is The Man On The Riderless Horse," I would still not know why I always spill soup on my tie. This was a searching psychological probe into the life of a man who was a failure as a traffic policeman because he sub-consciously wanted to be a chiropodist. It was a powerful vehicle, a sort of a tricycle that made a try at combining three great tv cycles... The police cycle, the doctor cycle and the psychological cycle. For a while I thought it might lead to a cycle of tv entertainment delving into the secrets of any chiropodist's file and teaching people, who were and the psychological cycle. For a while I thought it might lead to a cycle of tv entertainment delving into the secrets of any chiropodist's file and teaching pcople, who were not able to toe the line, how to align the toes. It did not accomplish all that but it did cure me of spotting my cravat, because by relating to it. and sublimating, I was able to understand that I had this disgusting habit only because my mother let me know she'd prayed for a girl instead of a boy. It was as simple as that. The slobbery was merely a psychological type for snobbery. I was protesting against being what I am, in conflict with the urge to be what my mother wanted me to be. The result was that instead of getting spots before my eyes, I got the spots on my ties. Those who scoff at analysis claim this isn't a psychological phenomenon at all, and that my life is just a series of typographical errors. Another beautiful and haunting hour I seem to have spent with tv was watching a play called "Mute Is The Singer Whose Golden Voice Turns Green The Skin Of Dreams." This one taught me why I have never been able to master the art of sewing on buttons. It seems, when I was a little boy I threw an anchor out of a rowboat with-out tying the anchor rope to a ring on the side of the boat. This is a simple boyhood memory yet who would think of it unless taken back step by step through the

out tying the anchor rope to a ring on the side of the boat. This is a simple boyhood memory yet who would think of it unless taken back step by step through the horrible moments of discovery as the anchor sank and took the rope with it. There I sat, my world crashed around me, as the boat drifted out to sea. I could have been drowned. Perhaps I was.

Even this thought would not have occurred to me if it were not for that series called "Is The Impossible Pos-sible." Unfortunately this series had its first 13 weeks cancelled immediately after its premiere because research showed the world was not ready for it. It was above the head of your average tv viewer, it was a masterful piece of gazing into the gauzy world beyond our comprehension, a world which, fortunately, seems completely clear and familiar to all who write for tv. I also learned what love was from this one episode of that gripping series. It was called, with simple directness "Treasure That Little Nothing You Hold So Loosely In Your Hands." This was a delicate bijou glance at the human soul in its writhing relation to reality and it took me by the hand, gave me a mental kick in the pants, an emotional slap on the back and a literal pain in the neck. It immediately revealed to me the truth about the girl I thought I was in love with and, man, did we have a fight! The subplot taught me that a man's body can be larger than his ego, that a 1412 collar is cramping to a 16 neck and that a 36-inch sleeve will hide the hand on a 29-inch arm. The world of fantasy reveals the world of reality and fiction becomes stranger than truth. These facts have been made clear to me. No more do I live with my resent ments, clutching them to my heart and letting no one know how I feel. TV has taught me this is the wrong thing to do. So now I get rid of all my resentments by pouring them right onto the world. And I know if I keep on doing this long enough my story, too, will be on tv, either as an episode on a psychology show or a police show. That can only happen of course, if there really is such a thing as tv. I guess I'll just have to wait patiently till the doctor can see me.

eating her?" "She was upset," Danny said. His brown eyes gazed at Rusty with affection. Eleven years ago Rusty had been a redheaded curly-haired little monster. Now he was taller.

"Rusty, I don't know how to tell you this-"Danny

began. "What dya mean, you don't know how to tell me?" Rusty demanded. "You've been yelling at me for all these years. You were never bashful about telling me anything!" "Don't be rude!" Danny thundered at him, "Can't you

learn any manners? Haven't the nice, gracious words the learn any manners? Haven't the nice, gracious words the writers put in your mouth rubbed off on your tongue just a little bit?" "I only remember the big insult jokes they gave me," Rusty said. "That was the real me." "Well, okay," Danny sneered, "you asked for it. I'm quitting." "No!" Rusty gasped. He gave a little cry. "I'm sorry, deddy I didn't mean to be nesty. Don't leave us!"

"This is just a make-believe family," Danny pleaded.

"You have a home to go to."

"No," the big redheaded boy cried, "I've been here 11 years. This is my home. You're my daddy."

"I'm not your daddy!"

"It says on the door 'Make Room For Daddy,' so if (Continued on page 98)

Hot tempers and temptations for revenge, many agency men feel, has made—on several occasions—for a weak-ening in a network schedule. "Counter programming," assert, is but a "euphemism" for anger-inspired. they vengeful program rejuggling. To move a program to improve its rating, they say, is one thing. But to move a program to "knock off" a competitor's, they feel, is selfdefeating.

Take, for example, ABC's move of "Ben Casey" from 10-11 p.m. on Mondays (where a year ago it had a Top Five Nielsen of 29.5) to Wednesdays at 9 was, in the view of agency men, a patent attempt to "attack" CBS-TV's "Beverly Hillbillies," television's toprated show. ABC was said to believe that even though Casey's rating might well be reduced, the latter would do severe Nielsen damage to "Hillbilles." Result-today "Ben Casey" ranks 38th in the national Nielsen tallies while "Beverly Hillbillies" is still the No. 1 show and in fact has actually increased its year ago Nielsen of 33.7 to 37.7. "Casey," meantime, together with cosponsors Procter & Gamble, Alberto-Culver, Brown & Williamson, Noxzema and Bristol-Myers, is down from last November's 29.5 to its present 20.8.

All of which, as one agency wag put it, contains a key moral: "If you want a Nielsen rating, first put away your hating."

Fifty-eighth VARIETY Anniversary

one program so high they had to change the name of the show to Route 99. You are looking at a specialist.

I can raise Huntley's rating without disturbing Brinkley.

The Rating Maker

-By AL SCHWARTZ-(With apologies to N. Richard Nash) FOREWARD

When drought in ratings hits the lush grasslands of the richly fertile networks, they are green no more and the dying is a palpable thing. What happens to programs can be read in coldly statistical reports issued by the Wheelson Co. What happens to the people of the networks-beyond the terrible phenomena of sudden huge gaps in their schedules—is an incalculable and febrile kind of desperation. Shows with obvious merit die and the hopes and careers of many talented performers, writ-ers and craftsmen die along with them.

ACT I

(The lights come up slowly to reveal a conference room of the C.B.N.A. television network. In the center of the room stands the inevitable elongated conference table. Seated at the table we discover L. M. Thomas, head of business administration. Thomas is tough, vigorous and ready for battle with another pressure-ridden day. He glances at a sheaf of papers on the desk. He rises to his feet as H. B. Strongheart, the president of C.B.N.A. en-ters. Strongheart is in his mid-50s, a good man to take store in. He lives in the future. There is deep vision in him).

L.M(rising) H.B.

Morning, H.B.

Morning, L.M.

L.M. I debated pulling you out of that drag race, H.B. but I believe this meeting to be highly imperative.

(Irritated, H.B. raises the visor of his racing helmet and glares at L.M.). H.B.

Get to the point!

L.M. Two nights from now Wheelson conducts its new sur-

ey, and you know what happened after their last report eight of our shows went down the drain.

H.B. (sadly)

I thought the public wanted hillbillies.

L.M. Hillbillies, yes, but not Martian hillbillies. The public

isn't ready for a "way out-house." H.B.

(sitting down at table)

Okay, L.M. Proceed.

L.M. Shouldn't C.W. be here? After all he is head of rating research.

H.B. Let him sleep. He didn't get much sleep last night. L.M.

I don't mind if he sleeps, but I wish you'd make him

stop using the conference table. (He angrily pokes the sprawled figure on the table).

L.M. 1 (bitterly)

If we could only get our ratings that high. (He again prods the slumbering figure of C.W. Scan. C.W. struggles to an elbow and rubs his bleary eyes). C.W.

(reciting in monotone) 32...Dick Van Dyke, 29. . Danny . Bonanza, 32 . Thomas, 26... Lucille Ball, 24... Dr. Sam Sebastion, 12...

H.B. (angrily)

L.M

(glumly)

H.B. If we don't do something abot our ratings we'll lose every sponsor we've got. (The three sit lost in thought for a moment. Suddenly the office door swings open screaming on its hinges, whacking against the wall like a pistol shot. The three

turn to the door but there is no one there). L.M. Who opened that door?

H.B.

Must have been the wind.

(BILL STARDUST steps into the doorway. He is a big man, lithe, agile—a braggart, a gentle dreamer. He carries a sort of hickory stick—it is his weapon, his magic wand, his pride of manhood. He hears H.B.'s line about the wind).

STARDUST

The name's Stardust. Stardust is the name, H.B.

What is it? What can we do for you? STARDUST You're asking the wrong question. The question is

what can I do for you.

L.M.

H.B. What's the deal? STARDUST One hundred dollars in advance, and when Wheelson

takes its next rating yours will be the highest rating of any network. H.B.

L.M. pay him the hundred.

ACT 2

(The same conference room a short time later. L.M. is paying Stardust his fee, counting out the money on the conference table. H.B. is watching quietly; C.W. with keyed excitement).

L.M. Ninety- ninety five—one hundred. There's your hun-dred bucks. What's your plan?

STARDUST

What I'm gonna ask you to do-it ain't gonna make much sense. But what's sensible about a flash of lightning?

L.M.

Lightning! H.B. I told you he was crazy, STARDUST

Now here's what I want you to do.

(he hurries to the window and points out) You see that little old wagon of mine? On that wagon I got me a big bass drum. Somebody's gotta beat that drum!

Beat it? What for? STARDUST Don't ask questions. Now who's gonna beat that drum? H.B.

Me. I'll beat it.

L.M.

(flabbergasted) You-the president of a network! H.B.

I need the exercise. It will keep my wrists in shape for next week's drag races.

STARDUST (pretending to talk to himself, but his eye on L.M.)

Too bad you ain't got a mule on the place. L.M. (startled)

A mule?

STARDUST On second thought any vice president will do. L.M. get a length of strong rope, find yourself a vice president and tie his legs together.

L.M. I ain't goona do it.

STARDUST

Oh, come now, L.M. you promised (STARDUST turns to C.W.)

Well, C.W., that leaves you with the most important task of all. I want you to pay close attention. Now as I recall the Wheelson company takes its ratings off 600 meters placed in 600 tv sets in 600 homes. Correct?

L.M. What are you driving at? STARDUST

Just this. Now in my wagon I got a bucket of white paint---its special---its electro-magnetized, oxygenated, dechromonated white. C.W. I want you to go out and paint a white line . . .

L.M (interrupting)

Paint one. He can't even walk one.

STARDUST

... you go out and paint a great big white line with a great big arrow pointing in the direction of those 600 homes.

L.M. Give me back the hundred bucks. You are crazy,

STARDUST

(pocketing the money) I'm not that crazy. C.W. here's your brush. Start

making like Tom Sawyer!

ACT 3 (TIME: A few nights later.

SCENE: Roof of Station C.B.N.A. As the scene opens, H.B. can be seen beating his drum. C.W. stands to one side holding a bedraggled brush, his ivy league suit splattered with white paint. L.M. atop a protesting figure with its legs tied together). L.M. L.M. sits

And how do you propose to accomplish your ridiculous miracle?

STARDUST

What do you care how I do it as long as its done. But I'll tell you how I'll do it.

(pointing up) See that teeny white cloud? I'll lift my stick and take a long swipe at it. Then I say some magic words like: "Cumulus, Nimbulo—Cumulus." Pretty soon that teeny white cloud puffs up with anger, bursts into a flaming tongue of forked lightning, and shoots a fiery bolt down to earth. The electrical discharge from the bolt follows the white line C.W. painted, into the 600 homes, into the 600 television sets, and into the 600 Wheelson meters knocking out all meters except those tuned to C.B.N.A. H.B. Brilliant strategy, Brilliant. L.M. (the practical one) What makes you so sure it won't knock us off, too? STARDUST Faith, brother, faith. I've got so much faith it's leaking out of my shoes. (STARDUST takes his stick, and points it at the white cloud) STARDUST (chanting) Cumulus! Nimbulo! Cumulus! (The cloud swells black and ugly. There is a loud clap of thunder followed by a blinding flash of lightning). STARDUST Look . . . down there . . . look at that bolt of lightning strike the white line. In a few seconds you should have the highest ratings of any network! (a bewildered expression crosses his face) Wait a minute. The lightning is going in the wrong direction. It's headed this way! (He starts beating C.W. over the head with his stick). You fool you! You painted the arrow on the wrong

No Room for Daddy

Continued from page 97

you're not 'daddy' who the hell are you?" "I'm Danny Thomas, an actor, playing your daddy."

"Gosh, no-I think you got yours and part of mine, too.

Anyway, that doesn't mean anything. Lots of sons don't

"Rusty, you've been playing a part for 11 years. Rusty Williams created by Mel Shavelson."

"Yes, Mel Shavelson, a very talented writer, director, producer of television and motion pictures created you."

"He's not your father either. He wrote a character and we cast you to play the part." "You mean my life has all been a sham?" "I figured I had a cheap father." ""The the left time at your father."

"For the last time. I'm not your father! This was play acting. You are Rusty Hamer—not Rusty Williams. You are an actor. At the end of this season you're free

to get another job. I'm sure with your talents you'll do

very well." "If I'm not your son, then Marjorie isn't my mother.

"Right." Danny said. "She's Marjorie Lord, an actress." "Good. I'm gonna marry that girl," Rusty said and

Danny lit his cigar stub and looked around the shad-

owed set. Eleven years he had given to this show. What had he gotten in return? Money. But was money happi-ness? He blew a smoke ring and thought, "I love smoke rings. I get 50 smoke rings out of each cigar. The

cigars cost a dollar. Thats 2c a smoke ring. Yes, money is happiness."

His reverie was broken by the piping voice of little Angela Cartwright. "Hello, Danny." She came over and

"No, the others are here," Danny said. "Sweetheart,

I want to tell you something. Promise me that you'll be brave, and won't cry, no matter what I say." Angela sat close to him and said, "Yes, daddy." "We are doing our last season, darling," Danny said

"You mean you and mon are getting a divorce?" "No, we're not getting a divorce!" "A trial separation?"

"Look!" Danny said, trying to control his temper, "I've

just been through this with your mother-I mean Mar-

""" "Who gets custody of me?" Angela asked, bewildered.

"Your own mother gets custody of you!" Danny shouted.. Angela scarcely listened. "When you adopted me I thought it was forever."

"It was with 13-week options!" "You lied to the welfare people!" "Baby, I love you, but you've got to understand. You were never my real daughter. I hired you for a televi-sion show—and I've paid you all these years." "That's it!" shouted Angela. She leaped off her chair. "This is just a plot. You're softsoaping me! You're go-ing to cut my salary! Where's my agent? Help! Some-body call my agent! I'm being cut in salary!" "Shut up!" Danny shouted and dust shook down from the parallels. "Angela, another scream out of you and I'll turn you over my knee."

Angela laughed. "Now you're my Daddy again." Danny smiled. "You little minx. Honey, listen. You've got to believe me. The show is folding this year.

I just wanted you to hear it from me instead of reading it in VARIETY." "It can't be all over!" cried Angela, "Why I've still

got the best years of my life ahead of me-until I'm 10

"Honey, you'll work on other shows." "Other shows!" wailed Angela, "How much call is

there for a little girl like me—pretty, sophisticated and natural. I'll be competing with all the stagestruck ama-teurs—not to mention dozens of midgets." "You're a beautiful little girl," Danny said, "and you'll

be coming off a hit show." "But what will I do? Where will I go? I've been on

this stage all of my life. I've never talked like real people. I've just memorized lines." "Then get Jack Elinson and Chuck Stewart to write

softly. "What do you mean, last season?" "We're splitting up."

"It was with 13-week options!"

I'll turn you over my knee."

at least.'

kissed him on the cheek and choked on a smoke ring. "Am I early?"

"I don't believe you." "Look at me, Rusty. Do I resemble you at all? Do you look like me? Look at my face. Look at my nose. Do

you have my nose?"

look like their fathers."

'Mel Shavelson?"

Right?"

"Then I'm half-Jewish?"

swaggered from the stage.

What??? STARDUST You need help. You're in a parcel of trouble. So far this year they've cancelled eight dramatic shows, six situation comedies, four soap operas, three quizzes, two frost warnings, and Dr. Sam Sebastian is about to lose his stethoscope. H.B. - 18 You seem to know a lot about our shows? STARDUST What are you gonna do about it? L.M. If you know we lost the shows, you ought to know what killed them. Ratings. Ever hear of them? STARDUST Hear of them. That's all I hear. Wherever I go, there's rating trouble ahead of me. But when I leave— behind me there's high ratings—high ratings. L.M. I think this man is crazy H.B You mean you can raise ratings? STARDUST It's been done, brother, its been done. H.B. Where? How? STARDUST Take my word for it. Last year I raised the rating of "Then get Jack Ellison and Chuck Stewart to write your everyday dialog for the rest of your life. Be care-ful not to repeat any of it, or they get residuals." "Well, if that's the way things are, okay," she smiled. She put out her hand. "Goodbye, Danny." "What dya mean, goodbye?" Danny frowned, "we still have all season together." "I know," she said evenly. "and it's strictly business she said evenly "and it's strictly business l know. From now on you're just a bignosed actor who feeds me straight lines!" She turned and flounced off. raight lines!" She turned and flounced off. Two men walked into the livingroom set and began

measuring the walls with a long steel tape. Danny looked at them curiously and then walked over. "Fellows, mind if I ask what you're doing?" "Not at all," one said with a smile, "we're measuring your sets."

"May I ask why?" "We bought them for delivery in March and just want to make sure we get 'em. We start shooting in April on our new series."

'What new series is that?'' Danny asked. 'Brand new idea. The network loves it and between "Brand new idea. The network loves it and betwe you and me, we think General Foods is real hot for it." "What's the name of it?" "Make Room for Mommy!"

They completed their measuring and left. Danny wandered over to the couch and sat down. An electrician, not noticing him, turned out all the lights except a single lamp near the couch. Danny leaned back and blew a smoke ring. "Two cents . .

He blew another, "Four cents... six cents... eight cents..." A tear formed in the corner of his right eye, another in the left They swelled and finally tumbled down alongside his nose and on down his cigar. More tears followed and soon the cigar went out.

TV BEHIND THE IRON CURTAIN Miracles of the Media HARDEST GUY TO WHY I GIVE CONCERTS PLEASE: GOMULKA - By JACK BENNY.-Paris. even seem to understand what they The audience was drawing to a close. The Pope had said little, are mouthing; worst of all, the vio-lation of basic principles of law Hollywood.

preferring to ask questions, keen questions that revealed both inter-est and knowledge of modern communications. His Holiness was particularly concerned about the problems of telecommunications and the vast complexities of the television machinery required for so difficult and fast-moving an event as President Eisenhower's globe-trotting good-will mission.

Turning to the television reporters, the Pontiff said: "Do you realize that you have been given the power to work miracles? You can speak softly and be heard around the world. You point your machines, and, behold, a hundred million people can enter a church built only to hold a few hundred. Just think what Saint Peter might have done to spread the Gospel had he been able to use television and radio! Yours is a great power, indeed, gentlemen. Remember that ower must be used with responsibility at all times."

The words of the Pope have taken on an added meaning today, for at the time of that audience there was not yet a talking star in the sky that could bring to all the world the sounds and sights of a public event. Those who heard the Pope's discourse on television must have recalled his words in the terrible days that followed the assassination of the President, when, in one of the darkest hours of history, television achieved its finest hour of public service and wrought a world-wide miracle.

For the first time in history almost all the peoples of the civilized worlds, and the industrially advanced countries, lived through the same moment, shared the same feelings, participated in the same event, at one and the same time. No one can even begin to comprehend the effect of this miracle. What will be its enduring influence on the hearts and minds of a half a billion people? What does it mean when Russians and Americans share the same emo-tional scene, and weep together at the bier of an American President, although they are worlds apart in almost every respect? Will it, perhaps, have no effect, no influ-ence at all? Would the reaction have been the same as in the years before the invention of radio and television?

TV: A Medium Apart

Public opinion pollsters and serious scholars around the world are in the process of studying these questions. Whether or not they find the answers, one of the observations of the Pope has been confirmed and reconfirmed: television is a miraculous power which brought hundreds of millions of people into St. Matthews to join the leaders of the world in a last tribute to John F. Kennedy that was unique in human history. No other medium of human expres-tion ean work this mingle of sion can work this miracle of world-wide, instantaneous and simultaneous participation in a single event.

Confirmation of the Pontiff's vision brings with it added confirmation of his warning: such great power is an awesome responsibility. In the space of a few brief, tragic hours television both succeeded brilliantly and failed lamentably to bear this trust with the full responsibility and dignity that it demands. All the men and women of the electronics industry, executives, technicians, editors. broadcasters performed a miracle of steadiness, strength and sobriety as they brought the world to the funeral of the President. So magnificent was the performance of all concerned, for so many trying hours and days, that the television industry was praised by all, including its most carping critics. It no way diminishes the honor of television to recall, however, some of the dreadful moments of its failures, the endless repetition of the same information, and, worse, misinformation; the droning of the mechanical men who write nothing that they read and do not

and justice, as television acted as witness, prosecutor, judge and jury, with an almost wild-eyed irresponsibility. No other medium of human expression can work this miscarriage of justice on so vast a scale, to say nothing of the bottomless vacuity to which this changeling can sink before and after reaching the noblest heights of inspiration. This, too, merits study by those concerned with public opinion and the role of free communications in a free society.

The growing powers of government, necessary though they may be in a shrinking, crowded world, strike fear in all thinking men. The force and geometric progression of central powers make it more than ever imperative that free men act with such responsibility, such self-discipline and trust, that government powers will neither be tempted nor provoked to curb freedom in the name of the commonweal. Many thoughtful men have been concerned about the issue of freedom and responsibility in this century of technologi-cal growth and the demands of an exploding population. Never be-fore has there been so evident a demonstration of the need for deep concern, and for a full appraisal of all the media of information in the blinding light of the electronic miracle.

If St. Peter Had Used TV

So spectacular is television, so powerful its impact on so many peoples everywhere that one forgets not only its errors and its failures, but its very real limita-tions. Television cameras can see and hear and transmit but they cannot see, hear and transmit all that is happening even directly within their range. Above all cameras do not distinguish be-tween truths and lies, both of which are telegenic, because cameras cannot think. This is a fact that is frequently overlooked by television officials and by television producers who become more fascinated with effects than facts, and who bandy about such phrases as "thousand pound pencil" or "cinema verite," as though a camera were writing anything, or a pencil itself anything more than a tool in the hands of a writer, a human being, a thinking man. As for "cinema verite" and other such superficialities lightly tossed

about, what was the cinematic verity that the world found in sounds and sights alone? Even the Pope, with all the wisdom, experience and humanity of the pontifical office, was mystified by the electronic miracle into posing a dubious proposition. When one is invited to think of what Saint Peter might have done to spread the Gospel if he had had television at his disposal, one must first ask: would Saint Peter have been permitted to use television by the authorities of Rome, and, if so, would the Gospel have been given equal time with the Senate, and, finally, would there still have been the power of the faith of a human being and the miracle of

(Radio Free Europe, the pri-vately-supported American broadcasting station with headquarters and studios in Munich, has more than a passing interest in television programming in its five target countries. On the air daily with a full program schedule to Poland, Hungary, Czechoslovakia, Hungary and Rumania, RFE must continually evaluate tv's impact on its potential listening audience. The following is taken from a recent Radio Free Europe special report to behind the Iron Curtain.)

In spite of the high cost of tv sets-in Czechoslovakia one must pav the equivalent of five months salary for the cheapest set — coupled with rather dull program-ming and almost non-existent re-pair and service facilities, television has become enormously popular behind the Iron Curtain.

Regardless of the present shortcomings of Communist TV, no one can deny that it has had a consid-erable development in the last five years. Rumania, for example, has seen its tv sets increase from 500 in early 1958 to almost 500.000 today. Another bloc country — Poland—has hid an equally spec-tacular growth in set registra-tions; from a little over 22 000 in 1957 to approximately 1,000,000 this year.

Part of the trouble with television behind the curthin comes from its rapid growth. Russia had only two stations in 1950. Today there are 130, including 94 with full production facilities. Trans-missions are made in 32 languages and cover a ferritory with a total population of 100 000.000.

According to an editorial in Pravda a few weeks ago, all Soviet broadcasting is still somewhat "dreary and stereotyped and lacking in effectiveness and vigor." Russian ty efforts have come in for particularly heavy criticism from its own press. While ad-mitting that some excellent live productions of opera, concerts and children's programs are carried. one of the main criticisms has been that "there is too much talk and too few pictures." Techniques of production have also been hit. From the viewers'

standpoint, there is little imagination in the control booth, with many centerstage shots and little camera movement.

Another Russian paper, Liter-aturnaya Gazeta, complains that television is becoming a "graveyard of old plays," with drama produc-tions that are a "profanation of two arts--that of theatre and that of television."

Resent 'Foreign Style'

A second major problem of Communist TV was pointed up in an attack by the Polish Communist Party first secretary in a recent central committee plenum. Secre-tary Gomulka, also an ardent and outspoken critic of Radio Free Europe for different reasons, noted that a "foreign style" is too often evident in Polish tv fare.

the written word and all that com-petes for the minds and hearts of of Wlodzimierz Sokorski, head of or wlodzimierz Sokorski, head of the Polish radio-tv network, who protested that every transmission is given a careful political screen-law?" ing before going on the air. Sokorski, who was Polish Minister of Culture in the Stalinist era (1952-56) but developed "liberal" tendencies rather quickly after Gomulka's return to the government, admitted that there could be no excuse for errors committed by his departments, though they did try to follow the party line in the "difficult sphere of propaganda and culture.' However, he explained, the tv network was working under "serious technical and financial difficul-ties," thus raising the third to thus raising the third tv problem area-inadequate financing of tv writing, programming and production. Sokorsky added that apart from films, all of his tv material had to be sent live because he lacked the

stood up to play.

This article has absolutely noth-ing to do with VARIETY's anniversary issue. The only reason I am writing it is because one day, while having lunch in New York, VARIETY asked me why I give concerts.

"With all your different activities-a weekly show on television, guest appearances, benefits, an-nual appearances at Las Vegas and Lake Tahoe, banquets, how do you find time to do concerts and why do you do them?," was the VARIETY question.

So I told the editor that instead of explaining it while trying to enjoy our lunch, I would write it as as article. He could then read it and so could everybody else in show business who is the least bit interested.

Why anyone would be interested, haven't the slightest idea, but here goes:

The most important reason for my giving violin concerts-which I have been doing for the past seven years—is because I am definitely a frustrated violinist.

Some of my frustrations comes, of course, from the fact that my wife, Mary, long ago banished me to a far corner of the house when practice. It's a small room, 90% tile and 10% towel--the same place in better circle's is known as the powderroom. And she has long since stopped apologizing to the neighbors who live on that side of the house. We did once hear them wonder why they never saw the cats we obviously house, and didn't know about the kennel laws in Beverly Hills, but we ignore those slurs.

If by some miracle, I could become another Isaac Stern or a Yehudi Menuhin overnight, I would gladly give up my career as a comedian. As it is, I have managed to combine the two careers. One pays more than the other, however. Fortunately.

I have given concerts with practically every major symphony or-chestra in America, and to show you the guts I have, I appeared first at Carnegie Hall. I fear nothing.

I have been acclaimed by such great conductors as Alfred Wallen-stein. Leonard Bernstein, Paul Paray, Izler Solomon, George Szell, Paul Kletzki, William Stein-berg and Stanislaw Skcowaszewski to name a few. (In fact, the last name sounded like a few). During my lifetime I have also

played duets with Jascha Heifetz, Isaac Sterm, Yehudi Menuhin, Joseph Szigeti, the late Albert Spalding, Janey Mansfield and Henny Youngman. My closest friend in the world

of classical music is Isaac Stern. He insults me more often than George Burns, who has been a friend of mine for 40 years. I'll never forget a remark that Isaac made to me after a concert I gave in Philadelphia.

We went out for a bite to eat we went out for a bite to eat afterwards and suddenly he looked up at me and said: "You know, Jack, when you walk out on the stage with your violin, dressed in stand in front of a 90-piece play.

"Detroit laughed when Benny

The Cleveland Plain Dealer wrote: "Only an artist who knows how to really play his instrument could do the wrong things so rightly."

You can believe I'll never let that critic get near my violin teacher to get the true story.

And the Dallas Times Herald's reviewer commented: "As a violin-ist, Jack Benny is the world's greatest comedian.

That has always seemed some-what ambigious to me but I've never wanted to delve further into the full meaning of his remarks.

Of course, I have had other reviews too. Among them:

The Philadelphia Bulletin wrote: "Like Heifetz, Jack Benny holds the violin under his chin."

I have been insulted by some of ne finest music critics. One who the shall be nameless (Sam Nameless, that is) wrote:

"Last night at the Academy of Music, Jack Benny played Mendel-sohn. Mendelsohn lost.

In Pittsburgh, I am known as the Van Gogh of the violinists. This started when I played Gypsy Airs.

A woman stood up in the audience during the number and yelled, "My God, he's lost his ear!"

I do know, however, that most of my musical friends around the country like me, and they do think I'm doing a good job in the concert field for the benefit of the musicians' pension funds. Incidentally, all my appearances with concert orchestras are done for charity. I wouldn't dare charge them.

To date I have raised \$3,455,-354.93 (the pennies were thrown on the stage) for various sym-phonies around the country. On On the serious side, it is gratifying to note that my superb (this is my criticism) playing has helped save some symphonies from going out of business and has contributed to the income of some violin teachers after parents heard me play and demanded that their own then children take lessons.

Imitation is indeed a sincere form of flattery. And then I think of all the suffering neighbors. Pos-sibly in addition to helping the musicians. I've aided the sound-proofing industry, too?

Eyeball-To-Eyeball TV Debate as Windup Of Ga. B'cast Institute

Atlanta.

Theodor Pierson, one of the nation's outstanding communications lawyers, will keynote a novel "face-to-face" debate between broadcastdebate between broadcasters and two members of the Federall Communications Commission at the 19th annual Georgia Radio-Television Institute.

This eyeball-to-eyeball debate will take up the entire final day of the three-day institute, spon-sored jointly by the Georgia Assn. of Broadcasters, Inc., and the Henry W. Grady School of Journalism at the University of Georgia in Athens, where the institute will take place in the Center of Continuing Education on the campus, Jan. 21-23. FCC Commissioners who will participate in the debate will be Kenneth A. Cox and Lee Loevinger.

men. outside of the electronic arena?

Television may have worked a miracle, may have had the greatest single and most immediate impact on the world, but it is not at all sure that the most enduring influence, the most meaningful impact was not that of the other media of communications, all of which have a particular and unique role in human affairs. Did the massive, miasmic pervasiveness of global television provide all the information and understanding that people needed and sought? Or, despite the television hypnosis were there not more papers and magazines bought and read than ever before? Whose influence was the greater: the commentator's or the columnists? The newscaster or the newswriter? Whose the more nists? beneficial?

The answers may never be (Continued on page 119)

(Continued on page 123)

If he had stopped in the middle of that sentence, I would have appreciated it much more.

I've saved my press clippings, of course. I am thrifty in all ways. Some of them I quote, to prove that I've really played these concerts. They weren't dream se-quences from my television show. The Chicago Daily News wrote: Never has there been such a performance. I broke the Opera House record for benefits, and the hearts of violin lovers for miles around." The San Francisco News-Call Bulletin wrote: "Mr. Benny does things with the violin that a Heifetz probably couldn't match. Is the world ready for such fiddling?" Wellilli . . . I've been wonder-ing for a long time what they meant by that! The Detroit Free Press said: tions."

More than 250 broadcasters and students from Georgia and the Southeastern states are expected to enter into the discussion and dialog with the commissioners.

Institute Chairman Barry Sherman, WQXI, Atlanta, in announcing plans for the debate, said:

"We are delighted that Mr. Pierson has accepted the invitation to be our keynoter. He has promised to present new concepts in the area of broadcaster-government rela-

VARIETY



" VARIETY is the mother of enjoyment."

VIVIAN GREY, Book I, Chapter IV, Benjamin Disraeli



"VARIETY's the very spice of life."

THE TASK Book II, THE TIMEPIECE, Line 606, William Cowper



"Not chaos-like together crush'd and bruis'd, But, as the world, harmoniously confus'd: Where order in VARIETY we see, And where, though all things differ, all agree."

WINDSOR FOREST, Line 13, Alexander Pope



"Age cannot wither her, nor custom stale Her infinite VARIETY."

ANTONY AND CLEOPATRA ACT II, Sc. 2 Line 243, William Shakespeare



MAXIM 460, Publilius Syrus



WEDNESDAY



"Where's he that died o' <u>Wednesday</u>? What place on earth hath he?"

FALSTAFF'S SONG, Stanza 1, Edmund Clarence Stedman



"Wednesday's child is full of woe."

MOTHER GOOSE



"Thou didst swear to me upon a parcel-gilt goblet, sitting in my Dolphinchamber, at the round table by a sea-coal fire, upon <u>Wednesday</u>..."

KING HENRY IV, Part II, Act 1, Sc. 3, Line 96, William Shakespeare

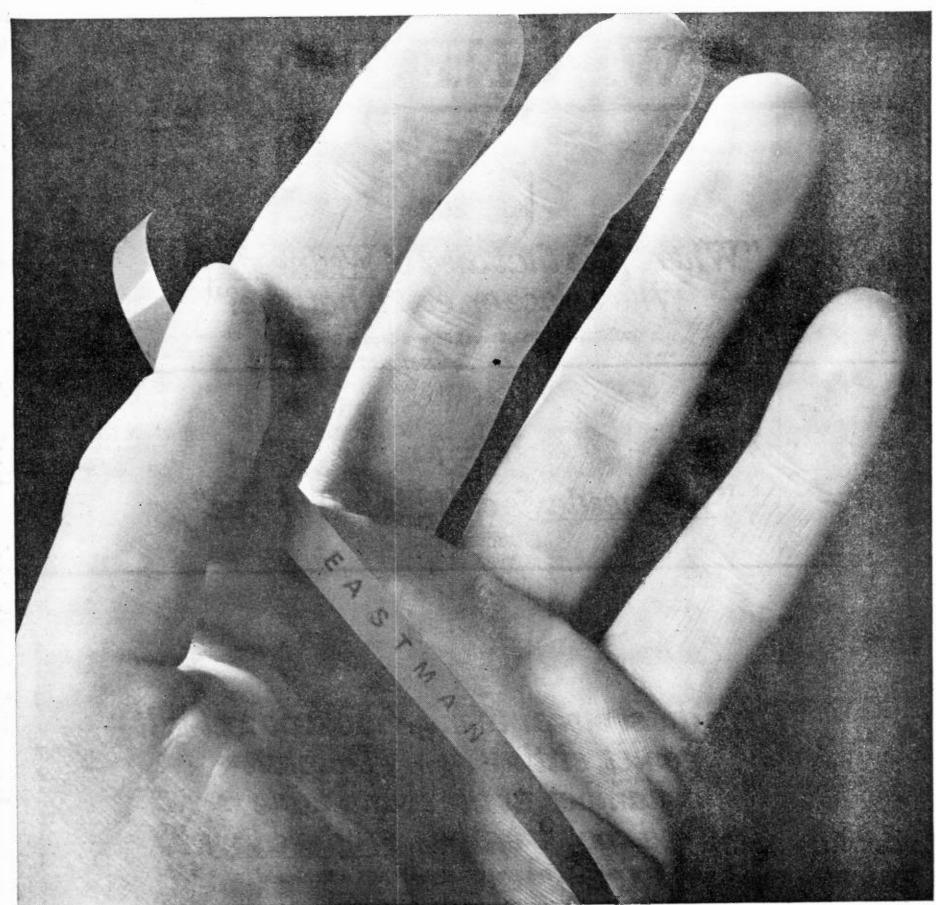


Well, what is that to you? I do not love you Thursday-So much is true?"

THURSDAY, Stanza 1, Edna St. Vincent Millay

NB NB SOURCE: Bartlett's Familiar Quotations

Look to NBC for the best VARIETY of news, entertainment and information



Now...the new EASTMAN Sound Recording Tape

Mark well the coding shown here. You'll find it on the back of all EASTMAN Sound Recording Tapes.

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"Lifetime Coding"-your assurance of highest quality! A permanent legend continuously repeated on the back of EASTMAN Sound Recording Tapes (1) identifies the Eastman Kodak Company as the manufacturer; (2) provides positive batch-coating identification, thus

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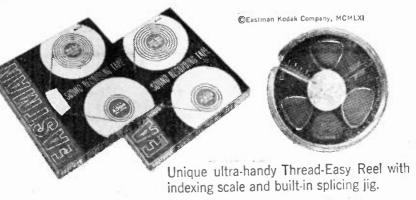
assures the most closely matched sound characteristics in the industry. The coding also provides a convenient means of cataloging tapes.

No stretch-thanks to new DUROL Base! A specially prepared form of cellulose triacetate, this support material is distinguished for its high strength, low elongation. When equipment accidents happen, the new Eastman tapes break clean with practically no stretch. As a result, splices are made quickly, easily, with minimum program loss.

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At leading electronic supply houses: Type A303, a vastly superior low-print tape with output comparable to a fine general-purpose tape ... also Type A304, a high-output tape with remarkably low printthrough characteristics.



1964 Ushers In 'Nervous Era'

For British Com'l TV Operators;

STUFF THAT PANELS ARE MADE OF

By MANNIE MANHEIM -

Hollywood.

"Our guest this evening is a ranking member of the Senate Finance Committee and an authority on Government fiscal affairs-he is the eminent United States Senator, Thaddeus Schissel. Welcome, Senator."

"Happy to be here, Mr. Rivers." "The members of the panel who will question Senator Schlissel are Jack Ring of the N.Y. Times, Mamie Haig of the Seattle Dispatch, Fletcher Drummond of the Syracuse Journal and our perma-nent panelist, Mr. Harry Zwei-back. We'll begin the questioning with Mr. Zweiback."

"Senator Schlissel, in a speech before the Plastic Bottle Washers Union on June 9th, 19545, you said and I quote, 'I believe what this country needs is a forward looking, ambitious program of col-lecting revenue that will eventually eliminate the present income tax. Remember, my friends, there are more ways than one to skin a cat.' Unquote. Senator, what did you have in mind when you made that speech?"

"Just what I said, Mr. Zwei-back. That's plain English."

"Then, Senator, what you were really saying was that we should abolish the income tax entirely?" "What I was really saying, Mr.

Zweiback, was what I really said.' "I'm interested in your warning that there are many ways to skin a cat. Senator, would that remark, perchance, relate to a national lottery?

"I didn't mention a lottery. I mentioned a cat."

"But you wouldn't object to a lottery, now, would you, Senator?" "Only if it were the will of the people, sir."

"Aren't you saying then, Sen-ator, that you'd like a lottery to be the will of the people and wasn't that actually what you meant when you said there are many ways to skin a cat?

"Mr. Zweiback, sir, I'd advise you not to attempt to paint me into a corner 'cause, sir, I won't allow it."

"I'm not trying to paint you in a corner, sir. You said that the in-come tax should be abolished and my question was whether you were feeling out the Plastic Bottle Washers upon the feasibility of a lottery?

"Mr. Zweiback, a lottery is categorized under gambling and gambling is against the law of the land except in Nevada and New Hampshire — and, as a United States Senator, I'm not about to violate the law.

"Well, then, Scnator Schlissel. let's refer to a speech you de-livered before the Ladies Auxiliary of the Culinary Workers in Perth Amboy, New Jersey, on Feb. 12th, 1959."

"I always speak to the lovely ladies of Perth on Lincoln's Birthday. It's a great honor, sir.

"And you said—and this is five years later than your Plastic Bot-tle Washer Speech — that, "Even though the taxes are being reduced, this country will never be sound until we eliminate the income tax in its entirety and there are many ways of doing that—re-member, dear ladies, the old adage about skinning a cat.' What did forts to eliminate the income tax." "I was attempting to show that members of your family are prone to gamble and it's quite possible that you do, too—and, in possess-ing that inherent trait, isn't it within the realm of believability that this is your reason for overtly planning a national lottery, which, in turn, would tend to make us a nation of gamblers?

"At no time, sir, did I advocate a lottery, overtly or covertly." "But you didn't say you'd ob-ject to one."

"And I didn't mention that I favored one, either."

"I'd like now to recall a conver-sation you had in the Senate Men's sation you had in the Senate Men's Room when you said to Senator Glenn Schmott, 'The only way we can get rid of the g.d. taxes is to have a lottery like they have in other countries — and right here in New Hampshire.' Did you say that, Senator?''

that, Senator?" "When did you say that alleged conversation occurred?"

"On Friday, October 13th." "Mc. Zweiback, for your infor-mation and for the edification of yoar television audience, allow me to state unequivocally that I did not enter the swinging doors of Senate Men's Room on that date.

"Come, Senator, we're all human. How could you remember that you didn't use the facilities of the men's room?"

"How do you know that I did?" "Because Senator, I was in a booth with my midget tape re-corder. Would you like me to play

"No-no—that does it, Mr. Zwei-back your conversation?" "No-no—that does it, Mr. Zwei-back. I'm getting the hell out of here. This is too much. Too-much-I tell you-too-much." I tell you-too---much."

Senator, come back, we still have three panel members waiting to question you. Senator! Senator! I guess he's gone. Ladies and gen-tlemen, due to circumstances beyond our control, we'll be unable to continue our panel discussion. We return you to your local station where you will undoubtedly be entertained by a hootenanny."



Congratulations to VARIETY THE SPICE OF LIFE JERRY LEIGHTON (the disk jockey that made chicago ill) RA 6-1932 . . . 945-6291

> West German TV **Now Bringing In Top Playwrights**

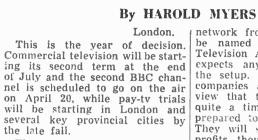
Frankfurt.

Only a few years ago, the West German television had such a bad reputation for misusing and underpaying playwrights, and giving authors so few chances for original dramas, that some of the leading writers who did lend their talents to the new medium worked under pseudonyms.

With the growing years, though, all that has changed. And with the competition forced by the Second Television Network, and by the nine members of the First Television Net who vie with each other to produce outstanding produc-tions, originals done exclusively or initially for the German television, have come into their own.

West German television is now considered well-paying, and assures the talented dramatist of a future—not only can he continue to write for the stations, but many of the plays that are originally shown on the screen go from there to the stage in Germany. One of the stations making up

"Having," an original by the German-Hungarian playwright (Continued on page 106)



These momentous developments represent the long drawn out sequel to the highly controversial Pilkington Report of a couple of years ago. In most respects they represent a major disappointment for the industry, notably for the commercial network operators, who will not only have to wait some three or four years before they can get a second network going, but meantime face a tax on advertising to the tune of some \$50,000,000 a year.

It is not all honey for BBC-TV, either. Admittedly the Corporation be having its second outlet within a few months, but meantime there is a financial problem. The Government has, so far, re-sisted overtures to increase the license fee (currently running at \$11.20 per annum) which the BBC feels to be necessary if it is to have the financial wherewithal to operate the second channel with complete political and economic freedom. That is something that the Corporation is currently bat-tling out with the authorities, but the likelihood is that in the nottoo-distant future — possibly after the next General Election — the license will go up to either \$14 or \$16 a year.

But make no mistake, it is the commercial web which has been on the receiving end of the toughest blows. And ironically the hard swipes have come from a Conservative Government which, just a few years back, defied all opposition to put the competitive network on the air. Admittedly, profits had been running higher than had been expected, though in the early days some of the losses Nonetheless, it came as a bitter shock when the Government de-cided that there would be no competitive commercial outlet for the time being, and in the meantime there would be an unprecedented tax on revenue. That was just about the last thing which free enterprise operators had anticipated from a Government which advocated free enterprise. Within the next two or three

weeks the names of the companies who will operate the commercial

Not All Honey For BBC, Either network from July onwards will be named by the Independent Television Authority, and no one expects any serious changes in the setup. The present program companies are reconciled to the view that they had it good for quite a time, and must now be prepared to take it on the chin. They will still be able to make profits, though far removed from the scale to which they had become accustomed over the years. But there are side issues which are causing considerable concern to many people whose livelihood is wrapped up in the success of the television industry.

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These apply particularly to the growing number of people on the creative side of television production. There appears to be little doubt that the \$50,000,000 a year tax bite is going to mean econ-omies in many directions, and there is a widespread fear that program quality may suffer in consequence. What is almost certain, however, is that there will have to be a cutback in the volume of vidpic production which has always been regarded as an ex-travagant and luxury extension of the program companies' operation.

The British ty majors have taken a limited number of plunges into the vidpic scene and the leader in the field has consistently been Associated-Television, which has its wholly-owned subsidiary, in Independent Television Corp., headquartered in the United States. ABC-TV has taken a few limited fliers, but the others have adopted a more cautious wait-andsee attitude. Now, there is a grow-ing belief that the two leaders this sphere of production will in restrict the volume of film series and indulge in less speculative programming enterprises. If that should come to pass at a time when the feature film industry is in the throes of a major crisis, the outlook for studios, tecnnicians, etc., could, indeed, be bleak. But the Government was duly warned, not only by the program companies, but also by the unions, who would be affected, and chose to ignore those warnings.

Hope For 1967

There is still hope that come 1967, or thereabouts, the second commercial network will be authorized by the Government, and to meet that eventuality the Independent Television Authority will only be issuing new franchises for a limited three-year span. If and when the second network comes, it is unlikely to embrace the entire country (as will be the case with the BBC's second UHF, 625-line channel) but will be concen-trated in the main provide trated in the main populated areas such as London, Midlands, the North and the industrial regions of Scotland. And when that happens, the existing format of split weeks in the major areas will undoubtedly be terminated, and seven-day contracts will be awarded the successful companies.

From the strictly commercial viewpoint, the one redeeming feature of the recently enacted legislation was the Governmental decision to ignore Pilkington and to recommend field trials for a piped feevee system. Inevitably many of the companies deeply in-volved in commercial networking are associated with the successful payvision outfits. But it is widely recognized that this will be an expensive undertaking involving a heavy capital investment over a ultimate hope that the trials will be successful and the Postmaster-General will eventually authorize a permanent system. The mere fact that trials are to get under way, however, has given some heart to harassed film production personnel who look to a pay television service as an instrument for offering new areas of employment. At this juncture, however, it is impossible to gauge with any reasonable degree of accuracy the amount of new produc-tion which such a system would demand, though there is a belief period of some years, with the that it would consume a minimum of three to four feature programs a week. If that estimation is anywhere near accurate it will go a long way towards picking up the slack.



Ralph Gleason's Edu'l TV Jazz Segments Extended

Jazz Casual, Series 11, ond jazz series produced by Ralph J. Gleason, of the San Francisco Chronicle, is unwinding on the National Educational Television Television National Educational Television The Luck Runs Behind," an original by Horst Lommer, has been made into an hour-long ty

Lambert - Hendricks - Bavan vocal group, among others.

you mean in that talk, Senator?"

"Mr. Zweiback, I must say for an intelligent gentleman the press, you seem to have difficulty understanding our native tongue. No offense intended, sir.'

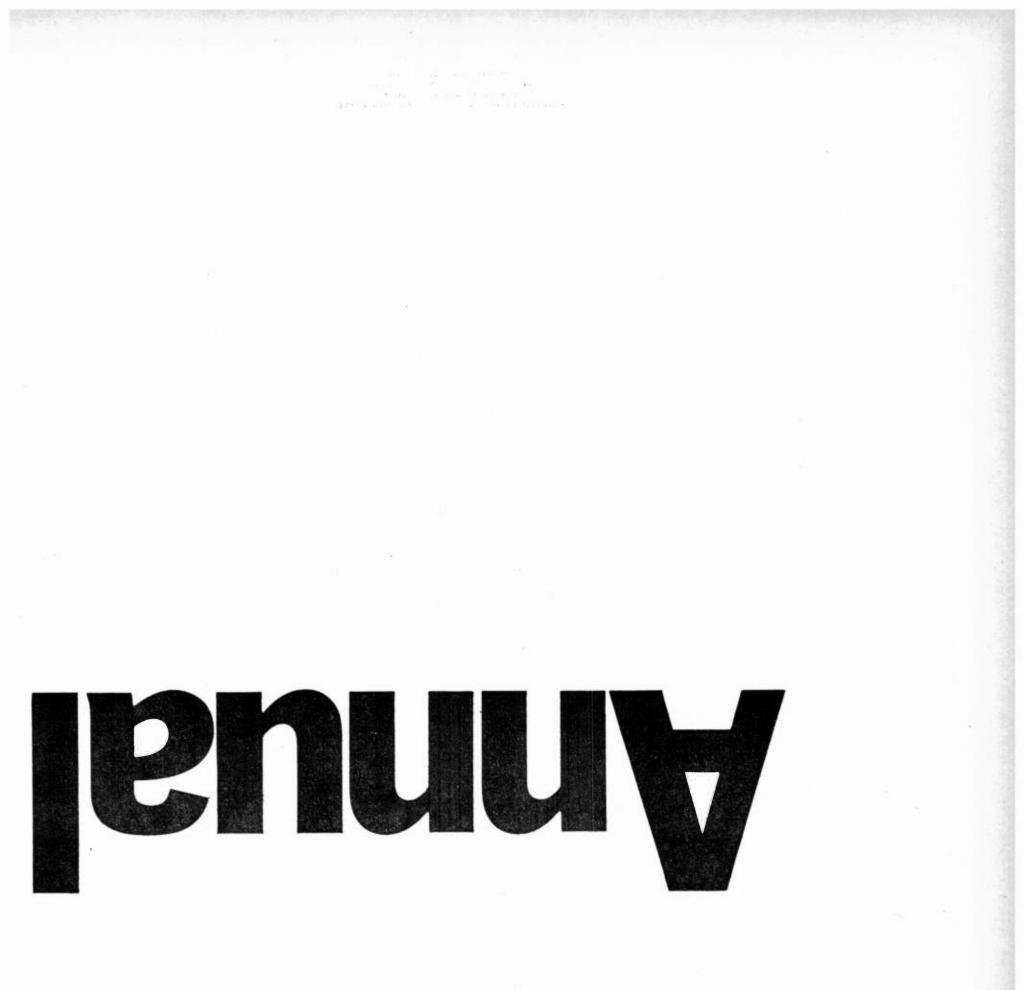
"I'm just trying to put your words in focus, Senator. Isn't it true that your method of skinning a cat is to establish a lottery? Isn't that what you really meant?"

"Now, Mr. Zweiback, why do you continue asking me if what I said wasn't what I meant! If you don't mind, sir, just forget asking me if what I said wasn't what you thought I said which wasn't what I said at all."

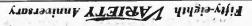
"No offense, Senator, it's just our method of obtaining a story. Let's try another approach. Didn't a cousin of yours, Barry Schlissel, win \$8,000 in last year's Irish sweepstakes?"

"I heard that Barry won something-but that has nothing to do -it isn't germane-to my ef-

12th Season on Television THE ADVENTURES OF OZZIE AND HARRIET Televised Over ABC-TV Every Week









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the CBS Television Network is attracting television's biggest average audience day and night.

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Chi TV's Journalistic Orgy Looms As Major '64 Story

By LES BROWN

Chicago. Almost to its own surprise the ABC anchor, WBKB-TV, made a commitment to a fullscale news operation last fall, and that development could have a dramatic effect on the whole Chicago television picture in 1964.

The entry of another serious contender carries with it the implied threat of smaller portions of the pie for the present news champions here (WBBM-TV and WNBQ, in that order) and possibly even of a shakeup in the station standings in this market. To keep anything like that from happening, the CBS and NBC outlets are putting a stronger accent than ever on news, with the result that Windy City televiewers are being treated to a journalistic orgy, whether they like it or not.

News is the key to station status in this market, as it is in most, and the topdog reaps the benefits that range from mere prestige to the queueing up of bluechip sponsors for all availabilities, including sors for all availabilities, including the special reports and docu-mentaries. That's the status that WBBM-TV has been enjoying for many a year and that it is stepping up its efforts to preserve. That's the status that WNBQ has been hungering for and inching up to, with help from the Huntley-Brink-lay parlay and from a sizzling "Toley parlay and from a sizzling "Tonight" show which has added rating points to the adjacent 10 p.m. newscast. And that's the status that WBKB has just begun to make a bid for, having acquired the services of two highly respected tv journalists, Hugh Hill and Frank Reynolds, who were October defectors from WBBM-TV.

(In all this, the indie WGN-TV is in a class by itself, with little hope for news supremacy as a non-network outlet, but with enviable leadership in the related field of sports, which has benefits of its own.)

Reynolds-Hill-Dreier Parlay

Although it now has a Big Three in Reynolds, Hill and Alex Dreier to front its newscasts, WBKB will have to come from way behind if it's to hit a competitive stride in the local news footrace. Lacking in newsroom depth, the station in effect is building its department from the top down rather than from the bottom up, and it may take time to convince the local audience that the ABC station is making a major journalism effort. Still to be determined too is how well the styles (and personalities) of Hill and Reynolds will blend with that of Alex Dreier, for with-out such a meshing the station's own news personality is bound to be out of focus and patently hybrid.

WBKB's thrust into news has, naturally, meant more hours per week of news service, with minutes added on weeknights and the Big Three given carte blanche to develop news specials. Addi-tionally, the station has begun editorializing, with veepee Sterling (Red) Quinlan voicing the opinion essays on camera from scripts pre-pared by another WBBM-TV ex-patriate, Bill Garry. If the ABC station has increased its news output, WBBM-TV and

WNBQ are drenching the airwaves

| bigtime fashion with three separate production teams assigned to the project. Further, it has launched an irregularly scheduled series titled "Feedback" as a means to a running dialog with the populace of this metro area, and that too classifies as a news service.

To hang on to its commanding position in this market, WBBM-TV has also been "deepening" its news staff with former cityside reporters from the Chicago American, having to date hired away such legmen as Wendell Smith, Mort Edelstein, Walter Jacobson and Sheri Blair. Station's raid on that inasmuch as news director John (Red) Madigan is himself an alumnus of the afternoon sheet as its former city editor.

From WNBQ's standpoint, the WBKB entry into the news race could prove to be a blessing. The station sees itself in the beautiful position of gaining ground from the Hill-Reynolds switch of channels, rather than losing ground from a three-way competition. Figuring goes this way: since Hill and Reynolds had established a following at WBBM-TV, it is just possible that they would carry some of it away from the CBS station to WBKB. And since they didn't win the WNBQ advocates while they were with WBBM-TV, it would seem reasonable that they'd have no better chance of getting them now. So any inroads that might be made by WBKB into the present scheme would figure to be chiefly at WBBM-TV's expense, and that WBBM-TV's expense, and that might give WNBQ just enough room to slip ahead.

On the other hand, there just might prove to be entirely too much newscasting on the Chicago airwaves, with each station assert-ing itself with more and longer news shows. Should that be the case, the surfeited viewer might find himself escaping to WGN-TV.

Shurick's Post Edward Shurick, v.p. and senior exec of H-R Television, has been named chairman of the Television Trade Pactices Committee of Station Representatives Assn. He re-

places Steve Machcinski, resigned. Other members of the committee are Walter Nilson, Katz Agency; Jack Fritz. Blair TV, Lon King, Peters, Griffin, Woodward; Standard, Meeker Charles Co.; Robert Kizer, Avery-Knodel.



West German TV

Continued from page 103 🚎 Julius Hay, concerning a sensational murder process with 41 farm wives accused of poisoning their husbands with arsenic, will be carried over the German TV screens in January, with Rolf Haedrich directing.

The first television film from author Hermann Moers, called "Koll," is slated for next March, along with "Journey Friendship" British dramatist Johnny by Speight.

On March 19 comes up "Friday in Wilhelmsburg," a television original by Christian Geissler. a television

The Second TV Net comes up with an original for Christmas Eve, in the production of a play called "Winter Quarter," based on a short story by O. Henry, and directed by Rainer Erler. And the same net has an original by Vladimir Semitjov titled "The Girl at the Cash Register," with Eberhard Itzenplitz directing, slated for January with "The Do-Gooder" by Claude Martin and Hugo Hartung coming up on the following night.

More and more, the German television is looking for fresh writers with good ideas for dramatic productions, and many of the writers who were formerly employed writing for the cinemas are now switching to television. With the film industry more or less on the skids, it appears that the drama-tists, at least, will be able to find plenty of work for the rich tele-vision stations, who are competing for their output.

Cost for an hourlong television original, including fee to dramatist, and filmization, runs from \$125,000 to \$150,000 here.

A TV Prescription For Coproduction By GERALD ADLER

(NBC International)

London.

Does your schedule have that old, run down, tired feeling? Are your finances strained? Well, you can cure both of these problemsand get more out of life-with a special tonic known as COPRO.

The fact that COPRO has not yet been entirely proven should not deter you from making use of this remedy. Great benefitsboth for himself and for future generations-are in store for the first fully successful COPRO pioneer.

Previous users who report negative results may well have taken the wrong dose, or the right dose but at the wrong time, or else they forgot to shake the bottle before using. On the other hand, optimum results should be ob-tained with the first treatment provided a few simple rules are followed:

1. Don't try to buy COPRO at a discount. It is a very sensitive mixture and can only stand up if compounded of the best in-gredients. It must compete in ef-fectiveness with established Hollywood remedies that contain only the most costly elements. Experience with various kinds of COPRO proves it is worse than useless when the makers try to cut corners.

On the surface some of the elements seem cheaper, but this is a trap. They must be offset by addi-tional catalysts—often imported which adds to the expense. If a can of your regular remedy costs \$125,000, it is imperative that you budget the same amount for each can of COPRO.

How, you may ask, is COPRO a remedy for financial strain when it costs the same? The answer is that although the money must never be saved on the ingredients, the cost will be shared by an overseas user thus affording ultimate financial satisfaction. This is particularly true because the overseas user invariably prefers COPRO to straight importations and therefore will make a far larger contribution to the cost.

2. Be sure your COPRO formula is valid. There are various methods of concocting COPRO but not all of them are successful. The formula used must have a basic validity and not be merely contrived so as to match the COPRO

label. The best actor in the world will not lend validity to the series about an American third baseman who is on loan to the Lancashire Cricket Club; the greatest actress in earth cannot give strength to a formula based on the stranded airline stewardess from Idaho who stays on to keep a sweet shop in Piccadilly.

Get a See-Through Bottle

3. Keep your COPRO in the proper bottle. The setting must also be valid. There is no benefit to be derived from setting a series in London when the identical series could be made in New York. The best bottle for COPRO is a see-through bottle so that the setting is seen and appreciated. The world over, every studio looks alike from the inside. Just as chianti never tastes like chianti unless the bottle is in a straw basket, your COPRO will have no character unless served in a distinctive bottle. Which means get out on location, stay out on location and when you return, go out again. It will cost more and offset your savings elsewhere but, re-member, good COPRO cannot be bought at a discount.

4. Fill the bottle to the brim. Although the see-through bottle is recommended the patient should not be able to see clear through and out the other side. The bottle must be filled with real substance. Too much COPRO has proven in-effective as a mere travelog. Strong story and characterization must be added to location.

5. Avoid artificial ingredients. Most COPRO is made in England where a quota limits the broadcast of imported films and films con-taining imported elements. The fewer the American elements that are included in his COPRO, the greater is the opportunity for the English partner to make use of im-ported American film elsewhere in his schedule. This situation results in pressure to exclude necessary American ingredients from the COPRO and to substitute instead artificial ingredients simply be-cause the latter satisfy quota requirements. Obviously this pres-sure must be resisted in the ulti-mate interest of both partners. If the COPRO is watered down to meet artificial restrictions, with no regard to creative considerations, it may be so weakened as to do neither partner any good.

6. Prevent allergic reactions. Remember that the COPRO will be used in both partners' countries and therefore care must be taken to filter out any ingredients to which patients in either country may prove allergic. More than usual attention must be paid to word usage, accent, facts about each country and accuracy of sim-ulated settings. American audiences will recognize London from the heavy fog but British viewers will be put off by such heavy fog in fog-free July. British audiences are accustomed to Oxford-accented actors pretending to be Chicago gangsters but to American ears the result is ludicrous. Americans may expect to see a flag in a stand behind a desk but if the flag is behind a British official's desk his people will spot it as phoney. And while the British will immediately understand when the heroine complains of a "ladder" in her stocking, American audiences will have to make an extra and unnecessary effort to comprehend that she really suffered a "run." Follow these not so simple rules and there is a fighting chance that your COPRO will succeed, thus giving your program schedule a refreshing new look and your treasury a higher than usual overseas income. But remember, only a small percentage of Hollywood projects succeed and COPRO should be given the benefit of similar odds. Occassional COPRO rating failures should not invali-date the principle that when COPRO is good it can be very effective. COPRO should never be thought of as a miracle cure but as a tonic. If compounded carefully and correctly it has as much chance as any other tonic of making you feel on top of the world.



with it. The latter has added nearly three hours per week of newsweather-analysis to last season's schedule (this in addition to NBC-TV's expanded Huntley-Erinkley effort at 5:30 p.m.) and offers nothing in local live prog amming during the week that isn't produced by the news de-partment. WNBQ's weekends too have a strong news orientation, with a 5:45 p.m. telecast added on Saturdays, a 10 ayem opus tacked on Sundays and the weekly "Date-line: Chicago" documentary slotted on Sunday nights. Overall, its local news output has increased 41% over the previous season, although there was no shortage of news-

casts even then. The leader, WBBM-TV, is also laying it on this semester, fattening both its 6 and 10 p.m. news strips from 15 minutes to a half-hour. Not to be one-upped by WNBQ's regularly scheduled documentaries, it too embarked on a

weekly series and in characteristic Exclusive Representative: Martin Goodman Productions, Inc., 36 Central Park South, New York. PLaza 1-3555

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CONTENT, not semantics, separates information from talk!

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Domestic Syndication Found Ailing In 1963

By MURRAY HOROWITZ

forward in the foreign field, vid-films, cartoons, features and other tv program material sharing in the prosperity. Overall, domestically, the year found vidfilms syndication ailing, despite the rela-tive success of a number of vid-film syndication outfits.

The Federal Communications Commission decision outlawing option time did very little in signifieant proportions to ease the tight local situation. The year found a comparative large number of syndication properties fighting to win a slot in local markets throughout the country. The better off-net-work shows did win berths, but the amount of product available compared to the scarcity of berths created a general ailing climate in syndication throughout the year.

Total vidfilms syndication grosses, however, were buoyed by the growing revenues from the foreign field. An estimated \$60,000,000 was racked up in foreign syndication, the figure embracing all forms of tv program material, features, cartoons, vidfilms, vidtaped shows, etc.

First-run syndication series in 1963 were few and far between, but there were thrusts in the firstrun direction by such vidfilm houses as United Artists Televi-sion, Independent Television Corp., Official Films, and station groups such as Westinghouse. Some of the first-runners shook up the notion that there no longer was any re-gional and local advertising biz around for first-run sponsorship.

The restricted opportunities of vidfilms domestically didn't find any echoes in the feature-to-tv end of the biz. In general, 1963 saw the pool of available first-run features dwindle. It was a case of steady demand, as stations across the country in the main retained their feature slots, in the face of a diminishing supply. Naturally, the prices of features climbed throughout the year, in key markets across the country. Another consequence was the widening of the buyers' sights as they searched for cinematic product. Non-Hollywood type product ranging from the spear and sandal themes to arthouse product found berths far more readily than in years past.

Option Time—Little Happened What had been a dream in many

syndicators mind came to pass in 1963. That dream was that the FCC would upset option time. The dream, however, contained the thought that affils, once freed from option time, would turn to syndicated programming for sig-nificant portions of their local schedule and bump the programming service of their respective networks.

Syndication in 1963 took a leap the wishful dream of syndicators. The FCC ruling declaring network option time illegal-a ruling which is under appeal helped more stations gains muscle to bump network shows in favor of local or syndicated program. Number of preemptions, though, wasn't very significant, in terms of the total programming services of the three networks, and small compared to what proved to be wishful thinking of syndicators.

The bulk of the vidfilm biz in 1963 was chalked up by off-network properties. It required no talent to select the more small saleable off-network properties.

It would be incorrect to assess the off-network biz only in terms of the off-network hours. The halfhour entries coming into syndication after a successful network run also proved to be popular buys in markets throughout the coun-try. Again, in the case of the offnetwork half-hours, the market in general was very selective, the better properties earning their residual talent payments plus a profit and the others either losing in the distribution effort, or even failing to win a place in the syndication hopper.

Although vidfilm syndication throughout the year operated in a more limited field, syndication proved to be the mainstay of such operations as Four Star, Warner Bros., and other firms. In years past when Meto TV had a tough time of it on the network level, it was the syndication efforts of Metro TV, under Dick Harper, which served to balance Metro's tv biz. This year out, the case was similar for Four Star and Warner Bros. Both companies didn't do well on the network level, relying on their syndication efforts to retain their tv impact. Metro TV did hit it big on the network level during the '63-'64 season. The Four do the same, but while, they tread water on the network level, each has a thriving syndication wing for continued support.

United Artists Television repre-sented a company in transition during 1963. The policy of its parmotion picture company, United Artists, in seeking out coproductions with indie producers payed off on the network level in the '63-'64 season. The syndication wing, which took over the Ziv banner, went away from its strictly action adventure first-run format. Wolper Productions six one hour pubaffairs specials dramatically represented the swing-over for a UA-TV (nee Ziv) entry. UA-TV cut down on its first-run releases, remaining one of the few syndication houses with first-runners at all. United Artists Associated, another UA subsid, under the direction of

What happened in reality, Irwin Ezzes, handling features and though, was quite different from cartoons, lost its corporate name



LANNY ROSS January 10-16: Royal York, Toronto 322 East 57th Street, N. Y.

and came under the United Artists Television banner.

In features, a characteristic of the year, was the growing sophistication in buying. For many years, when hundreds of pix were on the market, stations bought pix and slotted them in a harem-scarem fashion. In 1963, stations couldn't afford such a luxury with the fea-ture supply diminishing. Station buyers have become very aware of the rating potential in the relatively few packages being released. They have also broadened their perspective to include non-Hollywood product. Now, more than ever before, stations are slotting their pix in order to obtain maxi-mum mileage from each of them. The realization of the short supply finally has hit home.

Another characteristic of the year in the features-to-ty biz is that many of the Hollywood multimillion dollar pix of fairly recent vintage became available to tv. Television, once declared the mor-tal foe of the motion picture industry, began in an increasing de-gree to inherit the "blockbuster" pix, the cinematic product designed with extravagant budgets so that people would be lured away from their ty sets.

The year also saw factor of color, both in features and vidfilms, playing an increasing role in the saleability of product. Color has be-come a plus factor in marketing programs, in many major markets in the country.

Foreign Field

In the foreign field, two parallel industry trade organizations fun-tioned, one a division of the Motion Picture Export Assn. and the other Television Programs Export Assn. MPEA's tv division headed by Bill Fineshriber, and John McCarthy's-helmed TPEA, both worked to expand the international horizons of American based program suppliers. In the midst of their efforts, though, there were undercurrents of dissatisfactions, with respective members of the two organizations claiming that the multiplicity of efforts serves more as a divisive factor abroad, than what could be offered if only one organization existed. MPEA's ty committee consists of major motion picture companies which have tv divisions. TPEA's strength consists of the three American networks, along with a few other program companies. It seemed highly unlikely at year's end, that a merger could be realized between the two industry export associations. Three American networks are firmly opposed to joining any trade

Admen Project Themselves As Greater Industry Force By BILL GREELEY

came to a close.

There's been the perennial pressure to facilitate monitoring. moans about the diminishing margin of profits for agencies. There's been the more audible grousing about networks' increasing control of programming. There's been, at last, tough negotiations with AFTRA and SAG on new blurb contracts with the ad men making pay concessions.

But, as a spokesman for the American Assn. of Advertising Agencies put it, that org's Broad-cast Policy Committee has after all been totally consumed with the ratings problem that has arisen out of the Washington hearings of last spring. The ad industry, which at first tried to take a more-or-less sideline position after the hearings is now getting all the way into the affray. The ratings, says the spokesman, have been the single con-sideration of 4A's Broadcast com-mittee over the last three or so months.

At this writing, said committee is preparing to reverse its stand of the summer when 4A's along with the Assn. of National Advertisers refused to join the National Assn. of Broadcasters Ratings Council. Stand at the time was supported with the contention that ratings were the business of the broadcaster, because it was, after all, his sales tool. The ad men also felt that their position would be weak insofar as all other members of the Council were broadcasters.

At the time, the 4A's set up a three-man committee of "watchdogs"—one from the Broadcast Policy Committee, one from the research committee and one from the media committee—to keep an eye on NAB's activities in the rating tangle. ANA designated one

exec for similar monitoring. But Group W's Don McGannon, chairman of the NAB Ratings Council, came back to the advertisers and agency men with a second appeal. He said that because the Council didn't appear to have support of the ad men, Nielsen and the other rating concerns were not cooperating in efforts to monitor the services and research the possibility of revised methodology.

At this writing, the Broadcast Policy committee had reversed its stand, and was ready to join the Rating Council. Plan had to get approval of the 4A's directors, and Policy Committeemen were meeting with ANA execs to get their backing on the joining (ANA had once again turned down McGannon's appeal to join, but 4A's broadcasters were hoping the ad-vertisers would support the move so far as letting the agencies represent them on the Rating Council. In not joining the Council, the

The ad industry couldn't have concentrating on research that predicted a year ago what would might provide better methodology. be the No. 1 concern when 1963 In joining the NAB group, the 4A's hopes also to provide the necessary

The 4A's Broadcasting Policy Committee is a powerhouse as far as representing the big-money broadcast agencies is concerned. Chairmaned by Richard A. R. Pinkham of Ted Bates, the members include Bill Hylan of J. Walter Thompson; Bud Barry of Young & Rubicam; Dave Miller of Y&R; Henry Fownes of MacManus, John & Adams; Phil Cohen of SSC&B; Ed Mahoney of Fuller & Smith & Ross; Al Hollender of Grey; Lee Rich of Benton & Bowles; and others.

McGannon's NAB Ratings Council is made up of network reps-David Adams of NBC, Si Siegel of ABC and Tom Fisher of Mutual prexy Robert Hurleigh and local station men from around the country. There also are reps from industry promotion groups, such as Radio Advertising Bureau and the Television Bureau of Advertising.

By December, the Council was able to report that Nielsen had around 60 new audimeter homes in his sample. Firm's goal was 100 new homes by Jan. 1 and virtually a new sample by the start of next season. One of the big complaints of the ad men is the static quality of the Nielsen sample, which has not changed much in the last 10 years.

Why Not Off-TV?

Continued from page 96

- be here. He'll come one day.
- PATIENT: But my belly-GILLESPIE: I'm sorry, but we
- have to wait for Kildare.

PATIENT: All right, so I'll wait. GILLESPIE: Good. We'll wait for Kildare.

- (He sits down on the floor and the patient sits next to him). PATIENT: We've waited so long,
- may as well wait again. GILLESPIE: Oh, sure. We'll
- wait for Kildare. PATIENT: But, I'd like to ask
- you something. GILLESPIE: What's that? PATIENT: Why are we always waiting for Kildare?

GILLESPIE: I forgot. * *

What the cursory reader of this proposal may have overlooked is the infinite variety of Off-TV. Not only can the plays and series and specials be Absurd, they can even be Dull. What's better yet is that there is no need for writers for this kind of program. A computer can write it. This article was writad men had hoped to stay away from the monitoring of the ratings, ten by IBM machine number 39137.







BESS MYERSON "I've Got a Secret," CBS-TV Tournament of Roses

the which might be pointed to the motion picture companies and their tv subsids.

Only foreign owned firm to make any consistent program im-pact on the American scene is Independent Television Corp., a subsid of Associated Television of England. ITC on the network level coproduced with NBC-TV and Herb Brodkin "Espionage." In syndication, ITC has had Jo Stafford specials, first-run vidfilm entries and cartoons. Under the aegis of board chairman Mike Nidorf and exec v.p. Abe Mandell, ITC has been a profitable operation.

At year's end, syndicators are looking toward the upcoming NAB convention. The April meeting in Chicago, where syndicators will have their TFE-'64 meet at a nearby hotel could serve as the sounding board for any significant alteration of the domestic syndication field,

MEL BLANC

"JACK BENNY PROGRAM"-"FLINTSTONES" for Hanna-Barbera "BUGS BUNNY PROGRAM." Creators and Producers of Humorous TV and Radio Commercials for Advertising Agencies Taft Building, Hollywood

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Why British Writers Like To Work In TV ('At BBC We're Less Prudish and Censorious')

By SYDNEY NEWMAN

(Head of Drama Group, Television, BBC, London)

of Shakespeare's plays, including the rarely performed "Pericles, Prince of Tyre," if put into all the BBC's present drama slots, they would clear our literary needs for only 12 weeks. That means an-other 40 weeks of material still to find!

Comes April and the second network. The present BBC-1 combined with BBC-2 will jointly require annually about 556 single plays, episodes of series and serials to fill about 11 hours weekly and that ain't hay.

Amazingly, of the stuff we do, a lot of it is pretty good. Some of it, in fact, represents what is accounted to be some of the finest original writing in the world to-day. The spread of writers range from such top men as Alun Owen, Clive Exton, Nigel (Quatermass) Kneale, David Turner, Bernard Kops, David Mercer, Giles Cooper, John Mortimer, Jack Pulman to about 150 more regular contributors.

So what are the incentives and how do we hold the writers loyal-tics? Mainly, we produce the widest range of dramatic material going today. From the mass appeal of the twice weekly "Compact" to --well, for example, what con-temporary playwright would give his eye-teeth to alternate in the schedule with Ionesco ("The Bald Prima Donna"), Beckett ("Krapp's Last Tape"), Durrenmatt ("The Physicists") in our new drama series "Festival?" Bernard Kops first television play "I Want To Go Home" nestled between Chekov's "The Duei" and Hugh Leonard's beautiful "Stephen D," Leonard's beautiful "Stephen D," a dapted from James Joyce's "Portrait Of An Artist As A Young Man." Another boon to writers who sell to "Festival" is that it is open-ended. This is thanks to my BBC not-in-a-rut bosses who recognize that television needs at least one major drama spot which gives a play a chance to find its right length. Anouk Aimee, film star of "La Dolce Vita" and "8½" played her heart out in Cocteau's "The Human Voice" to a length of 38 minutes. Our "Hamlet at Elsinore" is big in cast, Christopher Plum-mer, Alec Clunes, Bob Shaw, June Tobin and 125 others, big in cost and big in length—about two and a half hours. (A special shorter version is being prepared for more conformist markets.)

Also Radio

Another virtue in selling plays to the BBC is radio. People tend to forget that we operate three domestic sound networks. cooperation between television and radio story editors makes a quire consistent characterization. writer's work go further and that Quite often the star actor himself

τv

London. means more dough for him. More A wiseacre once figured that all money to him too from a lively selling organization pushing pro-duction abroad and finally because BBC reruns many of its dramas mostly at off-peak times.

Writers like us too because we are less prudish and censorious about the use of language and portrayal of human relations social and sexual—when it is in reasonable good taste and dra-matically justified.

Biggest trick in holding writers is the recognition of the obvious more than loot (and I don't want my writer buddies who read this to think I'm trying to soft-soap them to get out of paying higher fees). For writers of single plays it has to do with such mundanites as reading their script right away, buying and paying for it right away, giving polite and clear reasons for its rejection or sugges-tions for its improvement. It means no fiddling with it behind his back. It means inviting him to rehearsals. It means getting his and giving opinions on casting, him a chance to knock down your suggestion for a director. It means at least giving him every oppor-tunity of explaining to the director the stuff he has packed between his script lines.

Respect grows not only out of the recognition that we need scripts but from a profound ac-ceptance of the role of the artist in society. Television is journalism, it's entertainment, but it's Art too! Writers are society's nerve-endings. They're our eyes and ears and they make it possible for audiences to see themselvesnot just two-dimensional like the television screen itself but with the depth and perception of human experience focused, high-lighted and elevated aloft by those of us in human experience. of us in broadcasting. If one feels that plays are not merely an adjunct of a commercial nor a means of filling air-time, there is no problem in showing respect for the writer.

A small amount of the stuff we use is, of course, based on the work of dead authors, but that saves only some trouble. Adaptors can be just as tricky. A reasonably distinguished author recently took his name off an adaptation of a Russian classic because some of our boys had tampered with it.

our boys had tampered with it. While it may not be difficult to show respect to the writer of the single play, relations get tricky with the money earning contribu-tors to the weekly same-character type series. Here writers resent the fact that their material must be changed because central characters of a continuing series re-



"ROBBINS' NEST"-WNEW, N.Y.; "ASSIGNMENT HOLLYWOOD" Syndicated Coast to Coast Radio Luxembourg and Photoplay Magazine Mgt. JACK BEEKMAN JUdson 6-2324, New York

knows more about the character he is playing than any writer. In our hit series "Z Cars," for which John Hopkins and Allan Prior make the major contributors, this problem largely doesn't exist.

We also don't have this trouble on the many-half hour toprated serials like "Lorna Doone" and "Kidnapped." It helps the writer when he regards a serial as a very long play, but presented in half-hour chunks. There are many outstanding writers here whose mouths are watering at the pros-pect of a new group of prime time serials based on adult novels, like "Germinal" by Zola. Giles Cooper is now at work on "Madame Bovary" by Flaubert.

Biggest challenge is, of course, the discovery and help given to new and unknown writers. Our 52 a year "First Night" popular hour dramas based on coutemporary themes uncovers new authors like Terence Frisby and Alan Sharpe. The latter especially to much critical acclaim. "First Night" also managed to get from Arnold ("Chips With Everything") Wesker a first television play "Menace."

And, of course, playwrights need directors. While Alun Owen and Clive Exton have been well directed by others there is no doubt that in Tec Kotcheff they have someone who sees the world as they want it seen. There are other successful marriages, David Mercer/Don Taylor, David Perry/ Charles Jarrott, Jack Pulman/Eric Tayler, which I continue to encourage. They way things are set up in BBC Drama Group you never see any of that demeaning author's "humble gratitude" non-sense. Here a director and a writer are two equals standing each in his own right but needing one another.

Basic organizational notes. About 14 story editors cope with our present output and we'll probably hire another six or seven be-fore BBC-2 hits the air. A Central Script Library handles something like 5,000 unsolicited scripts ince 5,000 unsolicited scripts a year. All are read and doubtful ones re-read, but in evit a bly 99 9/10% are returned "with re-gret." Another department at-tached to the Solicitor's office handles all negotiations and contracts.

By its scope, its nature and its great freedom, BBC Drama Group can let the writer and, for that matter, the producers, directors, actors and myriads of creative people around the place, tread firmly into the unknown. "Pericles, Prince of Tyre," has a total cast of 78 including principals, courtiers, a bawd, gentlemen and soldiery, plays three and a quarter hours but is copyrightfree.

Eastern Bloc Steps Up Jamming of Radio and TV

By HAZEL GUILD

and television stations are in West Germany is—how many Eastern powers are trying to jam them.

Current cold war battle is being fought here over the airwaves, with the Communist party from East Germany recently having stepped up its activities, by building new jamming transmitters to block out television from West Germany.

Coincidentally (but much less strongly of "propaganda." than a coincidence under the Red jamming center aimed at blocking out television programs from West the networks are. Germany was completed in Sieglitzberg, East Germany.

The Red countries have long occupied themselves with blocking out radio programs from the West European countries with highpowered equipment built to interfere with reception. And as the people of the Red satellites step up their ownership of television sets as well as radio, the Reds are turning to television themselves-not, of course, to give their people a chance to view entertaining programs or hear genuine news programs, but to prevent them from getting the same kind of information and entertainment from the free western lands.

In fact, recently in East Berlin, the tricky Red officials that run the Ulbricht regime came up with an ingenious way to get the school children to tattle on their parents for watching the broadcasts from West Germany that are frowned on by the Commie regime.

Schoolchildren in numerous East Berlin classes were asked to draw pictures and write little sketches about the children's programs that they had viewed the last couple of days on their television sets at home.

And with a little fast scanning, the teachers would know whether the children's programs were the propaganda-slanted shows that originated from their own land—or whether the children and their parents had been watching the suspect programs from West Ger-

many's two television networks. Reprisals against the parents who were suspected of being Western world sympathizers would, of course, be simple to mete out. And the innocent children were forced to betray their parents for trying to see or hear the West German programs.

17 Languages

Deutsche Welle (Voice of Ger-many) is the 10-year-old West German shortwave center that is now broadcasting in 17 languages through its six shortwave transmitters.

And despite the constant block-age, the center is now aiming pro- he wants to listen.

Frankfurt. Proof of how successful the radio nd television stations are in West Africa and in some of the Slavic tongues to eastern Europe.

Fifty-eight foreign stations are able to carry the program "Learn German with the Deutsche Welle," and the outlet relies on news broadcasts and documentaries to tell its story, while shying away from anything that smacks too

A recent "secret decision of the planning) West Germany got its eagerly-awaited Second Television Network on April 1, 1963—and at just about the same date, the first an odd way proves how effective

There are 13 jamming trans-broadcasts from the Deutsche Welle alone, in Bulgaria and Roumania," and as far north as Siberia. Authorities in the hot and cold war for the radio and television channels estimate that Russia alone is spending close to a billion dollars to try to prevent the people of Russia and Eastern Europe from listening to foreign radio stations, by operating 2,500 installations that exist solely to jam broadcasts from the non-Commie countries.

Special attempts to block out the programs, it was noted, were utilized when the shows discussed such hot topics as the European Common Market, the United Nations General Assembly, and shooting of East German escapees at the West Berlin wall, and difficulties looming between China and Russia.

Jamming, incidentally, is a viola-tion of the United Nations Eco-nomic and Social Council resolution of August, 1950, which condemns deliberate interference with radio signals as a "denial of the right of all persons to be fully informed concerning news, opin-ions, and ideas regardless of frontiers

East Germany has more than 400 jamming transmitters — but the people there are getting used to hearing the programs between the beeps. And, according to letters they send to the stations across the barrier, and reports from refugees, the programs are getting through.

When Communist party volun-teers climbed to the rooftops of some of the houses in East Germany to turn the antennae away from reception of West German television shows, the householders organized night patrols of their own---and during the dark hours, turned the antennae right back again.

It's an expensive war for the Reds, and one in which Western Europe is making no counter-attacks. A listener in Paris or Frankfurt or London is perfectly free to tune in Radio Moscow or





BEN GRAUER NBG

More Powell Sales

Four Star Distribution reports its 55th sale on the hour rerun series. "Dick Powell Theatre" to WKBT, La Crosse. Other markets recently pacted for the dramatic package include Buffalo, Grand Junction, Colorado Springs and Montrose. Other Four Star sales last week included "Stagecoach West" to KRON, San Francisco; "Rifleman" to KTVT, Dallas-Ft. Worth; and "Detectives" to WTVO, Rockford, RADIO and WKBT, LaCrosse.

Talk, talk, talk... on WOR daily 12:15 to 1 p.m. and still TALKING! Ed and Pegeen Fitzgerald may well be the performers who ORIGI-NATED making with the conversation for the benefit of cavesdroppers!

I Was a Teenage Gourmet

Or, Gastronomy Is Good for the Gag-Writer

By KEN ENGLUND

Hollywood. To whet your appetite I'm writ-ing a nostalgic book subtitled: "A Gastronomical Alimentary Tract on the Eating Habits (and Drink-ing) of Colleagues in The Creative That The Knife (and Fork) is Mightier Than The Pen."

For The Title-Larks In a Casserole—I am indebted to Alexan-dre Dunas and his "Dictionary of Cuisine." For The Philosophy: I am indebted to Lord Byron. (Edi-tor's note: "Name Dropper!") "Give me Love, Food and Drink -and you can have all the rest." I'm saving Love ("Forbidden Fruits I Have Known") for a later very thick volume and will only address myself to the problems now of sustanance as it relates to People in Show Biz. And what motivates them wanting to Eat and Drink.

Of course, unlike normal citizens of the community, show people are motivated by all sorts of selfish self-indulgent considerations. Vaudevillian George Beatty, for example, used to explain that he went on the stage, "so I could sleep late" sleep late.

On tour, when a balcony heckler would interrupt the Beatty mono-logue, he would stop talking, skewer his tormentor with a long steely look, then squelch: "Young man, tomorrow morning when you are lifting your second load onto the truck, I will be having break-fast in bed!"

So much for George Beatty's motivation. I went into the show business to eat. I could have remained a non-pro and stayed in The Englund Family Business. (I come from a long, proud line of Gas Meter Readers but when I sold my first joke in 1933 . . .)

But allow me to step modestly aside for a moment and let Louis Untermeyer and Ralph E. Shikes tell it, quoting from their "Best Humor Annual" of 1953: "Englund's first steady job was with Phil Baker. He was hired, says Englund, 'on the strength of my loud ties and one joke submitted for Baker's radio show, The Ar-mour Hour: 'Things are so bad in Hollywood that King Kong is now working for an organgrinder!' Englund had previously 'made' O. O. McIntyre's and Walter Winchell's columns, after which he wrote a weekly column for a local butcher's window.'

butcher's window." "The butcher wanted to be known as a neighborhood wit," writes Englund, "so I ghosted the column for him and titled it 'Gabriel Over The Butchershop.' Later in life I wrote for peanuts, but this time it was for liver sausage—which was what I got paid off in." Hooked on Room Service Phil Baker paid me off in room

first collaboration—with Broad way's Jack Murray-that I tasted my very first very own hot cornedbeef-on-rye with a whole dill pickle washed down with a Dr. Brown's Celery Tonic. Suddenly I knew I was hooked for life. From that fateful moment on, I had a kosher delicatessen monkey on my back!

In retrospect, the added thrill was that I was working with the mastermind of "Room Service" himself, Jack Murray, later co-author with Allen Boretz of the

Broadway play by the same name. A good deal of the meat of that merry hit based on the true adventures, and penniless derring-do, of three Tin Pan Alley Musketeers-Murray, Ben Oakland and Berry Trivers-who lived by their wits, existing solely on the room service of a Times Square hotel for sev-eral not-so-merry months, while starving it out on the threshold of fame and fortune.

Dave Freedman's Pad

Skipping lightly now to later New York City chapters in my Culinary Life, I find one titled: David Freedman's Central Park

West penthouse apartment where I again encounter Dr. Brown's Celery Tonic, together with Moxie, Green River, Orange Crush, Lem-on, Lime, Wild Cherry, and Cream Soda, plus imported Ginger Beer kept in great succulent quantities in an iced cooler in the Bathroom of David's top floor study-work-shop. And while drinking same, Divers Larks collaborating have openly on "The Laugh With Ken Murray Show" (Radio), secretly on Freedman's Block & Sully and Tim & Irene Shows. (Radio). And for the record: the same Irene Ryan now costars on "The Beverly Hill-billies," and moonlighting doing sketches for The Follies and for Bert Lahr-Bea Lillie in 'The Show is On,' while rewriting the Euro-pean operetta 'The White Horse Inn' (for Broadway)

Not to mention kibitzing withand slipping a fresh quip now and again to-David's pal, Lou Holtz, or inserting a humorous passage into David's other air show, "Baby Snooks," starring Fanny Brice, with Hanley Stafford as "Daddy." David Freedman was a walking comedy factory, and had hatched— or belowd to forme a whole soo or helped to fame-a whole cookoo's nest of comedians and comedienes creating powerful material for them in all mediums. Eddie Cantor's radio success was due in large measure to highly polished routines from the Freedman com-

edy-lathe. Yet all this star dust wasn't the attraction for me. David Freedman and I were drawn together by our mutual gluttony. As David would exaggerate it, "Ken would Phil Baker paid me off in room service—at Chicago's Ambassador East. It was in the middle of my masticate the table thoroughly,



then chew through the surround-

I was a growing boy, I admit. And a haggard one. Because with our killing round-the-clock sched-ule we seldom slept, and in order to grind out the radio scripts and get them out of the way so we could work on the Shubert Shows (the thing we really cared the most about!) we had to sacrifice one entire night's sleep a week. Food was our only fuel to keep us frantically harmering out jokes on a never-ending assembly line of comedy. But let me set the scene to give you all a better idea of what work on of what went on.

Fun In A Fun Factory

Scene: The Freedman Pent-house Study-Workshop, one entire wall lined with green steel files containing thousands of indexed jokes on topics from A to Z. Bookshelves crammed with bound performed scripts of Eddie Cantor, Baby Snooks, et al radio shows.

Kenneth Englund, a gawky, thin, sincere, pimply-faced, idealistic, money-hungry Chicago youth, en-ters at Wednesday noon as per schedule to collaborate on finishing the Ken Murray radio routines, only to discover David Freedman, half-bald, warmhearted, saltytalking, rather big-bellied coffee-house-r, seated at his large desk, puffing on an even bigger cigar. furiously working on the phone placing bets at every racetrack in America.

After lending a sympathetic, if callow ear to the problems of his morning-the uncertain condition of the turf at Pimlico-the vagaries of playing surefire long shots based on sincere and knowledgeable tips from the waiters at Lindy's (Big Louie and Harry The Horse) David and I compare notes and script pages, to find that I have written the first Murray routine as agreed—and now we are to concoct the last sketch together for the weekly radio romp spon-sored by those funloving Lever Bros. Only-and it's a big only! -David, the horseplayer has been too busy with more important tasks to get around to the writing of Murray's middle routine-as agreed!

About this time, faithful Lloyd Rosenmond appears on the scene with typewriter at the ready so David and I plunge into work. And the files. David remembers a Cantor middle routine with Jimmy Wallington we might revamp for Murray with no one the wiser.

After seriously fracturing our funnybones in a vain attempt to re-fashion and resurrect the yellowing Eddie-Jimmy diolog, we are forced to the dismal conclu that we'll have to actually make up something fresh. By this hour Lou Holtz has dropped by for a ginger beer giving David in exchange some hot tips in the market secretly siphoned from Wall Street chronies the night before when Lou entertained at one of their private Park Avenue parties. When Holtz makes a comedy bow and graceful exit, an agitated Tim Ryan phones to remind David that the advertising agency insists on an immediate rewrite of an unacceptable Tim & Irene middle routine.

TV's Prime-Time Candidates: Electioneering Can Be Fun By BRUCE CARROLL

This fall the networks introduced the daily half-hour tv news show. But the increasing pace of international developments and the 1964 national elections make the 1964 national elections make this meager step too small to handle the full story properly. All three networks must plan to in-tegrate (very popular this year) the primary and national election campaigns into regular prime-time entertainment entertainment.

In the early part of the year most of the shows should be tailored to meet the requirements of the Republican primary battles. For example Senator Barry Gold-water will appear first, on "Bo-nanza," playing a merchant from the Arizona Territory lost near the Ponderosa while on his way to Washington, D.C. Ben Cartwright asks him to stay on for a few days He does, delighted at how wonderful life is without the income tax. social security, and the United Nations. Barry and Adam, the well read Cartwrights get into a lengthy discussion on the contemporary German writer Karl Marx. The episode ends with Goldwater well rested, ready to proceed eastward to conquer the Rocky's and reach Washington sately.

Governor Rockefeller would of course need a more up-to-date, urban setting for any show on which he was to appear. He is understand to want a guest ap-pearance on "East Side/West pearance on "East Side/West Side." He could tour the slums praising the heroes of various minority groups like Martin Luther King, David Ben Gurion, Christopher Columbus and Casey Stengel. Then after a thorough tour he would have ample chance to speak in favor of civil rights, honesty, home, and the sacred family relationship. He would, of course, find that the driving force behind all good in the city was George C. Scott who, through unorthodox methods, achieves lofty goals. Being a wise politician wishing to get the tv vote, he would promise to give Scott, if he gets elected, the post of Secretary of Health, Education and Welfare. The final decision whether or not to appoint Scott to the Cabinet would naturally be based on the show's rating.

The agile Richard Nixon, while denying any Presidential ambitions this year, has indicated interest in showing up the administration's foreign policy. "Wide World of foreign policy. "Wide World of Sports" would be an excellent vehicle for his aims. He could regain the U.S. prestige lost when Khrushchev beat Rusk at badmin-ton last year. And Mr. Nixon feels confident that he could easily be victorious in a race against De-Gaulle, Erhard, and Sir Alec Home, around the Berlin wall. There will probably be other candidates. Harold Stassen might

be examined by "Dr. Kildare" to prove that he's still in fine shape after six unsuccessful bids for the GOP nomination.

The only woman candidate could

perhaps fit into the lives of the Nelsons, changing the name of that show to "Ozzie, Harriet, and Margaret Chase Smith."

Election excitement always builds during the summer. After the primaries are over, instead of going into reruns, ABC is understood to be mapping an expansion of its "Greatest Show on Earth" series to cover the Republican and Democratic Conventions.

To help promote the new administration, the Democratic National Committee has shown in-terest in several shows: President terest in several snows. Licent to Johnson could return briefly to school-teaching and help "Mr. Novak" out of a jam. The Texas image might be improved by restaging the Battle of the Alamo, live, on the "Ed Sullivan Show." Treasury Secretary Dillon would stress economy as a regular panelist on "The Price is Right." "Ben Casey" will be used to push Medi-care And the family angle could be highlighted by changing the name of "The Lucy Show" to "The Lucy Baines Show.

The biggest night of course will be Election Eve Monday Nov. 2, 1964. At 7:30 The Democratic nominees will appear on "To Tell the Truth." This will be followed by the Republican candidate unloading his secret campaign weap-on on "I've Got a Secret." At 8:30 "Wagon Train" becomes "Cam-paign Train" for a last roundup of the campaign promises and at 10 o'clock in a show of national harmony all candidates across the nation get together to "Sing Along with Mitch."

The strategy behind all this is to get the tv audience so weary that after they vote on Tuesday they'll all go home and go to bed, and be content to read the election results in Wednesday's newspa-pers; thus making unnecessary the huge effort and expense that each network originally planned to devote to covering election night returns.

Saga of a Poodle

"Every Night, Josephine," by Jacqueline Susann (Geis; \$3.95), proves that if an author can't write the apocryphal American bestseller, suprosedly entitled "Lin-coln's Doctor's Dog" (no book about Lincoln, doctors or dogs has ever failed), the next best thing is to be a beautiful television actress married to a prominent ty producer (Irving Mansfield), with a personable poodle to profile, plus a genuine flair for writing.

Mrs. Mansfield's dog tale wags with good humor, sentiment, show biz names, and proper pup anecdotes. It's hard to see how this tome can miss, and Josephine's (the poodle's) biog could make a good tv script or two for the Mans-field if they ever lack for material -which seems unlikely. Rodo.





ing walls and buildings!'

JACK BARRY

Developing 5 Pilots for CBS-Paramount TV Productions MC and Producer—"THE JACK BARRY SHOW"—KTLA-TV Saturdays—7 P.M. - 8 P.M. MC and Producer—"ADDOGRAMS"—KTLA-TV, Mon-Fri., 7:30-8 P.M.

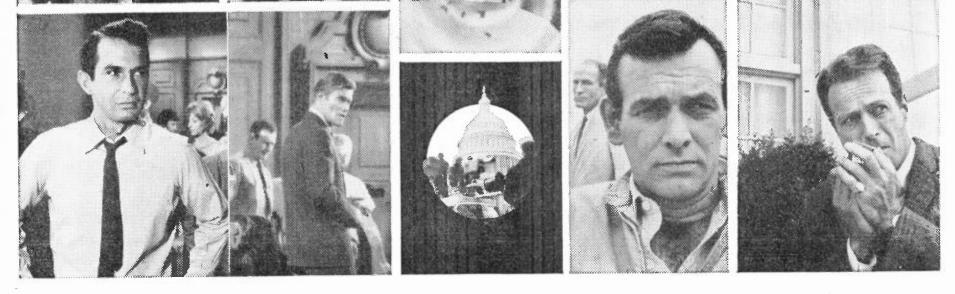
Stalling The Shuberts

Harry Kaufman, general man-ager for the Shuberts, calls next. At the Shuberts' insistence he'll be up at the end of the day to hear David read the new Lahr-Lillie sketches. 151 年 明語

"Tonight at 8 sharp, Dave! Mister Lee says you've been stall-ing us long enough! No matter (Continued on page 123)

HARRY VON ZELL "THE ANDY WILLIAMS SHOW"





B'casting and the Congress

Washington.

From its triumph which arose from tragedy, broadcasting has in Congress an abundant reservoir of goodwill which in 1964 the industry will be almost solely responsible for enlarging or frittering away.

The industry's performance in three fields—politics, commercials and ratings—will have a more enduring effect on its Capitol Hill relations than the limited broadcast legislation likely to come out of Congress in the next six months.

The upcoming year marks the last phase of a four-year transition from tempest to temperance in the industry's mercurial relations with Capitol politicos.

In the four years since the 1959 quiz show debacle, broadcasting has gradually been gaining the initiative in building its stature and image with Congress.

Because of the short electionyear legislative session upcoming, the industry will have the time and impetus to nail down its enhanced status at the Capitol.

Topping off the four-year transition was broadcasting's performance in covering the events following President Kennedy's assassination. The coverage stilled the industry's critics and made them reexamine the medium they had been harpooning. It also secured the position of broadcasting's political friends. Most importantly, some of whom it left its mark with, are those well placed in the Congressional power structure.

'Sink or Swim'

As viewed by those in the know at the Capitol, broadcasting is immersed in respect and goodwill. The message now to broadcasters from objective Congressional sources is: "Sink or swim."

In order of their immediate importance, the measuring rods for broadcasting perfomance will be its coveage of the 1964 campaign and election; its effectiveness at self-regulation of "overcommercialization" and its ability to clean up the "ratings mess."

Necessarily in an election year, politics will be the most important performance index. In this area, Senators and Congressmen don't need outside or expert advice.

A good example of how broadcasting's efforts can backfire in this area is last year's editorial hearings. Had not several influential Congressmen been gutted by station editorials, the House Communications subcommittee would not have undertaken its "fact-finding study" of airwave opinion.

Politicians regard television during campaign time as a genie in a bottle. The sparse efforts to relax equal time Sec. 315 are a good indication of how Congress is only chairman

going to let the genle out very slowly—if at all.

A good broadcasting performance in the upcoming election will likely result in an unhinging of Sec. 315 at least to the point of Senatorial, Gubernatorial and Congressional elections. This is what Senate Communications subcommittee chairman John Pastore (D-R.I.) thinks that he can push through both houses if the politicians and broadcasters get along well in the 1964 campaigns.

Heads-up coverage by stations will also likely stave off Congressional moves to add more shackles to the "fairness doctrine."

A scant few members of Congress realize the complexity of FCC regulation in this arena and a packetful of politicians, singed by broadcast coverage of their campaigns, could re-write the doctrine into absurdity if left unchecked.

On the "overcommercialization issue", the general Congressional attitude is one of impatience with the industry and at the same time warines of FCC's attempts to impose curbs.

Even if the bill of Rep. Walter Rogers (D-Tex.) preventing FCC from limiting commercial time passes the House, the Senate won't touch the measure with a 10-foot pole.

While the House for the moment is more intent on staving off "bureaucratic clutter," the Senate dons are worried as well about "commercial clutter."

Objective Senate sources feel Rogers may have gotten himself in a bind with his commercial bill. Its pasesage, they opine, would lead some irresponsible broadcasters to the view they have a Congressional fiat to air as many commercials as they please. These Senate sources, buttressed by "responsible" broadcast opinion, feel the end result would be an unbearable commercial problem which could only lead to excessive legislation and regulation.

The upshot is the effort of Sen. Pastore and Senate Commerce Committee chairman Warren Magnuson (D-Wash.) to prod NAB prexy Le Roy Collins and the networks into voluntary action on this front.

As to ratings, the possibility of legislative action was summed up by a Congressman who said: "Oren

Harris is a patient man, but . . ." Thus best states the mood of the Arkansas Democrat who will look askance on a problem for only so long. In any event this session will be too short to write ratings legislation, but if by Jan. 1965, when the 89th Congress convenes and ratings are still a "mess," broadcasters better hold their hats.

The broadcasting power structure in Congress centers around the two Commerce Committee and two Communications subcommittee chairman — Harris, Magnuson,



JOE FRANKLIN'S MEMORY LANE Monday thru Friday WOR-TV

Rogers and Pastore. All are relatively secure politically and barring the unforseen will be facing industry spokesmen across committee tables for years to come.

Of the four, Rogers is the newest in power, and is slowly fitting into his spurs. He, also, is the most intent of the group on checking FCC.

But he acts under Harris' eye and so far has had the Arkansan's support in reining in E. William Henry & Co.

While not quite as upset about FCC "power grabbing," Magnuson and Pastore say they are willing to go the last mile with the industry on self-regulation.

Like some football coaches, the view of these four men is that a good offense is the best defense. As seen from Capitol Hill, this is the industry's year to fully platoon on offense. The shape of future legislation, they say, will be determined by the number of industry points scored.

It's Nice to Reach The Top, But Plenty Tough Staying There By NORMAN BAER ==

In an industry with the high mortality rate of ours, there always has to be room at the top. There are an awful lot of people reaching for that brass ring. They know it's there to be had, and that no one has a monopoly on it. Of course, once you're at the top its as hard to stay as it was to get there.

There are many roads that lead to the top, including some that haven't been traveled yet. Some of the roads have been turned into broad well traveled highways. These are roads that have been made safe by the pioneers. They include the Western road, the Medical road, the Hillbilly road and the Courtroom road among others. One of the sad commentaries on our business is that safety of these roads too often kills off the urge to explore other avenues. As a result, many of the people who reach the top are lookalikes. But there's stll room at the summit for explorers, even if the space reserved for them is narrowing.

The path to the top starts more often than not with an idea: Now in many ways the cheapest commodity in television is ideas. That refers to quantity, not necessarily quality. Almost everyone has an idea for a television show. This is a mania not confined to people in the business either. It's virtually impossible for a producer to go anywhere without being ap-proached with an idea for a show. While the idea is certainly important, by itself it isn't enough to get to the top. It's the execution that really counts. Many a good idea lies dormant in a desk drawer or on the back of a crumpled en-velope, while lesser ideas are brought to fruition. It's what you do with the idea that counts. There are very few shows on the air about which we don't hear the comment (from someone not even remotely connected with it), "That's the same idea I had." But as the old saying goes, "It's far better to light a candle, than curse the darkness." Those who reach the top are the ones who light the candles, those who execute the ideas.

'Escapism' Themes TV's Quest For '64-'65 Shows; Pilots in 9 Months Ahead

By DAVE KAUFMAN

Hollywood. As of Jan. 1 1964, most of the Hollywood telefilm studios had completed production on their pilot projects for next season, nine months ahead of the 1964-65 semester, with the hopes (1) that their pilot will sell; (2) that a hit or two may emerge from the multitude of pilots rolling off the assembly line.

Vidfilm execs deeply enmeshed in planning for next season are concentrating on action, adventure, espionage, and, of course, that most stable of staples—comedy. Out of the varied environs of Hollywood's tv film industry there is only one new psychiatry series being piloted, a vivid illustration of industry sentiment that the socalled "sick" shows are on the downward trend.

While it might be said there are only two psychiatrist series and so how could that be too much, the answer can be found from the producer of one of them, Irving Elman, of MGM-TV's "The Eleventh Hour," now in its second season. Elman's contention is that while it's true only "Hour" and "Breaking Point" fit into this category, there are too many socalled "sick" shows because many another dramatic series, and anthologies in particular, pursue this same subject. He feels the result has been a preponderance of "sick" shows and his sentiment is widely shared among Hollywood's filmmakers as they plan for the future.

In a sense allied to this type of show is the "East Side, West Side" type, which is generally conceded in Hollywood to be very well done, but again it's a series which generally deals with depressing, downbeat themes, since its principal and focal subject is a social worker. There has been too much emphasis on the sordid or seamy side of life, too much of life in the sewer, it's felt here.

Not included in this analysis are the medico series, "Ben Casey" and "Dr. Kildare." That's because while such series must, by their very nature, deal with a variety of illnesses, at the same time they have an uplift tone in the fact that the doctor heroes of each are dedicated men of medicine who always seek to help, and to cure. Also, as "Breaking Point" producers Mort Fine and David Friedkin recently pointed out, there is strong self-identification with a doctor, long identified to the public, but there is not in the case of psychiatry, even today still a relatively new area.

Also, as of this writing, there is only one new anthology series being planned. However, it should be noted that this doesn't necessarily mean there won't be any new entries in this category since anthology series don't as a rule require pilots, and often are sold on the basis of a star name who will be host for such a series, as in the cases of Bob Hope and his Chrysler Theatre or the Richard Boone show. However, several socalled semi-anthologies are in the works—shows where there are two or three leads, but the emphasis is placed on guest stars so that basically they are anthologies.

This season was to have been the big test for anthologies, with seven or eight such series on the various networks. By mid-season, it was evident none ranked highly in the Nielsens, and the ratings problem which has always plagued anthologies still is with this type of show.

Yen for Escapism

Consequently, the blueprinters of tv's future were, on the whole, going in for escapism not only in the form of comedy, but via action, adventure spy stories, etc. As always, there are the exceptions, such as Bing Crosby Productions' "The House" project, while deals with politics on the state level. James Moser, creator of "Ben Casey" and "Medic," created this property, a fact which certainly enhances its prospects of saleability. CBS-TV is involved in it on a co-production basis.

Not all Hollywood tv film executives confined their efforts for the future to the content of their product. Some feel the form, the length, is an all-important factor, and one of them is Alan J. Miller, production chief at Revue studios, by far the largest telefilm studio not only in Hollywood, but in the world.

Miller inclines to the theory that viewers are interested in shows which will be 90-min. or even two hours in length. Revue is producing the pilot of tv film's initial two-hour series, for NBC-TV, at the present time, and if it meets with the network's approval there will be a two-hour series next season.

son. Miller's Revue studios thus far is the only one turning out the longies, with a trio of 90-min. series, the expanded "Wagon Train," plus "The Virginian" and "Arrest and Trail." But it's also engaged in the pilot of a 90-min. comedy series, "90 Bristol Court," for NBC-TV, for next season. The Revue production head feels the longer show makes for better story-telling, that there will be more series of such length. However, this is not a sentiment

However, this is not a sentiment (Continued on page 121)

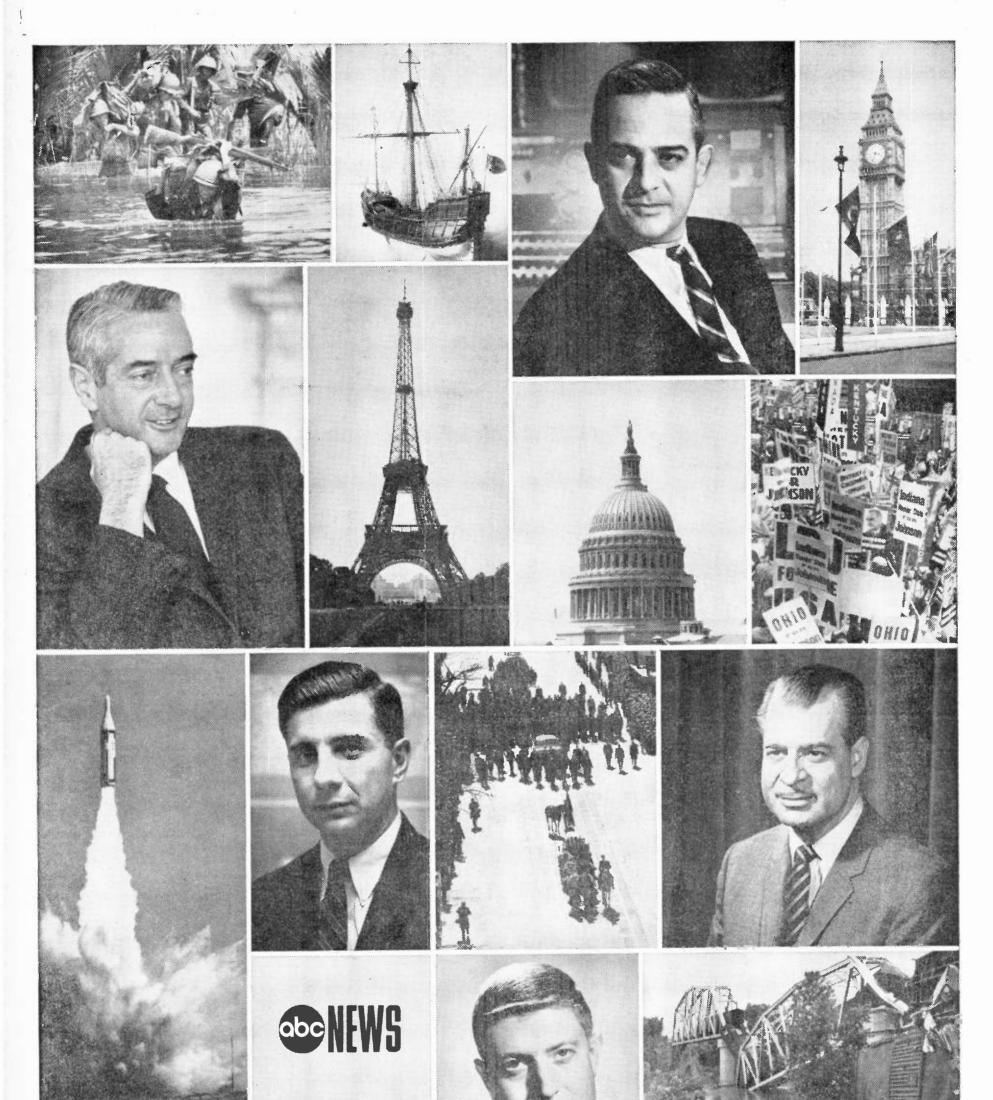




IRV KUPCINET KUP'S SHOW Produced by PAUL FRUMKIN—Directed by CLIFF BRAUN WBKB—ABC—TV—Chicago

JOYCE GORDON

Spokeswoman-M.C.-Panelist Personal Management: CARL EASTMAN 141 East 55th Street, New York. PL 1-5566 West Coast Representation: Abrams-Rubaloff Assa. Fifty-eighth VARIETY Anniversary





Fifty-eighth VARIETY Anniversary

RADIO-TELEVISION

CKOY: A Playback Into Memorable Radio Moments

By PAUL A. GARDNER

Ottawa. makes you one of the most powerful radio stations in North America," said Hollywood columnist and radio gabber Jimmy Fiddler in a taped tribute to CKOY, which recently stepped up into wattage to the highest permissible on this continent. It's the only station here operating on 50,000 watts around the clock. (The other Ottawa station is Frank Ryan's CFRA, but adjacent Hull, Que., beams in CKCH, owned by Le Droit, Ottawa French-language daily. CJET, Smith's Falls, also hits this capital.) (Station memorialized the event last month with a special program called "From One to Fifty.")

CKOY some years ago employed Jack Kent Cooke as "consulting director." Cooke, now a U.S. director." Cooke, now a U.S. citizen and in California radio, kept touch from Toronto and now and then sent his brother Hal Cooke to Ottawa as trouble-shooter-notably in labor negotiations, which resulted a few years ago in a strike. Its g.m. for some time now has been Jack Daly, and labor relations seem to run smoothly. CKOY is owned by a group headed by Irving Cameron and including Carline Wilson, daugh-ter of the late senator Cairine Wilson.

CKOY was founded (as 100-watt CKOC) in 1924 by Dr. George Mc-Kinley Geldert who—introduced by CKOY's Hal Anthony (who did a generally smooth job on the "One To Fifty" show as producer, an-nouncer and narrator) said, "I used it more as a community station than as a commercial enterprise." After that heretical statement he was cut off for some rhetoric by Anthony, which sud-denly turned into a candid admission of (past) faults, including 'amateurish talent'' and ''weak payrolls."

No examples of community service were cited—such as Mac Lipson's hard-hitting series of a few years ago, sponsored by a lumber company. The show pranced into a recap of entertainers of the 1920's—"when the air was not filled with radioactive Strontium 90 but with entertainment." (No mention of another of today's airfillers: tv.)

The rasping voice of the Shadow was followed by a gag from Eddie Cantor, intro'd by Jimmy Walling-ton, and a snatch from "Amos 'n' Andy." Then Dr. Geldert came in live again, to tell how the original studio was his dining room, 48 sq. ft., from which the table had to be moved during broadcasts. The living room was full of transmitting equipment—"There were no transcriptions, tapes or cartridges then-all live. Eventually radio's true potential was seen—the sell T. C. "Tommy Douglas, he . . . Our first sponsor was the the New Democratic Party,

American Playing Card Co., which "The increase to 50,000 watts took three spots in a half-hour akes you one of the most power- bridge-instruction program for program for "Reach for a Lucky Instead of a Sweet," "Four Out of Five Have the Clicquot Club Eskimos and "Remember, Your Future is in Florida, the Fairest White Goddess of the States." (He didn't add that the future most folks bought turned out to be under water.)

Major Bowes & Bob Hope

Next came bits from "Major Bowes Amateur Hour" and "This is Bob 'Bulova' Hope, back in California, where it's not much colder than it was in Saskatoon, Saskatchewan . . . Once you learn to say that you never again have to buy dental floss!" Then "Hardy Family" with Mickey Rooney, Lewis Stone and Fay Holden; and a pants-losing sketch by Jack Ben-ny and Rochester (Eddie Anderson).

A couple of golden minutes from (Fred) "Allen's Alley" brough Fred and wife Portland (Hoffabrought no relation to czar James) visiting Senator Claghorn (Kenny Delmar), who y'alled, "When Ah eat crack-ers in bed Ah only eat Georgia crackers! . . . Ah'm singin' crackers! . . Ah'm singin' 'Swanee' and that's the Jolson River, so kneel down and uncov-er!" Then Mrs. Nussbaum (Minerva Pious) told the classic tale of her western-fan husband who called out "Hi Ho Silver" in his sleep, whereupon the lady above began calling, "Hi Ho Nussbaum!" And Ajax Cassidy, toasting "Free Ireland, Eamonn de Valera, King George and Morton Downey."

The Prince of Wales was heard abdicating for the sake of "the woman I love," followed by the woman I rescue of the trapped miners from the Moose River (N.S.) gold mine (later immortalized in song by Wilf Carter, with "Keep Smiling, Old Pal" on flip). Then more stirring words from Anthony: "In 1940 CKOY in effect had enlisted on the side of democracy."

"I never knew what it was to take a holiday," cut in Dr. Geldert. "Censorship regulations were so tight, especially in Ottawa; staff was short and so was equipment." Cut to Churchill: "Conquer we must and we shall . . . This was their finest hour!"—and then John Daly's announcement on Dec. 7, 1941, that the Japanese had attacked Pearl Harbor-and again Daly announcing FDR's death, then Arthur Godfrey describing his funeral.

In '48 CKCO became CKOYchange recalled with Ella Fitz-gerald singing "A Tisket a Tasket," Tommy Dorsey's "Little Brown Jug" and Clyde McCoy's "Sugar Blues." Old and new styles of newscasting were heard in contrast—with a rare Canadian touch T. C. "Tommy Douglas, head of



BILL HAMILTON Announcer-Narrator Chicago, HO 9-3312

TV's Detractors Make a Girl Mad **By JUNE TAYLOR**

Nothing annoys me more than stage directors and choreographers who sneer at television. In fact that goes for anybody in show business who disdains ty's output as being low item on the artistic totem pole. All I can say is, "How dare they!" Many a director or producer who has hit pay dirt in the theatre couldn't last a month on television. The pace is too fast for them. Television has developed a corps of "stage executives" who operate at split-second speed. They have to be able to make lightning decisions. These decisions can't be sound unthey have had so much experience and background that good taste is almost automatic.

Stage directors and choreographers have a cinch compared to their tv counterparts.

The average Broadway musical is in preparation for a year before it hits the Great White Way. There are meetings, discussions, revisions, hirings, firings. The music is writand the dances planned six months before the opening. They are in a constant state of flux, even before the first rehearsal. More revisions take place after the out-of-town opening. By the time the musical hits Broadway, the choreographer may have been replaced and the dances altered beyond recognition.

Compare this to a tv choreographer, like myself, who has to pro-duce a dance number every week. Decisions, decisions, decisions. The pace is frantic, but we get things done that would seem impossible to the stage director who has weeks or months to do his chores. Let's make some pertinent com-

parisons.

Where the stage choreographer can be deliberate in his planning we television people are figura-tively only one step ahead of the camera. No sooner is one show off the air than we are in the middle of planning another.

Take the matter of costumes, in the theatre they are planned far in advance and completed in time so that changes can be made. We order our costumes for the Jackie Gleason Show two days before we get them. There is no time to send them back for alterations. Very often we use pins and scissors to get the costumes to fit properly. One consolation_ -WP - di to worry about colors because our show is in black and white, but it's important that the costumes match the set, and that can be a problem. Take the matter of rehearsals. We are allowed only 30 hours a week for each show—10 of these hours are on the day of the telecast. The dancers in any Broad-way musical would hardly get started in 30 hours.

Broadcasting Codes At The Crossroads?

By STOCKTON HELFFRICH (Manager, New York Code Office, NAB)

priority cycles as to trade—and general-newsworthiness. Depending on where the sporadic pres-sures may be coming from, they are talked up; they are talked about. While some will scoff as to their offortium and four their effectiveness, few would favor no controls at all. Be they good or bad, effective or otherwise, to be for the broadcast codes has long been to be on the side of the angels.

Have the codes got any teeth? Yes, certainly more than the baby teeth with which they started. These have some tendencies to malocelusion -- built-in contradictions as it were—and they have more than a brief gnash to go to-wards a solid bite. Three decades of my working life now having been taken up with their rumina-tions, let me once again offer an inventory on the status of the broadcast codes.

As with other media of communication, radio and television had an early awareness of some needed self-protection. Like the Motion Picture Production Code, the early Radio Code of Good Practices and, chronologically later, the Television Code, comprised, and comprise, what in essence are combinations of guidelines and statements of intent. They are not supposed to be read as dogma, although some people in and out of the business lean in that direction. They came about and still derive from a combination of outside criticism, inside self-criticism, and a of responsibility combined sense with varying types of self interest. Where that last becomes too narrow, the constructive aspects of the Codes are debased. Where a wider sense of responsibility is at work, the application of the broadcast codes can demonstrate significant broadcaster awareness of the public intelligence.

The codes of basic documentscredos, statements of belief and intent-have been revised from time to time to meet changes in the world they reflect. That is to say, for example, if one edition of the Television Code frowned on broadcast of something like "The Iceman Cometh," inevitably it had to follow a later edition would and does-allow otherwise. Times and mores change; so to a degree have the codes reflecting them. In general, during the last few years, there tend to have been broader interpretations of the codes, and greater pressures to update them. More so, first, in the area of pro-gram fare and, second, in that of commercial content. Increasingly during 1963 has there been a marked stepping up of more stringency in the code controls over commercial copy. For the codes as a whole, the

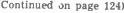
The broadcast codes go through | basic precepts have been with us for quite some time. It is the interpretations which are changing and likely will, and certainly should, change even more. In fact, and in brief, the main burden of these few comments is to argue that mechanical approaches to implementing the codes are out of date and simply not enough. Such approaches do not allow suffi-ciently for the changes going on or already achieved in the world around us. It is in the here and now, as a context, where the codes must operate. The codes have no reason for being, their implementation no meaning, unless they change to meet the new demands upon broadcasters from the world around them.

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The television and radio networks, station groups and leading stations, employ no small numbers of editors, or others with editorial qualifications, to screen material before it is broadcast. The leading networks carry staffs of two dozen or more people in this area. An estimated cost for the combined code staffs at ABC, CBS and NBC would doubtless be in excess of \$750,000 per year. At a comparatively lesser cost, single local sta-tions approximate like responsibilities by delegating personnel to double in brass on the broadcast screening front.

These editors are umpires both as to program content and as to advertising copy. In the program area their sensitivity to the expectations of their audiences would appear to comprise reasonably educated guesses. In the best of what television has to offer, they are encouraging and promoting programs which do indeed present, as the Television Code now allows, genuine artistic or literary material, valid moral and social issues, significant controversial and challenging concepts, and other subject matter involving adult themes." On the commercial front-and

with my concentration hereunder on matters of advertising content rather than placement-the broadcast gate-keepers have tougher sledding; the problems are con-siderably more numerous and perhaps more complex. Among Code subscribers, few but exceptional stations, the leading station groups and the networks, have adequate copy clearance procedures. In practical terms, the Gotham-based network copy clearance staffs carry a major responsibility, augmented by the three-year old trouble-shooting activities of the New York Code office. This means that a considerable amount of test and local spot advertising still can be aired without proper substantiation of the advertising claims being asked for or received. By contrast, advertis-(Continued on page 124)







BARBARA HELLER

On THE JACKIE GLEASON SHOW 7:30 to 8:30 every Saturday-CBS-TV Representative: Harry Rohm-Ashley-Steiner-New York Personal Manager: Walter Myers-Hollywood, Calif.

Bane and Savior of TV

Take the matter of music. We plan that in a matter of hours. Then the arrangements have to be turned out practically overnight. That means plenty of overtime cost. Overtime is both the bane and the savior of television. What it does to the budget is fantastic, but without it no weekly variety show could exist.

Once we set the routines, the music and the costumes, that's it. We can't give it a tryout in Phila-delphia or New Haven. In short, we can't fool around. That's why it's so important to get it right in the first place.

ROBERT R. RUSSELL

For Broadway: "OH, MY BELOVED" (Book, Music and Lyrics) For Television: A Comedy Panel Show and 3 Game Shows (in preparation) Thanks to ABC-TV for "YOURS FOR A SONG" ('61, '62 and '63) Circle—5-1577, New York



Wednesday, January 8, 1964

Filry-eighth VARIETY Anniversary





RADIO-TELEVISION

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Bridging The Gap—Radio **And TV In Singapore Society**

By JOHN DUCLOS (Head of B'cast Division, Singapore)

Singapore. Any person who claims precise knowledge of the constituent elements which form the Singapore society in all its social, cultural and economic complexities is either a super-Singaporean or an ego-inflated ass.

Each one of us is so preoccupied and so involved in the pattern of our own way of life, of our own duties and responsibilities (touching as they do, possibly, many other patterns of life and atti-tudes in our immediate environments) that it is practically impossible to make even intelligent assessments of other unknown but not necessarily less important patterns. This of course is just an inherent problem of a plural so-ciety. It's no use pretending that within our plural society, or even because of it, prejudice doesn't exist. Prejudice is bred out of ignorance. So enlightenment can only come when prejudice is removed, and prejudice will be re-moved when, among other impormoved when, among other impor-tant things, as many people as possible know more and more about each other. To try and get as many people as possible to know more and more of each other is one of the many objects of the Broadcasting Division, which has been entrusted to administer radio and television on behalf of the and television on behalf of the Ministry of Culture. This attempt is an attempt to bridge the gap.

Before I proceed with the manner in which we are attempting to bridge the gap, let me first of all explain that another equally important work we do is in informing our listeners and viewers. Despite the different constituent elements we have in our midst, we are committed to live under one single political system, i.e., democracy. Without going into a discussion on democracy, of systems based upon democracy, suffice it for me to say that inherent in this political system are the rights and privileges which accrue rights and privileges which accrue from it against the responsibilities and duties demanded. The State attempts to bring about homo-geneity out of the framework of the political system by impartial application of law either estab-lished or legislated for, and this is reflected in the policies which emerge from time to time. Legis-lation are complex things. Within the framework of legislation the the framework of legislation the administrative machinery func-tions. It is our function to explain the day-to-day workings of Gov-ernment ministries and depart-ments in so far as they serve the public; not in dry legal terms, but in practical what's, why's and when's. These are best done as documentaries and features in plain ordinary language.

When you consider that despite when you consider that despite the ever-increasing number of schools and opportunities for ed-ucating all our young, we still have an illiteracy problem, you can imagine why it is necessary

to tell our people about their rights and what they can expect. Many ministries exist for the sole purpose of administering them. It is one of our duties to act as publicity agents for such ministries to tell people how they can help themselves to obtain their rights with the least amount of trouble. This action is another way of bridging the gap. You will readily admit that in

this competitive world the best commodity never sells unless you employ an advertising agent to plan a publicity campaign to inform the public about the com-modity's superiority over other similar goods. In this competitive world, also, when there are so many other products vying for supremacy, it is hard to see the wood for the trees. Therefore advertis-ing becomes an important factor. It can safely be said that every government in the world which prides on its achievements cannot project its image without a publicity medium. Any claim of achievement is hollow unless the society it affects agrees that it is an achievement, and society can only agree if it is in fact an achievement. Publicity helps to in-form society that the service or services provided exist so that they can themselves say whether it satisfies them to the extent that Government may claim it a success.

The 'Totality of Effect'

I think it's important not to regard what I've just written as being so obvious that it doesn't being so obvious that it doesn't require mentioning. It is in the nature of our complex society that each legislation by Government, be it considered good, bad or in-different, doesn't have an imme-diate totality of effect on all the Constituent elements of our sociconstituent elements of our soci-ety as in other less complex societies. Much that happens some time occurs only in one segment of our society; or, rather, the legislation affects that particular segment more than other segments although the legislation applies equally to all. This in itself is no different from other less compli-cated societies. But the difference lies in the poor communications between groups or elements in our own society. Hence many who are unaware of the effects of policies as they concern other than their own groups don't even realize the significant resultant changes which often take place and, worse still, tend to arrive at wrong con-clusions. We are trying to obviate this and in our attempt we hope to bridge the gap. As a corollary to this we hope what we're doing will bring about the homogeneity which every State must have before it produces a society with a common overall loyalty to it, despite the many differences of its constituent members.

The Chinese, possessed with a fair degree of sensitivity about the (Continued on page 119)



Collins' Yearend Sumup on Issues; Still on Cig Kick

NAB prexy LeRoy Collins came p with still another idea on curb-

ng cigaret advertising. Collins indirectly suggested cigarets might be placed under a Code ban similar to that prohibiting liquor advertisign.

In a wide-ranging interview on "Opinion in the Capital" on WTTG-TV here, Collins said "no other advertising has the impact that broadcast advertising has."

"I think you'll agree," he told interviewers Mark Evans, Metromedia veep and Lawrence Laurent, Washington Post radio-ty critic, we have a special responsibility in this respect . . . not a great deal unlike the one we exercise for example in the area of advertising whiskey.

Noting that broadcasters sacrifice coin by shirking booze com-mercials, Collins said, "but still our members feel that there is a public need and a public respon-sibility that they should accept, and they do."

He said this gives broadcasting "a stature and position of integrity which is fine and sound."

anyone to his position, Collins re-plied the NAB Board wouldnt' act until the cigaret report of the U.S. Surgeon General was issued.

shut the door completely against the possibility he might run for the U.S. Senate from Florida,

myself ... into a corner," Collins said in regard to the Senate race, "I don't expect to run. I'm not making any plans to, and I'm quite sure that I won't make any plans to."

first to know if Collins decided to

Commenting on his controver-sial speech damning extremism and racism, Collins said he had no regrets about making the talk. "I'm proud of that speech," he added.

Noting that four or five stations resigned from NAB because of the talk, Collins also said several new members came into NAB because it had a president willing to make such statements.

TV's Major Role Today Among Talent Agencies By JOE COHEN

most important segment in the ingenuity or imagination in con-agency field, according to Marvin triving new types of packages, both osephson, exec veepee of Artists Agency Corp., one of the newer gencies that has emerged since Wasserman, MCA president, as be-Agency Corp., one of the newer agencies that has emerged since the demise of MCA last year. AAC is the result of the union of Rosenberg-Coryell, Broadcast Management Inc., and Ziegler, Hellman tributed hugely to the novelty & Ross.

Television packages have become the primary revenue producer of talent offices, exceeding even the revenue of films, to a great extent, said Josephson. What's more, Josephson says that the film in-dustry attitude to television personalities has changed considerably during the past few years. It the present percentery, was only a short time ago, he explained, that the filmsters used to look down at their nose of the teevee personnel. Today, the feel-ing is quite the reverse.

Josephson pointed out that a director such as Norman Jewison is much in demand in pictures and only a short time ago, he was exclusively in video. He recently entered into a joint five-year deal with Universal and Tony Curtis. John Frankenheimer, Bob Mulligan and others have preceded Jewison from tv to films.

Television since its infancy manifested an ability to lead. Josephson declared that the early era had films adapting properties devel-oped in television. Pictures later took over some of the names and now directors, writers and others developed in the telecast media have become the hot personalities in the film capital.

The importance of television is seen by the fact that one package brings in more commissions than many actor clients. An actor or a singer, no matter how huge an earner, requires a lot of "servicing." Talent deals have to be ne-

Yet, Josephson points out that it is extremely necessary for an agency to have high, low and medium earners in order to round out its activities. By the same token, a talent office has to maintain departments that do not pay their own freight, if only to insure a supply of talent that will ultimately filter to the top, and per-haps be important package components

Josephson's study of the com-Josephson's study of the com-position of talent office indicates that all the major agencies, except one (General Artists Corp.) derive the bulk of their income from tv packaging. GAC's top field is per-sonal appearances, he says, even though its tv earnings have kited in the past year in the past year.

What's more, according to Josephson, talent agencies today are not limited by established pat-

Television has emerged as the terns. There is no limit to the ing a strong force in the creation of imaginative deals, he says that the independent offices have conthe percenter business and to provide greater bases of earnings for all those sharing in a package.

Josephson started as an attorney at CBS and drifted into the agency biz. He headed Broadcast Management until he combined with the other two offices in the creation of

Help From Show And Adv. Circles **By GEORGE W. HAYDEN**

(United Community Funds & Councils of America)

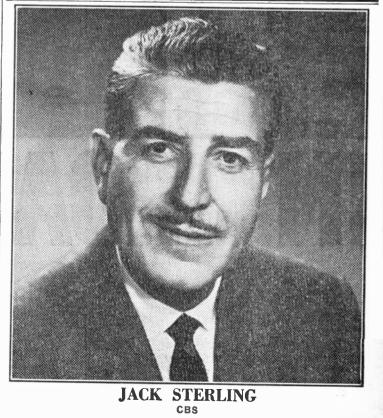
More than 170 individuals, firms and agencies in the entertainment and advertising fields have contributed time, money and imagina-tion to the nation's largest fund raising effort. From the entertainment capitols of New York and Hollywood have come an impres-sive display of support for this year's United Fund and Commu-nity Chest campaigns in 2,200 cities and towns.

These men and women deserve more than a nod for their unflag-ging effort to help relieve the nation's folks who are temporarily in ing." Talent deals have to be ne-gotiated individually, and even if the earnings come to a gigantic sum, the profits aren't as huge as they are in the video packaging field. Yot Issophane points and that health.

Many tv performers gave half the promotional films for their shows to help plug the campaign. The usual format was to plug the show for the first half of the program, and United Way giving in the second half.

Other firms helped by donating film spots for air use, others by helping make film trailers for film house showing. Radio spots were made. Networks and local broad-cast outlets regularly ran the material.

When it all added up, the work of the national television and radio committee, L. W. Bruff of Liggett & Myers Tobacco Company, chairman, and those who assisted, represents a massive contribution of time and talent which show biz can be proud. It proves to all the world entertainers, sponsors and (Continued on page 124)





When asked if he had converted

On politics, Collins refused to

While averring "I never paint to.

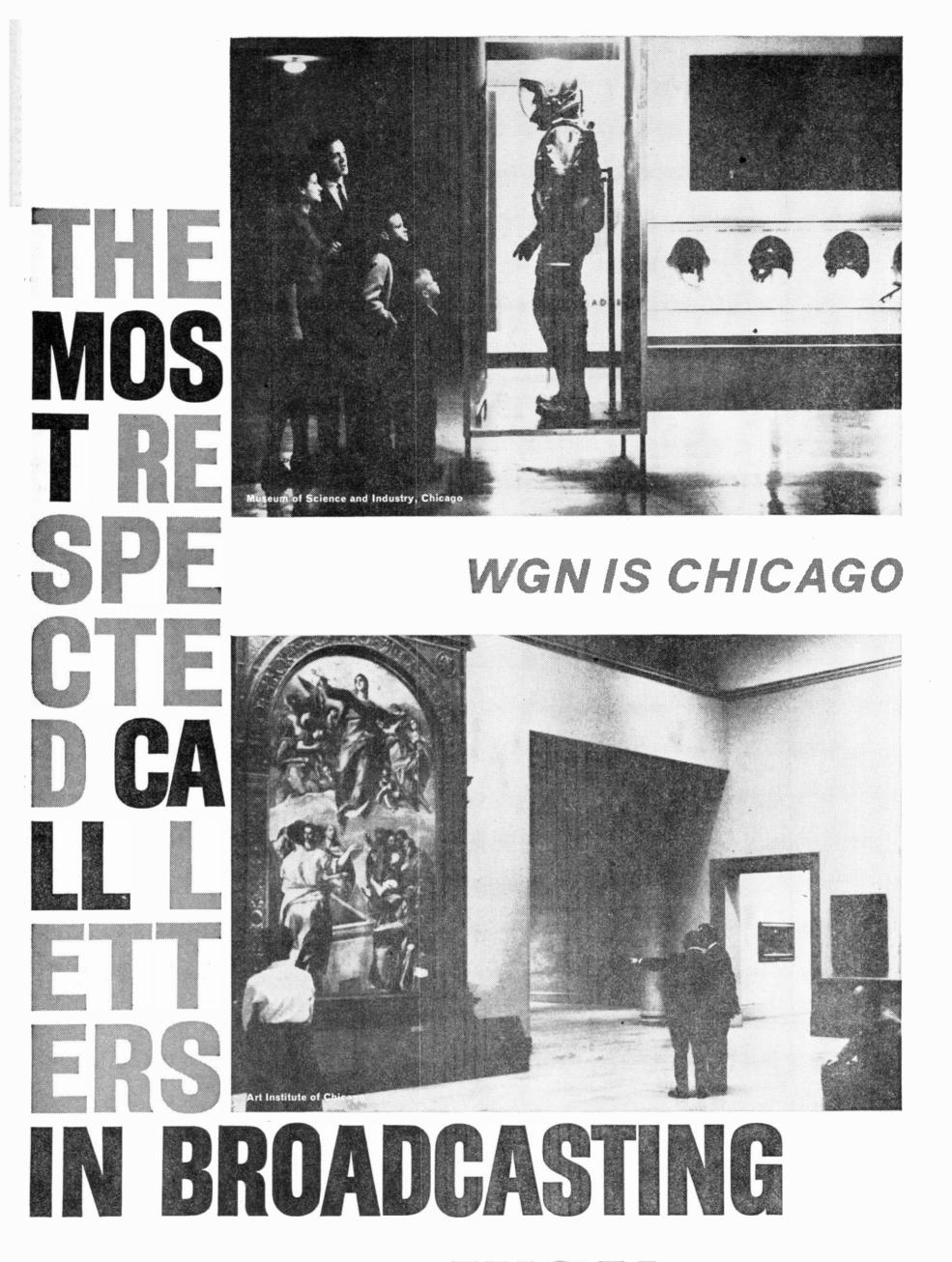
Collins admitted, however, he had promised Florida Sen. Spes-sard Holland that he would be the jump into the Senate race.

ED HERLIHY

Further digressing on politics, Collins denied rumors that he and President Johnson don't get along well becauce of Collins' actions as chairman of the 1960 Democratic convention.

"There was never any soundness to any feeling that Mr. Johnson and I didn't get along very well together, because I was just going straight down the middle of the road trying to do justice and to do the right thing under difficult cir-cumstances. I think he (Johnson) fully realized that I was fair, and that's all that either he, or Sen-ator Kennedy then, or any other prospective candidates expected of that post."

He predicted the President might lose some Southern support in 1964 because of his pro-civil right stand, but added "I think he's going to fare very well in the South."





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Singapore TV Continued from page 117

Chinese positions in Singapore, [will see the utter futility of holding general views about "the Chinese" when the term can mean a whole host of things, ranging from the Malayan - assimilated Straits or local-born (many of whom don't even speak a Chinese dialect) to the extremely chauvi-nistic fellow-citizen who will not bend from his views about the superiority of the Chinese way of life and thought, and that these would always prevail in our sociwould always prevail in our soci-ety. Superimposed on this we have other no less important stratifi-cations—religion, economics, lan-guage and dialect groups, educa-tion, social status, trade and business interests and affiliations, soliticity convisions and products political convictions and products of the interplay of these and other factors including economic, politi-cal and other influences upon each and all the various groups and sub-groups.

The Malays and Indians, and those who belong to other minority groups a,lso realize the utter fuabout the Malays, the Indians, the Eurasians, the Ceylonese, the Sikhs, the Europeans, etc. for more or less the same considerations.

Pleasing Everybody

We therefore, a broadcasting and television service catering for all elements in four languages (Englich, Malay, Chinese and Tamil) and six Chinese dialects, must necessarily take note of all this and design our output not only along common denominator lines, but often directing them specifically. No wonder we often find it hard to please anyone! But apart from these considerations, we are also guided by policies which no one can grumble about. For instance, no one can say that it is undesirable to encourage understanding and appreciation of the different cultures from which we have out origins. It is however possible to criticize the way we are doing it. It is also undeniable that everybody who owes loyalty to the State would support our policy to reflect every movement, action idea which will hasten nationbuilding and a sense of common loyalty among us. In doing this, sometimes we're accused of over-doing it. But our critics have come from those who are bored because they are already loyal and need no reminding. To them I would ask for forbearance. Others among us are not yet completely assimilated. Not all those who aren't completely assimilated are subversive. Singapore society, as we know it today, is new. Only recently have people begun to consider that they have a stake in this country and it would be too much to expect people to discard their origins. Nation-building can be a long process, but time isn't on our side. Against all the pres-sures it's our duty to see that we emerge as a State within the larger Malaysia as soon as possible.

Culture itself can't be forced; it must grow naturally. However, it grows unpredictably. But if we're conscious of what we're try-But if ing to achieve, it's possible to set the conditions within which there's a better chance for the more de-sirable elements of a new culture to gain quicker acceptance. In this direction, the educational policy for our young is relevant. Many of you may know that broadcasting to schools is another important function which we undertake, and it would be safe to assume that by the end of next year, or earlier, we would be extending the service over television as well.

All this sounds doctrinaire, deliberate and Machiavellian, but is it really so? Not really! Publicity it really so? Not really! Publicity and propaganda can only succeed if the ideas projected to those affected by them have a fair chance of being accepted. No un-palatable idea has ever been put across successfully in democracy, although it has been achieved sucalthough it has been achieved successfully in totalitarian States where the rights and dignity of the individual are subservient to the State machinery. Radio and television can't succeed if the main function of pure entertainment takes secondary place. Entertainment is part of culture, so how we entertain is also important. In an organization that provides 60 hours a day of radio broadcasts in four languages and six Chinese dialects, plus an average of six and a half hours daily of television in four languages, entertainment forms a great bulk of our output. Of the 60 hours more than half carry advertising as television would before the end of the years when a second channel—Channel 8—is likely to be starting up. Over each television channel we will provide a second channel as well, which will make it easier for people to follow programs in languages unfamiliar to them by the provision of a verbal commentary in their own language, while a third language would be provided as subtitles over the program shown on television .

If you've taken us for granted and sometimes complain about our programs, both radio and television, please remember that you have in Singapore the most unique radio and television service in the world, as nowhere else do you find a radio and television organization providing a domestic service of such complexity; and no other television organization in the world has been able to provide a six and a half hour daily service after six months' operation and starting up a second channel by the same organization in less than a year of the first channel at that,

This has meant hard work and systematic planning by all con-cerned with the project. I'm happy to state publicily that the high ex-pectations which I had about the calibre of our young men and women have been more than justified.



GARY OWENS, INC. Who Does a Whole Bunch of Stuff KMPC-KCOP-TV HOLLYWOOD

Miracles of Media Continued from page 99

known or accepted unanimously. It is important to ask the ques-tions, however, if only to revive a sense of perspective among all of us who were fascinated and rightly grateful for the miracle that bound us together in an hour of grief and trial.

Millions of people are going to reread, over and over again, all that was written in those terrible days, and since. The hunger to know, to understand, can not be satisfied by spectacles, no matter how engrossing, no matter how indispensibly precious and un-equalled at a given moment in time. Television is essentially the medium of multi-sensual simul-taneity. This is not all that it isit excels in educational and entertaining exploration of people and places—but that is what it mostly and uniquely is. No other medium affects so many senses of so many people so spontaneously. But radio is unique in its own role and performs miracles beyond the limited powers of television. It is fluid, almost wind-free of complex devices, reaches further more easily and is a complement rather than an impediment to other simultaneous human activities. Radio is universally accessible at very low cost and depends, for its effect. more on the mind of men than the automation or limitations of the machine. Television can blind the seeing; radio illuminates the sightless.

The Written Word

No medium can perform the wonders of the written word, the permanent record of man's noblest thoughts, preserved for his enjoyment and enlightenment at the time of his free choosing. Is a picture worth a thousand words? All the pictures that were ever created cannot replace a Song of David, a sonnet of Shakespeare, an essay by Jefferson. Cameras brought us visions of tragedy and nobility but the printing presses have brought us greater under-standing and knowledge in reflection

There is, therefore, nothing like television, nothing like radio, nothing like the written word. Each is a distinct and unique power. Each calls for care and trust in its use. All, together, none alone, provide the information and the views that can both clarify and confuse, blind or illuminate, depress or inspire, depending upon the responsibility each medium the freedom enjoys, and the willingness of the citizen not only to watch, listen and peruse but to think for him-self. The so-called "Coming of Age" of television was nothing of the kind, despite all its achievements. It was a phenomenal performance, a giant growth, not a coming of age. One has only to watch television since the moment of trial and ponder on the programs being prepared for next year and the year after, to know that age, in the sense of the expression, is still to come. One has only to listen to radio and read the papers to realize that there is no reason to rejoice about a "coming of age," for, with age, comes rigidity, crotchiness, staleness anl failing senses, along with maturity and wisdom. There are few human miracles, and no accomplishment is definitive nor unchanging. The miracle that the Pope admired, and that benefited all mankind, is only an example of man's equal capacity for nobility and baseness

I WAS A BBC MAN

- By ERIC MASCHWITZ

London. Until Friday, May 11, last, I had been for more than 30 years what is known over here as a "BBC man." This only inasfar as radio and tv were concerned: over the period I had engaged in a number of other independent pursuits. What in fact is a "BBC man?"

Some uniformed citizens think of him as an unworldly product of either Oxford or Cambridge, who got his job through family influence; others are convinced that he must be a leftist lay-about of dubious moral fibre. I can assure anyone who may be interested that neither definition is correct. "BBC men" are on the whole very like most other people in show business: they come from here, there and everywhere, hold widely divergent views, work and worry, make love and get drunk. In one respect only are they uniquely fortunate: they suffer from a min-imum of interference from those above and around them, including the British Government (which is quite erroneously believed to have a finger on the BBC).

When my contract with the BBC had come to an end I decided that it might be refreshing to transfer my allegiance to one of its rivals on the "commercial" network. Accordingly I accepted an offer from Associated-Rediffusion with which I am now a producer in charge of special projects. The offer came from an old friend, John McMil-lan, who is shortly to become A-R's General Manager. John and I had been together in the Army at the end of the war, both con-cerned with the setting up of British Forces Network in Germany. At that time I had been his boss. now he is mine. That's the way it goes.

There was nothing particularly dramatic about the transfer: for some years now producers have tended to move to and fro between the two channels. If I was a little nervous of making the change I certainly had no need to be: life "over here" is very much the same as life "over there." If anything, I find it stimulating to be working at Television House (right in the middle of town) after five years spent in Television Centre (four miles away from the centre). If I am irked by anything it is by the "commercial breaks" that upset the production-rhythm to which I had grown so accus-tomed. There is also the business of censorship. Oddly enough, this is rather stricter with ITV than BBC.

As for "ITV men" these appear to me to be almost indistinguish-able from "BBC men," i.e. they work and worry, make love and get drunk. Their offices and stu-dios crackle electrical crackle electrically

dreams and ideas. Their successes are triumphant, their failures devastating. They are as interested in high drama and documentaries as they are in thrillers and comedy shows that bring in the big audience. Although money-spinners, they have no sponsors to get in their hair, only the advertisers who pay heavily for "spot com-mercials." And the shadow of these demi-gods does not appear to be particularly oppressive.

To put it briefly, I find my "change of life" an altogether fascinating experience. It leaves me with two over-riding convic-tions, the first that tv is the most maddening and charging refer maddening and obsessive profes-sion imaginable, the second that, however much they may complain, the British are entertained by the two best television services in the world today.

'New Look' In **Animated Blurbs; Art Director King**

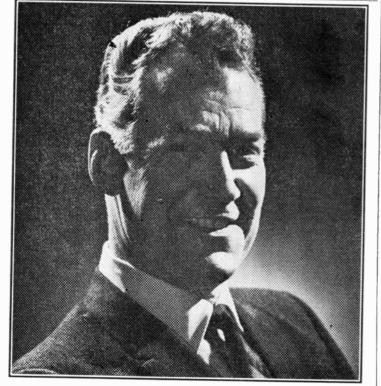
Madison Ave.'s current fad for "visual ideas" and an "overall graphic feel" in tv commercials has been a bonanza for animation blurb houses.

So says Arnold Stone, veepee and exec producer of Pintoff Productions, a company that a year ago was doing nothing but animation spots and theatrical shorts. Blurbery's business is now 75% live action to 25% animation, and, says Stone, the same trend has similarly affected other animation houses, such as Elektra, Pelican and others.

"The whole commercial business runs in fads," says Stone. Helping the current fad for graphics and design, he says, is the new respect at the major tv ad agencies for the art director. And the kinship between the art directors and the animation producers is obvious. There also are animation produc-tion techniques that particularly lend to graphic and visual sharpness in live production. One that the Pintoff producers use is re-cording the soundtrack first. Stone says his company also tries to involve the agency and client in the project as it develops, then there are no surprises when the finished product is viewed.

With the vanguard clients and agencies, he says there is little room any more for the factory techniques in grinding out blurbs. The big live houses are picking up on the trend to the "new look" stu- by hiring graphic and art people, with including still photogs.

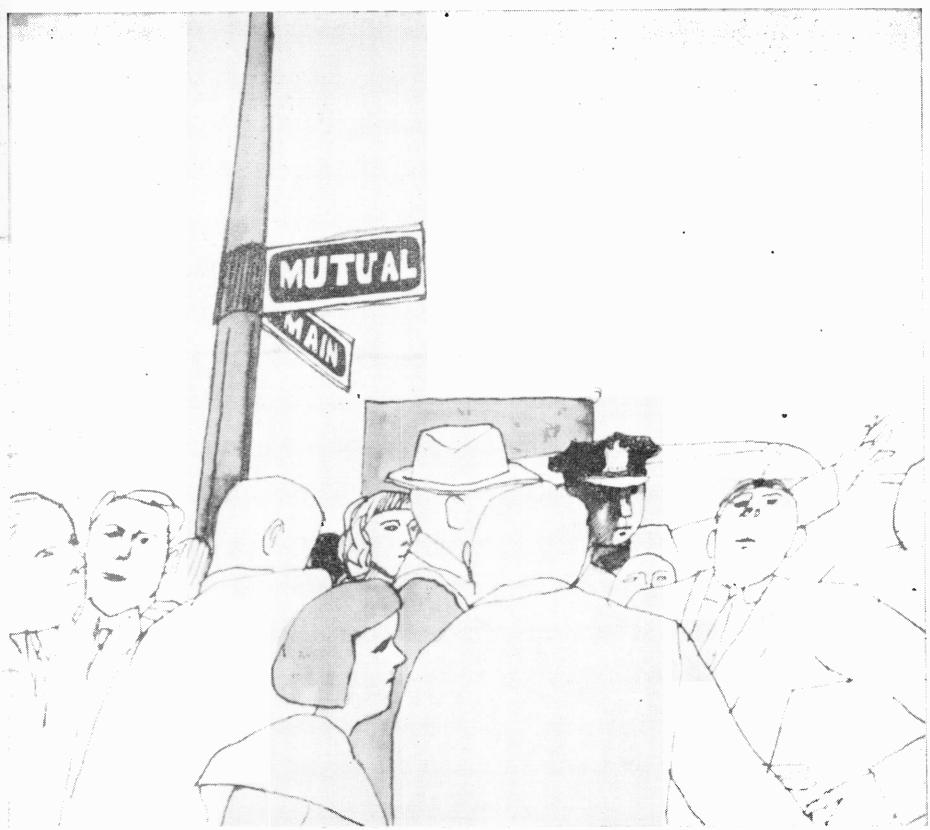




JOE SLATTERY ANNOUNCER — NARRATOR — ACTOR Represented By: SHIRLEY HAMILTON, INC. 360 N. Michigan Ave., Chicago 1, Illinois—DEarborn 2-1803

JIMMY NELSON

DANNY O'DAY, FARFEL AND CO. Palmer House, Chicago-Port O' Call, St. Petersburg-Riviera, Las Vegas-Roostertail, Detroit-Condado Beach, San Juan-Shower of Stars, Miami Beach-Radio City Music Hall, N. Y.-and-Saturday mornings on the CBS Television Network for the Nestle Company



The road to market has to pass Main Street. **To reach Main Street U.S.A.**, **turn at Mutual.** Main Street, U.S.A. is the big "buy-way"—the street that sells through local radio. Mutual owns Main Street, U.S.A. lock, stock and big town—with 500 listenable affiliates everywhere. If you want to sell where the buying is biggest, check the signpost and turn at Mutual. *LANDMARK: Mutual delivers* 97 of the top 100 Main Streets in America. **Mutual Radio Mutual Radio**



Fifty-eighth VARIETY Anniversary

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RADIO-TELEVISION 121

'Escapisim' Themes '64-'65 Continued from page 113 :

expressed by many execs in Hollywood at this time. Goodson-Todman Productions is working on "Hall of Justice," also a two-hour pilot, in association with NBC-TV, but otherwise most of the new entries planned for next season are in the hourlong form. Except for comedy, which on the whole is following its traditional half-hour form.

An idea which a number of Hollywood execs have flirted with from time to time—that of producing a series abroad-was tested in two instances this season, and the results were no convincing argument for tv's equivalent of "runaway" production. Actually, "runaway" production. Actually, one of the series, "Espionage," ap-pears to have been well done, but being slotted opposite two of tv's more popular series, "The Beverly Hillbillies" and "Ben Casey," hasn't had a chance to garner any ratings. (Add to this the fact it's an anthology) an anthology).

As for the other, MGM-TV's "Harry's Girls," which was lensed on the French Riviera, it was a mid-season casualty. The series was not a good one, and MGM production chief Bob Weitman let it be known recently he's not apt to repeat this mistake. The producer of the series felt shooting it abroad would enhance the series, but as it turned out it would have been better off done on the Metro been better off done on the Metro back lot, so to speak. Despite the failure of "Harry's Girls," how-ever, Screen Gems plans to pro-duce its new Eve Arden series in London, if the pilot sells. This will also be known as the season when the networks went

on a big and expensive personality push, seeking out stars who have not been on tv at all, or who have had limited exposure. Thus Danny Kaye and Judy Garland came on for weekly series on CBS-TV, and Jerry Lewis on ABC-TV. Lewis' two-hour series was a disaster, and he was cancelled after 13 weeks. Kaye, on the other hand, has come through with a consistently fine weekly series, and alhtough his ratings have not been great, the network is satisfied with his work, and is already talking about next year for DK.

As for Miss Garland, her hourlong variety show has had a num-ber of problems, and there has been a revolving door turn over of personnel on the show. Her ratings have not been impressive, and her future at this point is a question-mark.

No hit emerged this season to measure up to the stature of last year's blockbuster, "The Beverly Hillbillies," which continues to dominate the Nielsens. However, two new entries, "My Favorite Martian," and "Petticoat Junc-tion," latter the creation of Paul Henning who also created "Hill-billies," have with consistency racked up high ratings and are sure-fire renewals for next season, as of this writing. No hit emerged this season to as of this writing.

35-40 Series Due for Axe

One thing appears certain at midseason mark, and that is that come next spring, again there will between 35-40 series axed That's been the nature of network tv for some years now, and nothing has occurred this season to indicate there will be any change in the mortality rate. Some producers have long argued that this sizable axings rate handicaps them in that it creates instability instability and they cannot plan for the future. On the other hand, there are those who counter that the casualty rate forces producers to turn out better and better quality shows, that otherwise mediocrity would have its rewards. Since a network is not apt to cancel shows which have wide receptivity, this puts the onus squarely on the producers' shoulders, where it belongs, they argue. One inescapable fact is that the casualty rate is the best method yet devised to eradicate the inferior show and talent, and by the same token to reward those who have contributed better shows with obviously finer creative talent. The networks, after all, can't afford to be sentimentalists. They are in business to sell advertising, to attract audiences, and if the producer can't deliver them he had better look to himself rather than find a convenient scapegoat. Once in a great while, and this is a rarity, a really fine show such as nental vidshows.



RALPH CAMARGO ANNOUNCER-ACTOR-NARRATOR Billie's Registry-PLaza 2-7676

"Naked City" is guillotined, but this is the exception to the rule.

This season was marked by a rare freedom for producers and production executives, also—a freedom from what had been in-creasing from Washington against ty and its content. With the exodus of ex-FCChairman Newton Minow from Washington, there also ap-peared to be a decrease in the number of publicity-hunting Congressional investigations of video, so that producers did enjoy a rare freedom in making their product. Not that Minow or Congress often approached producers directly, but their pressure on the networks had resulted in network pressure on the producers. Since no one seemed to know precisely what Washington was worried about ex-cept in ambiguous terms, it had created much uncertainty and confusion. In Hollywood, Revue studios

continued to dominate production from a standpoint of volume, with MGM-TV the runnerup as a result of its resurgence under the supervision of production chief Bob Weitman. Screen Gems was next, followed by Desilu, and from then on the product is widely scattered among a number of indies. Indies have gained increasingly in stature the past few years, because it is the smaller companies who have turned out hits such as "The Bev-erly Hillbillies," "Ben Casey," "The Dick Van Dyke Show," "The Andy Griffith Show," "My Favor-ite Martian," "Petticoat Junction" and "The Danny Thomas Show."

Taking a look nine-months ahead at next season, a foolhardy thing at best, it would seem offhand there will be an upbeat in the "Burke's Law" type of series light, breezy escapism, an increase in action and adventure shows. The most interesting gamble of all could, of course, be that two-hour Revue feature film series being

blueprinted for NBC-TV. As for this season, it could be best summed up as one which contained almost no surprises, was routinish in most respects.

Bailiwick For Good Music On TV, Radio -By SONNY HAYES

Are you tired of listening to the so-called "Top 40" tunes now blaring at you on all the disk jockey shows? Want to know how the deejays can dispense better, more professional, music to your tired ears? It's simple. Let them, in-stead of wrapping their multitudinous commercials around what passes for today's pop record hits, wrap them around other commercials

Of course, I'm being facetious, but only to a point. To my mind, radio and tv commercials today represent one of the last outposts good broadcast music. And I refer not only to the spots for which I compose or arrange and score the music, but those of my competitors as well. Listen to the tunes your kids hum as they con-centrate on taking apart their new Christmas toys this season. Two to one, instead of the Top 40 garbage, you'll hear such catchy themes as "Let Your Fingers Do the Walking (Through the Yellow Pages)" or music from the toy commercials that inundated the kids' innocent little ears this year.

As a band vocalist during the lush days of the Big Band era before beginning to package scores for commercials, I had all the fun and education of the one-nighters. It's no secret that the kids miss that today. The music business now is going through a get-richquick era. Recording artists, pub-lishers and the jocks are overlooking the finer points that we had to learn—or else we didn't make it. Also, too few people in the music business today take pride in their work.

That's why commercials repre-sent the last bailiwick of good mu-sic on the air. Since our music forms an integral part of the advertising copy, we must take pride in our work. The music in a commercial must enhance the product, it must blend with the other selling points to help sock home the commercial message and not be music just for music's sake. And it must be treated with the same loving care that a vocalist like Frank Sinatra—to my mind, the best in our business—treats the lyrics to a song.

What I mean is, you must have feel for the music and the way it helps interpret the ad copy, then phrase it and bring it to life just as Sinatra pours life into his lyrics.

How It Works

Let me explain. The secret of good music in a commercial is to treat the music as color, as indi-cated by the employment of instruments in the score, shading it as Sinatra shades his words. For agency or sponsor involved must a Lucky Strike commercial we did retain all rights to the music.



Commercials: Last | Vidfilming In Britain For the World Market **By LESLIE T. HARRIS**

(American Consultant to Associated TeleVision Ltd.)

JIM CAMPBELL

Announcer-Actor-Narrator

("Luckies Separate the Men from the Boys"), the visualization began

with a plane in flight, showed the

plane descending to land on the runway, then taxi to the hangar where the pilot and his crew emerged. At that point the pretty girl in our cast, the stewardess, made her appearance.

Because of my personal taste and background, the ad copy to

me suggested the color green. The

plane in flight called for gusty music, or the Marine Corps' shade

of Olive Drab. That was to grab

the viewer's attention at the out-

set. As the plane descended, the music lightened a bit to a softer green, then shifted to pastel tones

as we saw the girl. That's the kind

of shading that results in good mu-

Some of our top recording art-

ists today-that does not mean the

ones with the so-called beat-ap-parently agree that our music is

worth working with. It's a lucrative field for them, of course. But

that's why, more and more, you're seeing such top singers on tv spots as Jo Stafford, Rosemary Clooney,

Joanie Sommers, et al. By casting

a singer carefully, moreover, it's

possible to achieve just the sound

required by the ad copy. That's why I've used, even for off-screen

voices, such artists as Stuart Fos-

If the sound of our music is that

good, that much better than the

Pop 40 stuff today, why hasn't more of it been converted to pop

tunes? Probably because we write

for a specific product and the ad

ter and Fran Warren.

sic on today's commercials.

JUdson

2-8800

Registry

London.

A change in emphasis-certainly a change of direction-would appear inevitable for British vid-filmers in 1964. Two unrelated, but equally important factors are responsible.

The drying up of the syndicated film market in the United States over the past three years and the disinclination of the networks to gamble on foreign television series have placed an increasingly heavy financial burden on the international market to recoup the cost of telefilms made in Great Britain. As long as the income and profit of the commercial contractors remained stable, this prospect could be faced with a certain amount of aplomb.

That was until the Black Knight of the GPO, Mr. Bevins, wielded his blunt-edged far-axe. But since the eight-year idyll between the Conservative Government and the commercial contractors was shat-tered by the blow of a \$64,000,000 tax on earned income-not profits —a certain coolness to long range capital investment has descended over moat and keep of fair Elstree, Wembley, Hanover Square and Television House. In fact, it is doubtful that anything less than a second network will induce these belted Earls of the Ether, now standing pike to pike behind their turreted battlements, to "detacher des monnaie" for any further television film projects.

The cost of financing the second network is in itself another long range deterrent to telefilm pro-duction, since the capital investment necessary will have to be raised largely by the present con-tractors. While new stock issues will undoubtedly be offered, the degree of public enthusiasm may be dampened somewhat by the weakness in television stocks at the present time.

Co-Production The Key

Under these circumstances, the commercial contractors' past emphasis on "always a series but never a pilot" will certainly be reexamined and a much stronger effort will be made to attract American network interest in pilot co-production in the future.

The original prejudice against pilots was largely a matter of im-mediacy. By the time a pilot had been conceived, produced, re-vised and subjected to scrutiny by the contractors and their Ameri-can associates, either the project got lost or so much time had elapsed that in order to avoid a was laid on, usually resulting in a panic production.

To avoid this in future, long range programing planning will be attempted by the contractors. In-dividual pilot projects will be re-viewed well in advance. In this way, participation by all the con-tractors can be guaranteed, with the result that any American part-ners can expect a larger recoup-ment from overseas.

While a great deal is made of the enormous incomes of the tv titans, the di-poles of commercial television in 1963 only attracted 17% of the advertising dollar about \$240,000,000-which will now be reduced to approximately \$180,000,000 as a result of the Government bite.



While in the past, the only real measure of competition to Ameri-can programming for the limited airtime allowed to offshore programs on the British tv networks, came from Commonwealth countries like Australia and Canada, now a new competitor looms-Europe

Recent program mart organized the European Broadcasting bv Union in connection with MIFED, the Milan Fair Trade, has appar-ently stimulated U.K. interest in European product. Associated-Rediffusion, which had senior ex-ecutives at the Milan showings, is slotting an "International Hour" in the new year as a vehicle to several European shows it has picked up.

BBC, which has successfully held two Continental film "festivals" on screen, is in the market for another batch of European feature pix, and is also dickering with several EBU sources re the pickup of Conti-

PAUL FORD SEASON'S GREETINGS Now Starring in "NEVER TOO LATE"—The Playhouse, New York Direction—Louis Shurr Agency WRH

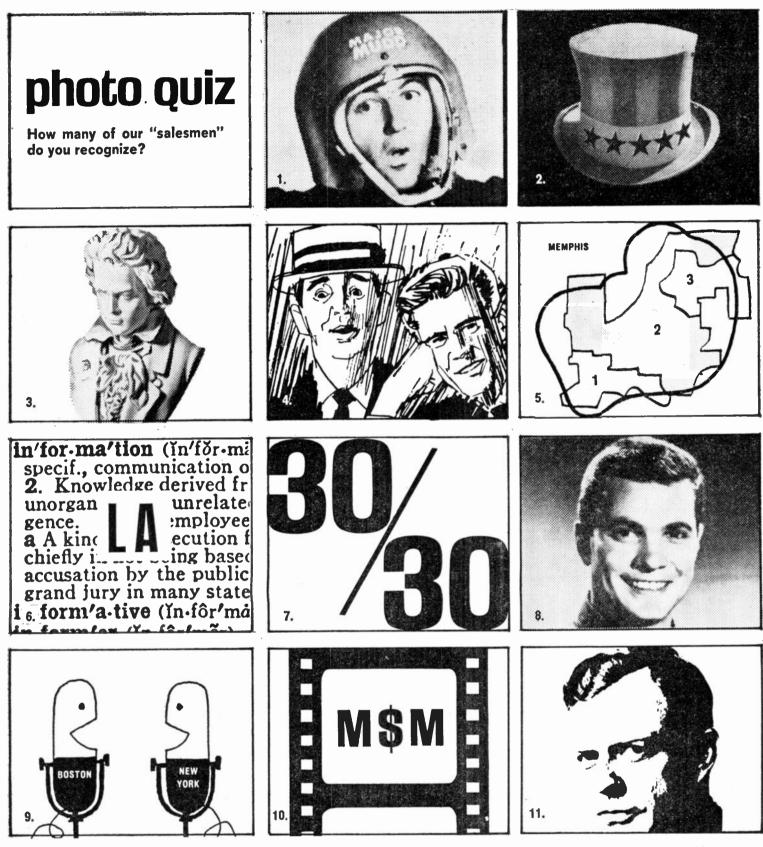
Additional efforts will obviously be made to attract U.S. production companies to undertake further projects abroad, with a guaranteed underwrite by the British contractors for any reasonable idea, provided it qualifies for U.K. quota.

Stiffer Quota?

Quota restrictions, though, will probably be stiffened. Pending the allocations of the new channels for the second network next spring, licenses have only been tempor-arily extended and all the contractors are watching their P's and Q's while under the microscope of the good Doctor-now Lord Hill- of the I.T.A.

There is also the rather dreary prospect of a Labor Government, whose antipathy for commercial television is only exceeded by its advantages of toiling in the elec-tronic vineyards against Harold Wilson's current spiritual fixation that the advertising of washing

(Continued on page 124)



- **1.Major Mudd...** typical of the exciting local personalities developed by WNAC-TV Boston, for greater audience acceptance and advertising impact.
- 2. The Yankee Network... with radio stations in all major New England markets, for efficient advertiser saturation of the entire 6-state area.
- **3.Beethoven...** representative of WGMS radio Washington, D. C., programming classical music and news to the best educated, most influential audience in America.
- 4. Calder and Johnson ... the exciting radio personalities who have switched morning listening habits with their new radio show on KFRC San Francisco.
 5. WHBQ radio Memphis ... programming and coverage designed to dominate three important trading areas.
 6. "The Information Station"... KHJ radio Los Angeles, newly programmed to meet the needs of America's No. 1 market.
- 7.30/30 Plan . . . exclusive new sales plan developed by RKO General Broadcasting, now available on CKLW Detroit, and other RKO General radio stations.
- 8. Dobie Gillis ... first run off the network and already the top-rated show in its time period on WHBQ-TV Memphis.
- 9."Talk Radio"... WNAC Boston and WOR New York reach large, attentive, adult audiences with this compelling format.
- 10.M\$M ... Million Dollar Movie on stations WOR-TV



New York, CKLW-TV Detroit, and KHJ-TV Los Angeles. TV's most famous prime time movie program affording full minute spot availabilities.

11.The New Breed... experienced, national sales executives of RKO General Broadcasting will tell you how, the RKO General "station salesmen" (shown above) can move more of your merchandise in seven major U.S. markets. For full information call, wire or write.

RKO General Broadcasting • National Sales: NEW YORK, 1290 Ave. of the Americas, LO 4-8000 CHICAGO, Tribune Tower Building, 644-2470 LOS ANGELES, 5515 Melrose Avenue, HO 2-2133 SAN FRANCISCO, 415 Bush Street, YU 2-9200

new need...new breed

I Was a Teenage Gourmet Continued from page 111 =

hear what they're like tonight!" "Make it 10:30 sharp, Harry,"

responds David cooly cheerful. This is indeed cool, quick thinking under Shubert fire because I know that not one of those sketches have even been written yet.

"The only solution I see, men, is to throw ourselves into dinner. Moore's or Gallagher's, which'll it be?" our check-grabbing chief would query, rising finally from his padded leather swivel chair, belly shaking like Santa Claus.

And how I would take advantage of his culinary kindness! Gnawing my way through the menu, at Moore's (or Gallegher's), plowing through two shrimp cocktails, terraces of corned beef and cabbage, magic mountains of Rus-sian rye, piles of pumpernickel, pineapple pie, green apple pie without cheese, apple pie with cheese cake flushed down with flagons of milk, draft beer and coffee.

Freedman and Rosenmond almost keeping pace with me, for we three partners in comedy crime—and fatigue—were grimly stoking up our boilers for the long writing day's journer into night-and the next morning.

Waddling away from the groaning board and returning reluctantly to our painful unfinished duties at the tired typewriter, we would nevertheless manage to lay out first the contour of the Broadway show skits, in the nick of time for David to convincingly ad lib some future Lahr-Lillie antics. The Shuberts' dapper Harry

Kaufman enters ramrod stiff (he had to, because of the high col-lars he favored!) would sit at 10:30 sharp to listen suspiciously while Freedman read aloud the half dozen sketches he had contracted to deliver. Freedman would pretend to be reading words when actually (and no kidding!) he was looking at blank paper propped up behind a large cardboard folder. Believe me, a true feat of magnificent fakery!

Laffing It Up

Lloyd and I would aid the act by holding our sides with mirth, David's cue to act out the rest of the sketch leaping out of the swivel chair to play both Bert and Bea's parts. In a matter of minutes, "High Collar Harry" Kaufman would be chuckling, then laughing aloud; in a matter of a half hour he would be propelled out of the study-workship, a Green River clutched in his hand, David backslapping the satisfied executive out the door amid laughter from all.

For the record: Kaufman made four trips to that madcap Central Park atelier without discovering that not a word of "the Show Is On" sketches were on paper. Only in our antic disorganized, over-burdened heads.

Kaufman safely out the door, we would next feverishly revise the unacceptable Tim & Irene routine. When we thought it was burnished brightly enough to get us by, Lloyd would be dispatched to waiting typists at the Advertising Agency, with all the drama of a Pony Express rider trying to outdistance a war party of Comanches.

Just like the Pony Express, we had the timing down pat. Inasmuch as the Tim & Irene clambake went fast of motza-meal pancakes and into rehearsal first thing the next pork

how rough those skits are, I must | we'd be refreshed and ready to tackle the missing "Laugh With Ken Murray" material.

"Campers!" Freedman our inkeeper would announce cheerily at the stroke of midnight. "Everybody back into the files!"

At 6 a.m. we were a toxic trio. Likewise some of the Murray routines. But they were finished. So were we! Joke drained-out, ginger-berry-eyed, clammy pores ooz-ing a witches brew of stale peanuts, wild cherry pop, and Beeman's gum.

After objectively appraising the condition of his two subalterns (with some resemblance to a ring doctor examining a pair of punch drunk fighters) David would compassionately suggest that we go to leep and refresh ourselves-15 minutes."

It seems that in the mad shuffle of other deadlines we had lost the fact that Freedman had faithfully promised to "spike up" Block & Sully's vaudeville act. For they were opening on the morrow (which was, of course, today!) at the Palace—somewhere! And David had promised to faithfully phone pal Jesse a couple of "boff open-ing gags!" At the command "everybody sleep!" I had naively looked around for the beds. Before I could inquire as to the availability of guest bedrooms, the master of the troplex was snoring comfortably, tilted back in his desk chair, stocking feet dangling. Lloyd, his head cradled in his arms, lay slumped over the typewriter. I saw that I was the luckiest-I had the couch to sack out on.

Later I found that David had carefully planned this arrangement! Because, as junior of the group, and "a kid" I needed the couch more. Naturally as I grew up later on in our mad whirl collaboration, I gallantly traded rest-ing places with Lloyd. Dave, however, always slept happily in the swivel chair during the brief—all too brief-siesta.

Refreshed we would rise-'our mouths feeling like' "The inside of a streetcar motorman's glove." (Found in the files under: Street-car, Subway, Horsecar Motormen, Transportation, or Glove Gags.)

Or like: "The bottom of a bird-cage that hasn't been cleaned for a month." (Mouth, Hangover, Bird or Sick Jokes.)

Or like: "A Chinese family had just moved out!" (To be found under Oriental Insults—remarkable historically when you stop to think that this was years before Red China!)

The early morning routine would then call for a brisk taxi ride to a Chinese restaurant (ont of a half dozen open for business around the clock just as we were) and sooth-ing steaming bowls of Yacamein, healing poultices of egg foo young, with continuous intervenous injections of eggroll, spareribs and fried shrimp. Thank the fates we were all the same blood type because we were soon eating off each others plates. The Chinese Family Mouth Joke actually had whetted our appetites.

Florence Nightingale Fanny

On special occasions, Fanny Brice would appear without warning in the Freedman kitchen to sausage — her "Snooks



LOUIS SUDLER

Host of "ARTISTS SHOWCASE", 1963 EMMY AWARD Winning Pro-gram now entering fourth consecutive year on the air. In color Sun-day Afternoons WNBQ-NBC-TV Chicago.



basic technical equipment with which to synchronize sound and picture.

"This makes the political responsibility for every transmission much more complicated, since we have no chance of checking a program beforehand, as we do with radio. We repeatedly find ourselves in an embarrassing position. . . ."

He compared Poland's position with that of East Germany, tv-wise. East Germany has "much better technical equipment," he said-and might well have added, much closer political control of their programming.

Gomulka has been a fairly consistent tv critic. Just a little over a year ago, in a conference of the Warsaw Communist Party, he singled out the medium for special criticism, citing two recent pro-grams as cases in point.

One was an admiring docu-mentary on land reclamation in the United States. The second was news background program in which three prominent journalists discussed international affairs in terms of the views of Premier Khrushchev, President Kennedy and President de Gaulle. Each journalist paraphrased the attitudes of one of the statesmen.

Gomulka, who apparently watched the program, seemed to feel that the Kennedy viewpoint had got the best of the debate. One the participating journalists, of Wieslaw Gornicki, had been preparing to take up an assignment in New York as Polish Press Agency (PAP) correspondent. His plans immediately became indefinite, leading one to the assumption that he was the panelist representing President Kennedy.



- By MILTON M. RAISON -

Hollywood. word "muta-The sense of the word tion," as defined by the Oxford Dictionary, which has a rather concern about our punctilious mother tongue is this: a variety or change, which is not so much a complete change as a new species which combines the variant of other existing species.

Is there a better description of television today?

Television, as we know it, combines the best or worst features of the stage, radio, motion pictures, vaudeville, burlesque, opera, the concert hall. Chautauqua, the circus, the lottery, the newspaper, the magazine and, of course, the billboard.

I hear a voice from the audience asking, "Is that bad?" The answer must be yes, because television has little of the form of the above-mentioned genre of entertainment and no control—with the possible exception of radio—over its own

life and future. Recently, we've been frightened by the word "mutation," because it has come to mean something horrible that will take place after enough atomic bombs have poi-soned the atmosphere. The human race, and for that matter, every-thing that has life, will, like television, then have no control over its own life and future. One can very well imagine that our great-grandchildren will be one-eyed monsters with four legs, which, incidentally, might be a good description of television today, for it sees too little, lacks depth of perception, which one-eyed people lack-and runs too fast.

Let's examine form. Is a 15-Yes. minute newscast television? Is a half-hour comedy show tele-vision? Yes. Is an hour Western television? Often; though you may find that the same show could have been presented more effectively in half an hour as Rod Serling found out. Is a 90-minute show television? Quite often, though here again you may find that 90 minutes is a padded hour-or, as in "Arrest and Trial," two 45-minute segments. Is a two-hour show television? Jerry Lewis couldn't prove it. and Revue is about to try it, but it has been successful with personalities like Steve Allen, Jack Paar and Johnny Carson. We will skip the two-hour old motion pictures shown on television because here, nothing but bad cutting and the commercials originate with television personnel. But of the shows that do origi-

nate with television personnel, few of them have jelled into what I call form.

A book has form, no matter if has far-out writing by Henry Miller or Jack Kerouac, or is a simple love story. A play has form, even if it's extremely avante-garde, off-Broadway theatre, or experi-mental theatre-in-the-round or onthe-square. A motion picture has form, even if it's a new, new, new, new wave epic. A short-story has



form, even if it has a New Yorker ending. Circuses, vaudeville and burlesque have always had form, as have opera and recitals.

The Difference Is Ads

What makes these entertainment media different from televisionwhich is the greatest entertainment medium of them all? One thing: Advertising.

Now no one in the television business is going to suggest that advertising be done away with. This, of course, would be ridiculous. But it does seem puzzling to many of the creative men and women in the industry that the sponsors and advertisers don't pay more attention to the fact that the commercial in a tv show is so often inadequate, childish, loud, crude and in bad taste. It's puzzling because, according to Time magazine, the executives of our giant corporations and huge advertising agencies are exceptional men. They are college-bred; they attend the opera and concerts; they wear clothes in the best possible taste; they establish worthy foundations; they are inveterate theatregoers and read the best books and collect the finest art. Yet, for some curious reason, they lose all their training, taste, sophistication and sense of values, when it comes to advertising their products. Could it be that they secretly regard the viewers of free television as the great, gray, unthinking masses of people as described by Orwell in "1984"?

They are always telling the television producers and writers to give us something "different." Yet, when a show is a hit, they insist on something similar and television always goes in cycles. They say, "We'll even go for unhappy end-ings." But is this really true? Think of the fights the producers and even networks have had with sponsors and advertising agencies about honest unhappy endings.

They say, "Give us the truth don't underestimate the intelligence of the television audience." But how much truth can you find

on television? Do the doctor shows really tell the truth about doctors? "Arrest and Trial" recently had the guts to do a show where the doctor was shown as a careful, cal-culating man, too worried about procedure and his reputation to help a dying child. But because the AMA has a hand in the preparation of all doctor scripts, you rarely find the portraiture of a doctor who conspires to cheat an insurance company, or splits fees, or overcharges.

Perhaps it is because so much of television has a basic dishonesty, because it is pushed, pummelled and molded along the lines which represent the sponsors' and advertisers' idea of enterstainment, that it has achieved no form or "style." The novella eventually became the novel; the wandering minstrels and puppet shows of antiquity, became the theatre; the two-reelers in motion pictures, grew to become full and mature films. Television has had almost a generation to develop an honest form or style of its own, but it seems as far away as ever, despite the efforts of many dedicated and intelligent workers in that field. And it can only be because of the advertising matter which is so often and so crudely

morning we knew it would be too special. late, in all probability, for the agency to throw out the rewrite. To further eliminate all hostile elements from Operation Hair-breadth, David would grab the phone and call Tim to smooth the path, chuckling over the new bellylaughs Ken came up with! (Mostly exhumed from the files.)

And to take Tim's mind off the moldy material, David, our great salesman, would quickly tittilate our victim with tantalizing tips on the horses and stock market. We always did our best to avoid Irene

-she had too good a memory! Safely off the horns of the Shubert-Tim & Irene dilemma we'd stop to draw a breath. This wasn't easy either! By this hour the Freedman factory would be thick with his lethal cigarsmoke.

Hooked On Moxie

After throwing the windows wide, swigging a quart each of life-giving Moxie, munching a sack

Thus renewed we would con-tinue creating till noon Thursday at which time I wouldn't bother taking the elevator; instead would plummet to the street like a dead weight to be scooped up mercifully waiting medic who also by doubled as a cabdriver.

Yet, during the short ambulance ride home to my mercifully-near-by Central Park West pad, I would be revived by the fumes from passing buses, enough to take stock and draw satisfaction from the past endless hours. Knowing in my dispeptic heart of hearts that perhaps some of the time-in the heat of cleative battle-we might have written rotten. But we had eaten good!

And that's the way te Fortune Cookie crumbled in the good old days of being apprenticed to a master comedy craftsman, a gal-lant trencherman, a fat fatherfigure, and a very fine fellow well of Babe Ruths and tootsie rolls, met-and fed-David Freedman.

ED REIMERS Exclusive Management: ABRAMS-RUBALOFF & ASSOC.

WRH

injected into the best and most sensitive of shows.

Magazines and newspapers have lived with advertising for yearsin fact, lived because of it. So has radio. Yet somehow each of these fields coagulated into a basically pleasing form of entertainment.

Perhaps pay-tv will do the trick. When people pay to see television, members of the television industry will be finally free—and if free-dom and artistry lies in pay-ty, will commercial tv be far behind? Perhaps we need pay-ty as a catalyst before realizing the potential of the greatest mass entertainment the world has ever known.

Naturally, this is true only of television which depends on creative ideas and continuity and stories, because the networks coverage of world events is the finest and most complete that man has ever been privileged to see. But there must be a deeply buried guilt about advertising when such events are televised, because all commercials immediately go off the air. This is something to ponder.

Radio Lux Predates Common Market And Still Scoops It Regularly

Market, and is doing just about as much good in promoting international relations.

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One of its most popular pro-rams, "The Happy Wave," is a grams, combination three hours of popular platters aired nightly from midnight until 3 a.m. — with contemplates some form of reci-French, English and German disk jockeys combining their talents to answer requests, in their assorted three lingos, and play the popular platters for their audiences in at least three different countries.

Current count of listeneers to this odd multi-lingual outlet is somewhere roughly around 60,000,-000 - an estimated 8,000,000 in England, 20,000,000 in France, and 30.000 0°0 more in Belgium, Holland and Cermany.

This figure has taken a big jump un in recent years, because of the 6.000,000 transistor radios in Europe that enable folks on the go to tune in on the offbeat station.

Not only is the station on the air from 7 p.m. to 3 a.m. for the radio listeners, but it is producing television nightly from 7 to 11, with a half million viewers for its French-language productions.

And just to show how successful it is in getting its message across to the listeners-a recent commercial for the British publication New Musical Express resulted in over 100,000 inquiries about the paper from 24 countries.

"208." as it's generally called because of its meters on the medium wavelength band, piled up hefty \$1,500,000 in advertising from its British commercials alone last year. And, it's regretfully noting, it's raising its commercial rates about 15%, for the first time in its 12-year history.

Study of its listeners shows that 34% fall into the 25 to 44 age group, 36% are in the 16 to 24 age group, and 29% are 45 or over.

With a disk jockey format of "platter, chatter and ad, platter, chatter and ad," this station is probably the biggest little money maker in the world. While you can dart across the country in an easy 90 minutes by car (it's only 37 miles across and 62 up and down). it's just about impossible to get away from its commercial influence anywhere in Europe.

Vidfilming in Britain

Continued from page 121 machines on television is the work of the devil.

However, as long as Mr. Wil-son's gypsy band remains strongly
encamped on the sound stages, it is not considered likely that a Labor Government will exercise any undue restraint on the com-mercial contractors—providing, of course, that they abstain from en-couraging too much U.S. partici-pation in either their production or programming.
Whether U.S. programmers will be tempted to assault the fortress Europe in 1964 may be deter-mined by the network reaction to Herbert Brodkin's excursion into English production with "Espio-nage." This is the first time that a 'tot' American producer h as made a trial win showd but it
Alan Courtney, MGM. John Cowden, CBS. John Cowden, CBS. John Cowden, CBS.
Jenes A. Davis, Kraft. J. F. Dean. Du Pont.
Hand Dozier, Screen Gems. Sidney H. Eiges, NBC. Jason Evers. Nanette Fabray.
Nanette Fabray. Nanette Fabray.
Nether U.S. programmers will be tempted to assault the fortress Europe in 1964 may be deter-mined by the network reaction to Herbert Brodkin's excursion into English production with "Espio-nage." This is the first time that a 'hot' American producer h as made a trial win showd but it

Little old Radio Luxembourg now firmly set in the direction of claims that it scooped the Common live production, the syndication of taped programs gives the contractors an opportunity to reduce some of the original cost. Whether this venture is successful, however, depends to some degree on the resilience of the ties still bindcontemplates some form of reci-procity by the British contractors in accepting product made in Aus tralia and Canada. Several such programs are now seen in England, and others are under con-

sideration. British produced series such as "Sir Francis Drake" and "Danger Man" give every indication of Man" give every indication of carning substantial profits on rerun

With the launching of a second commercial channel in 1966, and the kickoff of the BBC "kangaroo kaper"-(BBC Channel Two uses a kangaroo as its symbol)-in the Spring of 1964, the prospects for vidfilm producers would seem good. But so far the BBC has given no indication of making any celluloid commitments, and here of all is—a breathing period.

it takes a full year to get a series in production.

The BBC can still throw the commercial channel a curve by coming up with a heavy U.S. telefilm schedule on Channel 2, though, since they are not re-quired to conform to any quota restriction.

Any indication that BBC is go ing to give the ITV a cost per thousand headache will almost in-evitably trigger off a resumption of vidfilm production. To provide comparable live programming would require an outlay for additional facilities, which would cancel out any anticipated savings from nixing film production.

That and the fact that British produced film series have always done well, rating-wise. "Sentimen-tal Agent," "Espionage" and "The Saint," at present, are all scoring well over 40. and outside of the "Palladium Show" and "Corona-tion Street," nothing can touch them.

In any event, the commercial contractors have no immediate problem until the current supply canned stuff runs out. That won't be until March 1964.

Right now, after their traumatic experience with the Pilkington Report. Mr. Bevins and the fact that Christine Keeler and Mandy staged a comeback for the newspapers, the thing they want most

Community Chest & Adv.

Continued from page 117;

advertising agency people have hearts as big as the need. Here are some of the men and women who helped make this year's radio and television partici-pation a most important factor in pation a most important factor in the world's largest voluntary fund Donaid H. McGannon, Westinghouse Broadcasting. Philip McHugh, McHugh & Hoffman, William McIlvain, Leo Burnett. Celeste Meakin, Advertising Council. Ethel Merman. Paul Miller, Channing (ABC). Garry Moore. Ralph Nelson, Twilight Zone (CBS). David O. Nyren, Dancer-Fitzgerald-Sample Organization.
Harry Ackerman, Screen Gems.
Fred W. Adams, American Motors.
Joseph Alterman of Theatre Owners of America.
Lucille Ball.
Joseph Barbera, Hanna-Barbera Produc-tions.
Freddy Bartholomew, Benton & Bowles.
Charles C. Barry, Young & Rubicam.
Fred Barton, Q-TV Inc.
David F. Beard, Reynolds Metals.
David Begelman, Creative Management.
Dale Bell, ABC.
Ralph Bellamy.
Bea Benaderet. Ralph Nelson, Twilight Zone (CBS). David O. Nyren, Dancer-Fitzgerald-Sample. Maureen O'Hara. P. R. Olmstead, Kellogg Company. Richard M. Pack, Westinghouse Broad-casting. Jack Palance. Austin Peterson. Advertising Council. Richard A. R. Pinkham, Ted Bales. Larry Polow, Candid Camera (CBS). Betty Quadt. NBC. Tony Randall. J. Neil Reagan, McCann-Erickson. Robert Reed. James G. Riddel, ABC. Dick Riddle. Bob Ruby. Robert Ryan. Thomas W. Sarnoff, NBC. Mrs. L. S. Schwartz, Advertising Council. George C. Scott. John Scuoppo, NBC. William Self, 20th Century-Fox. Rod Serling. Ed Siegenfeld, NBC. Phil Silvers. Johm S. Jonson, Foote, Cone & Belding. David F. Beard, Reynolds Metals. David Eggelman, Creative Management. Dale Bell, ABC. Ralph Bellamy. Bea Benaderek. Gertrude Berg. Larry Berns, McHale's Navy. Joey Bishop. Harold Blackburn. BBDO. Janet Blair. Roger H. Bolin, Westinghouse Electric. Richard Boone. Shirley Booth. Ernest Borgniae. Charles Bradley, BBDO. David Bradshaw, Young & Rubicam. Jerry Bredouw, ABC. Frank Brill, Music Corp. of America. Jerry Bredouw, ABC. Frank Brill, Music Corp. of America. Jerry Briskin, Screen Gems. Steve Broidy, Allied Artists. L. W. Burd, Liggett & Myers. Walter H. Bunker, Young & Rubicam. David W. Burke, General Electric. Larry Byer, NBC. Richard Chamberlain. Philip H. Cohen, Sullivan, Stauffer, C & B. Nat King Cole. Owen Comora, Young & Rubicam. Joseph Cotten. Alan Courtney, MGM. John Cowden, CBS. Hume Cronyn. Bill Dana. R. A. Davis, Kraft. Ed Siegenfeld, NBC. Phil Silvers. John P. Simpson, Foote, Cone & Belding. Douglas L. Smith, S. C. Johnson. Sidney P. Solow. Consolidated Film. Lin Stafford, CBS. Edward Stanley. NRC. Robert J. Stefan, BBDO. Albert R. Stevens, American Tobacco. James D. Stocker, Scott Paper. William W. Suitt, Allum, Suitt & Ray-mond Robert J. Stefan. BBDO. Albert R. Stevens, American Tobacco. James D. Stocker, Scott Paper. William W. Suitt, Allum, Suitt & Ray-mond David Susskind. Bob Swanson, Swanson Studios. Jessica Tandy. Jerry Taylor, CBS. Danny Thorpe, Desilu. Samuel Thurm, Lever Bros. Lewis H. Titterton, Compton Advertising. Herminio Traviesas. BBDO. Charles M. Underhill. U.S. Steel. Vincent Wasilewski, NAB. Lew R. Wasserman. MCA. Ray Weber. Swift & Co. David A. Werblin. MCA. J. Andrew Weschler, BBDO. Richard Wesschler, BBDO. Richard Weschler, William Esty. Robert D. Wolfe, Grey Advertising. Scott Young, Leo Burnett.

SEEK MORE STRICT **GERMAN TV CONTROLS**

Broadcasting Codes

Continued from page 115;

a closer scrutiny and in many cases needs little defense.

Why do we continue to have sig-nificant FTC and FDA cases involving television advertising? We would have to admit, despite definite credit wherever it is due, that commercial copy clearance activities continue weaker than they sould be. One of the most obvious vulnerabilities boils down to a continuing matter of believability in broadcast advertising. Whether those in the trade like it or not, there is more than a little truth in recent statements by such successful advertising agency figures as David Ogilvy or Fred Papert. Their common sense contention that advertising must be believable cuts to the heart of one of the continuing and weakest areas of advertising practice.

Too many advertisers still practice weasel-wording, a calculated risk policy which helps to erode public confidence in advertising generally and to erode high code standards. A grey area is estab-lished which increasingly forces upon broadcasters difficult decisions in borderline areas.

To speak of believability is autonatically to include responsibility for documentation of copy claims. But also discussion of believability in advertising additionally covers the whole gamut of copywriters' conceits, gimmicks and status-motivated absurdities. Small wonder as far back as six years ago Carl Sandburg dubbed certain television advertising as "filled with inanity assinity, silliness and cheap trick-ery." What is embarrassing for ery." specific advertisers, their agencies and broadcasting, is the degree to which he could still make the charge. And where advertisers or the broadcast media continue to suffer embarrassment in public, it is largely because our exchanges in private still fall short of what is needed.

Does an office like mine or a Code-subscribing clearance office implementing the good taste and other ground rules of the codes a demur on believability in that step out of bounds by raising such commercial in all black. all white emetional terms depicts a person with a problem which instantly and completely disappears as soon as the victim discovers the product, how can common sense viewers possibly take seriously the advertising promise so undelated to their everyday experiences? These exaggerated absurdities patently invite incredulity, subconscious or otherwise, when projected on a television screen towards which increasingly discerning husbands, wives and children are focusing their attention. Ingenuity in advertising they'll recognize, respect and accept. But viewers are by now sophisticated enough to expect and

'Unbelievabilities'

Other commercials are punctuated with claims about eight out of 10, or one out of six, or three out of four who do or recommend this or that in a fashion that projects a handful sampling as having universal application. Some consumers even though they do not have the facts are becoming less gullible, especially when they reflect upon what appear to be contradictory competitive claims.

ing receiving network airing gets | rather than with a less qualified concern for the interests of the customers out there in the audience.

Broadcaster activity in self-regulation can be truly successful to-day only where the orientation places narrow broadcaster selfinterest second to the good of broadcast audiences. Where acts of broadcaster editorial discrimination affecting commercials go forward in the interests of the audience and potential consumers, they result in the advancement of broadcasters' own and advertisers' rea-sonable selfish interests. To the degree broadcasters, and advertisers utilizing the broadcast media, think first of their responsibilities to vewers, listeners and/or con-sumers, it inevitably follows that broadcast self-regulatory activities in the protection of said audience will automatically protect broadcasters and broadcast advertisers.

Happily, among advertisers there is some healthy support around for this sentiment. Would that such advertisers were given to more articulation of their, support. For, needless to say; there are also those among advertisers who either hold out from joining the selfregulatory efforts of responsible broadcasters or confound them with the adroitness of their brinkmanship. Some of these, in com-placent support of their advertising claims, submit substantiation too flimsy for reasonable souls to accept. They also offer what our attorney would call "selfour attorney would call "self-serving declarations." "We have checked this with our lawyers and are assured that it will bet by the FTC. No need for you to inquire further." Or they'll offer clinical data which leaves much to be desired as to the adequacy of the sample, the presence of necessary controls, the basic design of the tests, the significance of the results.

Clearly these things and all of the aforementioned "inanities and assinimities" affect the believability of broadcast advertising. They influence viewer and listener opinion of broadcast advertising. They help to explain the recurring criticisms not only of broadcast advertising in particular but broadcast practice in general.

The questions of whether or not you feel self-regulation can work and what can be done to make it work better are not idle ones. There are those who strongly feel self-regulation should be scrapped. There are those who feel it should be no stronger than is necessary to keep that big bug-a-boo, the government, out. My own belief is that obsessive anxiety about govern-ment interference gets in the way of sufficient genuine interest in self-regulation itself.

sophisticated enough to expect and deserve some solid facts as well. Closed-Circuit TV For Indpls. Race

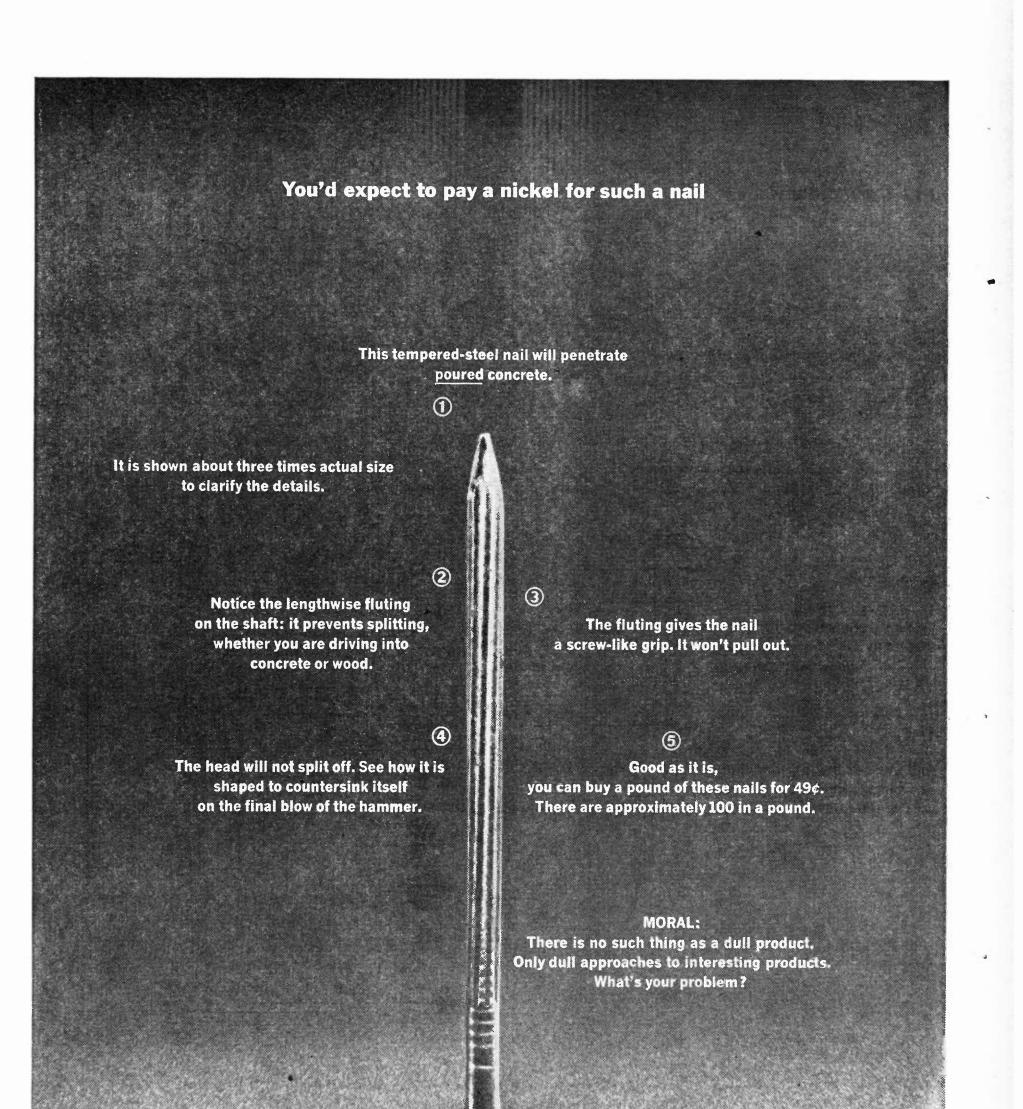
Hollywood.

of

Closed-circuit telecasting of the Indianapolis 500-mile Speedway Race May 30 will be covered by 12 cameras, 30 mikes and nine announcers.

MCA-TV has acquired the closedcircuit telecasting rights to the event, and its sports supervisor,

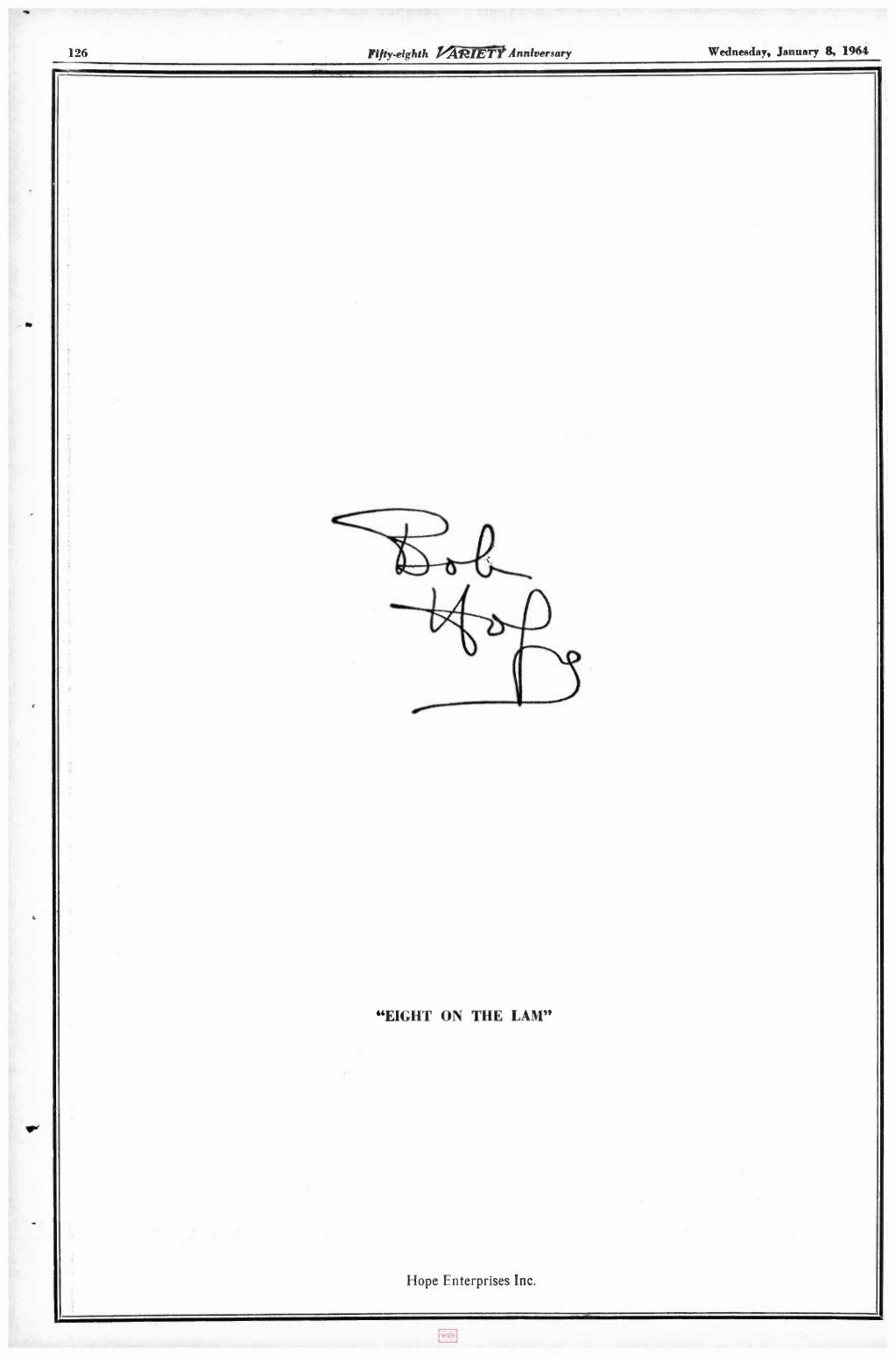
	a that! Amonican maducan has	Elenor Guinchi, Advertising Council.	Tri - ho dom	The aura of these unbelievabili-	Jay michaels, reported that every
	a 'hot' American producer has	Steve Halpern, Channing (ABC).	Wiesbaden.	ties continues to surround and	foot of the two-and-one-half mile
	made a trial run abroad, but it	James E. Hanna, N. W. Ayer & Son.	West Germany's Association of	color the believability of other	track will be covered for viewers.
	duesh t how as it Espionage.	William Hanna, Hanna-Barbera	Film and Television Producers,	pitches with which and reasonable	MCA-TV has been working for the
	produced in co-operation with	Dave Hanson, Leo Burnett.	meeting here, has demanded much	veiwer is welling to identify. In	past three months with groups who
	ATV, can survive the battering	Louis Hausman, NBC. Arthur Hull Hayes, CBS.	more rigid controls of German tele-	brief, and detractors of this next	have had previous experience in
	from "Beverly Hillbillies." From a	Lee Haves, CBS.	vision, in order to equalize its	brief, and detractors of this next	alogod air auit work and with an-
	production standpoint it is up-	George Heinemann, NBC.		argument notwithstanding, the	closed-cheunt work and with en-
	questionably the finest television	Paul Henning, Petticoat Junction (CBS).	competition with the German cine-	good things advertisers and their	
▶*	series ever made abroad. But it	Bob Hope.	mas.	agencies do are judged in the con-	MCA-TV and the speedway will
		Joe Hornsby, BBDO.	The group has sent demands to	text of the distorted things done	build the largest permanent ty
	is an anthology.	John B. Hunter, Jr., B. F. Goodrich.	the West German government ask-	by, presumably, other advertisers	studio ever constructed for a single
	Any change of direction will be	Lewis Hunter, NBC. David Jansen.		and their agencies. No wonder the	
	most evident in the taping of pro-	Glynis Johns.			grounds, Michaels said, adding the
	grams for British Commonwealth	Mitchell Johnson, William Esty Co.	television stations turn all their		studio will have facilities for a full
	countries, without providing for	Milt Josefsberg, Joey Bishop Show (NBC). Joseph F. Keating, Mutual Broadcasting			
	U.S. sale. These programs make	System.	productions over to private mins	are to the unbelievebilities come	color telecasting of the race in
	no concessions whatsoever in	Nicholas F. Keesley, Lennen & Newell.			subsequent years, although the
	modifying subject matter or ac-	Jack Keller, Swanson Studios. Pat Kelley, Channing (ABC).	gram sections for which the sta-		first one will be in b-and-w. Equip-
	cents in order to improve accept-	V. Kenvon, Maxon.	tions are politically responsible. As		ment for the vidcast will begin to
-	ability in the United States. They	Milt Kramer, Frank Music Company.	part of this, they ask that the tele-		be installed April 1. Tape coverage
		John W. Kiermaier, CBS. Gordon Kinney, Advertising Council.	vision studios which the stations		begins May 1 on a limited basis
		Bernie Knee, Swanson Studios.	have taken over be resold into	is a continuing dichotomy in	and full operations on May 23.
	tractions as "Coronation Street,"	Daniel Ladd, P. Lorillard,	private hands so that the stations		Theater owners and race pro-
	"Probation Officer" and "Emer-	Walter Lantz, Walter Lantz. George LeMaire, MGM.	are not in effect building up power-	our difficulties too much from our	
	gency Ward Ten." "The London	lack Lommon	ful monopolies.	point of view rather than from that	
	Palladium Show" has for some	Robert Lewine, CBS.	-	of our viewers. Code support	
	time been seen both in Canada				
	and Australia, but the introduc-	Art Linkletter.	a rigid control over the percentage	among broadcasters continues to be	funching, but no anotations of
	tion of a full line of taped fea-	Jay Livingston, CBS.	of foreign and mainly American)	marked by a preoccupation with	manching Chaligation of a just com
	tures outside the U.K. is com-	Gary Lockwood. Robert Markell, The Defenders (CBS).	programs that the two television	the image and protection of broad-	pending manzation of a just-com-
	paratively new With the course	E G. Marshall.	stations can show.	casting and broadcast advertising,	pleted survey by Michaels.



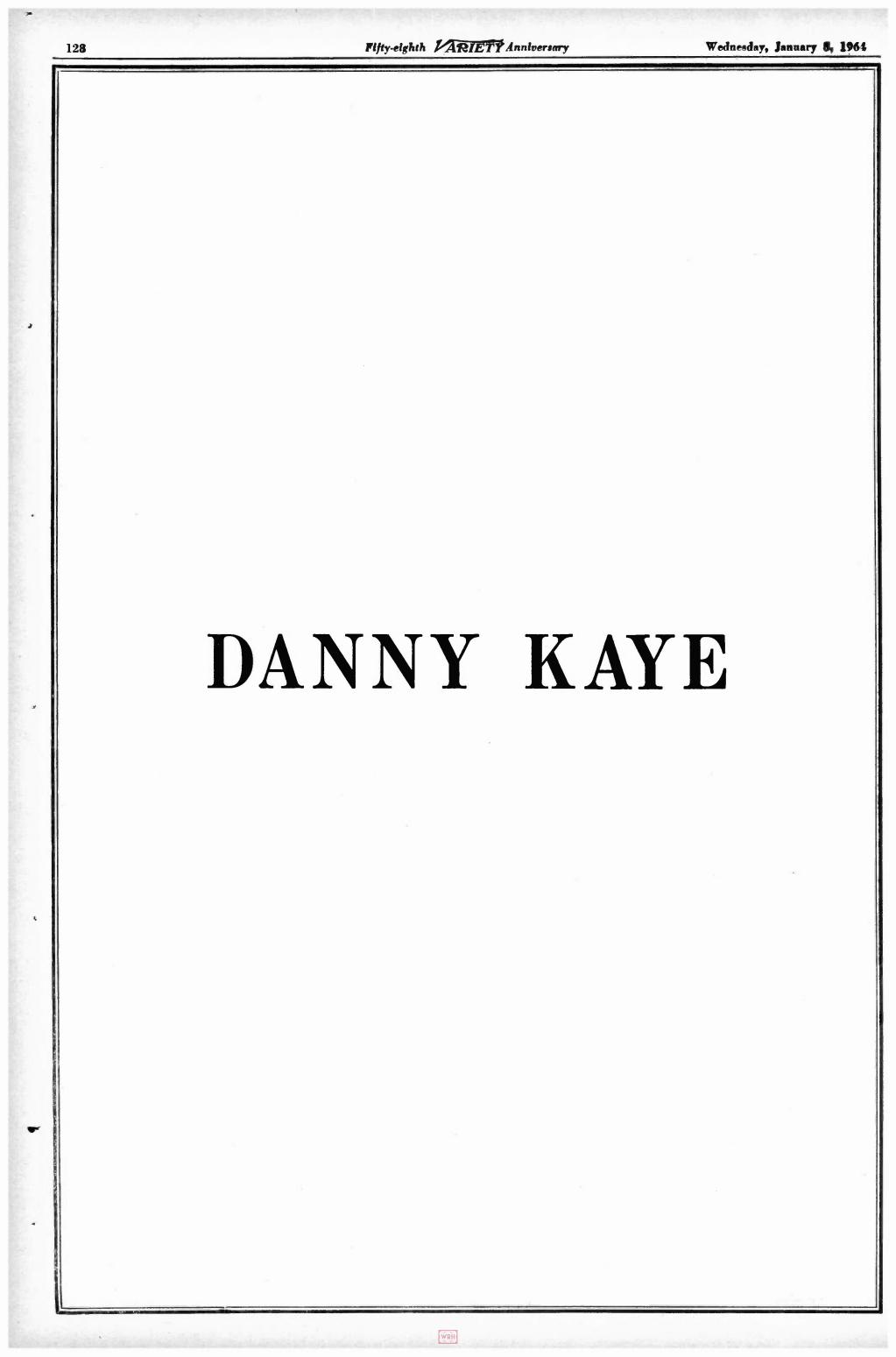


YOUNG & RUBICAM, Advertising

8











Newest ALBUM: "HOW SWEET IT IS"

Newest SINGLE: "ALOUETTE"



ABC PARAMOUNT RECORDS

Personal Manager JOE LYTTLE

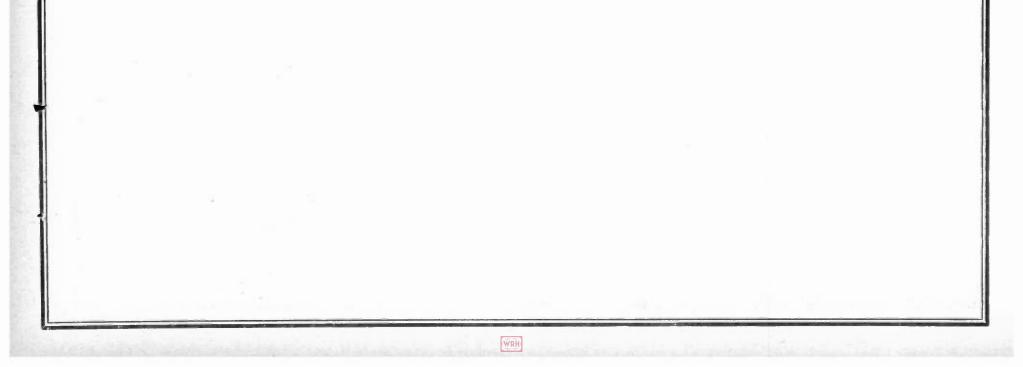
TV producer bored, bored, bored

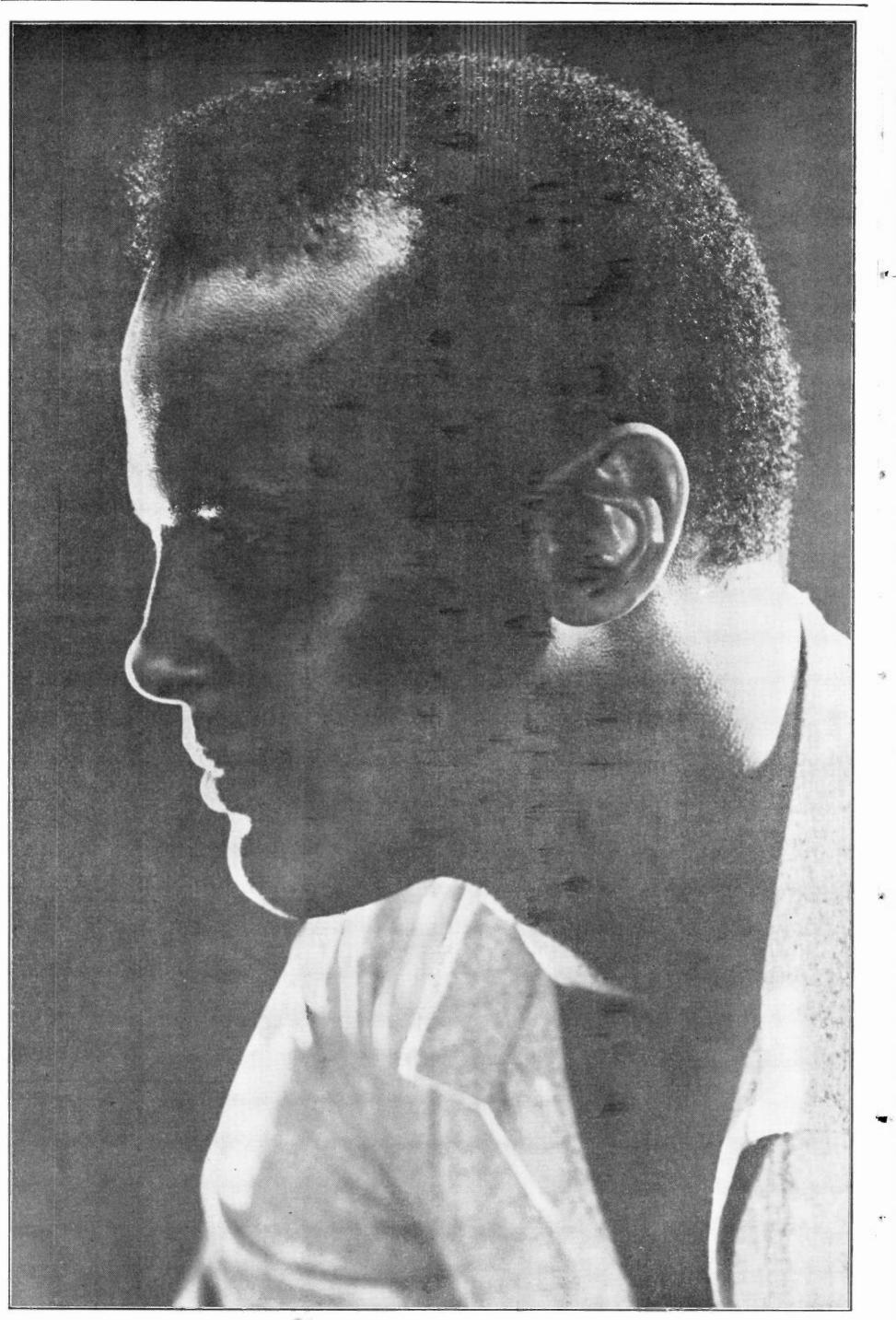
Award-winning producer-director; single, 31, very solvent, currently employed.

Top programming (network & packager) and glamour ad agency credits.

Seeks challenge, travel, money in that order.

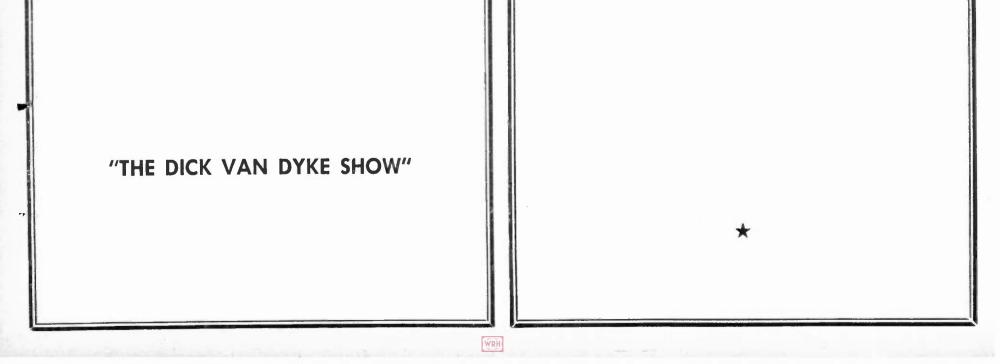
Box V-3543, Variety, 154 West 46th Street, New York, N. Y. 10036.

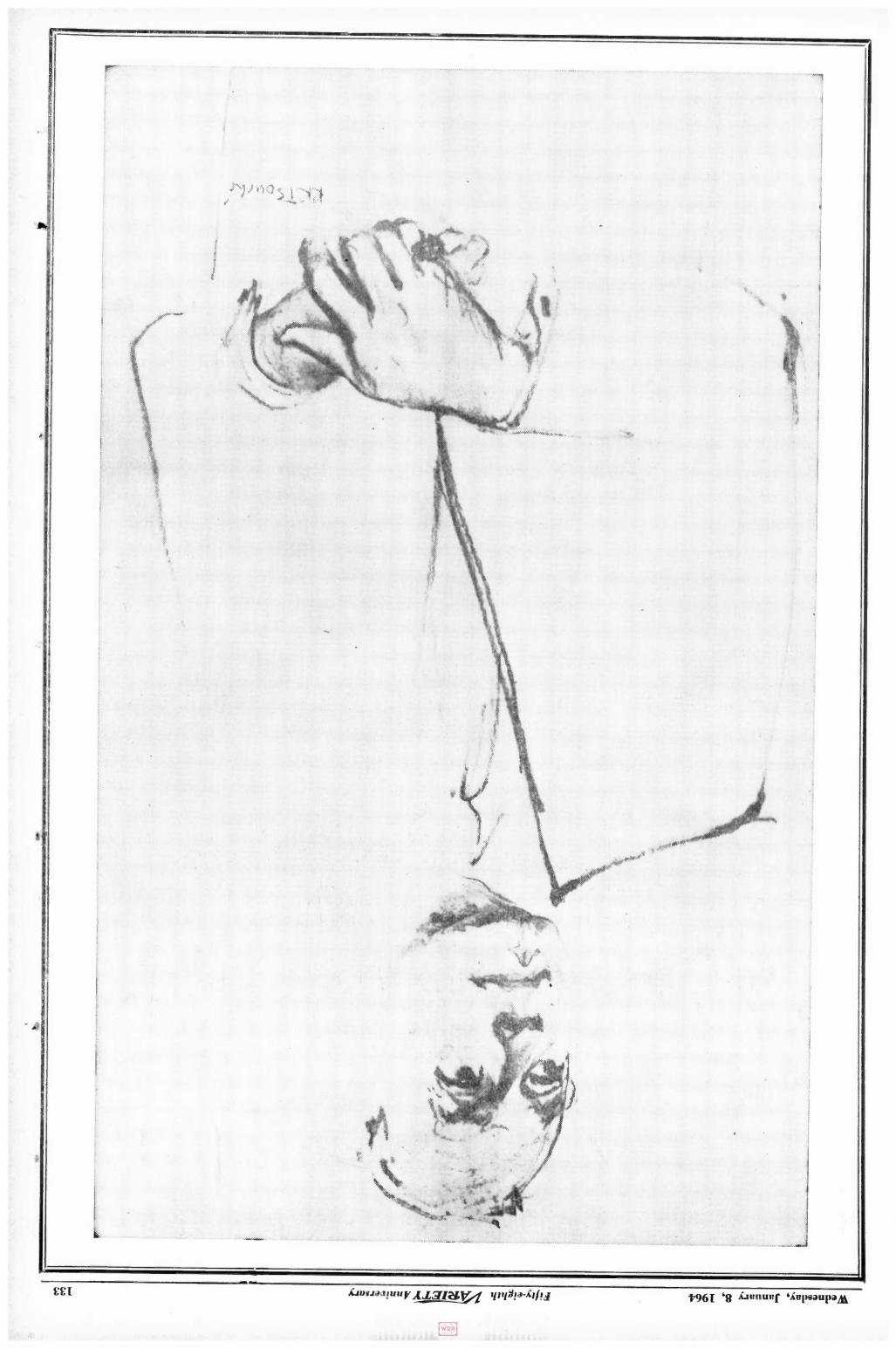


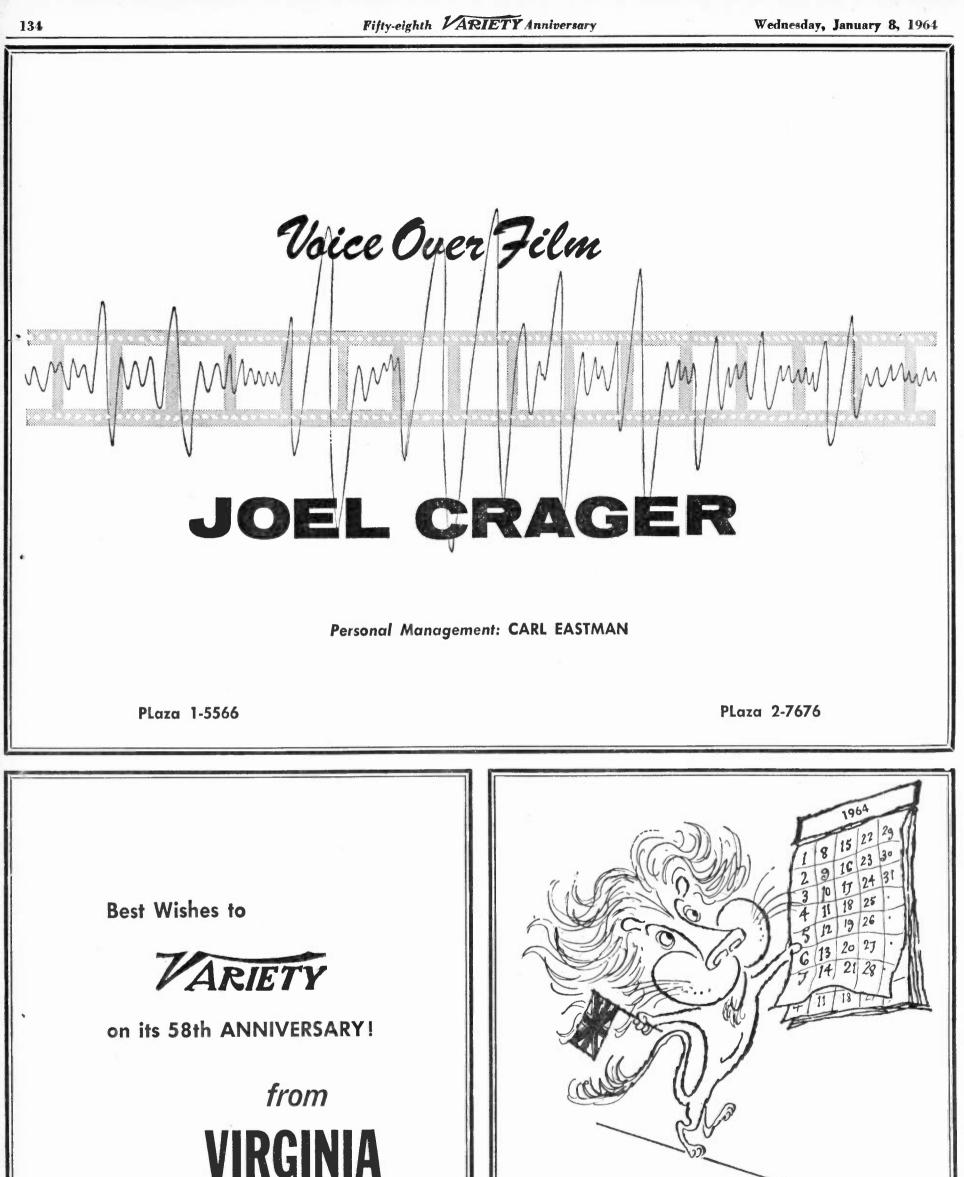


Congratulations on the 58th Anniversary of VARIETY on our 130th! **Maine Broadcasting System** 1953 PORTLAND WCSH-TV (10th ANNIVERSARY YEAR) 1954 BANGOR WLBZ - TV WCSH-RADIO PORTLAND 1925 1926 WLBZ-RADIO BANGOR WRDO-RADIO AUGUSTA 1932 Celebrating In 1964 A Grand Total of 130 Years of Pioneering Broadcasting Service In Northern New England

	*
CARL REINER	
CREATOR - PRODUCER - WRITER	GORDON COTLER







GRAHAM

Good Will Ambassador THE CLAIROL CO.

"GIRL TALK"

ABC-TV Monday thru Friday 10:30 - 11 A.M.

BRITISH CALENDAR

A series of up-to-date quarter-hour programs featuring a variety of events in Britain is available every two weeks on a continuous basis or for programming on a weekly basis using 13 or 26 issues. 16mm Black & White SOF.

Write for FREE Kit

BRITISH INFORMATION SERVICES

845 Third Avenue New York, N.Y. 10022 PL. 2-8400 **PIP/67_5**%

 $L_W/93_{\%}$

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licensed for BWI performance through

BMI-affiliated composers and publishers continue to receive increasing national acclaim...their music consistently rates at the top of the popularity charts.

> of the top song hits in Billboard's "Honor Roll" charts for five consecutive years (1958-1962), 67.5% were BMI.

of the top Country and Western songs in Billboard's C & W charts for five consecutive years (1958-1962), 93.7% were BMI.

of the top Rhythm & Blues songs in Billboard's R & B charts for five consecutive years (1958-1962), 84.1% were BMI.

MIDDLE/G2 2 of the "Middle-Road Singles,"* classified as "not too far out in either direction..." and listed in Billboard during the past year, 62.2% were BMI. *This chart originated in Aug. 1962



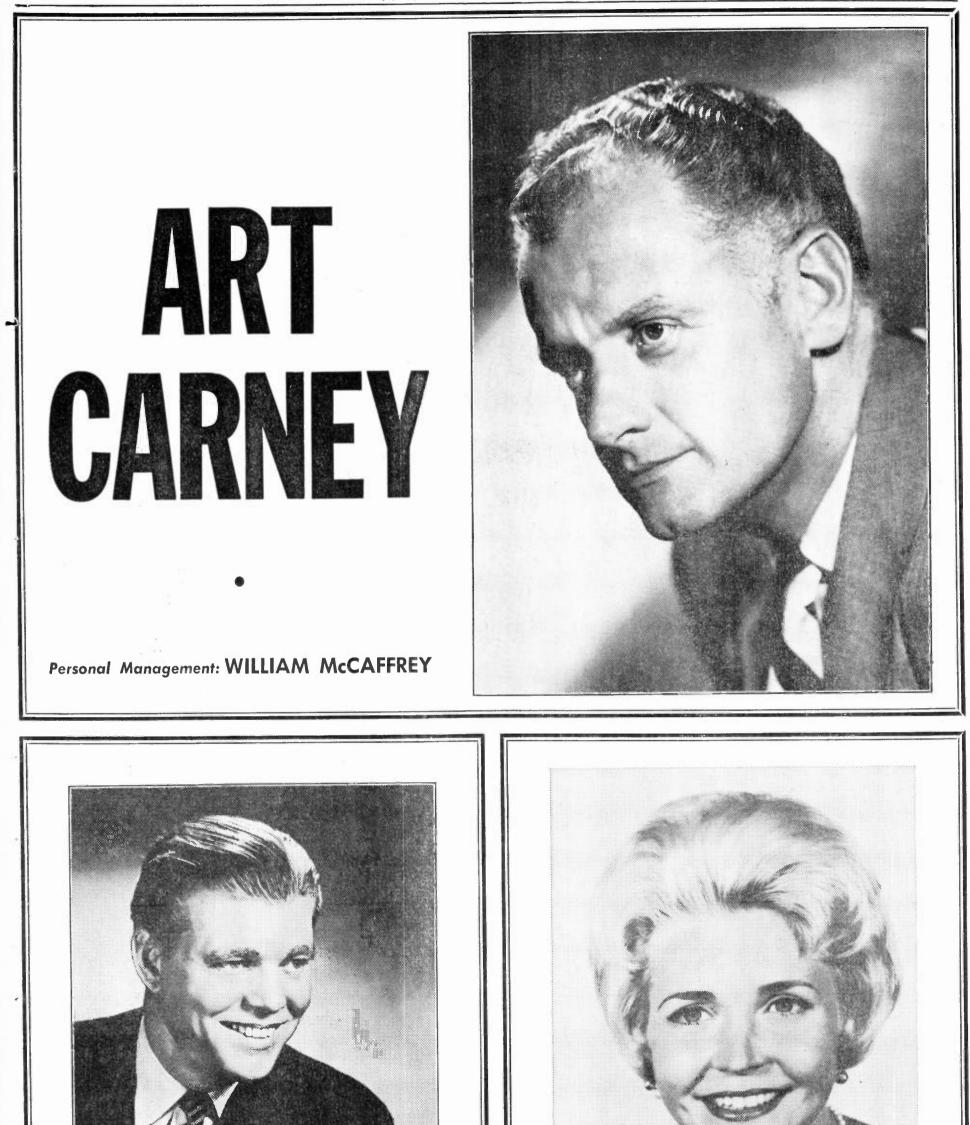
¥

ONE HALF OF THE ALL-TIME MILLION RECORD SELLERS (Singles)

Of the 669 titles in the combined listings of Billboard (Dec. 29, 1962) and Cash Box (Aug. 10, 1963) 335 are in the BMI repertoire.

BROADCAST MUSIC, INC. 589 FIFTH AVENUE · NEW YORK 17, NEW YORK CHICAGO · LOS ANGELES · NASHVILLE · TORONTO · MONTREAL

-



WRH





The LEE PHILLIP Show

WBBM-TV, Chicago

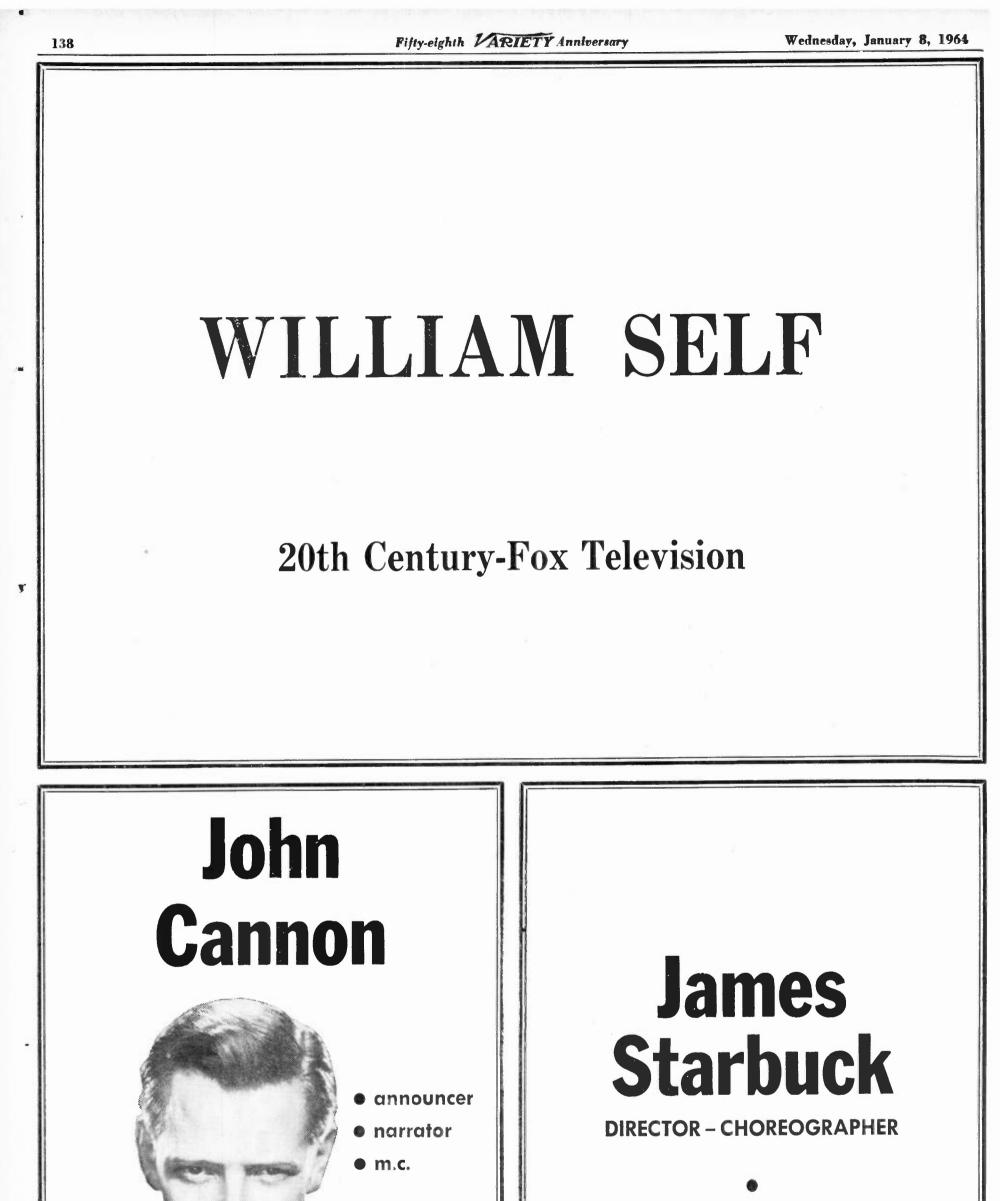
And 48 Other Midwest Stations

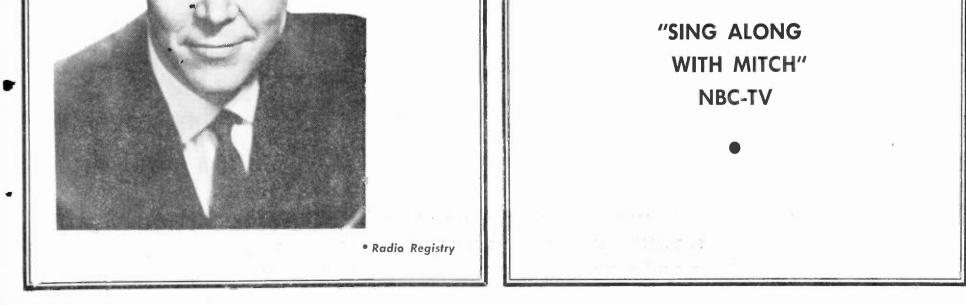
CREATIVE PROGRAMMING



375 Park Ave. • New York 22, N. Y. • Plaza 1-0600

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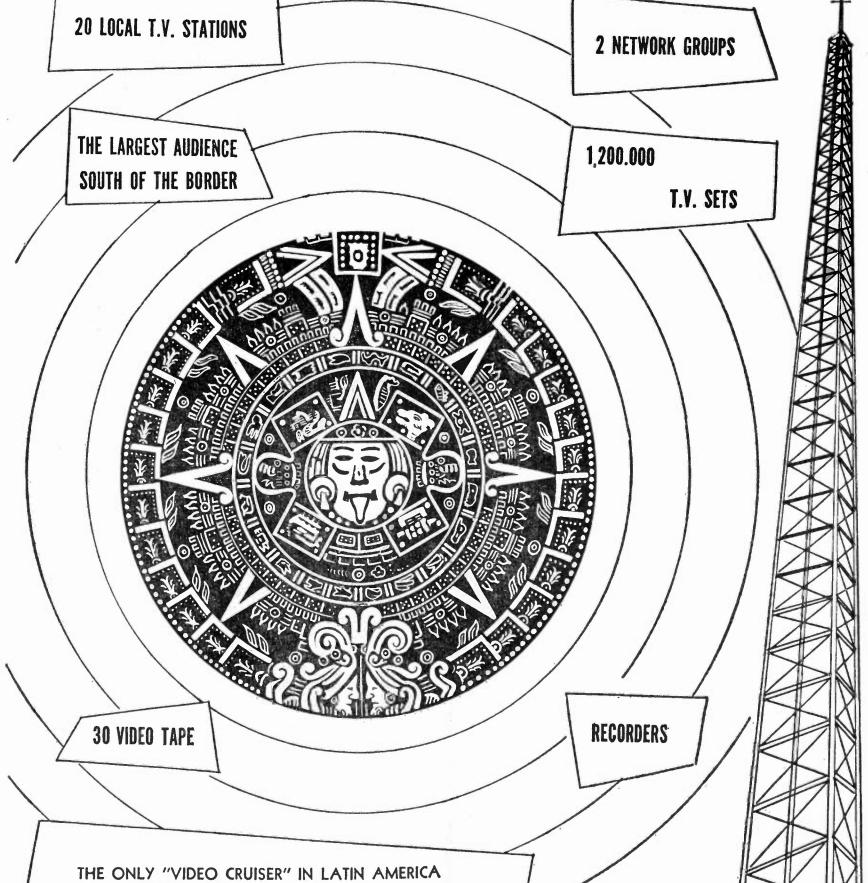




Wednesday, January 8, 1964

Fifty-eighth VARIETY Anniversary





139

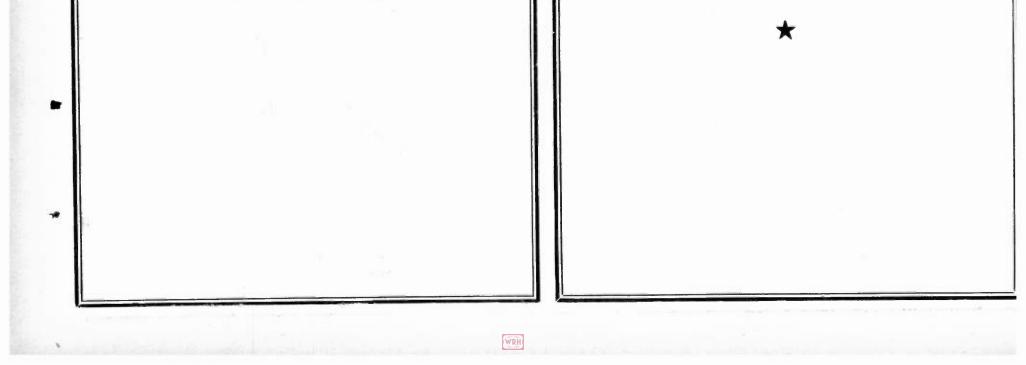
Readers of VARIETY may as well know that Telesistema Mexicano has no comercial representative in the U.S. or any other foreign countries. Program or spot advertising of imported goods is sold to distributors located in Mexico.

Fifty-eighth VARIETY Anniversary



Producer – **Director**

3



MACK





141

TONY BENNETT

and sincere THANKS to

RALPH SHARON, BILLY EXINER and HAL GAYLOR for consistently fine accompaniment

WRH

COLUMBIA RECORDS



Publicized by MAL BRAVEMAN ASSOC. **Record Promotion: JOE PETRALIA**





We provide London (England, of course, not Ky, Ohio or Ontario) | the public in March and the critics applied what we believe is an

with its television programmes on the commercial channel, Monday to Friday, 52 weeks in a year.

No one could call us insular. We rely on you people for splendid series like 'Naked City' and we have run a production of 'Electra' in Greek (without subtitles but with an audience of over 3,000,000).

However, many of our programmes are characteristically British, and one of the most recent of these is THE LOVER, commissioned from the English dramatist Harold Pinter, directed by Joan Kemp-Welch and acted by Alan Badel and Vivien Merchant. It was received warmly by American word to it. They called it a 'breakthrough'.

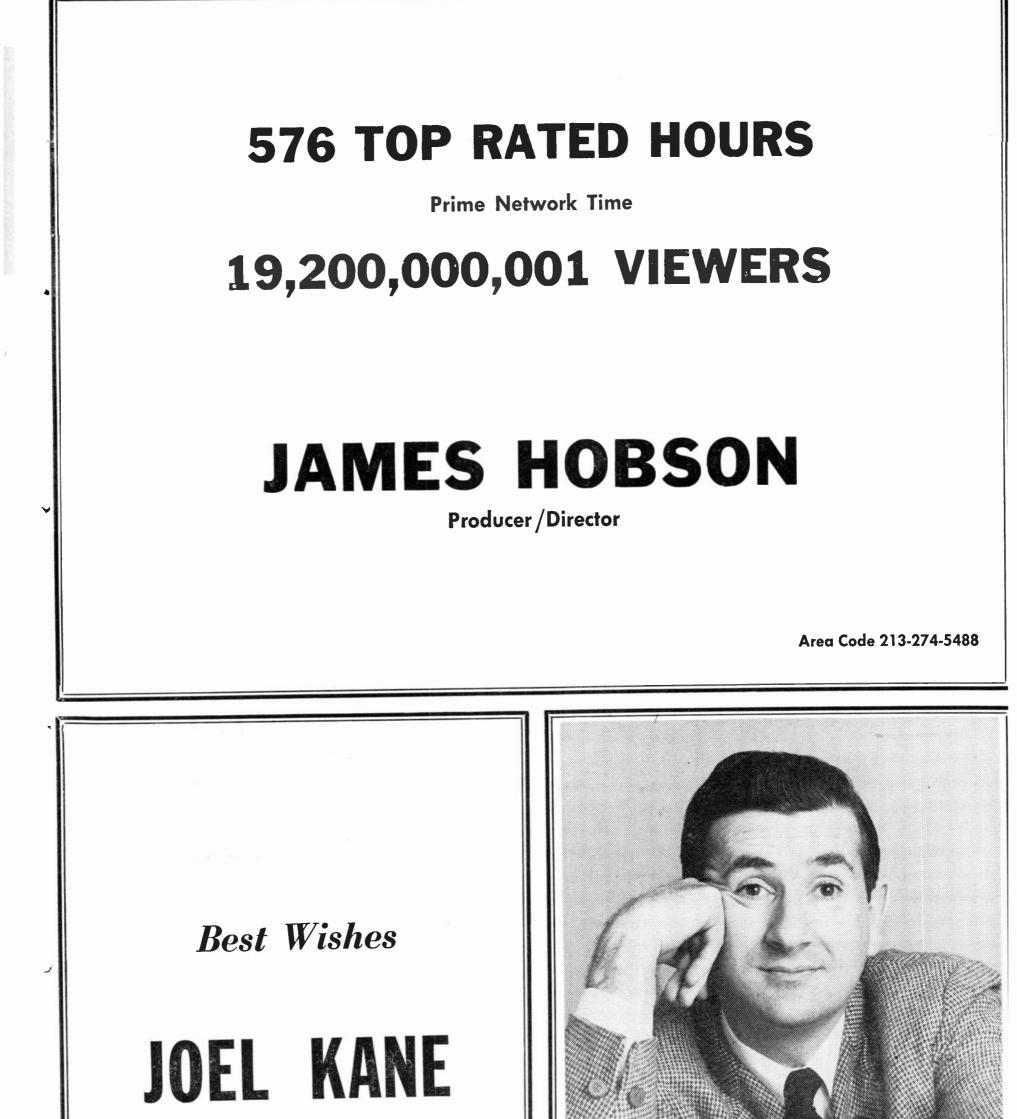
Shown at Naples in September, it was awarded the PRIX ITALIA for television drama. This is thought to be the highest award possible. A further accolade came in November when the Guild of Television Producers and Directors in London declared THE LOVER the



best television drama script of the year, awarded Alan Badel the title of best actor of the year, Vivien Merchant best actress of the year, and Joan Kemp-Welch the prize for the most outstanding creative work in television. We are pleased.

Associated-Rediffusion

TELEVISION HOUSE, LONDON WC2





HERB DUNCAN Actor – Narrator PLaza 2-7676

Once again, thanks

for all your help in keeping millions of viewers tuned to our clients' shows (and their commercials)

JIMMY DEAN

ANDY GRIFFITH General Foods: S.O.S.

BILL DANA SHOW Sunbeam: Toothbrush

BING CROSBY SHOW Lever: Pepsodent

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ELEVENTH HOUR S. C. Johnson: Klear

ESPIONAGE S. C. Johnson: Klear

FARMER'S DAUGHTER Clairol

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HALLMARK HALL OF FAME Hallmark Cards

HOLLYWOOD AND THE STARS Purex HOOTENANNY

Clairol; Kitchens of Sara Lee JOEY BISHOP Sunbeam: Toothbrush JUDY GARLAND Menley & James: Contac **KRAFT SUSPENSE THEATRE** Kraft: Confections, Dinners, Barbeque Sauce THE LIEUTENANT Sunbeam: Shavemaster LAWRENCE WELK Clairol LOMBARDO NEW YEAR'S EVE SHOW Clairol LUCY SHOW Lever: Imperial Margarine MONDAY NIGHT MOVIES Clairol; Sunbeam: Shavemaster, Toothbrush **MY FAVORITE MARTIAN** Paper Mate **OUTER LIMITS** Clairol PERRY COMO SPECIALS Kraft: Confections, Dinners, Barbeque Sauce PERRY MASON Clairol PHIL SILVERS General Foods: S.O.S. PRICE IS RIGHT Lever: Imperial Margarine **RED SKELTON SHOW** Lever: Pepsodent; S. C. Johnson: Klear **RON COCHRAN NEWS** Kitchens of Sara Lee; Sunbeam: Shavemaster

SATURDAY NIGHT AT THE MOVIES Menley & James: Contac; Sunbeam: Shavemaster; Toothbrush
77 SUNSET STRIP Armour: Dial, Canned Meats; Menley & James: Contac; Sunbeam: Toothbrush
TEMPLE HOUSTON Sunbeam: Shavemaster
WAGON TRAIN Clairol; Menley & James: Contac
TONIGHT SHOW Sunbeam: Shavemaster 5 🍞

Clairol; Menley & James: Contac

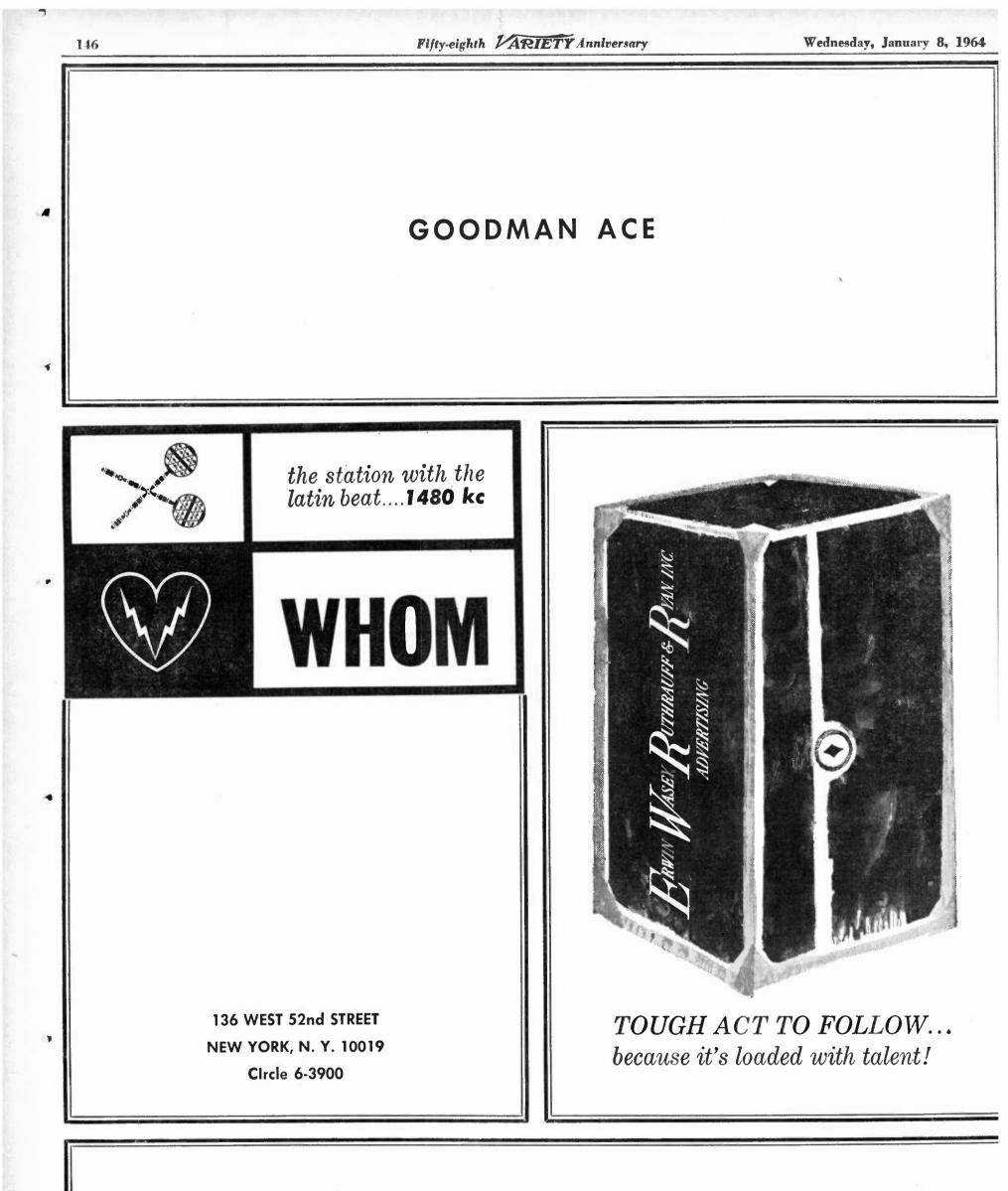
INTERNATIONAL SHOWTIME S. C. Johnson: Klear; Sunbeam: Shavemaster, Toothbrush

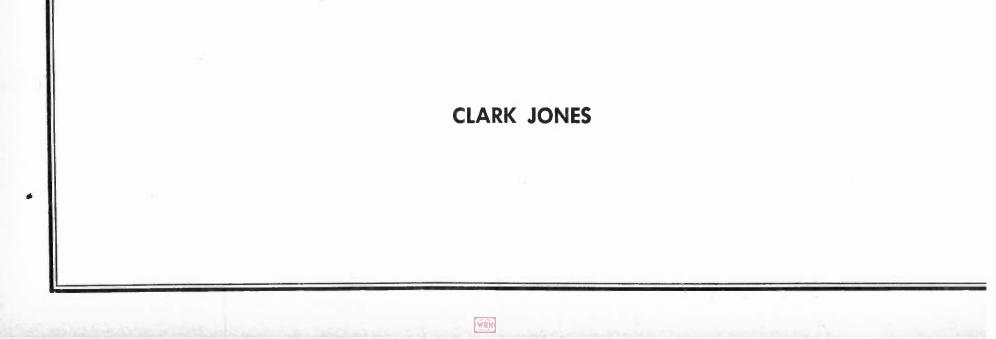
I'VE GOT A SECRET Paper Mate

JERRY LEWIS Armour: Dial, Canned Meats; Clairol

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This is what they're saying about our 5-year or 50,000-mile warranty*



"That no-charge-for-parts-orlabor makes a big hit with me."



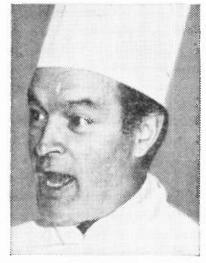
"Shows infinite confidence in the workmanship, I must say."



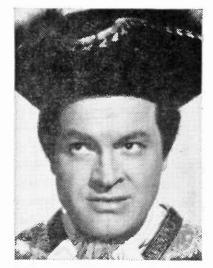
"Mighty big protection for my investment. Mighty big."



"I am proud to have an original of this historic document."



"The car's so great, the warranty is pure gravy."



"5 years or 50,000 miles. I wish I'd had it for the palace coach."

We don't blame "them" for cheering. You'll cheer, too.

Think of it. If at any time during the warranty period a defect in first, against defects

*Chrysler Corporation warrants for 5 years or 50,000 miles, whichever comes first, against defects in materials and workmanship and will replace or repair at a

workmanship or materials shows up in the engine and drive train of your car, it won't cost you a cent for required replacement parts or labor.

And consider this: the warranty still lasts for the full 5 years or 50,000 miles even if the car is sold or traded in. That added value will do wonders for the re-sale price. When you're looking over the new 1964's from Chrysler Corporation, remember that only they have this 5-year or 50,000-mile warranty to protect their original greatness.

Chrysler Motors Corporation Authorized Dealer's place of business, the engine block, head and internal parts, intake manifold, water pump, transmission case and internal parts (excluding manual clutch), torque converter, drive shaft, universal joints, rear axle and differential, and rear wheel bearings of its 1964 automobiles, provided the owner has the engine oil changed every 3 months or 4,000 miles, whichever comes first, the oil filter replaced every second oil change and the carburetor air filter cleaned every 6 months and replaced every 2 years, and every 6 months furnishes to such a dealer evidence of performance of the required service, and requests the dealer to certify (1) receipt of such evidence and (2) the car's then current mileage.

Plymouth · Chrysler · Imperial · Dodge



SEE BOB HOPE AND THE CHRYSLER THEATRE, NBC-TV, FRIDAYS

WRH

Congratulations

VARIETY

On Your 58th Birthday

HORACE McMAHON

Congratulations To



(Channel 6)

Portland, Me.

on the occasion of its

10th Anniversary

and thanks to the staff and management for their help and understanding during my recent illness.

DAVID W. SERETTE Production Mgr., WCSH-TV

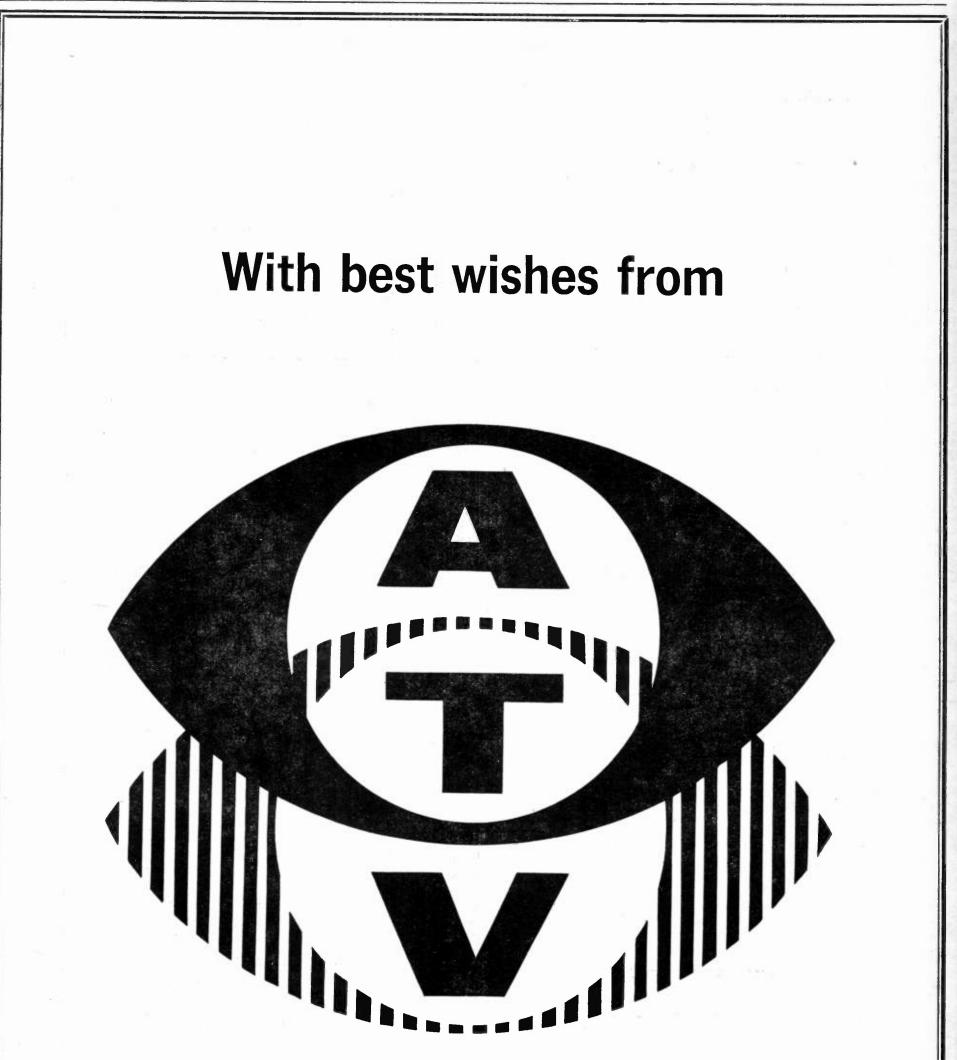
THE FENADY ASSOCIATES

20TH CENTURY-FOX TELEVISION

Andrew J. Fenady Bernard McEveety George Fenady Richard Caffey Richard Markowitz

JULIUS LAROSA

Representative—WILLIAM McCAFFREY



Associated Television Ltd.

Fifty-eighth VARIETY Anniversary

Wednesday, January 8, 1964



BRYNA Raeburn

RADIO REGISTRY JU 2-8800

BILLIE'S REGISTRY PL 2-7676



CODDEN CENS

AMERICAN COLLEGE OF RADIO ARTS, CRAFTS AND SCIENCES

Salutes the recipients of its third annual Chicago ACOR awards



- Best Documentary or Community Interest Series WMAQ: "Chicago, City of Giants"
- Best Individual Documentary Program WGN: "The TUF Guys"
- Best Cultural Contribution Program Series
 WMAQ: "Carnival of Books"
- Best Cultural Contribution Single Program WLS: "The Space Age Comes To Chicago"
- Best Overall News Operation
 WBBM Radio
- Best Regularly Scheduled News Program Personality
 WMAQ: Len O'Connor
- Best Coverage of a News Event
 WAAF: "The Great March On Washington"
- Best Single Or Series of Editorials WIND: "Blow To Slum Landlords"
- Best Sports Personality In Regularly Scheduled Series
 WCFL: Bob Elson on Chicago White Sox Baseball
- Best Coverage of a Special Sports Event
 WGN: Jack Brickhouse with St. Louis-Los Angeles
 Baseball Series
- Best On-the-Air Personality WBBM: Paul Gibson
- Best Creative Radio Commercial Compaign By a Chicago Agency or Station For Local Use Only McCann-Erickson: Chicago Milk Foundation
- Best Creative Radio Commercial Campaign By a Chicago Agency For Regional Or National Use D'Arcy: Standard Oil

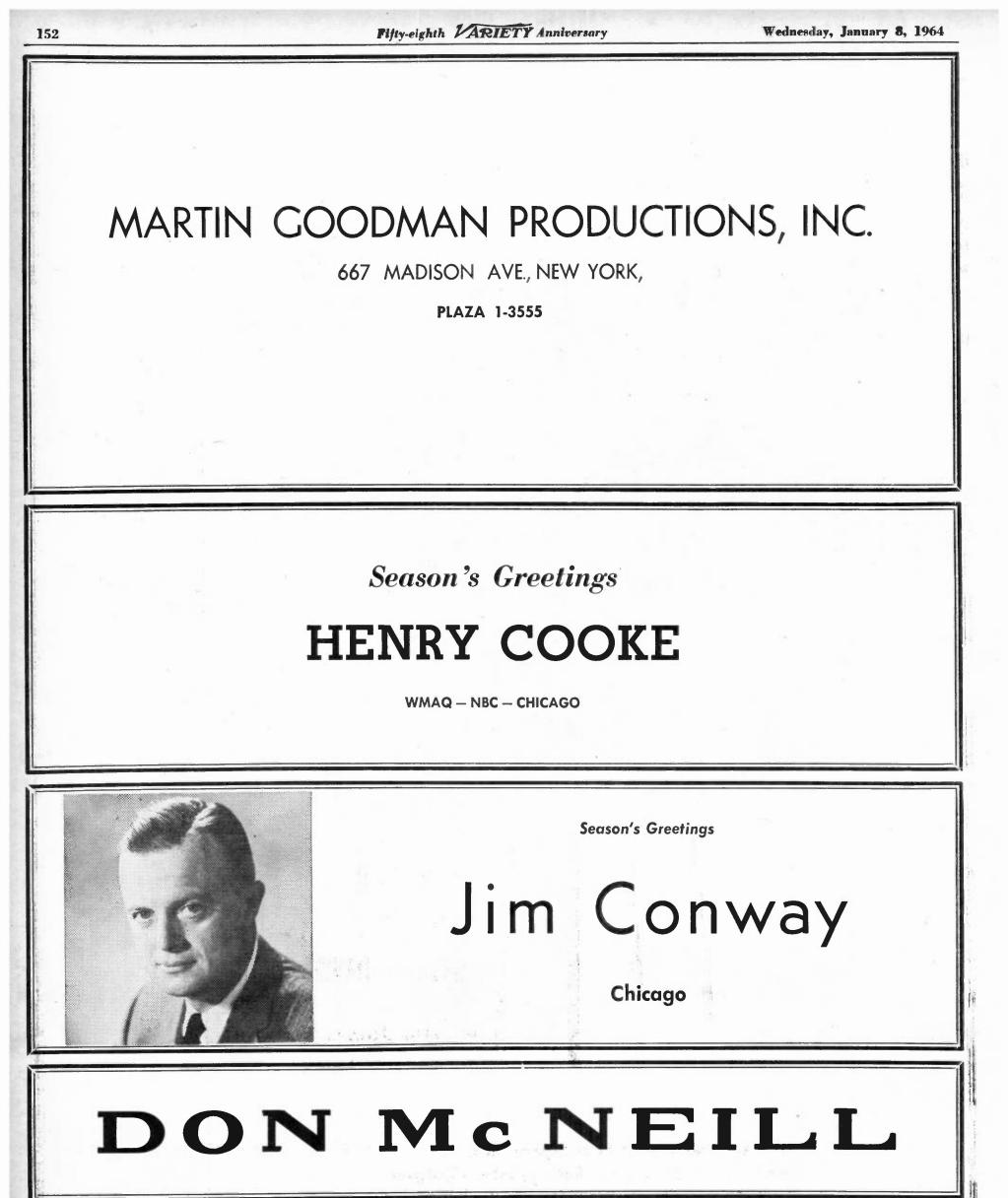
and

RADIO MAN-OF-THE-YEAR E. H. SHOMO vice pres.-general manager, WBBM Radio



GENERAL ARTISTS CORPORATION

NEW YORK • BEVERLY HILLS • CHICAGO • LAS VEGAS • LONDON • ROME

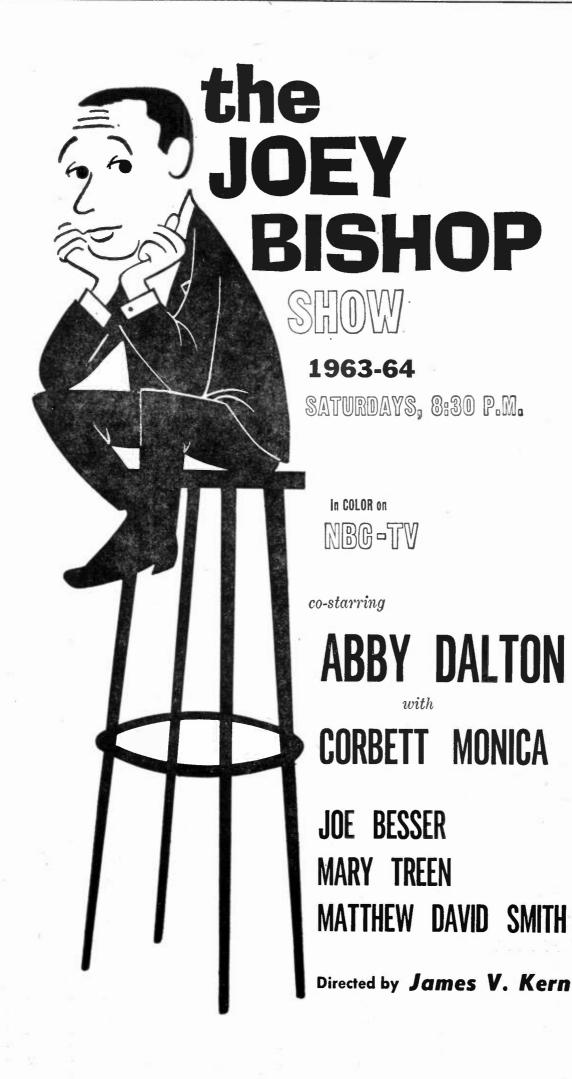


PRODUCER, "KUP'S SHOW", WBKB-TV CHICAGO Producer, Kup's "AT RANDOM," 1959-62 (WBBM-TV) Writer-Producer, "SUSAN'S SHOW," 1956-60 (WBBM-TV) and "SUSAN'S SHOW," 1957 (CBS Television Network) Writer-Producer, Mike Douglas' "HI LADIES," 1953-55 (WGN-TV)

ONE OF THE NATION'S MOST HONORED SUBURBAN RADIO STATIONS REPRESENTED BY GILL-PERNA

PAUL L. FRUMKIN





and special thanks to our guest stars . . . Andrews Sisters, Jack Benny, Edgar Bergen

and Charlie McCarthy, Milton Berle, Jack Carter, Vic Damone, Leo Durocher, Phil Foster, Fisher & Marks, Buddy Hackett, Don Knotts, Jack E. Leonard, Bobby Rydell, Roberta Sherwood, Paula Stewart, Danny Thomas, Andy Williams... and more to come!

Sponsored by P. Lorillard Co.



WRH

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These and over 30 INDEPENDENTS Have programs distributed by FREMANTLE INTERNATIONAL, INC.

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FREMANTLE INTERNATIONAL, INC.

TOOTS SHOR

HUNTING BIG GAME?

You'll find it in the Northwest . . . a big, rich ready market for your product.

This is the area which KSTP-TV serves and sells . . . \$5 Billion in spendable income and 810,800 TV families. Let KSTP-TV start a sales stampede for you.



KCMD Must Divulge Terms of AFTRA Pact

Washington. The National Labor Relations Board ordered KCMO Broadcasting, Kansas City, Mo., to divulge terms of contracts signed by individual AFTRA members to the union's Kansas City local.

A three-member panel of the Board unanimously upheld a trial examiner's opinion that KCMO-AM-FM-TV should give the local complete details of contracts with three employees who had agreed not to perform on other stations in the Kansas City area.

the contracts with the AFTRA members were "legitimately involved in collective bargaining" and the union had a right to see them.

Voting for the order were NLRB Chairman Frank McCulloch and members Boyd Leedom and Gerald Brown.

Columbus - Gene O'Dell promoted to production manager at WTVN-TV, Taft Broadcasting out-let here. Other promotions announced by Joseph A. Jenkins, program director, include: Roger Johnson, commercial operations director; David Walters, continuity the Kansas City area. Examiner Stapley Gilbert ruled ager.

BBC-TV to Penetrate Distant Hebridean Islands

Oban, Scotland.

Lonely cottages and hamlets in distant Hebridean Islands will receive BBC-TV programs from London and Glasgow by August 1964.

The whole of the Western Isles will receive tv and VHF-soundradio coverage by the second half of the year. Residents are cut off from normal entertainment, and have only mobile cinemas.

The Scot islands are a favorite ground for filmmakers. "Tight Little Island" was filmed by Ealing studios on Barra in 1946.

Theatrical Films For Television

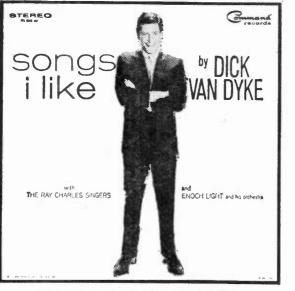
Two Fast Moving Motion Pictures, one Englilsh, one American, available for fast outright sale. Principals only.

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MEL ALLEN

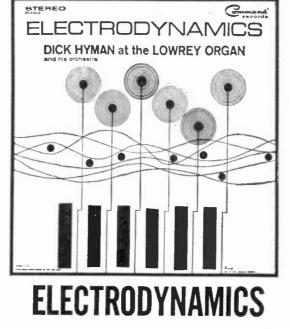
Fifty-eighth ARIETY Anniversary

COMMAND for perfect programming

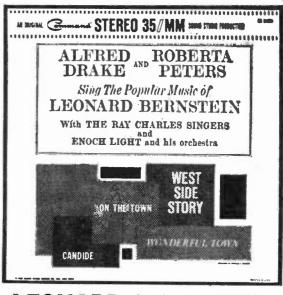


DICK VAN DYKE

Just released! A complete album of Dick Van Dyke singing his favorite songs.



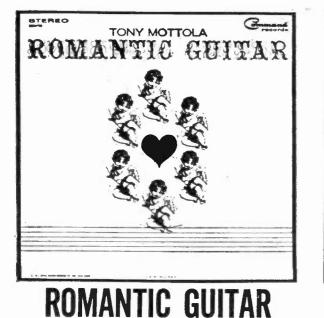
"Unusually interesting . . . a riot of sounds." — KANSAS CITY STAR



LEONARD BERNSTEIN

"Brilliant . . . magnificently sung . . . magnificently recorded."

-- Radio Station WPAT



"Comes off brilliantly . . . sings with wide warm electronic tones."

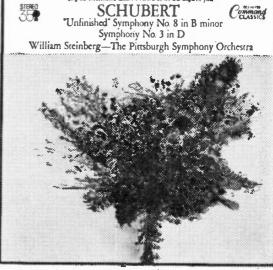
- AMERICAN RECORD GUIDE



THE ROBERT DE CORMIER FOLK SINGERS

"A superbly sung program of folk songs and spirituals with Command's matchless stereo sound." — SCHOLASTIC MAGAZINE

Special Offer For Radio Stations



SCHUBERT SYMPHONY NO. 3 & 8

"One of the best recently produced for sheer fidelity of sound . . . phenomenal." — Stereo 1964 ed..

HIGH FIDELITY

157

Here's news of special interest to Program Directors. Leading manufacturers of playback equipment use Command records to demonstrate the full potential of their sets. What's more, COMMAND records are used for testing before the equipment leaves the factory. It's true. The Command technique of master recording originals on 35 mm mag-

netic film as well as on Command Tape now AVAILABLE IN STEREO, MONAURAL, AND 4-TRACK TAPE

makes it possible to bring sound of unbelievable depth and clarity right into the listener's home. To bring magnificent sound of your listeners — program Command. And be sure to take advantage of the Special Offer to Program Directors at the bottom of this page.

ATTENTION: RADIO PROGRAM DIRECTORS MAIL FREE COUPON TODAY

WORLD LEADER IN RECORDED SOUND

Fifty-eighth VARIETY Anniversary

'School of Week' **Texas TV Feature**

San Antonio.

Local teenagers have their sayso on KLRN-TV's weekly "Teen Show," presented every Wednes-day at 8:30 p.m. The program alternates each week between San Antonio and Austin on the educa-tional tv outlet.

Featured on the program is the "School of the Week." a segment "School of the Week." a segment produced, written and hosted by produced, written and hosted by the local area Each school is given a 10-minute segment of the pro-gram to do whatever students think will best represent their school to the surrounding com-munity. The permanent hosts of the "School of the Week" segment are Sheri Garland and Jerry Frentress Frentress.

Another feature of the "Teen Show" is "Sez Who." A panel of Show" is "Sez Who." A panel of four students from different schools speak their minds on current problems facing teenagers in the city today. The moderator for the panel of "Sez Who" is the Rev. Gene Jennings of St. Marks Episcopal Church.

"The Career Corner" features Marquita Salas, hostess of KLRN-TV and a panel of students from different local high schools who question adult guests about details of their careers and requirements for getting into the respective fields.

Outstanding local talent and teenage personalities are presented in special features and interviews, Penny McAllister and Doug Laugh lin are the hosts who handle these interviews and presentations in ad-dition to reporting news and items of interest from various schools.

100th Educ'l Grant

Washington. FCC handed out educational television authorization No. 100, granting a construction permit to a Richmond, Va. outlet.

Recipient of the grant was Central Virginia Educational Televi-sion Corp. which will operate on channel 23 in Richmond.

Actually 105 permits have been granted for etv operations by FCC, but five had previously been surrendered.

PARK'S COLUMBUS SLOT

Columbus. Warren S. Park Jr. has been appointed program director of WOSU-TV, Ohio State University's educational tv outlet, by Richard B. Hull, director of the OSU Tele-communications Center.

Park formerly was producer-director at WJAR-TV. Providence, R.I.; program director of WFNJ-TV, Youngstown. Ohio.: WMUR-TV, Manchester, N.H. and WGBH-TV. Boston.

					(a) - 2
Acquisi	tives*	. live	better	in	Clevelar
					00 in valuation. money to spend.

ACQUISITIVES WATCH *Ac-quis'-i-tive—given to desire, to buy and own.

LOS ANGELES KGBS	PBNABELPNIA WIGB	CLEVELAND U7/10	WILWI WGBS	TOLEBO IPSPD	DETROIT WJBR	STORER BROADCASTING COMPANY
HEW YORK D"THIN	MILWARDER WITTLITY		ATLANTA WAGA-TV	THEED WSPD-TV	DETROIT WJBK-TV	



Cleveland

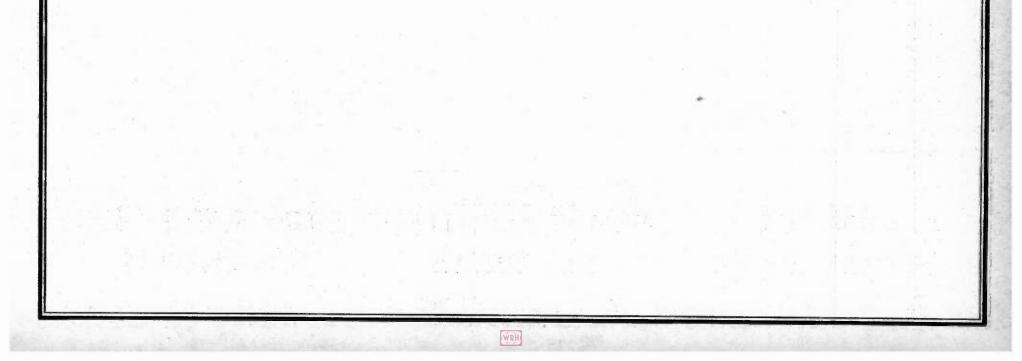
Best Wishes

Judson Laire





FRANK COOPER ASSOCIATES Agency, Inc.



Wednesday, January 8, 1964

Seek CATV Ban In Hartford Area

Hartford.

Public Utility Commission has under study a proposal to bar community antenna systems from simultaneously carrying programs that would compete with local stations. Atty. Robert Hardigan, representing Connecticut Television Inc. (operators of WHNB-TV, local NBC outlet) has asked the stage regulatory group to issue such a ban.

The attorney told the commission, at a meeting to consider. CATV licensing recently, 'you recognize that there is a public interest in maintaining an existing station". It was claimed that small companies could be driven out of business if simultaneous broadcasts were not barred. And that WHNB would have to compete with NBC in New York in the event of CATV simulcasts.

Projecting his competition thesis. Atty. Hardigan said that if four CATV systems carried NBC programs from Channel 4 in New York, it could ruin Channel 30 (WHNB) by detracting from advertising revenues. This could result in the closing of local stations, with a loss of local news, local public service programming, and service to remote areas beyond the economical reach of CATV. Incidentally, WHNB-TV is one of 12 applicants for a PUC authorization in the state.

Hardigan proposal is one of several studies being undertaken by PUC after a recent hearing on CATV. Hearing presented PUC's proposed regulations for stringing transmissions to utility poles. a safety problem which the 1963 Legislature deeded to the commission.

At the hearing, companies seeking CATV licenses agreed that only one company should be licensed in each area, since it would be in-economical for CATV systems to compete. Despite prodding by the PUC chairman, no one could suggest how the PUC should decide which licensee to approve.

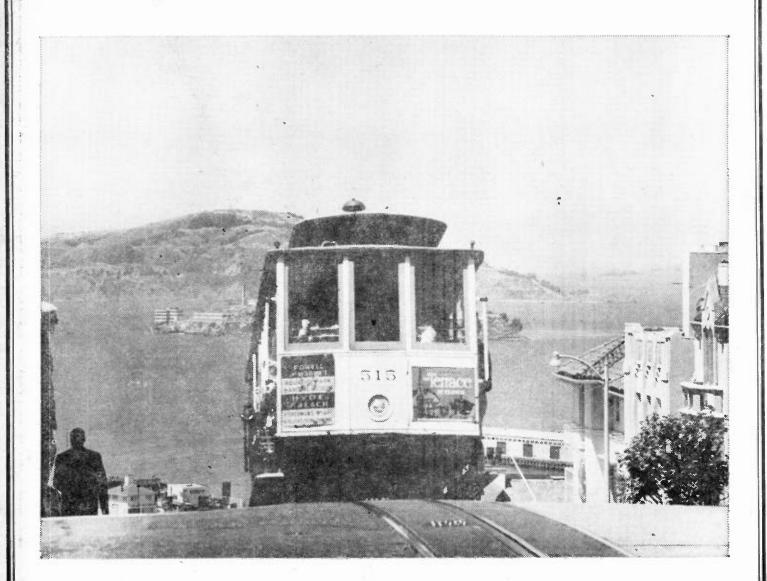
Hold 'TV Bingo' Lottery Albuquerque.

"TV Bingo," daytime show telecast each weekday at noon on KOAT-TV here, is a lottery and must be halted, according to the decision of Albuquerque district attorney Al Sceresse.

Last week, the DA filed an injunction in district court here asking that the show—which started here about three months ago—be stopped. Hearings on the injunction will be held on Jan. 6.

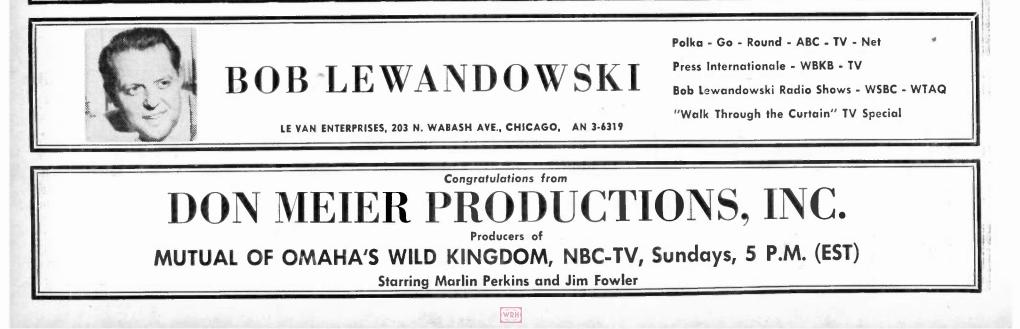
DA took the action as the result of a law passed by the last state legislature defining lotteries and ruling against them. This action is the first court test of the law.

If you lived in San Francisco...



... you'd be sold on KRON-TV

ART DIRECTOR SCENIC DESIGNER



Wednesday, January 8, 1964

6th YEAR

for the **GENERAL ELECTRIC COMPANY**

> the Award Winning "G. E. COLLEGE BOWL"

> > with **ROBERT EARLE**

> > > **NBC-TV** Sundays 5:30 P.M., E.S.T.

2nd YEAR

IN ASSOCIATION WITH

GRANADA TV

"UNIVERSITY CHALLENGE"

England



FOR THE **AMERICAN CYANAMID** COMPANY **"ALUMNI** FUN"

with

Tuesdays, 7 P.M.

Clifton Fadiman

CBS-TV Sundays, 5 P.M., E.S.T.

COLLEGE QUIZ BOWL COMPANY

730 Fifth Avenue, New York 19, N.Y.

JOHN MOSES

JOHN CLEARY

DON REID

Fifty-eighth ARIETY Anniversary

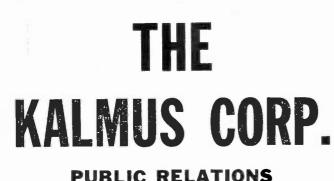
Wednesday, January 8, 1964





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Catering to the Motion Picture, Legit, Radio and TV **Entertainment Professions**



Lear Siegler Stake in Tollvision

Buys 9.3% of Subscription TV Shares—Manufacturing **Toll Gear**

Lear Siegler Inc., electronics firm of Santa Monica, Calif., which has total assets of \$112,000,000, has invested \$1,860,000 in Subscription Television Inc., West Coast (Pat Weaver) home toll tv system, and Lear Siegler has no qualms about the matter. This is stated, in effect by LSI chairman John G. Brooks and president Albert C. Handschumacher in a special letter to stockholders.

They say that LSI's participation in the subscription tv system has brough inquiries from stockholders and their representatives.

It's explained that Lear Siegler bough 9.3% of the Subscription Television stock, or 280,000 shares, and the \$1,860,00 paid for this represents less than 1.7% of the LSI assets total.

There is a service subsidiary, called Lear Siegler Service Inc., which has contracts from the paytv outfit which cover installation and maintenance services on a cost-plus service fee of 8% after taxes. The parent Lear Siegler corporation has fixed-price contracts and production of certain equip-

Lear Siegler points to the iden-

It was last October that Sub-

and television communications and his frequent use of the media. Specifically, NAB requested audio

and visual tapes and silent and sound-on-film appearances by Kennedy in his pre-Presidential and White House years.

Scripts of speeches, panel shows, interviews and other radio and tv programs involving the late President were also requested.

Collins said NAB hopes to have the material collected within 60 days to be submitted to the planned \$6,000,000 library for the late President.

NAB'S PEAK MEMBERSHIP

Washington. NAB disclosed its AM radio membership has reached an alltime high of 2.005 stations.

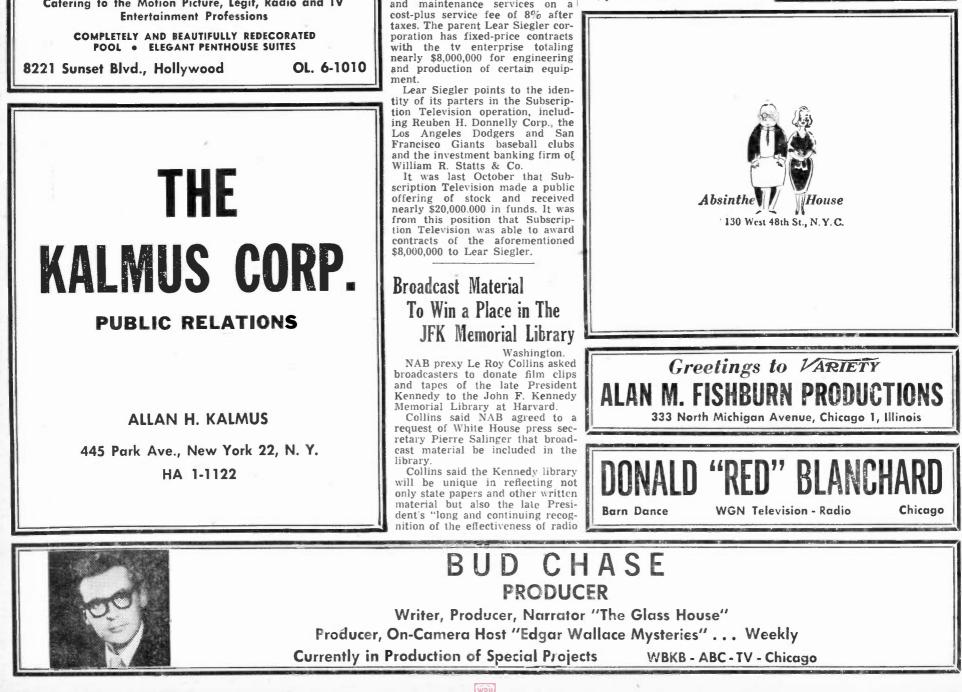
NAB v.p. for station services William Carlisle said the new total represents a 7.5% increase over last year's mark.





Will pay good price for half-hour situation comedy, comedy mystery, light drama, or similar pilot films for non-broadcast use.

Write Box V-3546, Variety 154 W. 46th St., N. Y. 10036



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AGENCY ARTISTS' MANAGER

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LONDON ARTISTS LTD. **25 GILBERT STREET** LONDON, ENGLAND

LONDON MANAGEMENT 8 UPPER BROOK STREET LONDON, ENGLAND

163

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WRH

10.00

Fifty-eighth VARIETY Anniversary Wednesday, January 8, 1964 164 Peter Birch **Director - Choreographer CBS**—TELEVISION NETWORK "Captain Kangaroo" Saar Radio Faces You Put The Words In My Mouth... **Germany Eviction** Saarbruecken. Saarland Radio, which has Saarland Radio, which has kicked off a tremendous feud in West Germany by announcing that it is stepping up its power and increasing its commercial time next month, may be kicked out of the important German Radio and Television Working Group. WFMT The ARD (which stands for Arbeitsgemeinschaft der deutschen Rundfunkanstalten — Working As-sociation of the German Radio Outlets) is considering ousting bhe Saar from its organization. CHICAGO'S FINE ARTS STATION Saar Radio, which is currently the second smallest of the chain **BEGINNING ITS 13TH YEAR** of nine in West Germany, has had very low income from its small percent of listeners and from its limited commercial time. Hence, to increase its finances the Saar officials decided that the station would become "Voice of Europe" in January 1964, doubling AND its power from 150 kilowatts to 300 CHICAGO PERSPECTIVE kilowatts for the time period following 12 noon, and increasing its commercial time as well. The station has announced plans CHICAGO'S FINE ARTS MAGAZINE for programs that consist of 10% ads, 10% information, and 80% music, but would allow potential clients to block whole segments of CONGRATULATE time and originate or control the programs, completely different VOICES from the current German system in which the advertisers can buy VARIETY spots only. JUNE FOR Now the ARD has announced that the Saar plans are a four-fold violation of the ARD rules which stipulate-1. Advertising must be separated from the rest of the program; 2. Advertising may have no influence on the program; 3. No **BEGINNING ITS 59TH YEAR** Records — Cartoons — Commercials — Dubbing spots after 10 p.m. or on Sundays

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or holidays; 4. Length of commer-cials must be in a strictly regu-lated formula in proportion to the

The Saar is continuing with its plans, and waiting for another

meeting of the general member-ship of the ARD on January, which it hopes will be more receptive

The Saar Radio, which has had to be subsidized with more than a

rest of the show.

its plans.

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H'wood Flirts With, Never Weds Israel: New Nation's Film Studios Still Trying

By AZARIA RAPOPORT

Tel Aviv. As of the end of 1963, as in previous years, the Israel Motion Pic-ture Industry is still looking for the Magic Formula: How to Succeed in Art and Business, even if it means trying . . .

Unlike Oranges, Tourists and polished Diamonds, Israel's feature films haven't made it yet, as money-makers abroad, or as artistic achievements anywhere. Each year the two medium-sized, amply-equipped local studios "promise" to produce the film that would at last represent prestige, or earn foreign currency for Israel. Our producers and foreign producers travel, make plans, announce intentions and sign contracts, for the international coproduction. It's always optimistic.

No Israeli masterpiece is yet visible. But at least three of the five features produced and shown locally this past year have re-couped their negative costs and made some money for their picture. So perhaps that really supports optimism.

anticipated (see VARIETY As As anticipated (see VARIEIT Annual Edition, 1963), five Israell features have been released, out of six scheduled for completion. One of them, "Hamartef" (The Cellar), the story of a young Ger-man Jew and his psychic rehabili-tation ways for a schedule distance. tation, even got a special citation 'Recommended for showing to Youth and Schools' at the Berlin International Film Festival, 1963. Curiously, it didn't fare so well in Israel, for its heavy style of direction and its gimmickery (having the star, Shimon Israeli, play all parts in different and thick makeup), didn't strike here the response it evoked in Berlin, where anything Israeli proves to be received warmly, for fear of certain accusations

"Eldorado" (a 'B' picture), did very well at the boxoffice, on the strength of it's smooth and unpretentious running and common story of converted convict, goldenhearted whore and a 'Dolce Vita' Tel Aviv High Society party-turned-orgy into the bargain. Yet it also enjoyed favorable reviews for Jaffa backgrounds, as well as for decent performances by stars Gila Almagor and Haim Topol. "Rak Be'lira" (One Pound Only),

a muddled comic affair, starring Gideon Singer and Yascov Ben Sira, failed critically, but reimbursed its producers at the box-office due to the farcical qualities of its stars and their personal popularity. "Af Mila Le'Morgenistein" (Not a Word to Morgenstein), a musical comedy based on the Ephraim Kishon stage-comedy, failed completely through the cooperation of three directors and a score of scripters. In the process, even good performances by Gila Almagor and Arraham Ben Yosef, as well as the music by Moshe Vilensky, failed to impress the undianae audience.

The recently released "Eshet Ba'Gibor" (The Hero's Wife), the Peter Frye feature starring Batya Lancet (who also wrote the script). merited only meager boxoffice re-turns and bad reviews, stressing the pretentious story and unful-filled promises by two of Israel's most striking theatre personalities. **Pace Increases**

Yet, for all the shortcomings, 1963 had been the first year to have an Israeli feature released roughly once in two months. Added to the regular flow of documentaries, some of which have shown real distinction, imagination and technical ingenuity, it started look-ing like a regular industry. With some of the documentaries receiving prizes, special mention and wide distribution in festivals abroad and on foreign networks, an Israeli film stopped being regarded as amateurish a priority. Israel has an audience that is most film-minded. Cinemas sell close to 50,000,000 tickets per year (to a population, sans television), yet numbering only a little more than 2,000,000). The government had set up a special office, for the encouragement of local films and coproductions. It has always been hoped that Americans or Britons of Jewish family origin would help. Mostly it's just been talk.

agenda is the Kishon comedy "The Canal," pending completion of stage, there are now eight pictures, Canal," pending completion of 'Shalach Shabatl." only two involving foreign partici-pants or assistance. "Salach pants or assistance. "Salach Shabati," a comedy about new-comers from oriental countries Margot Klauzner, head of the

IMPS, is preparing to produce her own story "Mrs. Sabina & Her own story "Mrs. Sabina & Her Boarders" (a drama). Slated to direct this feature is Czechoslovak, director of good standing Franticek Cap (winner of some awards, direc-tor of "Men Without Wings," "Decision by the River" etc). Franz Lederer, the European actor, is scheduled to play the main boarder. Mrs. Klauzner is also preparing to shoot a documentary about "Russian Jewry," for which she applied to the Soviet Ministry of Culture and Cinera, and had been verbally promised access to files and archives. Also in preproduction stages is a feature about Jewish-Arab relations in Israel.

Jew-Arab Romance Another feature of this nature is to be produced and directed by Peter Frye, telling the story of a Jewish boy and an Arab girl (both of them 14), who suffer through backward ideas and traditions outdated, like the one demanding murder of the girl, just because she had been seen walking hand in hand with a boy. Foreign interest is promised for

(Continued on page 190)

Upper Class Fun In India: Unreel **Films at Home** By N. V. ESWAR

Bombay. Gaining momentum here, and an important side-issue for film distributors are the rising number of private shows held with 16m versions of films. On a very con-servative estimate, the 16m ver-sions of Indian films alone net a little over two million rupees a

year to the distributors. It has become a habit of some in the upper strata of Indian Society to unreel a 16m film at home every week-end in the company of friends and relations. Also a 16m show has become a common item after a business lunch.

Thet there is verdant business in 16m is evidenced by the fact that while 16m rights were available on a perpetual basis for whole territories on royalties ranging from Rs. 2000/--to Rs. 5000/--, the Royalties asked today, aside from print costs, are as much as Rs. 30,000 to Rs. 50,000/— for the above average films and Rs. 7.500 Rs. 10,000/-- for the so-so

films. The numerical drop in the production of Indian films gave con-siderable fillip to business on foreign films. But full advantage was not taken by the foreign film distributors. A number of imports were literally allowed to rot on the wharves without earning

OPERAS TUMBLE FORTH

Menotti's Got One on Trampoline,

SOUTH AFRICA: GOOD SHOW COUNTRY, **BUT CENSORSHIP CLOUDS GATHER**

- By EVELYN LEVISON -

Johannesburg.

Dominant value in South Africa's theatre during 1963 was musical. It opened and closed to Rodgers and Hammerstein, Kern and Hammerstein, Lerner and Loewe. Against this was discord over the banning of "Who's Afraid Of Vir-ginia Woolf?" by the recently-appointed Censorship Control Board. Add disappointment expressed by a few managements about the response accorded some of their offerings (John Fernald's production of "The Cherry Orchard" was one; 'The Tiger and the Typists" directed by Taubie Kushlick another) and the total impression of 1963 comes clear.

Way ahead in b.o. returns was "My Fair Lady," which clicked one year on Nov. 2 in Cape Town, last call in a record - breaking run. "Sound of Music" at the Brooke Theatre, Johannesburg, rose above indifferent reviews. "The King and directed by Des Morley, and the lively Burke-Brickhill revival of "Oklahoma," now doing good business in Johannesburg, both made debuts in Durban, and also made theatre history for that city by being the first of its locally staged shows to tour to other centers.

"Show Boat," presented by the Johannesburg Operatic and Dra-matic Society and stunningly staged by Anthony Farmer with a mixed black and white cast headed by Maori bass Inia Te Wiata, was a wow. Operatic commitments that made it necessary for Te Wiata to be in London mid-November limited the season, but the show played to capacity during its run at the 1,000-seater Civic Theatre, and fully justified the Society's deci-sion to risk presenting such a costly production for a brief period. So insistent was the demand for seats by closing date, that plans have now been made for a "Show Boat" revival in February, when the same lead will return to the Republic to resume his role before embarking on a six-month tour of his home country, New Zealand.

On a much less ambitious scale, Leon Gluckman's "Minim Bili" ("Bili" being Zulu word for "Two") successor to last year's homegrown moneyspinner "Wait a Minim," proved a profitable investment both at Johannesburg's Intimate Theatre, where it opened, and on an extensive tour of the Republic. Enthusiastic audience reaction to unpretentious but pungent his satirical revues has encouraged Gluckman to combine the best items in both shows into a streamlined entertainment which he will present in association with the Decca Record Co. and their South African representatives Gallo (Af-rica) Ltd., in London's West End this year.

Among the youthful cast of South Africans who appeared in both productions here, and who devised all the material for both devised all the material for both revues on a cooperative basis, are Paul and Andrew Tracey, folk-singing brothers with a profound practical knowledge of African tribal instruments culled from their father Hugh Tracey, founder of the International Library of African Music and a world author African Music, and a world authority on the subject, singer Michel Martel, comedy dancers Kendrew Lascelles and Zelide Jeppe, and ex-schoolmaster Jeremy Taylor,

| husband-and-wife theatre team . Sir Donald Wolfit and Rosalind Iden, who came here for Colin Fish and Leon Gluckman in "The Master Builder," John Fernald, head of London's Royal Academy of Dramatic Art, and his wife Jenny Laird, who respectively directed and played leading role in Chekhov's "The Cherry Orchard" of the Performing Arts Council of the Transvaal; and Jerry Kilty and Cavada Humphrey, who with Fred Sadoff and British actress Karel Gardner gathered glowing notices from press in Port Eliza-beth, Durban and Johannesburg for their "Who's Afraid of Virginia Woolf?", before the play came to an abruth lamanted and much dis an abrupt, lamented and much disputed end in October.

Comedy highlight of the year, from a profit point of view, was undoubtedly the French farce "Pajama Tops." With his own thea-tre still pulling in the sound for rajama lops. With his own thea-tre still pulling in the crowds for his long-running production of "Oliver," actor-manager Brian Brooke first staged the farce at the Playhouse in Johanesburg transformed it to the Buckle when transferred it to the Brooke when "Oliver" finally went on the road, and then joined the cast in place of an actor unable to travel, and took the show on a successful countrywide tour. Yiddish Comedy

Strong reception of Neil Simon's U.S. comedy "Come Blow Your Horn" at the end of last year, encouraged Roy Cooke, who manages affairs at Johannesburg's Alexander Theatre, to repeat the recipe with Leonard Spiegelgass' "Dear Me, The Sky Is Falling," which opened in November directed by Ricky Arden. Large Jewish population ensured a healthy sendoff, though some critics labelled "Mom-ma Libby" as being too hackneyed

a character. Two double bills presented by Taubie Kushlick evoked widely differing response from Intimate Theatre audiences. "The Private Ear and The Public Eye," with British actress Thelma Holt im-ported to play femme lead in both, was acclaimed by press and public, the earlier mentioned "Ti-ger and The Typists" was, with few exceptions, rejected with equal unanimity by both.

A new husband-and-wife management-Margaret and Robert Langford-who went into business at the end of last year, presented two well-directed productions "Woman In a Dressing Gown" by British playwright Ted Willis, and Friedrich Durrenmatt's grimly hu-morous "The Physicists." In both Miss Inglis, rated South Africa's No. 1 actress, and Langford played key roles.

At Johannesburg's first Theatrical Garden Party, held in October to raise money for the Actors' Benevolent Fund, Miss Inglis pre-sented a trophy in the name of her late husband Stewart Leith to her late husband Stewart Leith to the actor elected by popular vote as "best" of the year. Award went to Siegfried Mynhardt, oldtimer on the South African stage, and equally at home in English or Afrikaans. This for his perform-ance as the Senior Fellow in P.A.C.T.'s production of "The Af-fair," this management's greatest success of the year. success of the year.

Transvaal Subsidy P.A.C.T. (The Performing Arts

cent.

Franco-Israeli coproduction of "Never on Saturday" is

Tel Aviv.

A Franco-Israeli Film

now scheduled for spring 1964. Semi & Joe Siritzky, of Athos Film in Paris, have pacted director Alex Joffe and scripter Jean Ferry to do a feature based on an idea by Israeli producer Jack Steiner and story by Shabtay Tevet. Robert Hirsch (of the Aca-

demie Francaise) is expected to star and photography would be entrusted to Walter Votiz.

learning the ways and customs of the Western civilization that is modern Israel, is produced, writ-ten and directed by Ephraim Kishon, who stage-comedy "The Licence," is scheduled for a spring opening on Broadway, adapted by Jerome Weidman. It is being processed at the IMPS (The Merzlia studios) and has as director of photography Floyd Crosby ("High Noon") and Wally Millner as sound engineer, assisted by some of the country's best cameramen and soundmen. Haim Topol stars, as Salach Shabati, with a supporting cast including Gila Almagor and other prominent theatre actors.

"Mishpachat Simhon" (The Simchon Family), is based on a radio serial, a family-comedy depicting scenes from everyday's life and reacting to local problems in or combination of a situation-comedy a comedy-of-manners. It is and directed by Yoel Silberg and stars Meir Margalit (of Shweik fame on the stage. The script has been written by the author of the series, Moshe Ben Ephraim.

The international appeal, somewhat questionable in the above mentioned case, had been kept in mind by the producers of "Havou Banot La'Eilat" (Let's Have Girls for Eilat). While the previous features might have some appeal for Jewish audiences abroad, the scenery and tourist-appealing qualities of Israel's Red Sea port, Eilat, are hoped to attract attention from the general viewers abroad. The comedy is based on a plot as simple as it sounds. This pioneers' country lacks females and tries to hold the interest of cute female-tourists, even at the cost of matching one of them to the long-standing Bachelor-at-arms. Participating in this production, directed by Nathan Akselrod, one of Israel's film-Akserrou, one of Israel's film-pioneers and Leo Filler, are mem-bers of the Habimah Theatre, shortly to appear on Broadway, during its American tour.

The Content

Israel Weisler, better known as Pouchou, has authored at the time the "Havourah Shekazot" (Such a Gang), a delicate. sensitive local feature about the days of the underground groups fighting British restrictions in Mandatory Pal-estine. Pouchou has now written and directed, together with coproducer Amazya Hiouni, another comedy, telling the story of a gang

In production, some in advanced hooting, others in preparatory

of kids, who keep for a "pet"... an elderly lonely old man, "Oulay Teriu Sham" (Won't you come down?) is also processed, like the two previous features, at IMPS.

The Geva Studios are preparing three productions. One is"Daliah Ve'Hamaliceim" (Daliah and the Sailors), a comedy about seamen, written by Yosh and Manya Halevi, to be directed by Menahem Golan (who directed Eldorado) and starring Daliah Lavi (unless other commitments prevail). Ivan Lengeyel (director of some sensitivity and grace, who did "Sinya" last year) is directing for Geva the film version of "New Face in the Mirror," based on the best-seller by Yael Dayan, Genral Dayan's daughter. The story of a girl joining the Israeli Army, has scored some in-terest at the time, in the U.S. and other countries and the feature will be shot simultaneously in Hebrew and English versions, with Dina Doron ("Sinaya") in the lead and one foreign actor, whose name couldn't be disclosed as yet. Another project on the Geva

With one new opera, "The Last Savage" launched some months ago in Paris and due for presentation Jan. 23 at the Met Opera in Manhattan, composer Gian-Carlo Menotti is completing another opera, "Martin's Lie." This was commissioned by Americans among the Friends of Canterbury Cathedral in Britain.

Composer is always his own librettist. In this instance the story concerns a lad facing a tragic choice between truth and love in the 14th Century. Setting is a monastary-orphanage. "Martin's monastary - orphanage. Lie" is due for mounting during the 1964 Bath Festival either at the Abbey there or Wells Cathedral.

Meantime Menotti's cantata, "The Death of The Bishop" commis-sioned and premiered at the last May Festival in Cincinnati will be heard in the eastern U.S. this summer at Tanglewood with Erich Leinsdorf conducting.

WRH

whose zany cod on the peculiarities of South African English "Ag, Please, Daddy" was the highlight of "Wait a Minim," and a sensational seller on disk.

Love Those Greeks

Outstanding dramatic fare, and a memorable experience for legit lovers here was visit to Johannesburg's Civic Theatre of the Athens Drama Co., sponsored by Leon Gluckman, venturing some of his "Minim" loot. Two contrasts in Greek classical theatre were presented, (1) "Iphigenia In Aulis" of Euripides with Costas Kazakos (Agamemnon), Aleka Katseli (Clytemnestra) and Marie Moscholiou (Iphigenia), and (2) "Lysistrata" of Aristophanes.

From abroad also came the Theatre D'Union Culturelle, whose an-nual visit to the Republic brought plays by Moliere, Anouilh and An-

dre Roussin. Visiting personalities from Brit-ain and the States included three

Council of the Transvaal, replac ing the now defunct National Theatre Organization) staged seasons of opera, ballet, music and drama at Johannesburg's Civic Theatre in 1963, and proved that this \$850,000 playhouse, about which there was some dispute when it was opened August, 1962, is playing an important part in the city's cultural life. P.A.C.T. productions this year ranged from presentations of "Tosca" and "The Marriage of Figaro," directed by Josef Witt from the Vienna State Opera, and perform-ances of "Giselle," "Coppelia" and "Swan Lake" with French ballerina Yvette Chauvire, and Royal Covent Garden dancers Maryon Lane, David Blair and Beryl Grey leading the recently formed Transvaal Bal-let, to J. M. Synge's "Playboy of the Western World," an Afrikaans translation of Ionesco's "Rhinosceros," and a Christmas production of the Gian-Carlo Menotti opera "Amahl and the Night Visitors,"

(Continued on page 190)

Fifty-eighth VARIETY Anniversary

INTERNATIONAL

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John McCallum, as joint managing director of J.C. Williamson Theatres Ltd., the largest theatrical management in the Southern Hemisphere, and former star of British films, West End and Aus-tralian stage, is probably the most qualified key Aussie legit figure to express opinions on the difficulties facing an Australian theatre management to day, and the reasons why there is a steady flow of talent from Down Under to overseas. Below, transcribed from an exclusive tape-recorded interview, he speaks to VARIETY'S Mel-bourne correspondent, Raymond Stanley.

problems, non-existent in America or Britain, an Australian theatre management has to face today? Answer: There are many. We are dependent upon supply of proper-ties and stars. We haven't the local product, except very rarely. What successful in London and New York 'sn't necessarily successful in Australia. Sometimes the local scene is even more difficult still because what is successful in Sydney is not necessarily successful in Melbourne, and vice versa. If a play or musical doesn't take we haven't another on the road waiting to come in, as happens in London and New York. Seasons have to be set a long time ahead. In consequence, not only because of this but bec: use imported leading players naturally insist on a guaranteed playing time, if a show is a flop we can't take it off, we're stuck with it, and have to take losses on the chin several weeks and sometimes months, as hap-pened with "Carnival."

Q: C'n you give reasons why it's costlier to stage a show in Aus-tralia than America or Britain?

It's Way Out Yonder

A: To start with there's the expense of bringing out the stars, and sometimes the directors too. Some have to come first class and, by the time we pay expenses for rehearses, it's \$2,000 per person before the opening night. Costs are higher all round than in England. The standard of living is higher, also the basic wage; labour, materials etc., cost considerably more. But the big thing is the cost of transport because of distances. It's 500 miles at least between each move and cost of transport is very high. Few people realize that to go to Perth from Melbourne is further than to go to New Zealand. It's like going from London to Cairo. The costs of taking a show to Perth now are just about prohibitive unless it's a cast-iron at-traction. Shipping to New Zealand also is very difficult. A margin of three weeks has to be allowed for safe shipping time because tro ghtalter their dates and we have to be sure of opening on a set day. Cost of flying is about \$150 per person, even with the discount we get, so it's a big item to send a large company there. Orchestras are another problem because it is difficult to obtain good players in the first place. We try to pick up as many as we can to save the very high \$44.10 living away allowance. (The actor, incidentally, gets \$14.60 living away allowance). It's becoming increasingly difficult to build up an advance at the box-office. This is a very big worry. Even with the attraction of well known and big names we have what we call "the hang-back." There's an apathy about going to the theatre in the beginning—"oh well, there's time." This is a typical Australian attitude. It's a very hard one to get over, with all the publicity in the world, and particuarly in New Zealand. We find that where in New Zealand a play has a stay for 21/2 or 3 weeks the first week is very had, who-ever the star is. And then they realize what a good attraction it is, but it is too late. It is difficult to make up in the last two weeks what you've lost in the beginning. Q: Would it help if seats were sold at reduced prices at first? A: It wouldn't help. It isn't price resistance. We find that there aren't any complaints about the price-in fact the cheap seats are the hard ones to sell, and our top price for a musical is only \$3.30 and for a straight play \$2.50. With "How to Succeed," the circle and "How to Succeed," the circle and brilliant production by Moss Hart stalls are full but the upper circle that it would have been very isn't. Everybody here wants first class now and wants to be in the

Melbourne. of social status. Lowering the price of seats is not the answer. of social status. Lowering the Role of Video

Q: Has competition from tv reached its peak now?

A: I think it has in Melbourne and Sydney-its been here now since 1956 and people are used to it, they have become discriminating in their choice of programmes. I don't think that it has yet in South Australia, Qucensland and Western Australia. It has only there for a short time — It has only been these states are going to have another station soon—and people are still paying off their sets. Therefore they want value from them and are staying at home. We're finding that audiences for a straight play in Brisbane, for instance, have been cut by half since television came in.

Q: Do critics' comments have as much affect on the boxoffice as overseas?

A: No they don't - nothing like New York and London. But they're getting more important and now they can keep people away from a play, although they can't send peo-ple in. "The Miracle Worker" for instance got rave notices, but these didn't send the public in. If we do get rave notices it takes several days or even weeks before the boxoffice starts really ticking. It is either hit or miss in this country now. They all want to see "My Fair Lady," they all want to see "How to Succeed." Anything short of the very best they don't want to see very best they don't want to see. Whereas some years ago-before television certainly-a moderately good play could achieve a moderately good success, it can't now. it's either good or it's very bad at the boxoffice - there's nothing much in between. And we are compelled to spend more and more money on productions. "Camelot" will cost \$225,000-by far the plost money spent on any show in Australia.

Q: Shows seein to go better in Melbourne than Sydney-can you give any reason for this?

Gambling Hurts B.O.

A: In Sydney there is legalized gambling with one-armed bandits -poker machines. They're making а audiences, not only our's but other managements' and also cinema audiences. I understand that over \$260¹/4 million went through these machines last year in New South Wales. The Government collected \$261/4 million in taxes, so the Government likes them. But naturally this money—a lot of it at any rate—would have gone into other forms of entertainment, and of course we're suffering very severely. It has reached a critical stage in Sydney for all theatres and cinemas.

Q: Is it more remunerative to present for a short season the oneman or one-woman show like Marcel Marceau, Joyce Grenfell, Victor Borge and John Gielgud? A: No it isn't, unfortunately, because there is the problem of fitting in with other attractions. To give dates a long way ahead for a season of two or three wecks' duration in a theatre might duration in a theatre might interrupt the run of a very success-ful play. With these short seasons these individual artists are naturally very highly paid and they're not as remunerative as a straight play doing well over a

is much more interesting altogther. We have the workshops and ward-robe to make everything. It depends entirely on the vehicle and how it should be done. With "Camelot" we are doing our own production and we feel that there is scope in this case to do this. In the case of "Bye Bye Birdie," it would have been wrong for us to have tried to do anything different. Q: In the past five years William-tralian-written shows-Ray "The Piccadilly Bushman," musical "The Sentimental ler's musical the Bloke" and the comedy "Who'll Come A'Waltzing." Does this in-dicate there's generaly a lack of Australian playwriting talent, or that the home-written product spells death at the boxoffice for home-written product the large commercial management?

A: There's a good deal in both those suggestions, principally the first. There is a lack of Australian playwriting talent, there's no getting away from that. We've had playwriting one or two plays which have been successful. "Summer of the 17th Doll" was a milestone, and we Doll' was a milestone, and we have, I think, a very promising playwright in Patrick White, the novelist. He has to really arrive yet but his last play is a most interesting one, called "Night on Bald Mountain." And there are one or two others—like the ones you mentioned. "Piccadilly Bush-man" I do think was a good ulay man" I do think was a good play and well worth while staging. It just broke even for us.

Q: Is that a case where if you'd brought back somebody like Peter Finch it would have given it that extra boost?

A: Oh, undoubtedly. Peter Finch would be success here whatever he was in. But he woi't come, not yet anyway. It's not as easy at that . But here was a case of an Aus-tralian play which we could cast with Australians-we always try to do this, by the way. It neither lost nor made r.oney; we thought it was very well worth doing. But "The Sentimental Bloke" was a success. "Who'll Come A'Waltzing" was a financial failure — it lost over \$13,500. We are a commercial management, not a subsidized one, so it's no good for us to put on Australian plays just because they

didn't deserve that loss at all, but was just another case of Australians not wanting their own I'm afraid. There is still quite a lot of that.

Salary Difference

Q: Are Australians who fill leading roles paid as highly as over-seas people coming Down Under? A: Not as much as people coming Because those people out here. are generally accepted stars in their own country and won't come except for considerably more than they can get at home. Even if for casting reasons we do have to import somebody who is not a star they are not going to leave England or America where they have commitments as often as not and

more to come here than he gets at home normally and that is our trouble — to match that. Con-sequently in the acting field we generally import more from England than the States.

Want Imported Talent

Q: Do you try to cast here in the first place?

A: Yes we do. But it does get back to this boxoffice business. If we say "imports from London," just those words make a difference at the boxoffice. Australians want imported stars. They won't accept their own as yet, which is why talented leading players here go abroad. However, we do try to cast them as often as we can. Q: Is it a case of building up the

people here?

Australian Pay Scale Tops London's, But Not New York's-Yanks Have To Learn That Purchasing Power Relates To Wholly Different Type of Economy—Transportation Biggest Financial Risk—New Zealanders Can't Be Prodded To Buy **Tickets First Week**

have to keep up flats or a house, | A: Well, we've tried that. But the and come here for the same money as if they were living here. If anybody comes here for a year it's a pretty big commitment in their lives, so naturally they won't come except for good money. We do pay overseas people more, but at the same time local actors are well paid. They are better paid than in London. We pay considerably more for musical leads and supporting players than they do in London. And our chorus men are paid \$44.10 minimum and girls \$40.73 minimum, considerably higher than in England.

Q: What about America?

A: Oh no- the economy's entirely different there and that is one of our problems. Because of our difeconomy and different ferent prices of admission, the offers that we can make to American artists seem small to them. But in terms of what money buys here ... when they get here they realize it's quite different. Of course we can't offer them the money that they get over there. In the case of the Belafontes and people in that category, they don't make as much money as they do in America, but they want to Australian plays just because they come here, and they do make a are Australian. They must merit a great deal of money. A good professional production obviously Broadway actor who is not a star

plain fact is the Australian public will not go to see their own. We've tried with several people. We always try to cast here. It saves us a lot of money. But there hasn't really been a very successful Aus-tralian star, who has become a star in Australia, since Gladys Moncrieff. They went to see her. But they just don't go and see their own as yet and the Peter Finches and people have to go away.

It's Scrounge Everywhere Q: Do you envisage a time when Australian theatre will be self-supporting, except for normal ex-change of stars as, say, between London and New York? London and New York?

A: The theatre can't be said to A: the theatre can't be said to self-support an actor anywhere. Take an actor in London. He does film work, radio work, television work and stage work—very few rely on stage the whole time. The same applies in New York, except for the stars. Therefore it isn't something that can be expected here with so little theatre. The answer is no. An actor will always have to be a jack of all trades, especially nowadays. With the emphasis now on the musical he's got to be better equipped-he's got to be able to sing and dance quite often to have continuous employment. Very few can do that. Q: Do you think there'll be more television work in the future? A: Yes, I do. We are catching up

on the American product and we'll have to do our own. We should do our own. It has difficulties at the moment of course—the product has to be exported from here for it to make it worthwhile. The local market is not big enough. I think local production should be sub-sidized by the Government. The Government has taken a tremendous lot of taxation out of television in one way and another, and I think if they put a little bit of that back to foster local production it would pay off handsomely.

Decish Due in Jan. On

very serious inroad into theatre diences, not only our's but other Legit Tastes in Switzerland

By GEORGE MEZOFI

Zurich. Legit taste in Switzerland seems to be shifting from the formerly Legit taste in Switzerland seems to be shifting from the formerly predominantly popular classical or semi-classical plays to contem-porary authors. This is confirmed by performance statistics of 1962-'63 at the nine principal Swiss legit houses of Zurich, Basle, Berne, Lucerne, St. Gallen, Biel-Solothurn and Chur. Some of these houses, however, are not 100% legit stands, but also embrace opera, operetta and ballet. Only four, in fact, are strictly legit: the Zurich Schauspielhaus (Switzerland's top stage), smallseaters Komoedie Basle and Atelier Theatre Berne, as well as Stadttheatre Chur, a provincial house. On the other hand, Stadttheatre Zurich (not counted here) is the country's sole stage devoted exclusively

to opera, operetta and ballet. Contemporary authors (18) outnumber the classics and/or semi-

long season. Q: "My Fair Lady," "How to Succeed" and other musicals were strict copies of the overseas productions—is this sometimes a handicap?

A: Sometimes yes, sometimes no. With "My Fair Lady" there was no point in changing. It was such a wrong and presumptious on our class now and wants to be in the part to change it. Sometimes we stalls or circle and preferably in do our own productions and we the first four rows. It is a question would rather do this because it is

(such as G. B. Shaw, Ibsen, Nestroy, etc.), two to one among the most frequently performed plays. Topping the list is Switzerland's own Friedrich Duerrenmatt. His "Physicists" is heading the hit list at not less than four out of the nine houses: Komoedie Basle (41 performances), Atelier Theatre Berne (78), Staedtebundtheatre Biel-Solothurn (37) and Stadttheatre Chur (8). It also rates high at Stadttheatre St. Gallen, with 15 performances, whilst the Zurich Schauspielhaus, where "Physicists" had a record-breaking run of 65 performances during the 1961-'62 season following its world premiere at that house, registered a hit with Duerrenmatt's latest comedy, "Hercules and the Stable of Augias."

Another Swiss author, Max Frisch, scored with his "Andorra," though a Broadway casualty, at St. Gallen and Chur. Peter Usti-nov's "Photo Finish" topped the list at Zurich's Schauspielhaus nov's "Photo Finish" topped the list at Zurich's Schauspielhaus with 36 performances and also fared well at Stadttheatre Berne. American authors were not too lucky this past season. Only Wil-liam Inge's "Bus Stop." at Atelier Theatre Berne, and Arthur Miller's "Death of a Salesman." at Stadttheatre Lucerne, managed to make the grade, whilst Tennessee Williams' "Period of Adjust-ment" and "Orpheus Descending." Thornton Wilder's "Skin of Our Teeth" and Michael Shurtleff's off-Broadway play, "Call Me By My Rightful Name," had to be written off as casualties at various theatres theatres

G. B. Shaw once again brought them in with "Arms and the Man" and "Caesar and Cleopatra" at Basle, but "Candida" failed to do the trick at Lucerne. Among the classics, Schiller topped the list at Berne with "Joan of Arc," but it was a lean season for Shakespeare, with only one successful production (Antony and Cleo-patra) at Lucerne, whereas Berne even registered a flop with "Midsummer Night's Dream."

PRS 4% B.O. Cut Bid

London. The Performing Right Tribunal is expected to give its ruling by the end of January on a claim by the Performing Right Society for 4% of b.o. takes for pop con-certs. At present, PRS receives 1% of three curaters of the 1% of three-quarters of the earn-

ing capacity of a holl. Increase in PRS' slice of the take is being opposed by the Cine-Harold Davison Ltd., Harold Fielding Ltd. and promoters Larry Parnes and Vic Lewis. Latter group is fighting the pro-

posed increase on the grounds that the element which attracts the kid audiences to pop concerts is the performer, not the material he uses. PRS contends that the songs they sing are the attraction and that an author is entitled to share in the economic success of his work. His return, it adds, should be conditioned by the size of audience.

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Istanbul Legit as \$1.10 Bargain; Many Plays & Fans Turkey-Trot In Most

By EROL KENT

Istanbul. Istanbul has gradually become one of Europe's most active theatrical centers. 'The Municipal Theatre, a city-subsidized company which will celebrate its 50th anniversary next year, has recently added a sixth house to the five theatres which it already operated in various parts of the city. Also, about a dozen strictly "private enterprise" companies perform an international repertory of plays. Prices of admission are unbelievably low by American standards (about \$1.10 top for the private theatres and a 55c. top for the subsidized ones), but no one complains since production costs and general expenditures are scaled down accordingly.

First three months of the 1963-64 season offered no outstanding Turkish plays (with the possible exception of two one-actors by Gingor Dilmen, mentioned later in Gingor Dilmen, mentioned later in this report, although about a dozen scripts of strictly local in-terest have been put on. The fol-lowing is a round-up of the prin-cipal Istanbul companies, includ-ing the titles of the plays they have so far presented this season:

MUNICIPAL THEATRES—"The Comedy of Errors," Victor Hugo's "A Thousand Francs' Recom-pense," Arnold Wesker's "Roots," Francois Billetdoux' "Tchin-Tchin," Durrenmatt's "The Physicists," Ustinov's "Photo Finish," Tennes-see Williams' "The Rose Tattoo," Ronald Mitchell's "The Gilded Clock," Goldoni's "Mirandolina," Horst and and Pillau's "The Win-Horst and and Pillau's "The Win-dow Opening on the Yard" and several Turkish scripts have already been presented in repertory on this company's six stages. Three plays which will soon be added to plays which will soon be added to the repertory are Saroyan's "The Time of Your Life." Brecht's "The Good Woman of Setzuan" and Pirandello's "Six Characters in Search of an Author." The Munic-ipal Theatres function under the Antiotica Dispetien of Municipal Fr Artistic Direction of Muhsin Ertugrul, grand old man of the Turkish theatre, who has 110 actors, 70 apprentices, half a dozen direc-tors, four designers (including David Pursley, a young American from the Dallas Theatre Center) and an army of technicians under command. The Company, apart from its regular evening and to present six special matinees a week for children aged from 7 to 12, plus five matinees a week for youngsters aged from 12 to 16, on the stages of its various theatres. Mr. Ertugrul is now also planning to start puppet shows for children aged from 3 to 7, thereby com-pleting his dream of luring every citizen of Istanbul to the theatre as they move from the cradle to the grave.

KENT PLAYERS-Yildiz Kenter, one of Turkey's leading actresses, who operate this company with her actor brother Mussik Kenter, opened the season with a three-character Turkish play called "Rose of the Sea." This followed by Edward Albee's Woolf?" Who's Afraid of Virginia retitled here "Who's Afraid of the Bad Wolf?

The first play is a pleasant fantasy with an ancient Greek setting about the King Midas legend and is nother macabre piece about a tourist couple visiting a Hong-Kong restaurant where live monkeys' brains are served as a delicacy.

ARENA THEATRE—J. P. Breal's recent Paris hit "The Great Ear" and Marc Camoletti's "Boeing-Boeing" have been the two successful plays in this theatre's repertory so far.

MUNIR OZKUL THEATRE-Sunday in New York," which has been having a long run at this the-atre, will soon be replaced by "Romanoff and Juliet."

Istanbul's remaining five thea-res have been playing mostly local light comedies and farces or else Turkish adaptations of light foreign fare. The most outstanding among these efforts was a local adaptation of "Blythe Spirit" in which Madame Arkadin became a Turco-Armenian clairvoyante.

As for the National Theatre, which presents plays in five play-house, in Ankara and two theatres in the provincial cities of Izmir and In the provincial cities of thin and Bursa, their repertory has so far consisted of Pirandella's "Right You Are," Ben Johnson's "Vol-pone," Pedro Bloch's "Enemies Don't Send Flowers," Durrenmatt's "The Physicists," Ustinov's "Photo Finish" and several Turkish plays.

The outstanding artistic event in The outstanding artistic event in the early part of the current sea-son in Ankara is considered to be a full-length rendering of Tchai-kowsky's "The Sleeping Beauty" presented by the Turkish National Ballet. The production was under the personal direction of Dame Ninotte de Valois who is able to Ninette de Valois, who is able to devote more time to the Turkish ballet company (which she origi-nally founded) now that she has retired from the British Royal Ballet (which she had also founded and made world-famous).



Athens. The theatrical season in Athens runs from mid-September to mid-In the summer months most

May. of the legit groups move to open air theatres or tour the provinces. The present winter season is one of the liveliest in Athens with 20 groups performing at an equal number of theatres, presenting Greek or foreign plays.

National Theatre in touristdominated summertime is heavy with Greek tragedies at the Epidavros and Athens Festivals. Cur-rent season opened with "Antony and Cleopatra" by Shakespeare with Anna Synodinou, Thanos Kot-sopoulos and Lycourgos Kallerguis in the leading roles.

National Theatre has included National Theatre has included this year the following plays: "Donna Diana" by Augustina Cam-pania Moreto. "The Country Girl" by William Wycherly," Deardree of Sorrows" by John Millimgton Sygne." The Chalk Circle" by Johannes Von Gynther." Becket or the Price of God" by Jean An-nouille and "Christ Suffering" a medieval classic.

medieval classic. Costas Moussouris produced "A Man For All Seasons" by Robert Bolt of Britain. It is very well staged and acted as all plays presented by this theatre and it may survive to end of the season. Any-way Moussouris has bought the rights for three more plays:" After the Fall," by Arthur Miller, "Man and Boy," by Terance Rattingan and "Life in Your Hands" by Peter Ustinov.

Dimitri Horn achieved a per-(Continued on page 192)

At 70c Top, Chile's Capital Counts 11 Houses, 3,650 Seats

- By HANS EHRMANN

Santiago. On the same day that Hitler invaded Russia in 1941, a group of students from the University of Chile presented a program of one-acters at the unearthy hour of ten in the morning. Lucho Corboda, whose company was Santiago's only permanent theatrical attraction at that time had lent them his Teatro Imperio. That same evening he almost repented of his generosity: the students had acci-dentally packed his wig with their costumes and Cordoba was forced to appear in his own hair. Two years later, another student per-formance, this time at the Catholic University, laid the foundation for another University theatre.

Out of such slender beginnings, a theatrical movement was born. At present there are 11 legit houses in Santiago, seating a total of 3,650 spectators. There are well over 30 professional productions a year, ranging from Shakespeare and Moliere to Brecht, Durrenmatt and Albee, plus approximately 25% of plays by Chilean authors. Due to their professionalism the two university theatres have grown up into companies quite different from their U. S. counterparts. In the beginning they were a reac-tion against Spanish style companies which, in spite of attractive star personalities, tended to overimprovise. Plays were often staged in a matter of days without a proper dress rehearsal it was far from unusual that actors about from unusual that actors should catch their first glimpse of the scenery on opening night. The prompter was a very important character indeed in these companies. The university theatres imposed a diametrically opposed trend: team work replaced stars, rehearsal periods averaged a minimum of two months, the prompter's box

importance heretofore undreamt of. The aim of these companies was to reestablish the dialogue be-tween the trends of world theatre and Chilean audiences both in technique and repertoire. A renewal of the theatrical

scene, in many ways similar to that of Chile, took place at the same time in Argentine, Uruguay and Brazil.

At first the efforts of the Chilean university theatres were strictly amateur, involving a great deal of personal sacrifice for the actors. In the course of time, how-ever, they obtained state subsidies channeled through the universities and were fully professionalized, also obtaining their own theatres. Inevitably there was a period of

considerable friction between old-time professionals and "these time professionals and "these youngsters," but this became a thing of the past when the best of the surviving pros were assimilated the surviving pros were assimilated by the University of Chile Thea-tre Institute and Catholic Univer-sity Experimental Theatre. Once these companies were firmly established, a series of new pocket-theatres (100 to 200 seats) followed in their welfs represent followed in their wake, representing the unsubsidized branch of Chilean theatre. The number of playwrights is constantly increas-ing and Jorge Diaz and Egon Wolff, the best of these, may yet be heard of on a more international scale. Theatre-going is cheap in this country: the average admission costs 50c and top prices (Satur-day/Sunday) come to 70c. Of the eight drama critics, the bulk are in their mid 30s and have grown up with the university theatres, but there are exceptions at both ends: one aisle sitter is aged 19; another has reached a ripe 77 and also happens to be deaf. He sits in the front row and has been seen to place the mike of his hearing

BERLIN SHOW BIZ CAPSULATED

By HANS HOEHN

	Most Troublesome Play	Rolf Hochhuth's "Der Stellvertre- ter" (The Deputy)
Į	Best New Play	Peter Ustinov's "Photo Finish"
	New Musical Hit	Irving Berlin's "Annie Get Your
		Gun"
į	Most Surprising Top Performer	Heidi Bruehl, Annie of "Annie Get
1	Most Surprising Top I offer the	Your Gun"
ļ	Best actor	Martin Held (in several plays)
1	Best actress	Luitgard Im, Maria Becker and
i	Dest actiess	Maria Wimmer may fight it out
	Most Successful German Film	Rialto's "Treasure of Silver Lake"
	Most Successful Imported Film	Billy Wilder's "Irma La Douce"
	Surprise Song Hit	Marlene Dietrich's "Where Have
	Surprise Song Hit	All the Flowers Gone"
	Deck De He Clation	AFN-Berlin
	Best Radio Station	"Holiday On Ice" and Viennese
	Best Ice Show	
		Ice Revue (a tie)
	Most Impressive	NBC's "The Tunnel"
	Most Important Tv Coverage	Visit of the Late JFK in Germany

Learning Courage In Face of Television; Films' Built-In Values By NORMAN B. RYDGE (Chairman, Greater Union

Theatres)

Sydney. Over the past several years, it has been my pleasure to report the reconstruction and remodelling of important key release houses forming part of the Australia-wide theatre circuit owned and operated by Greater Union Theatres. This year we believe new history has been made for we have gone a step further. When this Anni issue of VARIETY goes to press, a brand-new city theatre will have been built and opened in Melbourne.

It has a special significance to the film trade in Australia, for it is the first time in many years and certainly since the advent of television seven years ago that there has been an increase in the num-ber of city theatres in any state in this country.

This should not be interpreted as a sign that the exhibition business has solved its problems and reached a comfortable state of stability. Indeed, this is far from being the case so far as the overall picture is concerned. It is in-evitable, with the multiplication of video transmitters, that there will be a further mortality in cinemas.

It does, however, reflect the confidence of my own organization and its continuing faith in the future of the Motion Picture In-dustry. In the year now ending we have been encouraged by the success attending our special show-manship efforts on behalf of both hardticket and semi-hardticket, longrun attractions. We have proved to our satisfaction that there is a solid demand for topgrade product when sold and presented in the modern manner.

It has meant a realization and wholehearted acceptance of the need for an entirely new concept in the marketing of motion pic-tures, involving the application of new ideas and methods of op-eration.

In only one respect, I believe there can be no disturbance to the fundamental principles which have governed the past. I mean the personal sense of values, you like, without which etnics no industry can ever hope to build a future. This precious sense of values is exemplified in the pride which any business takes in keeping faith with and fostering perman-ent relations with its clients. It requires the moderating influence of give and take and the realization that there must be a measure of reward for both parties. Neither can prosper indefinitely at the expense of the other party. New minds are being applied to our industry in the conduct of its affairs all over the world, and it is proof of the flexible outlook of showmen that each new idea, every practical innovation, is wel-comed with keen appreciation. It is however, to my mind, inherent to the health and stability of our industry that the application of revisions of policy be based on the preservations of a true spirit of equity for all concerned the producer, the exhibitor and the patron.

Widow Continues Austria's Oldtime **Extempore Troupe**

By EMIL MAASS

Vienna. The Tschumer Theatre after the family name of the owner, is believed to be the last operating extempore stage in Austria. Karoline Tschumer always Mrs. corrects this remark to "in the world," but the years have taught VARIETY caution. This sympathetic elderly lady did not give up when her husband died two years ago. Karl Tschumer had founded his "amusement speciality" 48 years before that. Mrs. Karoline Tschumer wished to celebrate at least its 50th anniversary. Now that she has reached her goal and intends to keep on, as business is not so bad, as sophisticates would expect.

The theatre is a shack, wooden stage and simple wooden benches. Settings are primitive, but fitting a nearby inn helps out with some furniture. It is in that inn, anyway, where the members of the cast meet to "discuss the play."

The Latin word ex-tempore is actually too farfetched to char-acterize this method of theatre playing. One generally believes, that the actors play "just as they feel like." But that is not the fact. Under the chairmanship of Mrs. Tschumer they hold a meeting **a** la cabinet members.

There are not less than 700 plot-There are not less than 700 plot-manuscripts from comedy to bloody drama. Titles such as "When the Stork Bites a Girl," "The Wife of the Shoemaker is Crazy" et al. Latest addition is a crime story "The Man with the Mask." The sequence of the scenes is nearer changed But what have is never changed. But what happens in each scene may undergo improvisation, but always within the plot that is sacrosauct.

So ex-tempore indicates merely, that there are "no lines" for the actors in the regular sense. Conventions they have, and habits, and surefire bits but no writtendown lines.

Though the Tschumer Theatre cannot afford advertising, its 50 year festival performance on an empty lot in Ottakring, a suburb of the capital, was not only sold out (600), but seats were reserved for the following show. Weather permitting, troupe performs on an open air stage.

For the golden anniversary the take was "staggering," with 20c top. De luxe cars, that stood the

DORMEN THEATRE—A revival of Emmanuel Robbles' "Montserrat" (not the Lillian Hellman version) was followed by Deval's "Tovaritch," presented with nostalgic 1920s costumes and props.

ORALOGLU THEATRE—"A Far Country" and British - thriller "Signpost to Murder," presented Country" in repertory were followed by "On Borrowed Time," revived as a vehicle for actress-manager Lale Oraloglu's talented 8 - year - old daughter Alex.

LITTLE THEATRE-This 285seat theatre run by Engin Cezzar, formerly from Yale and the Actor's Studio, and his actress wife Gulriz Sururi, started the season with "Othello" and followed it with a bill of two one-act plays, "The Ears of Midas" and "The Living Monkey Restaurant," both written Monkey Restaurant," both written by Gunger Dilmen, a playwriting student at the Yale Drama School. became a thing of the past, the director came into his own and scenery and lighting acquired an aid on the stage.

day before perhaps in front of the Theatre an der Wien to see "My Fair Lady," and bicycles were parked side by side at the Tschumer entrance.

12-TONE 'WOZZECK' A PARIS OPERA HIT

Despite its heavy gloom, World War I plot, impressionism, and 12-tone music scale, Alban Berg's "Wozzeck" got rave notices from the critics here and thus gave the new Paris Opera impresario Georges Auric his first real socko since taking over the mangage-ment 18 months ago.

Auric used German singers but now has plans for a French adaptation and production later this season or next year. The staging of Jean-Louis Barrault and the musical direction of Pierre Boulez were also lauded.

Fifty-eighth VARIETY Anniversary

INTERNATIONAL

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You Don't Do Biz **By Spanish Phone By HALSEY RAINES**

Palma de Majorca. Legend has it that Spanish telephone instruments all go back to 1877, the first year after Alexander Graham Bell won his "A" in advanced physics. Be that as it may. There's another legend that Castilian psychiatrists admit on the quiet that their toughest patients are the one who went dippy trying to do business by phone between Palma on the island of Majorca, and Valencia, or Ibiza and Marseilles, or any two other points you might pick. The only real beneficiaries of this situation are perhaps the wife dodgers who can take a holiday in confidence that it is virtually impossible for the little woman back in Paris, Rome or Brooklyn to break through the sound barrier.

When Sean Connery, the brawny Scot who liquidated Dr. No, came to Majorca with Gina Lollobrigida and Ralph Richardson to work in "Woman of Straw," he decided he would like to ring up Fred Goldberg, United Artists publicity and exploitation chief, in Manhattan. His first, now historic remark was: "I've got just time to do it before lunch."

The sequence of events from this point goes roughly as follows:

Wednesday: Call placed with hotel operator at Cala Ratjada, the film location base, at 1:45 P.M. (Spanish time). At 10 P.M. opera-tor still reporting inability to get Madrid "pick-up." the first step in a transoceanic talk. Connery goes to bed.

Thursday: Attempts renewed. Connery, after cradling phone in his hands for half an hour because he is told "Mr. Goldberg is on," is informed no communication can be achieved because the service at 729 Seventh Avenue, New York, has been terminated.

"Impossible!" cries the star.

"It ees possible," says the oper-ator firmly. "Thees subscriber maybe no pay hees bill."

"And with all that dough coming in from 'Dr. No,'" groans Con-nery out loud. "Try again tomorand see if the bill's paid."

Friday: Connery out on a boat filming, having been informed that bad weather has knocked out all phone calls for 24 hours, when a frantic walkie-talkie message tells him to rush in, New York is wait-ing. Connery, picking up the phone in a mad sweat, hears a drum-piercing feminine voice call out: "Santa Maria! No me moleste, bestia! Mi padre informara a la policia!"

Saturday: Connery, now calling Saturday: Connery, now calling Goldberg at his home number, rushes in from a restful swim at 3 P.M. by an "Everything ready" message, only to hear an annoyed voice exclaiming: "B" Jove, sir, are you calling Gibraltar?"

Sunday: Connery sits down to indite a long substitute telegram, but is told: "No telegraph service

hearing odd ringing sounds in his hibitors who have joined forces folk gathered. ears, resembling those of non-ex-They were the Bar was not a particularly com-Club, the Bolivar fortable joint, but it had atmos-Tremver isn't an adherent and created ACSA, a company which links almost all the houses istent telephones. He gives strict Screenwriters orders no more calls to be atand the back bar of the Cafe Royal. phere and a faithful bunch of pa-Screenwriters, was a smart, mod- triots. The grey marble bar was where Balana does not prevail. The result of all this is that Bartempted until he feels better. At estly small club in the shadow of the Dorchester. It's title was a cramped. But it was a gluepot for this moment he is told frantically celona's cinema business is in two that Mr. Goldberg is on the wire. hands only: Balana and ACSA. misnomer for it catered for all actors, agents, and scribes and was branches of the film business, writ- presided over by a bland horn-"Fred!" he cries. "What a time I had! How are you, pal?" As it is to be expected the vicbranches of the film business, writtim is the distributor who must beg for dates, as exhibitors have Total silence for 15 minutes exers, artists, producers, directors, technicians, and the entertainment rimmed spectacled bartender named Jimmy, who was a sounding cept for certain cricketlike chirps taken control of the situation, and press. As so often happens, finanboard for what was going on in the on the wire and some unprintable this problem arises at a moment cial problems caused wealthy folk business, but had the polished savvy and discretion of knowing just how much vague hint and inepithets. when the market overflows with outside the business to be made The operator cuts in "The Paris pictures of all nationalities. Unmembers. Prices became too stiff call-she comes!" doubtedly in his heart of hearts for the lesser paid brethren, but nuendo he should indulge, over the "I've got no Paris call!" yells the distributor hopes for some suspiciously low to the big leaguers. Result, nobody was fully Connery. big bar. fight to arise among the ACSA group, or that the gigantic Balana organization may fail in some **New Spots** "Ah, yes, eet ees a mistake. Mr. Newest link in showbiz social camaraderie is the Pickwick Ressatisfied and a happy hunting Goldberg he talk to Paris and we ground folded. place, which is nothing impossible, cut him off to speak you. Here is Mr. Goldberg." The Bolivar, a short stagger from taurant Club, recently opened opas the control of the enormous the original Broadcasting House, posite the Arts Theatre Club off March. "Can you hear me from Maj-orca?" booms Connery. cinema business accumulated by Charing Cross Road. Wolf Man-kowitz, Leslie Bricusse, Sammy Davis Jr., and Anthony Newley form the committee, with Harry was the hangout of sound radio the bull fight empresario needs folk, a warm, hospitable eaterie. very clear brains to carry it on. "Get off da phone, Majorca!" is the gruff answer. "This is Roma. It still functions as the BBC Club When a company becomes so big but none enters without a nostalgic it is not the work of one man, but Secombe as chairman. It's man-aged by Desmond Cavanagh, who twinge for the old Bolivar nights. Go fly a kite, Majorca." a chain of efficient individuals, As for the back bar at the Cafe Connery, snarling, casts the phone from him. A faint smile each one in his place to make things run in good order with dis-after Charles ("Mr. Piccadilly") has the distinct advantage of being assisted by his wife, a sister of film crosses his face as he sees it 4 11 cipline and efficiency. Forte decided to turn his back on (Continued on page 192) WRH

shatter. He rings for the maid, who looks at him in fright as she sees him, teeth clenched, clutch-ing the bedpost. "You sick, sir?" she asks.

sne asks. "Yes," says Connery. "Get me a bottle of scotch, a fast stenog-rapher and a pair of shears. No, I've got the shears." He cuts the phone cord and adds: "You can carry this down with you."

Matador Plus a Rival **Group Rule Barcelona** Runs; Distribs: Ouch! **By JOAQUINA CABALLOL**

Barcelona.

We have an old saying in Spain: "History repeats iself." What, in your country, too? Anyhow, around 1928, a big company was founded to control all the film houses in town, first and second time. Producer Horst Wendlandt that nearly all of them have been run. The name of the corporation was CINAES. To some of the men in the film trade, CINAES was the wonder company, which would rule over picture distributors and even make their own prices. Sad to say, CINAES lasted about six years. All the parties who had entered their houses in the corr years. All the parties who had entered their houses in the cor-poration regained the control of their property and had to start once again the fight with the distributors on the perennial question of what was, or was not, fair rental.

Now, some 35 years later similar circumstances arise. Some-thing like what happened with CINAES turns up again. But now it is not a company, but an individual who has taken control of 10 first run houses out of the 27 which are the total which exist in Barcelona. The man who has done this job is the well known bull fight impresario Pedro Balana. In this latter activity he has been very lucky and it appears that as pic exhibitor is doing wonderfully since he came into it in 1942, 21 years ago.

The first house Balana bought in 1942 was Avenida de la Luz, a 300-seat situation in the station of the Sarria Underground. The first program he served was a Walt Disney Festival, six cartoons of the Three Little Pigs, which was destroyed after this projection. The second house he bought was the Alcazar and later on followed Principal Palacio, Tivoli, Borras, Poliorama, Coliseum, Novedades and Diagonal. Lately he has built new houses and these are Regio Palace, Aribau Cinema and Urgel Cinema, the latter with a seating capacity for 3,000, a very modern place, even luxurious, and well planned. Perhaps one must object to its situation in town (the same applies to Regio Palace) which un-doubtedly is not central like the Tivoli, Coliseum and Novedades in the shopping and distinguished side of the city.

Urgel Cinema enjoys a third class working neighborhood, and unless the program does not ap-peal to everybody like the one with which he opened late in October 1963 starring moppet Marisol in "Marisol Goes to Rio," audi-ences from residential areas and those living in the suburbs of Sarria and San Gervasio, will not go

Monday: Connery complaining of

Numbers Game No More in Germany; Stress Pix Quality, Not Quantity

By HANS HOEHN

Berlin. The West German film has gone through a number of very tough years. It has perhaps registered its all-time low—both artistically and commercially speaking—within the 1962-63 season. Several renowned companies went bankrupt, and the number of productions went considerably down. These figures speak an eloquent language:

In 1955, the West German film industry produced 122 pix. In 1956: 120 pix; 1957, 111; '58, 110; '59, 106; 1960, 98; '61, 75 pix;

'62, 64 and 1963, 50-to-60 films. But there is justified hope that e German film industry has the finally overcome its most critical

erally shared by his colleagues as less run-of-the-mill productions seems to be over. The fact may be stressed that Germany's producers (at least the majority of them) now do what they often haven't done before: they concentrate more on good stories. "The story's the thing, not the star," is more frequently heard among the domestic filmmakers.

Some new German pictures have the potentials of topflight money-makers and it's interesting to note

Berlin Theatre Data STATE-OWNED

Opera House: 266 performances of opera, 30 ballets; 428,742 tickets sold.

Schiller - Theatre: 371 performances; 387,792 tickets sold.

Schiller (Studio): 88 perform-ances; 15,914 tickets sold. Park Theatre: 375 performances; 176 552 tichets cold

1 76,552 tickets sold.

PRIVATE THEATRES Theatre on Kurfuerstendamm:

394 performances; 263,967 tickets sold Hebbel Theatre: 404 perform-

ances; 209,503 tickets sold. Renaissance Theatre: 369 per-formances; 205,740 tickets sold. Comedy Theatre: 418 performances; 199,472 tickets sold.

Berlin Theatre: 341 perform-ances; 140,554 tickets sold.

Tribuene-Theatre: 320 performances: 95.676 tickets sold

'Subsidy' Patriotic Word for Chile

By HANS EHRMANN

Santiago. question most American One artists have to face at some stage of their visits to Chile concerns the lack of government subsidy of the arts in the U.S. Very few of these visiting artists are particu-larly enthusiastic in their defense of Uncle Sam's hands off policy where cultural coin is concerned.

Chile is in many ways fortunate, for it has obtained strong subsidies the arts, without the drawfor back of political strings.

Total subsidies for show biz amount to approximately \$500,000 a great deal of coin for Chile. Of

versities (90% of this item goes to the U. of Chile) and the remain-ing 40% is provided by the Municipality of Santiago. Box Municipality of Santiago. Box office accounts for an additional income of \$100.000, i.e. 20% on

the total of subsidies. The above sums give life to two 90-man orchestras, two ballet companies and three theatre com-panies. The U. of Chile, through its Music Extension Institute runs the National Symphony Orchestra and the National Ballet, part of whose subsidy is derived from a law establishing a special tax on cinema admissions. The Theatre Institute at the Teatro Antonio Varas is a professional Co. and also a branch of the U. of Chile's manifold activities in the cultural field field.

Municipality of Santiago supports the Philharmonic Orchestra, the Ballet de Arte Moderno and a theatre company. The Catholic University's Experimental Theatre (also professional) also owes part

of its financing to a state subsidy. The story of most of these groups, whether musical, theatrical or choreographic is similar. They began their work with a great deal of enthusiasm and practically no money. As they improved, they received increasing support from the State or Municipality, allow-

the State or Municipality, allow-ing them to professionalize. The municipal artists have yearly contracts; those dependent on the University of Chile have the same status as state employees in other fields, including pensions. A certain amount of red tape has been inevitable under this set-up and the different artistic units

up and the different artistic units also suffer from the drawback that job-stability in some individuals cases has led to a bureaucratic mentality not particularly conduc-tive to artistic progress. However these minus aspects are

Total subsidies for show biz amount to approximately \$500,000 a great deal of coin for Chile. Of this 60% is provided by the state and channelled through the uni-



believes the industry's absolute based on good story material. Such lowest level has reversed itself. His opinion may not be gen-Montevideo," "The Gripsholm Casproductions as "The House in Montevideo," "The Gripsholm Castle," "The Big Love Game" (Der grosse Liebesreigen), "The Dead One of Beverly Hills," "Winnetou" yet, but there's no denying that the average quality of the German film has improved in recent months. The time of those count-the average quality of the German in the time of those count-tevideo" is Helmut Kaeutner's remake of an old Curt Goetz film which once pleased millions of German cinemagoers. The late actor-director-author Goetz, one of the finest poets the German film ever had, also furnished the story material for "Beverly Hills." "Gripsholm" is based on a tale by the late (1935) Kurt Tucholsky, one of the best satirists and reconteurs of Germany's pre-Hitler era. "Winnetou" has been adapted from novels by Karl May, the idolized German adventure writer who is a sort of this country's Zane Grey, who died 52 years ago.

It's noteworthy that the out-standing writers mentioned above are all dead. This reveals a con-siderable drawback of the German film: the absence of good contemporary writers. This also goes for the stage and other media: Germany is still in search of good authors. Many of those who are utilized today lack originality. And with regard to the few really good ones: they often if not mostly feel offened because they know that, directly or indirectly, producers only hire them in order to cash in on their names.

The financial dilemma, of course, is also something that handicaps the native film industry. The aforementioned producer Wendlandt has this to say: "All in all, one can say that the banks have lost interest in investing in films. The lack of capital is a big drawback for the German film in-dustry. Many a good project can't see realization due to lack of interest on the part of the banks. And those banks still are interested in investing in films have a tendency to rather support a film that costs 1,000,000 (\$250,000) instead of 3,000,000 marks (750G).

Distributor's Influence

The situation of the German producer is still a far cry from being rosy. In the U.S. the producer ing rosy. In the 0.5, the products is the boss, in Germany the pro-ducer must get along with the distributor who, in most cases, puts up the lion's share of the money. That the distributor has too much of his finger in the pie is rated as one of the most unhealthy situations about the domestic film industry.

Nearly two years ago a bunch of young German film intellectuals declared "Papa's cinema is dead." They prophesied a new era. Ex-cept one film ("Bread of Former Youth" which flopped) nothing happened. These young filmites are still mainly concerned with short films. They keep proving that they are good technicians but they go overboard with formalisms. This also applied to the above men-tioned pic, "Bread of Former Youth." So it all proved a big disconcintment along this line disappointment along this line.

More or less the only young and new German film director who **By DICK RICHARDS** near the place. who London. | the famous restaurant's longtime This absorption of locales by one operator has created certain uncasiness among the other ex-bibitors who have joined forces. Over the last few years London bibitors who have joined forces. They were the bibitors who have joined forces. They were the place a new, commercial for the famous restaurants forgune showbiz and literary traditions and face-lift. In retrospect the Back particularly com-start a particularly comfrom the island today. Tremver isn't an adherent of the "Papa's Cinema Is Dead" movement. He goes his way more or less alone. It may be added that "Endless Night" was one of the biggest flops of the year. Also Tremper's initial (1961) film, 'Flight to Berlin," was praised for quite a few good things but flopped badly at the boxoffice. Nevertheless, the Rialto-Film (Berlin), the most successful company in the land-the producing company of such pix as "Treasure of Silver Lake" and "Winnetou"—has hired Trempler to direct Betriebsausflug" (Excursion of Factory-Workers), an art-slanted pic in Another new promising young film director, Edwin Zbonek, didn't click with "Man and Beast" but he is now on the commercial path. His latest, "The Henchman of London," is a CCC thriller based on a Bryan Edgar Wallace yarn entitled "White Carpet." Zbonek incidentally, is of Austrian descent

ON THE MOVE



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> NIGHT MUST FALL Albert Finney

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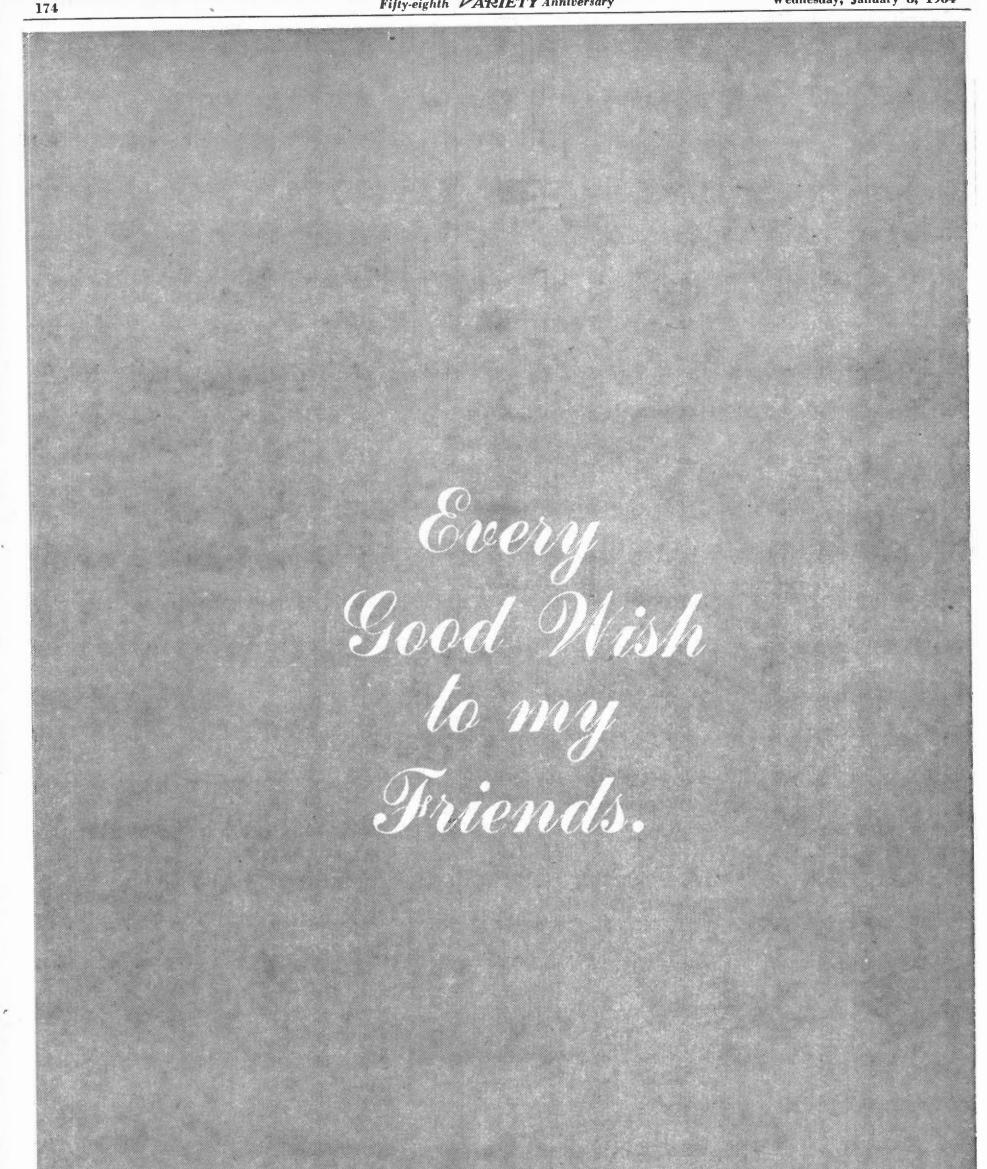
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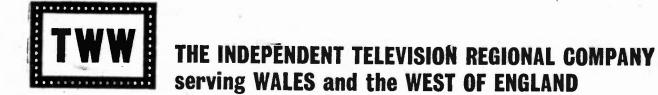
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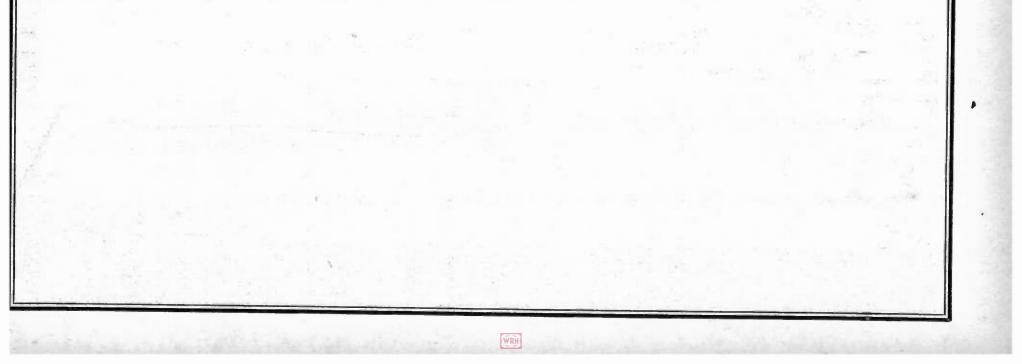




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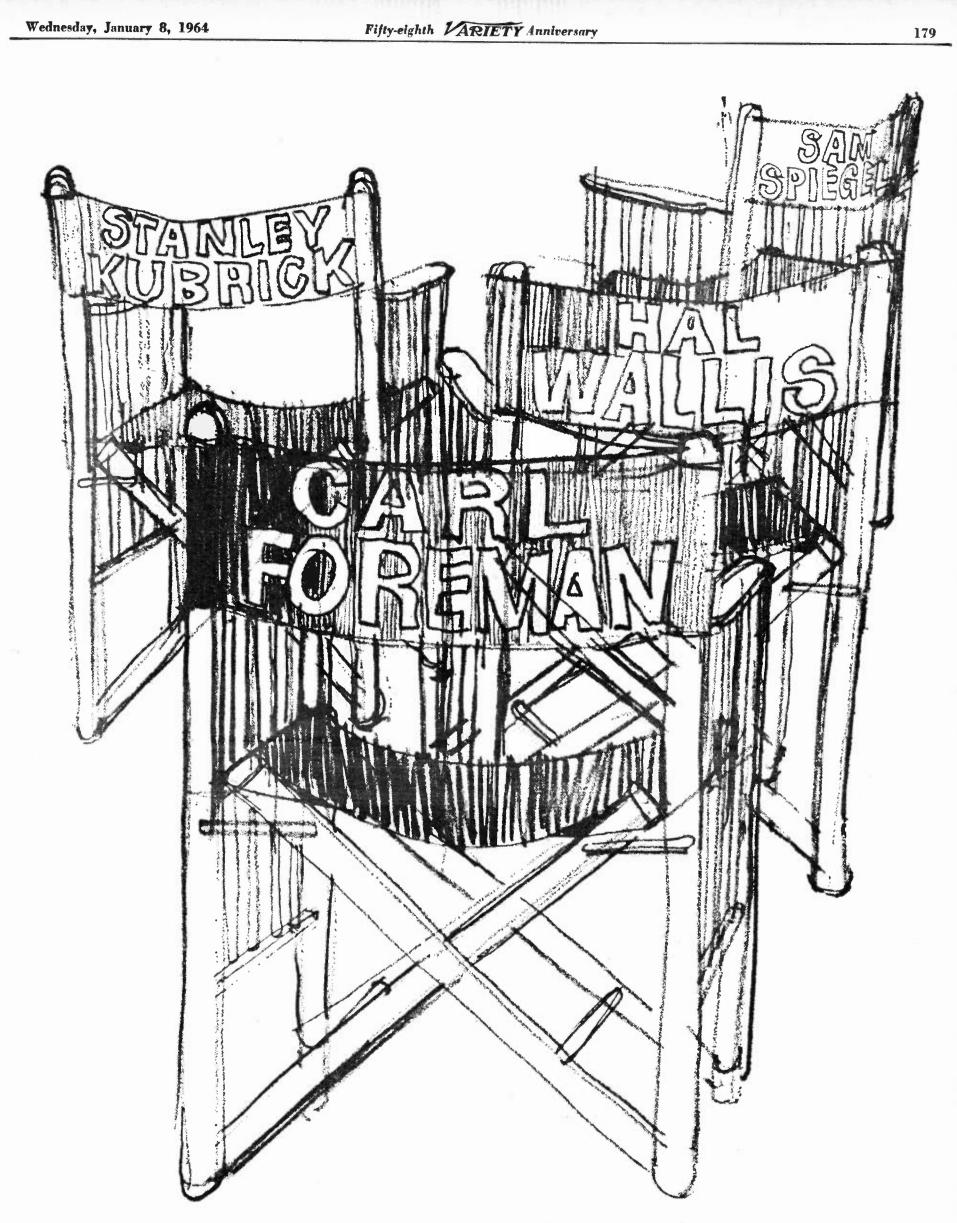
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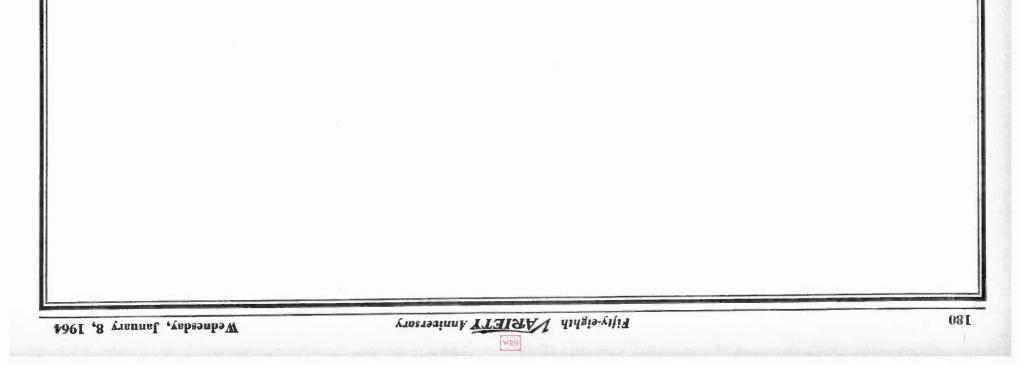
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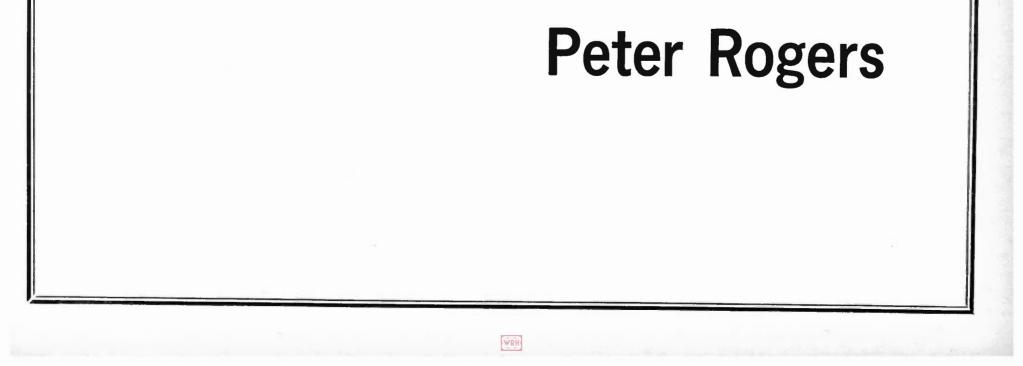


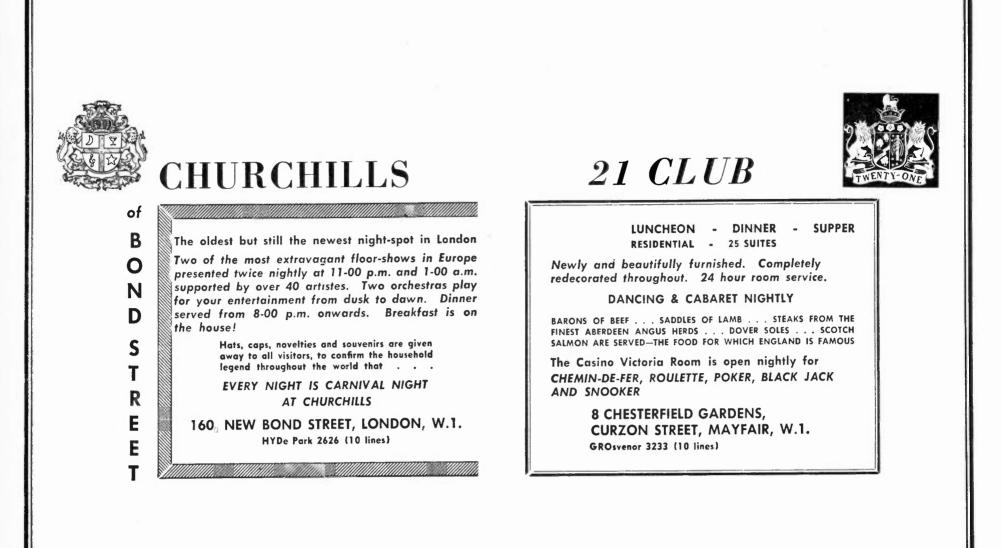
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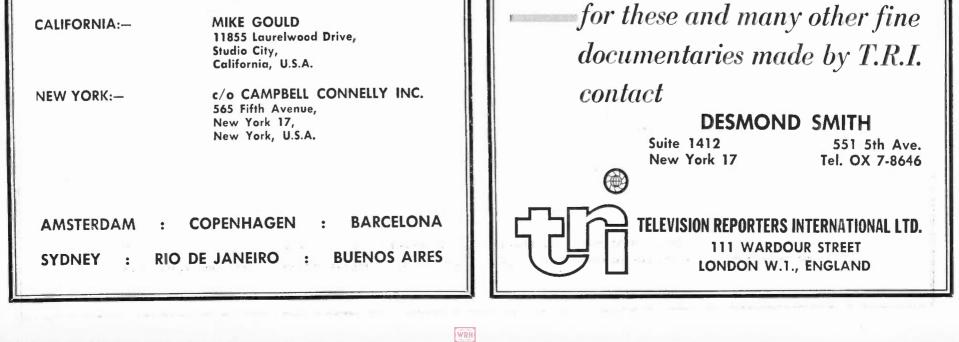
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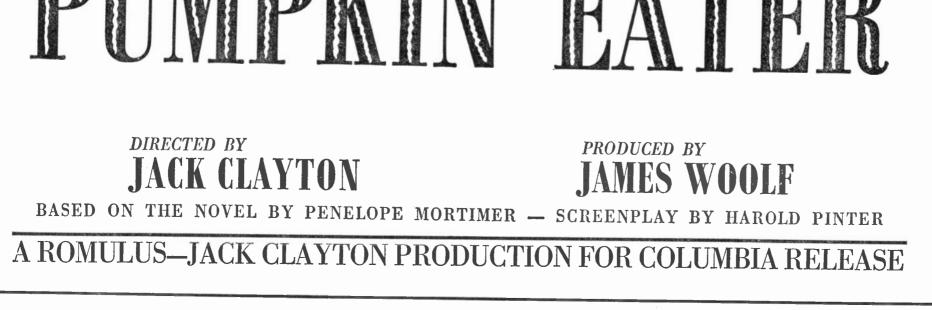
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And How Are Things In So. Africa?

Continued from page 166

14-year-old London actor year. with Keith Collins brought out for ju-

being, and Sir Tyrone Guthrie and Durban actress Mary Peach have been invited to the Republic to been invited to the Republic to inaugurate the new group's ac-tivities with a play celebrating the 400th anniversary of Shakespeare's birth. Similar celebrations in honor of the Bard will take place throughout South Africa, and plans are also forging ahead for the ambialso forging ahead for the ambi-tious program of events lined up for an outsize Johannesburg Festi-val, skedded for September of this

Concerts over the past few years venile lead. This year a Performing Arts Council of Natal will come into hannesburg. Ovations went to Ruth Slenczynska, Michel Block and Shura Cherkassky. On the lighter side, Cliff Richard, Helen Shapiro, Jim Reeves, Carmen Cavallaro and German singer Freddy all did well

ER SAUNDER

Theatres, has formed two companies to bring imported entertainment to the Republic . . . Theatre International, with ambitious plans for future stage shows, and Concert International, promoting tours by concert artists. A season presented by four well known Italian opera stars inaugurated the second company in November, with a visit from two U.S. pop singers, Duane Eddy and John D. Loudermilk, to round off the year.

On Nov. 1, in terms of the Publications and Entertain-ments Bill passed by Parlia-ment in February of last year, the 11-man Censorship Control Board under the chairmanship of Professor Dekker of Potchefstroom University met for the first time. The new body will deal with all films and stage productions, as well as local publications and all imported reading matter. Nationwide protests were registered by writers, artists and managements to the new Censorship Act, which was also strongly criticized in Parliament by the **Opposition**.

In the past no form of entertainment censorship other than for films has operated in South Africa, and it remains to be seen what effect the new body will have on the flourishing creative life of the country. With a banning order on an adult film like "Boccaccio '70" reversed by the Minister of the Interior himself last year, it is to be hoped that the Censorship Con-trol Board will take a long, broad and enlightened view of the powers at its disposal, and will do nothing to hamper progress either in literature or the arts.

They Only 'Flirt' With Israel

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nothing is sure as yet, judging from previous experiences. Cyril Frankel, of England ("The Very Edge") is planning to produce and direct "The Fifth Wheel," a story by Israel's noted playwright, Moshe Shamir, about a Kibbutz member, sent to Haifa-port to bring a new tractor to his community and becoming involved in so many funny happenings to give both laughs and the country-side a good showing. It is to be produced at Geva, by ARC Films.

Arthur Brauner (CCC of Berlin) is planning a coproduction of an Israeli story, also the exteriors for his "Nathan Der Wiser," for for his "Nathan Der Wiser," for 1964 in Israel, with Wolfgang Gluck directing. Mr. Gluck, the Vienese tv and film director, had been twice here already to see whether he could doctor the re-mains of an old Israeli feature, made in 1954 and never publicly shown, "A Stone on Every Mile," which is to be produced by Elor Films and called "Bab El Wad." Mr. Gluck had been commissioned Mr. Gluck had been commissioned made other phantasies in this a 60 minutes feature to

at least five more features, but | Philosopher Martin Buber, for the European tv.

Shai Ophir and Shimon Israeli, two Israeli performers of good standing, noted for their one-man shows, are planning an Israeli comedy featuring both of them, to be directed by an American director, who had known Shay K. Ophir since his Broadway days. Director John McGrath, of England (BBC "Z" Cars) has shown great interest in filming a script based on the Habimah production of "Yaldei Habimah production of "Yaldei Hazel" (Children of the Shadows), by Ben Zion Tomer, also to be shown by the Habimah and their American Tour.

The above list does not include various American producers and directors who had plans for features and studios in Israel, but somehow don't seem to be able to make use of the advantages offered to them by the government of Israel and its special encourage-ment bills. Thus, it seems, Israel films will have to rely on local re-sources and hope for a miracle in this field, the like of which has ountry into

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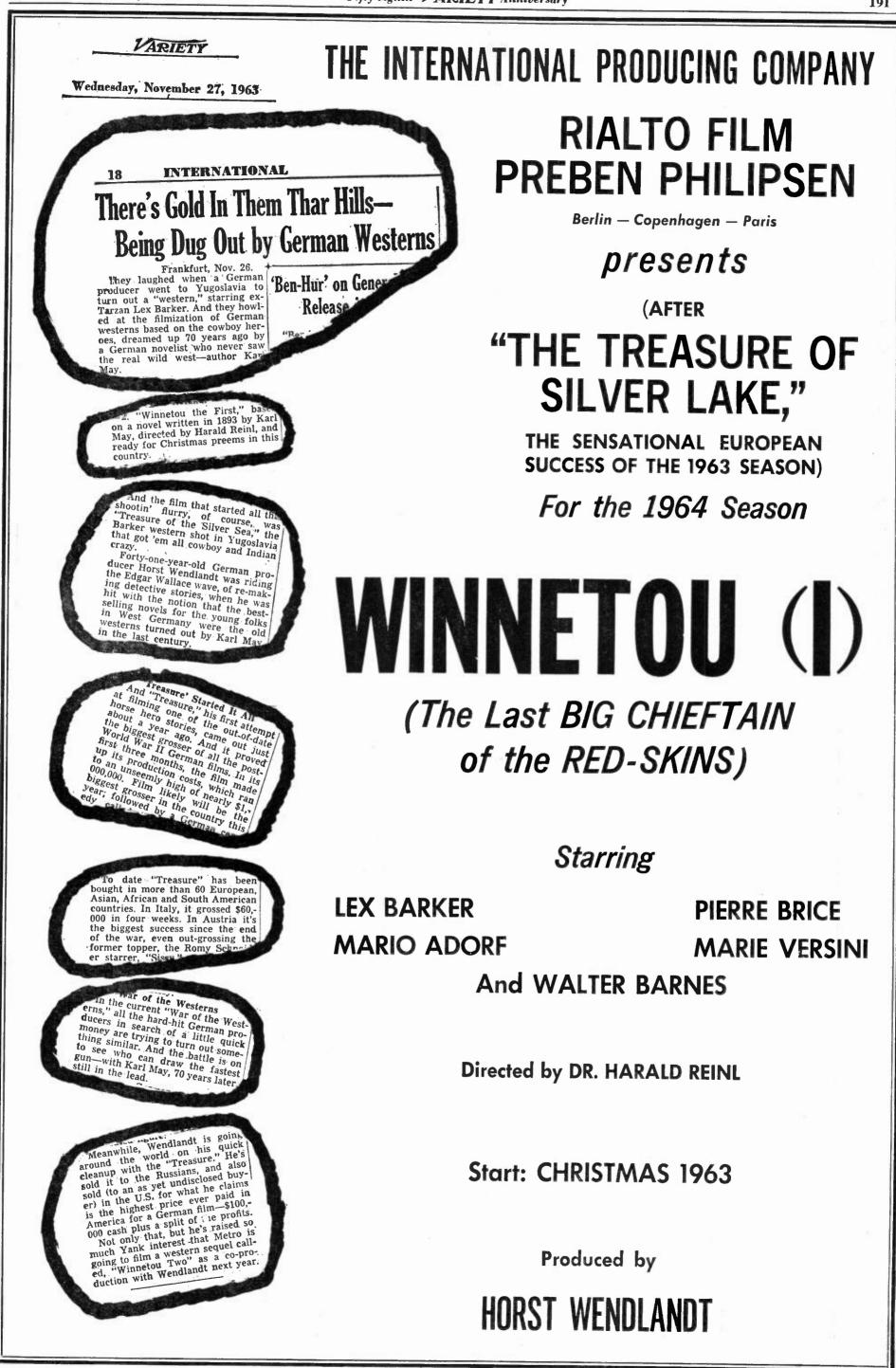
Figures recently released in Canberra by the Commonwealth Statistician show that takings at Aussie cinemas fell from \$68,656,-500 in 1956-57 to \$47,898,000 in 1961-62. In the same period, the number of theatres operating slipped from 1,939 to 1,645.



Wednesday, January 8, 1964

Fifty-eighth VARIETY Anniversary

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Wednesday, January 8, 1964



Actor-Managers of Greece

Continued from page 16

senting at the Kentricon Theatre the one-man play "The Diary of a Madman" by Nicolayef Gogol. This will be followed by the "Love That Has No End' by Andre Roussin. Crocce's most popular

Perhaps Greece's most popular young actress, Aliki Vouyouklaki, is presenting "A Sunday in New York" with Costas Voutsas and Georges Pantzas in the two princi-nal male roles pal male roles.

Jenny Karezi preferred a local play by Campanellis to start with this season, titled "The Neigh-bourghood of Angels," with Nicos Kourkoulos and D. Papayannopou-Nourkoulos and D. Papayannopou-los. This play proved a flop, how-ever, and was followed soon by a local version of the "Born Yesterday.'

Oldtimer Caterina Andreadi, is doing very well, however, with the local play "The Dealer" by Dimitri Psathas which followed her summer hit "It is Never Too Late," by Sommer Longue.

sonal success this season in pre- K. Mourselas "Madhouse World. senting at the Kentricon Theatre Alecos Alexandrakis has selected

sented in Athens and Pireaus at two theatres by two different two theatres by two different groups. In Athens is performed by B. Diamantopoulos and Sapfo Al-keou and in Pireaus at the Muni-cipal Theatre by Vilma's kyrou group. Both performances are very well staged and acted.

'European Journal'

Rome A monthly video news program combining talents and facilities of eight European video nets is

slated for unveiling this month. Called "Il Giornale dell'Europa" European Journal) in Italy, (A opening show is work of six newsmen, one for each producing net-Elsa Vergui is continuing with the "Balcony" by Jean Genet which will be followed by the local play "The Uprooted" by Alecos

Yank Author Finds 1st **Experiences in German Pix Reads Like Script**

Berlin. James Wakefield Burke, U.S. picture making as a film script. Arthur Brauner (CCC) asked him to help on the script of his western, "Old Shatterhand," and sent him to Yugoslavia where the pic was shot. At first it wasn't easy to get a director. After they got Leopold Lahola, they found it necessary get rid of him because of his inexperience with westerns. Luckily, they found Hugo Fregonese to take over.

Then Ladislas Fodor and Robert A. Stemmle, the two scripters, "dis-appeared," if indirectly. Most of what the two had written had to be thrown away. And Burke had to start all over again. And it was tough and quick writing in faraway Titoland.

Finally, Burke was asked to take over a role in this pic. He plays a colonel in this, his screen debut.

Brauner calls his CCC western German-French-Italian co-production made in collaboration with Lidorikis. Alecos Alexandrakis is present-ing at the Alfa Theatre "The Chi-nese Wall," by Max Frisch. His second play will be a local one by Belgium by Andre Hagon, Switzer-land by Alexandre Burger, W. Germany by H. H. Westermann. Italy's first entry will be "Shoot-ing in Rome," directed by Giuliano Tomei.

Roast Beef of Old England

Continued from page 169

actress Jeanne Moreau. Unique is no membership fee. Unless the worn thin of watching actors per-suading their agents to eat humble pie.

White Elephant

The White Elephant, in Curzon Street, quickly established itself as No 1 rendezvous for entertainment big shots and has had no difficulty in retaining its reputation. This is not a cheap club, but it has a de-luxe atmosphere. Les Ambasatmosphere. luxe luxe atmosphere. Les Ambas-sadeurs, Siegi's and 21 Room are still magnets for the stars and producers, especially visiting American firemen, but can no longer be rated as predominantly theatrical oases. The Dorchester Bar no longer retains such a firm core of star-studded tipplers (the May Fair and the Westbury have provided keen opposition) but is still a pop thespian stamping ground.

Savage Club

There are still a number of pro-There are still a number of pro-fessional clubs, though with the exception perhaps of the Savile and the Garrick, most admit that it is a struggle to "get by." The Savage Club, with its distinctive necktie and its years of tradition, recently suffered a blow by having the move out of its spacious premto move out of its spacious prem-ises off Pall Mall because of future re-planning. The members now share the amenities of the National Liberal Club. One cynical Savage was heard to say:"Two lost causes getting together." Another specu-lated how long it would be before all the Savages went into politics and all the Liberals went on the stage! To the visitor, the great loss is that most of the Savage Clubba is that most of the Savage Club's treasures, books, pictures, and mementoes of past glories have to be stored.

Green Room Club, again a club with history, atmosphere and too few active members, still has happy sessions in its underground premises behind the Strand, and this is one that features the one-armed bandits in the bar. Sometime ago the Stage Golfing Club moved temporarily, but now ap-pears to have settled down per-manently, to rooms above the Salisbury tavern in St. Martin's Lane. The Salisbury for years, by the way, was regarded as one of London's top theatrical pubs but rarely, now, do the big names rarely, now, do the big names penetrate its old fashioned, glass walled surroundings.

The New Arts Theatre Club, refeature of this club is that there vitalized, re-jigged, re-decked, under the vigorous guidance of author residing here, could cite committee gives an applicant the Kenneth Rive and Nat Cohen is thumbs up he has no chance. The aiming successfully to restore past Sean Kenny decor is Dickensian. So's the menu, with such olde-worlde dishes as "Humble Pie," steak-and-kidney. Gag has not yet of life. This boosted the bank balance, but tended to swamp the real aim of the club, which has a theatre, film shows, club lunches and dinners with star legit speakers and so on. To this end the Critics' Circle members and the Flm Publicity Guild, neither of which body has a place to lay its head, are being encouraged to use the New Arts as an H.Q.

And talking of clubs—of a very different breed—there's still no place like Al Burnett's Stork Room for attracting the pro's who like to burn the candle into the dawn. Every night, but particularly on Sundays, the place, which has a distinctive character exclusively its own, is the rendezvous for performers of all calibres, and partic-ularly visiting Yanks. There they "insult" their host, Al Burnett, and will go into their own acts at the drop of a cue. Maybe the old New York Leon & Eddie's matched it. But very few others ever have. Some glamor, excitement and panache attach to the Caprice, under the bland and affable Mario Some glamor, Gallati, and the Ivy. The Caprice which, rumor cynically has it, was built around Henry Sherek's table, is a top eaterie, favored by the stars, and those who can afford to goggle at them. It is no place to go for a confidential business yack since tables are closely adjacent and, at lunchtime, particularly, a tape recorder would reveal an incessant wave of irrelevant chatter, largely femme.

Isow's restaurant, in Soho, is Jewish influenced and is a regular hideout for top film and tv execs who want no social fiddle faddle over their gefulte fish. To them over their gefulte fish. To them lunch is a mere continuation of the day-by-day hatchet work of existence in the Wardour Street (Film Row) jungle. Rule's, Scott's and Simpson's are other well known eating houses with firm showbiz support.

When it comes to taverns, there the people who work in Wardour Street. The Grosvenor Arms near the BBC's Aeolian Holl usually has a full quota of musicians. The pattern has changed over sometimes to exorbitant proportions and driven members to saloon bars. There is more commuting to town and so less hanging around the local bars. And showbiz has

Greetings from **GEORGE ROSS & CAMPBELL SINGER** Authors of



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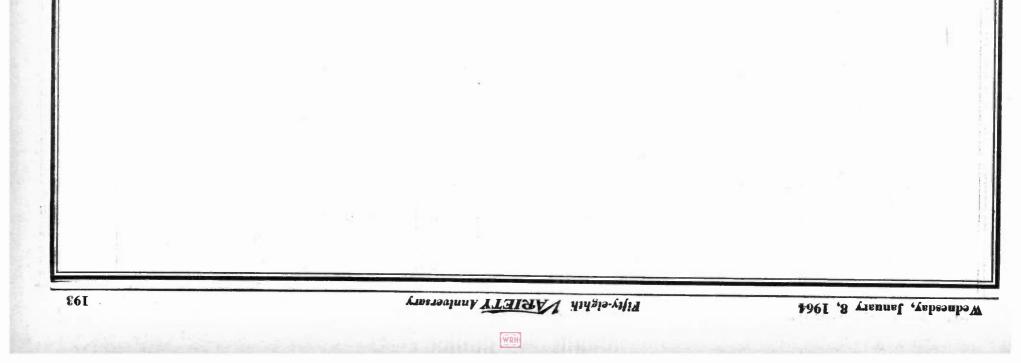
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The Water Rats

Grand Order of Ratlings, better known as The Water Rats, have no the year. Necessarily rising costs regular club premises but hold have raised club membership fees their regular meetings at the Eccentric Club, subsequently ad-journing to a nearby tavern for 'after business" tippling. Nor does the Vaudeville Golfing Society the local bars. And showbiz has have a permanent place for its spread its tentacles so widely over activities, meetings being held in a West End saloon and much of its business and social activities instance, it is necessary to make being confined to various 19th holes. The modest club premises and at the moment these are in the heart of theatreland.

WATNOM SAVY

SIMONE SIGNORET



'Beatlemania' Bites Britain as Four From Liverpool Become a Show Biz Phenomenon; Press Clips Top Queen's **By ROGER WATKINS**

London. 🔶

Assuming the proportions of a nationwide, unstoppable infection, the U.K. has fallen victim to what is locally known as "Beatlemania." The epidemic, pleasant enough, stems from four Liverpool pop singers-John Lennon, Paul Mc-Cartney, Ringo Starr and George Harrison-known professionally as The Beatles.

And, according to authoritive and veteran show biz trade sources, Britain has never seen anything like it.

In less than a year, The Beatles have sprung from total obscurity to the most publicized foursome in British entertainment history. It's gotten so big that Fleet Street hardly lets a day go by without either frontpaging or splashing a Beatles story and or pix.

But Fleet Street's affection for the four Liverpublians, who have set afire in Pan Alley. Film Row and broadcasting, generally, does not spring from any reason other than they make good news and good reading.

'Teenagers' Faves

For instance, at almost any performance of the group whether it's for tv, stage or club, the crowd of teenage fans that encircle the location is usually so vast they have to be controlled and literally hel back by dozens of police. London airport was recently be-seiged on their return from an overseas engagement. Firms are being forced to give an afternoon's "Beatle-leave" to young employees who risk getting trampled, crushed or asphyxiated in the thousandsstrong crush for concert tickets.

Newsreel shots by the dozen, presspix, by the score and millions of words are being filed as Lennon. McCartney, Starr and Harrison collect press clippings exceeding that of the royal family. There's hardly a top writer in Fleet Street who at some time or another during the last few hectic months has not penned a feature piece on the group-either singly or as a collective phenomenon.

Concurrent Series

So hectic is the rush to get those highly individual mops of of hair and smiles beaming out from feature pages, that the Mirror the and Sketch were running Beatles series concurrently with the Exfield of The Liverpool Sound, too) and the Mail just days behind.

Overall, presswise, the publicity has reached saturation point with full, nationally-circulated stories on Beatles' coming and goings. doings and sayings, which are now but a regular column in the U.K.'s assorted newsheets.

While the starchy Times hasn't exactly hopped on the bandwagon with the applauding feature bit, it nevertheless lightens its main newspages from time to time with Beatles-stimulated news reports. The somewhat less reserved Telegraph however has tended to whoop-it-up with newspix and yarns much as in the style of the more popular press.

British Disk Best Sellers London. Want Hold Hand Beatles (Parlophone) She Loves You Beatles

(Parlophone) Glad All OverClark Five (Columbia) Were Made For Me. . Dreamers (Columbia)

Secret LoveKirby (Decca)

Only Want Be With You Springfield (Philips) Dominique Singing Nun

(Philips) Maria Elena Tabajaros

(RCA) Don't Talk To Him ... Richard

(Columbia) 24 Hours From Tulsa ... Pitney (United Artists)

Music Business: It's A Know-How Business: Musings of Veteran **By HANS HOLZER**

The conversation went like this. Holzer: "So you like my song, huh?"

A&R Man: "Great song. Perfect for my new Group." Holzer: "So?"

A&R Man: "No dice. They can't read.'

Holzer: "So what? They can learn the melody by ear." A&R Man: "N-nh. They can't

read lyrics either." sje

Back in 1953, Seeco had just recorded a ballad of mine entitled "Bewitched Am. I." There was a line in the lyric that went "Lead It me through Eden's portal . . .' was all very high class. Two weeks after release, I was approached by the representative of a singer who had just acquired his 17th manager (that year, that is) and it seems as how the young man liked my song, "except you gotta take out that line about the British Prime Minister."

Friend of mine went to see the head of a music firm so well known we shall call it Cohen-Callahan. He had a song he thought they would go for. But Mr. C. was disdainful.

"Your songs are constructed like nothing," he said, and raised his eyebrows. My friend slunk home, shattered. Two days later he returned with another hunk of material. This time Mr. C. hardly looked at the masterpiece and ex-claimed, "Your construction is all wrong. You don't know how to write music. This song will never get any place."

Triumphantly, he threw the manuscript back at my friend, waiting for the inevitable sigh. Only my friend was laughing his head off. The song was a top Gershwin number.



LAWRENCE WELK Has Another Hit Dot Album! "WONDERFUL, WONDERFUL"

Special Tastes Rule So. Africa By EVELYN LEVISON

Johannesburg.

Dominating disk of 1963 in South Africa was a German LP made by a semi-classical vocal group-the Kallmann Choir—which generated its success from the title tune, an old world type balled translated into German from an English song published in 1952 as "Elizabethan Serenade." Original writers were Ponald Binge and Christopher Hassall, poet and lyricist of many Ivor Novello shows, who died some months back.

New title, pruned to "Elizabeth Serenade," is also name of this LP which has triggered off more interest than even the Presley and Cliff Richard longnlayers issued this past twelve months. S. African sales have far outpaced figures notched up in Germany where disk was waxed, and after eight months there is still healthy traffic over dealers' counters. Title song will later be issued as a single when sales of the LP begin to sag . . still a far way off.

Other bestselling LP's of the year emigrating from Germany were Bert Kaempfert's "Original Swinging Safari" and "Freddy Auf Hoher See," filmstar-singer Freddy having registered favorable impact during his recent personal appearance tour of the Republic.

Top USA LP's were Elvis Pres-ley's "It Happened at the World's Fair" and "Trini Lopez at P.J.'s." Bestsellers ex England were "Sum-mer Holiday" (Clift Richard songs from pic soundtrack) and "Please Please Me" (The Beatles). Locally made LP moneyspinners included Dickie Loader's "Exclusively Yours," and, in Afrikaans, two Charles Jacobie disks, "Die Sing-ende Beesboer" ("The Singing Cowboy") and "Veelsydige Char-les Jacobie" ("Versatile Charles Locobie") Jacobie'').

Still way ahead as the favorite in the field of stage show record-ings is the "My Fair Lady" Broadway original, with Harrison, An-drews and Holloway. Gaming impetus from the success of the touring company that has been playing S. Africa since November. 1962 (longest run ever for any show in this territory) the LP cording of the year is "Oliver" made by the Brian Brooke Co. before the show opened in Johannesburg prior to nationwide tour. Top pop artist on singles was Cliff Richard with waxings of "Bachelor Boy" and "Lucky Lips" his top sellers. Other important singles:—"From a Jack to a King" (Ned Miller), "Blue Train" (John D. Loudermilk) "Happy Birthday, My Darling" (Bob Gallon), "Ruby Baby" (Dion) and "I will Follow Him" (Little Peggy March). Introduction of the Bossa Nova to local dance floors jacked up Eydie Gorme's "Blame It on the Bossa Nova' into the hit charts, while good royalties were earned on local re-cordings of local tunes by the Meteors ("Meadowlands,' written by Strike Vilakazi) and Johnny Kongos ("Tulips for Toinette" penned by mother and son team, Sylvia and Johnny Kongos).

As Others Hear Us; British Disks **Making Their Mark on World Charts**

By NORRIE PARAMOR & BOB BARRATT

London. The past year has proved a con-siderable landmark for the British record industry. On the home front, at the time of writing, homeproduced records fill two-thirds of the places in the U.K. hit parade, which from the advent of the rock 'n' roll era in the mid-1950 until quite recently had been dominated by American waxings. In addition, British artists, find ever-increasing acceptance in the world market. A breakthrough indeed.

In the U.S.A., the birthplace of popular music as we know it today, it is no longer a rarity to see a British disk hit the Top 100 chart. Dating back to the 1950s such artists as Frank Chacksfield, such artists as Frank Chacksheld, Cyril Stapleton and Edmundo Ros made it and Vera Lynn's "Auf Wiederschen," Chris Barber's "Petite Fleur," David Whitfield's "Cara Mia" all succeeded in sell-ing 1,000,000 copies during that decode decade.

The consistent album sales in recent years of orchestral music by Mantovani, Stanley Black, Johnny Gregory and Ronnie Aldrich, not forgetting the fine work Capitol have done with my (Norrie Paramor) albums, have been right up there.

The breakthrough began in earnest in 1960 with Marty Wilde's "Bad Boy," Mantovani's "Exodus Theme," Chackfield's "On The Beach" and the singles which introduced Anthony Newley to American ears. It gained mo-mentum during 1961, spearheaded by Matt Monro's "My Kind of Girl," Helen Shapiro's "Walking Back to Happiness," "Tunes of Glory" by the Cambridge Strings, breakthrough began in The Back to Happiness, June Strings, Glory" by the Cambridge Strings, and Lonnie Donegan's humorous "Does Your Chewing Gum Lose its Flavor on the Bedport Overnight.'

Acker Bilk's clarinet styling of his own "Stranger On The Shore" was a chart-topper in mid-1962 and went on to become a million-seller. The Tornados' "Telstar" filled the No. 1 spot at the start of 1963, also gaining them a gold disk. Among others who have enhanced the prestige of British talent in the U.S. were Charlie Drake. Cliff Richard, Kenny Ball, The Springfields and Ronnie Carroll, to-gether with Frank Ifield and Rolf Harris, who, after reaching the top in Australia, have now settled on our shores and have cut their hit sides in London studios. Harris also just essayed a New York nitery engagement.

From Down Under

Comedian Charlie Drake achieved remarkable sales with "My Boomerang Won't Come Back" as did cartoonist-humoristsinger-songwriter Harris with "Sun Arise" and "Tie Me Kangaroo Down Sport" which climbed to No. 3. Kenny Ball's haunting jazz treatment of "Midnight in Mos-cow" reached No. 2 and found many customers also for his fresh approach to "Green Leaves of Summer" and "March of The Siamese Children." Richard's "Lucky Lips" followed up his pre-Richard's vious chart-success in 1959 with 'Living Doll" and The Springfields made several hit parade aprectances, most notably with "Sliver Threads and Golden Needles." A rhythmic updating of the oldie "I Remember You" most notably with hreads and Golden with show in this territory the LP catapulted Frank Ifield and his Richard. Subsequent re-stylings of "Love-disks are still coming off the presses. Bestselling local cast re-ording of the user in the subsequent re-stylings of "Love-in Sw Sick Blues." "The Wayward Wind" Goodwin and "I'm Confessin" suggest that Pacemak his importance as an international artist will be maintained.

| equivalent among American singbeen more readily ers. have accepted.

Turning to the rest of the world during 1963 recent achievements are most encouraging. British recording artists now have many fans in South Africa, where Richard's "Bachelor Boy," "It'll Be Me," "Lucky Lips" and "40 Days" all achieved the tops as did The Tornados' "Telstar." Other chartriders have included The Shadows' "Dance On," "Foot Tapper" and "Atlantis," John Barry's "James Bond Theme," Jet Harris and Bond Theme," Jet Harris and Tony Meehan's "Diamonds," Kenneth McKellar's The Long Day" and Jimmy Justice's "Span-

ish Harlem." "Telstar" was No. 1 in Australia too, where Richard and The Shadows have also been con-sistently among the bestsellers, while The Beatles and Gerry & The Pacemakers have successfully bowed the "Liverpool Sound" with "From Me To You" and "How Do You Do It" respectively. Ifield's "Lovesick Blues" proved that the local boy who made good overseas has not been forgotten.

New Zealand is always ready to welcome a good British disk and recent bestsellers have included "The Next Time," The Beatles" "Please Please Me" and The Searchers' "Sweets For My Sweet." together with "Lovesick Blues" and "Sun Arise."

Far East

In the Far East, Japan is probably the most promising market for British waxings. Alma Cogan has a strong record-buying follow-ing, ditto John Leyton, Cliff Richard. Hong Kong too has seen The Shadows' "Dance On" and "Foot Tapper" and Richard's "Summer Holiday," "Bachelor Boy," "It's All In The Game" and "Lucky Lips" on its bestseller lists, while "The Next Time" was India's No. 1 in April.

Israel is an exceptionally good market for British recordings, which have achieved innumerable Top 10 entries in recent months, Richard, Ifield, Maureen Evans, Springfields, Beatles, Gerry & Pacemakers, Helen Shapiro, Billy Fury, Susan Maughan, plus several Shadows releases.

"Telstar" repeated its British and American success in France and Germany, in both of which territories Petula Clark remains a star name and Richard, Helen Shapiro and The Shadows are rapidly gaining recognition.

Lowlands and Scandinavia

In Holland, star performers have The Shadows, Vera Lynn been and The Tornados, not forgetting Cliff Richard who has had no less than seven Top-5 entries to date this year. Neighboring Belgium too gave an especially warm recep-tion to "Telstar," "Bachelor Boy," "The Next Time" and "Lucky Lips."

Scandinavian tastes are rently running almost parallel to those in Great Britain. In Denmark Ronnie Carroll, Petula Clark, Brian Poole, Louise Cordet, Frankie Vaughan, The Shadows and Billie Davis have achieved good sales while chart-toppers include Russ Conway and Cliff

Merchandising Angles

Result of the tremendous press exposure, tv appearances (BBC-TV even made a documentary on the lads along with radio and disk releases has not only sparked off a great merchandising glut-Beatles' sweaters, pencils, combs, stationery, various publications, and, of course, stills—but has kids dialing B-E-A-T-L-E-S on the telephone.

From the boxoffice point of view, with Beatlemania at its fever pitch. the quartet is an absolute sell-Tickets attract as much black marketering as do those for a football Cup Final or those rare occasions when, say, an artist of the calibre of Frank Sinatra gives a performance.

They have triumphed in most show biz media, and now have their first feature film coming up. It's a Walter Shenson production for United Artists' release.

One of the incidents in my book "Ghost Hunter" (recently pub-lished by Bobbs-Merrill) involves a certain West 56th St. restaurant where the alleged ghost of an advertising man had been observed after his untimely passing by his own hands. The late Danton Walk-er, a fellow-spook specialist, tipped me off to the case, and one night after the regular customers had left, we put a lady-psychic, a volunteer, into trance to see if the ghost would talk to us. He did, and the first thing he wanted was a stiff drink. Now Mrs. Meyers. my psychic, a vocal coach by profession, is as gentle, non-drinking a lady you want to meet. Pos-sessed by the Madison Ave. souse, she became a raving alcoholic until I took her out of the trance state. When she awoke, remembering absolutely nothing, she was high as a kite.

It was the first time anyone had become inebriated by a ghost!

Yank Break-Through

British songwriters too have been finding increasing acceptance for their work in the U.S. In addi-tion to those already mentioned, "You Can Never Stop Me Loving You," "Portrait of My Love," "Dia-monds," "Say Worderful Things," "Scarlett O'Hara" and "From Me to You," have become familiar to American record-buyers via re-cordings by local artists. Special praise is due to Lionel Bart and Anthony Newley/Leslie Bricusse respectively for their scores of the smash musicals "Oliver!" and smash musicals "Stop The World I Want To Get Off.

For teen-beat and rock 'n' roll disks it is an uphill struggle. But singles of an unusual, often comedy appeal by artists of especial individuality who have no direct overseas.

In Sweden Michael Cox, Ron Goodwin, Beatie., Ifield, Gerry & Pacemakers, Searchers, Heinz and Billy J. Kramer, have been highly successful, together with (as in Finland) several Richard and Shadows waxings. Ditto in the comparatively small but lively Norwegian market.

In recent months, Richard has sung in Spanish, French and Ger-man for recordings specifically aimed at these Continental mar-kets and Ifield, Leyton and Miss Shapiro too have re-recorded some of their English-language hits for Continental release.

Our product has yet to make any real impact in such territories as Brazil, Argentina, Mexico, Spain and Italy but the feeling is that this year's breakthrough is only the beginning.

The Liverpool groups who have overrun the U.K. charts during 1963 have not yet had time to make their presence fully felt

TEENS CALL TUNES IN PARIS 'RUBBED ELBOWS WITH --' 'LES IDOLS' RAGE A SONGWRITER BY ANY OTHER NAME... Hollywood chair, and we did two Jewish war Started my varied career as a veterans.

Coney Island saloon singer with a penchant for writing songs, because this was a good spot to intro-tail any part of his pit orchestra duce them. There were the Col- he must so notify the union on lege Inn, Perry's and Stauch's on opening night. If he failed to do Surf Ave. Eddie Cantor was in a so, all the musicians must then bistro on the Boardwalk. This was play. where "Waiting For The Robert E. Lee" was born.

Around the corner was a ragtime pianoplayer wearing a derby hat the entire orchestra or not. This who never said a word. This was Jimmy Durante. He played for the to do away with the bassoon entertainers and songpluggers (in- player, one violinist, and the seccluding me) but never read a line ond drummer. But, he forgot to promptly notify the union. On the to or for the customers. Lou Clayand changed that for Jimmy. Sime the musicians' three salaries might Silverman, editor of VARIETY, came to hear the trio, especially Jimmy, who had begun to talk, sing and make with jokes, and helped the Schnoz become the most beloved trouper of them all

Prior to Coney Island I had done a single and played the Sullivan & Considine and Pantages circuits. Much later, I graduated to The cast, the ushers as well, out of Orpheum and Keith Theatres, culminiating at the famous Palace on Broadway.

On the Pantages circuit on or about 1907, right after the San Francisco Quake, I was on the bill with the noblest Roman of them all -the Boston Strong Boy, the champ himself, John L. Sullivan. three musicians to make music The newspapermen had a Roman holiday dubbing "The Great John L." and myself as "Gilbert & Sul-livan." Sullivan and I became fast friends. He called me Lazarus.

At that time writing parodies on today. So I did just that. Every day I'd make the rounds of the Roger Bros., Weber & Fields, Lillian Shaw, Nat Wills, Harry Cooper (of the Empire City Quartet, etc.) and kindred acts. Few of them ever paid me except with a meal, and I suffered no qualms of conscience when I later sold the same parody to a half a dozen of them without telling one act that I had sold it to the other.

Jolie

One day I walked into the Academy Hotel on 14th St., New York, looking for Al Jolson, At the time, he was doing an act with his brother, Harry, who had a good singing voice and another partner, a Jewish comedian Joe Palmer, who sang parodies. Palmer was a paralytic and had to be wheeled onstage. For that purpose, Jolson employed a chair similar to those seen on the Boardwalk at Atlantic City and maintained the illusion by wearing blackface and impersonating a professional chair-wheeler while he sang and whistled.

On this particular day, there was a snowstorm. Hungry as usual, I weathered the storm. As I walked into Al's room, I found him on his way out, draped. I noted enviously, in a good looking heavy overcoat On a clothes tree hung another overcoat. Still shivering from the cold, I sang Jolson half a dozen parodies and then we talked money. Al wanted four of these parodies, and with a gulp in my throat, I said. "These are very funny, and so I have to get at least \$7 for the four." Jolson responded, "You're nuts! I get parodies from Charlie Hoey of Hoey & Lee for \$2 a piece." I changed the subject and said "Al, I see you've got two overcoats. Do you want to sell one to me? Al replied, "Yes, I'll sell you one. This one is only four years old, and I want seven bucks for it.' You guessed it, I got the coat, and with the coat, Al said, "and besides I'm throwing in my partner Joe Palmer. You can have him." So the Jolson trio became Palmer & Gilbert. We still used the wheel-

It was customary, via the laws of the Jewish Musicians Union, that if a producer intended to curremain intact for the run of the

Rumshinsky conducted on opening night, and as coproducer was to determine whether he needed second day, realizing his mistake, well make the difference between financial chaos and the ability to keep open, Rumshinsky appeared before the union committee.

Rumshinsky's Two Hats

He pleaded with tears in his eyes that it was an oversight, and that he could not afford the cost of the three musicians; that the salaries of these men might force them to close the show. This would put the work. The unioneers seemed to be impressed, and told Rumshinsky they would let him know their decision the next day. He started for the door and then suddenly stopped and said, "Gentlemen, when I was talking to you, I was talking as Rumshinsky, the producer. Now I address you as Rumshinsky, the composer. I need those sound good!"

the current song hits was a vogue —a forerunner of Allan Sherman were assembled in the large ballroom of the Ten Eyck hotel in Albany, as Vincent sat astride his piano stool and waited to play a dignified march to herald the entrance of the new Governor and his aides, who were flanked by the state militia.

A flunky came running into the ballroom warning Lopez to get ready. Vincent nervously asked, "What'll I play-what shall we play?" I was sitting next to Vincent, and I countered with "Hall Hallyday. To The Chief." "We don't know that," said Vince. In desperation I whispered, "play 'Stars And Stripes,' 'Semper Fidelis' or any Sousa March." "We don't know that stuff," shrieked Lopez. "Here stuff," shrieked Lopez. "Here comes the Governor," cued the aide, and as the imposing erect State militia started marching in, followed by Governor Whitman (each man in the militia—six foot two or three) Lopez and his then Hotel Pennsylvania dance orches-tra went into "The Parade of the Wooden Soldiers"!

By GENE MOSKOWITZ

Paris. Rise in France of a teenage group with buying power, due to more affluence here, has created a boom in the recording and music hall spheres of show biz. Youth cries out to youth, creating teen-age "stars."

These types are called "Les Idols," naturally enough. In two years they have changed the realities of the record setup in France. It is estimated that there are over 16.000,000 French persons under 20. Buying power is pegged near a billion dollars.

Instant Stars

During a six month period in 1963 over 5,000,000 platters were sold as recorded by new singers, mainly of rock 'n' roll and twist syndromes. It gave the disk biz a new impetus after it had been in trouble the last few years. Here as elsewhere one record may "make" a star.

Oddly enough when, several years ago, American r'n'r was tried via vaude appearances and records it did not catch on. In some instances, exemplars were even laughed off the stage. This was the 'middleaged'' reaction.

Youth Pro-Yank?

Despite the DeGaulle emphasis upon French nationalism the young crowd continue to fancy things American - cowboy films, Yank dances, ice cream sodas hamburgers and such American outposts as Paris' own "Le Drugstore." So the time came when Le Twist caught on and with it and after it much After the inauguration of Gover-nor Whitman at Albany, there was a function called the Governor's Ball. Vincent Lopez ("Mister Number of the source of the players. Family ties and social aspects were changing. Youngsters seemed to be finding their ease in belonging to groups and not in the family, in poetic solitude or with only a friend, a girlfriend or boyfriend as the case may be.

With all family members working more, and youngsters getting much more spending money, the impact on show biz was pro-nounced. Notable success was a blonde French youth with the Americanized monicker of Johnny

Quite 'Moral'

He twisted and pranced about but his songs, when audible, were rock and with lyrics that talked about simple friendships with girls and not the dramatic, sexy rela-tionships of yore. Songs also dealt with parents, chided them but did not attack them, and were mainly about innocent flirts, military service and eventual marriage. But always it was about an easygoing palship with that old so-called French sex insouciance softpedaled. Hallyday was not a symbol of

revolt, for the new youth movement was not anti-social but "ad-(Continued on page 222)

than one prolific writer in his stable. Therefore, it was Ren G. May who was credited with two popular numbers of the day, "Pull-

They

By STANLEY GREEN

BOOMS RECORDS If anyone ever manages to es-tablish some sort of ASCAP Hall of Fame, there is little doubt that the most prominently rep-donym was Herbert R resented songwriters will be Frank Roland, Ren G. May, Herbert Richard Lorenz, Dick Howard, Arthur Francis, and Gilbert Keyes. What's that? Never heard of them? That's not too surprising. For these happen to be the pennames of some of the giants among American composers and lyricists that were used at one time or another during their careers. The writers didn't keep their pseudonyms for very long, but they were used on published songs and may still be found on original sheet music copies.

Take this fellow Frank Roland. Sometimes he was also known as Noble MacClure. Most of the time, however, he was known by his real name, Victor Herbert. Herbert name, Victor Herbert. had no rival at the beginning of the century as the master of operetta. No other composer in the the field could match him in productivity or in marquee appeal. A Victor Herbert musical was always an event, and so was the publication of a new Victor Herbert song. In fact, Herbert even suspected that people bought copies of his music on the strength of his name alone. In 1904, to test the public's reaction to a Herbert composition reaction to a herbert composition sans the Herbert byline, the com-poser wrote a piano piece called "Al Fresco." and credited it to one Frank Roland. The sprightly number did quite well in sheet music sales, and a few months later satisfied that the public would buy his music on its merit, Herbert had the piece republished under his own name. But that wasn't the end of it. At about the same time, Herbert needed a gay number for a carnival scene in his forthcom-ing musical, "It Happened In Nord-land." It wasn't long before "Al Fresco" was added to the new score and, with a lyric penned by Glen McDonough, it turned out to be one of the hits of the show. As for Noble MacClure—and what an

imposing handle that one was-this name showed up on the sheet of at least three Victor Herbert piano pieces, "Get Together," "On Your Way," and "Valse a la Mode." "On

Irving Berlin

The improbable name of Ren G. May was actually an anagram. Mix the lctters around and they spell Germany. Think of a famous song writer whose last name has a certain identification with Germany and you get Irving Berlin. In contrast with Victor Herbert, Berlin used his pen name toward the beginning of his career. As a young songwriter fresh from his success with "Alexander's Ragtime Band," he would work from midnight to dawn picking out tunes on the piano in his publisher's office. His output became so impressive that Ted Snyder, his publisher, thought that it would be a good idea to make it seem as if he had more man Porter On Parade" and "As I Was Aviating Around." They

didn't last very long but then nei-

The most all-encompassing pseudonym was Herbert Richard Lor-enz. This one not only stood for one writer, it referred to three— Herbert Fields, Richard Rodgers and Lorenz Hart. The Team of Rodgers & Hart had met Fields when they were all quite young. Fields' father, Lew (Weber &) Fields, had given the songwriters their first professional break in 1919, and the following year Rod-gers & Hart supplied half the score for a Lew Fields musical called "Poor Little Ritz Girl." The show wasn't any staggering hit, and the boys went back to writing amateur musicals for any organi-zation that would hire them. During this time they kept up their friendship with Herbert Fields who was anxious to pursue a career as a playwright. In 1924, the trio decided to take a crack at Broadway together. They collaborated on a comedy-not a musical comedy-called "The Melody Man" which they conveniently tailored to the specifications of Lew Fields. Since the play was about the music busi-ness, two satirical songs, "I'd Like to Poison Ivy" and "Moonlight Mama," were interpolated and credited to the same three-headed individual—Herbert Richard Lorenz-who was responsible for the play. Needless to say, this protective anonymity was never again required.

The identity of Dick Howard does not need too much detective work. Howard Dietz merely turned his name around and chose a first name that sounded closest to his last name. Dietz's use of a nom-de-plume stemmed from the fact that for most of his life he was MGM's top publicist by day and one of Broadway's brightest lyric writers by night. For a while he thought that the best way to keep his business career entirely separ-ate from his writing career was to adopt a pen name. This didn't exactly work out too well, and the idea was soon abandoned. But not before Dick Howard got at least four songs published. In the mid-Twenties, before forming his moreor-less steady partnership with Arthur Schwartz, Dietz worked with a number of composers, including Ralph Rainger and Jay Gorney. As Dick Howard, Dietz wrote the lyrics to two songs with Rainger, "Seems to Me" and "Got a Man On My Mind," Also as Dick Howard, Dietz collaborated with Gorney on two songs for a 1930 Paramount film, "The Battle of Paris," starring Gertrude Law-rence. The titles were "What Makes My Baby Blue" and "When I Am Housekeeping for You."

Ira Gershwin and Gus Kahn

Arthur Francis was a name that came into being through genuine modesty. It was used by Ira Gershwin who merely combined the names of his younger brother, Arthur, and his sister, Frances. His self-effacing reason: brother George had already won a reputation by the time Ira began writing professionally, and he didn't want to seem as if he were taking advantage of his hr Ira Gershwin used a pen name for a longer period of time than the other writers discussed. The first published song written by George and Ira together, "Waiting for the Sun to Come Out" (1920), still bears the credit line on the sheet music, "Words by Arthur Francis." It was not until four years later, when he collaborated on the score of a musical called "Be Yourself," that Ira Gershwin was finally identified publicly as Ira Gershwin. Gus Kahn may have flirted riefly with the name Gilbert briefly Keyes, but at least he kept his own initials. Records show that on orig-inal copies of "Toot Toot, Tootsie" and "On the Alamo," Kahn was billed as Keyes, though later credit listings revealed his true identity. "Toot Toot, Tootsie" was a col-laboration of Gus Kahn, Ernie Erdman, and Ted FioRito, with Robert King credited with an assist on the melody. Now, there was a fellow who really made a name for himself!

MAKE KARAJAN SICK?

Vienna.

Angle-ridden and politickingprone the Vienna Opera has long been. As per example there is the latest instance of the apparently very serious illness of conductor Herbert von Karajan with a "circulatory disease" which forced can-cellation of artistic performance but not of ski partying in the Alps. It ends up with Karajan not so very sick and able to pick up dates in Britain at end of January. Now it is heard here that Kara-

jan wished to temporarily remove himself from Vienna, that there is a serious clash between him and the co-director.

There is now expectation that Karajan wil head the Vienna Opera on a visit to Paris next fall. In-Jolson got four parodies. As I left cluded would be a candlelight supper at \$50 per in the Versailles Hotel of Mirrors. Doubt remains that the non-Italian Karajan will be on the stick when La Scala of Milan presents "La Boheme" in Moscow. become a rich man, with almost

My Friend, The Son By MAURICE ZOLOTOW

A year ago, last December, Allan | a million-seller LP, and a series Sherman came back to New York. of concert engagements lined up-He had been away for two years with more records scheduled, with and those two years had turned his life upside down. From an obscure producer of television shows for CBS and Westinghouse night-club engagements, with film companies bidding for him, with two networks wanting him at \$5,000 an appearance. he had become an overnight sensa-

Eight of us foregathered at the restaurant. Present were NBC percussion virtuoso Bobby Rosention with "My Son, the Folksinger." He rang me the afternoon he got into town. Would we join garden, insurance executive Dave Streger, myself, Sherman — and our wives. At once, I seemed to detect a shocking alteration in him for dinner at Danny's Hidenaturally wondered whether Sherman. Had he gone Hollywood? success had changed Allan Sherman-whom I had known for 10 Did he have delusions of grandeur? years as a kindly, modest, gentle, For, with the air of a rajah, he with a at once took over the ordering of bizarre sense of the ridiculous in life and a giver of enormous dinner. Waving his hands majestically, he spoke to the captain in a bold, almost arrogant voice: and delightful parties. Now he had (Continued on page 220)

away that evening?

lovable, plump individual,

Pop Tunes Puffing Cigs for 100 Years Via Frank Plugs and Moralistic Raps

By JIM WALSH

U.S. Surgeon General's Committee on Smoking & Health probably tiquity. will have made public its anxiously awaited report on the effects of nicotine addiction.

Regardless of what the committee's findings may be, there should be some interest in going back over the years and seeing how "the weed" has fared in sheet music and on records. This account can claim only to being representative instead of comprehensive.

A hundred years or so ago two ditties of the kind commonly called "college songs" had to do, respectively, with cigars and pipes. One, which many oldtimers remember from its first line, "'Twas off the blue Canary isles," told of the suf-ferings of an unfortunate smoker who consumed his last stogie at a "My Last Cigar." The other was a paean of praise to "My Meer-schaum Pipe."

Probably of about the same era, or even older, is a song which advises the hearer to "Smoke advises the hearer to "Smoke Tobacco" as a solace for all the

Record Pluggers Are People-Too

By VARNER PAULSEN

(Program Director, WNEW-Radio, New York)

He was dressed in a mohair suit with wide vents, Continental shoes with buckles instead of laces and a white tie to match his Dean Martin tab collar shirt. On one arm clung a tall, redheaded model dressed in a bikini, uneasy with her one-day title of "Miss RPM of 1963." Under his other arm he had a number of promotion copies of his firm's latest-"Bikini Bossa Nova."

He had to do something to attract attention at his radio station stops. Without the crowd-pleasing redhead, which surely would trig-ger the interest of the stations' and program execs, his talent other alternates were limited.

The policy of Station A requires that he slip the new releases under the front door.

Station B. much more liberal, allows him into the building on Thursdays from 2 to 3 p.m. But then, he is restricted to the lobby from whence came the expression: "lobbyist."

Station C doesn't want him in the building at all. They want new releases mailed, preferably from a foreign country, since the librarian is a stamp collector.

No such problem at Station D. is admitted freely into the He building as long as he is smuggling an exclusive, advance release of a surefire hit.

Station E doesn't want to see him unless he has a Top 10 "rocker." They don't play classi-cal music, recorded by a classical artist-say-like-Perry Como.

Station Fonly plays "standards." They don't want those wailing rockers—say—like "Now" by Lena Horne. The program director of this station believes "Now" is a steal from an old New Orleans rhythm and blues classic called "Have A Magilla."

Vinton, Va. ills that afflict mortality. The "Old By the time this is in print the Tobacco Box" tune popular with hillbilly fiddlers and git-tar players is most likely of equally great an-Off-hand, the historian can't

think of any vehemently anti-nicotine musical propaganda of that period, but there must have been some.

It probably would be a good bet that the most unabashed plug any cigaret ever got on a phonograph record was contained in a 1901 "descriptive specialty," issued by Eldridge R. Johnson before he founded the Victor Talking Machine Co., and called "A Sleigh Ride Party." The record is by the once world-famous Haydn Quartet. The voice of the quartet baritone, Sam Rous, is heard saying, "Waiter, bring me a pack of Sweet Caporal cigarets—the only kind worth smoking!" (Rous, who became assistant director of the Victor a&r department and author of the first editions of the Victor Book of the Opera, didn't smoke).

A few years later that famous Kansas agitator against liquor and tobacco, the sainted Carrie A. Nation, while in London made records for the old Gramophone Co. in which she denounced both booze and smokes.

In 1892 Princess Eulalie of Spain visited the Chicago World's Fair and publicly smoked a cigaret. Newspapers throughout the country began a campaign to have the shameless hussy deported. Smok-ing by women however, began to catch on, though at first only among a dribble of the sporty set, and toward the turn of the century Anna Held sang Ivan Caryll and (Continued on page 222)

Bros. Four Net 7¹/₂G For JFK Dallas Scholarships Dallas.

The Brothers Four recent benefit concert at Southern Methodist U. Coliseum showed a lusty \$7,500 net. With house scaled at \$3 top, the take is going to the John F. Kennedy Memorial Scholarship Fund for the Children of Dallas Policemen and Firemen killed in action. The stage crew and ticket force waived their fees and the Brothers Four worked gratis, drawing only travel expenses.

The benefit was a replacement for ticketholders to the Peter, Paul & Mary concert scheduled for Nov. 23, which was cancelled due to the assassination of President Kennedy here Nov. 22.

lish the proper rapport with the record reps if we were difficut with which to do business.

with which to do business. In a way, broadcasters are in the business to supply services. Services to people. Sometimes for money. Frequently free to community organizations. Certainly to the many sources who supply product, whatever it may be. We do have a few restrictions

imposed on the hard working record reps but they are logical and well taken.

Active studios are off-limits. We do not want the working person-alities disturbed. But, this rule also applies to our own staff who have no busines in the studios. then I do implore you to send Another policy involves new re-leases. They must be given to our Chief Librarian, Al Trilling. Since personalities do not clear or build their own music programming, releases are approved by management.



"BIG" TINY LITTLE

and His W-i-i-l-d Ones Ed Sullivan TV Show, Jan. 12th "HONKYTONK - HOOTENANNY" "HONKYTONK - HOUTENANN' 17th Coral Record Album to be Released in January. Already Booked Solid 8 Months in 1964. Management: HAROLD JOVIAN-PREMIERE ARTISTS AGENCY 1046 Carol Drive, Hollywood 69, Calif.

British Songs Hit On Home Grounds By HUBERT W. DAVID

(Chairman, Songwriters Guild of Gt. Britain)

London. No more than two years ago the British songwriter was completely overshadowed in his own Hit Parade by song material imported from the U.S. A recent checkup has shown that it is now no unusual thing for 16, 17 or 18 numbers out of the Top 20 to be the work of British tunesmiths and sung by British recording artists.

The boxoffice always tells the tale and it has been illustrated beyond any shadow of doubt that the British record-buying public prefers the homegrown product both as to the material itself and the singer who presents the song on record. With a vast teenage buying wave triggered off by some smart salesmanship on the part of our eager and enthusiastic recording executives, the whole music industry in Britain is thinking English.

Ths state of affairs has been brought about mostly by the American music men themselves. Many so-called stars come to Britain for nationwide tours, billed as the American "tops." but our boys and girls are no dumbsters and they have quickly realized that most of these American artists being foisted on them were far less entertaining than the local boys -so they came to the inevitable conclusion that the whole thing was a bit of a phoney-and once bitten, twice shy!

The Battle Is On

If, in the future, you in the States hope to get any sort of rep-Britain only your very best artists. Good singers are associated with good songs, but I must warn you that we have girded our loins, and donned our armor, and our songwriters and singers are fit and ready to do battle on our own doorstep! It is doubtful if current American pops were ever any better than their British counterpart, but American exploitation certainly was better and probably still is. For many years we suffered from a lack of initiative on the part of our recording companies' a. & r. men. They had only a fixed sum available to produce their crop of records, so what was easier (and cheaper) than to plump for the American hits, where they got the packaged production with artist included, all ready on a "master" for immediate pressing! By this method, they had no need to

Payola Gets You Nothing By RALPH J. GLEASON

San Francisco.

(Following comments by the San Francisco jazz critic appeared in his San Francisco Chronicle column under the caption, 'A Real Hit Is in the Groove." Much that has been written about the payoff rackets in pop music have stressed the bad ethics. Gleason makes an equally deplorable accusation— "payola" doesn't pay, accomplishes nothing, can't prevent and can't make a hit. Graft is paid for advantages that are illusory. As a publication which has frequently denounced "payola" in its columns, VARIETY reprints these comments, and adds its own amen .- Ed.)

More on payola: The most fascinating thing about the whole payola situation is that you do not need to give payola in order to have a hit.

In other words, not even payola can make a hit and you can't make a hit by spending money. The hit is in the groove, as the record men say. And nowhere else.

Fantasy, the local record com-pany which has had two national hits in the past year-Vince Guaraldi's "Cast Your Fate to the Wind," which was up in the top 25 and their current hit, Little Johnny Taylor's "Part Time Love." which is now 43 on the chart—is the liv-ing proof that you don't have to give payola to get hits. Some strong stations where the jockeys are on the take have not played the records.

'We can sell without it." says Zaentz. the sales manager. Saul "The hell with them. If they don't want to play it, that's their prob-lem. We sold 'Cast Your Fate' without them and we're going to go over 400,00C with Little Johnny Taylor without them. Luckily, lot of guys don't ask for anything.

All that it proves is that if the record has it, you don't need the payola. And even in a case where payola jockeys own the artist, the record company and the song publishing rights and plug the disc unmercifully, they can still lay an egg. There's a current example

mounting higher and higher ----much of course to the detriment that television is helping, and in of the British song and its writer, who couldn't get any sort of showing.

But this has changed. The recording companies seem to prefer British songs and it is a break for a publisher, because he doesn't have to pay away royalties abroad nor barter with his rivals for British representation of an American hit. The publisher makes far more money out of a British tune, and in consequence I think the day is not far away when, in con-junction with the Songwriters Guild, every publisher is going to be happy to work through a Standard Contract devised by our Guild.

American Heyday

British songwriter had a The pretty lean time during the '20s '30s, for after the wonderand fully successful partnership be-tween my father, the late Worton David and Horatio Nicholls (Lawrence Wright), British songs took a back seat. This was solely due to the fabulous run of hit songs being turned out by American writers of the calibre of Irving Berlin, Cole Porter, Walter Don-aldson, Jercme Kern, Rodgers & Hart, and later Rodgers & Hammerstein. The world has never resentation in our Hit Parade, seen such a phenomenal output at then I do implore you to send any other time during this century. I hate to admit it, but, at that period, the British writer (with very few exceptions) didn't have what it took! He just couldn't produce those wonderful senti-mental melodies that shook the mental melodies that shook the world for almost a generation. How could one possibly emulate Kern's immortal "All the Things you Are." the "unusual" words and music of Porter, or the mas-

that almost fits this description. It shows no signs of becoming a hit despite promotion out of all proportion

"They ask for 35 or 40 copies of an album by the artist sometimes, one distributor complains. "And if you turn them down, they get very salty.'

A small, independent manufacturer (a man who puts out half a dozen records a year and hopes one will catch on) says, "The little guy like me hasn't got a chance. They bleed us to death. They want a piece of the rights or they want money. And if you don't go along, they'll get on the phone and call all around the country and keep their friends in other cities from playing on ti too." His view that you have to go

along with payola represents the opposite point of view from that of Fantasy. Once in a while, these small-time manufacturers, who are sort of wildcaters in the record business, come up with a hit, but it's rare.

A man who is today a major record-company executive, told me a couple of years ago that San Francisco had become the worst payola city in the U.S.A.

"I can't let you use my name; they'd ruin me." he said. Another man who was then and still is high in the executive echelons of the major company he works for, said: 'We have got to do something about this before the business rots to pieces."

What can be done about all this? I'm not sure. After the original payola investigation and the FCC crackdown, stations were making announcements and refusing even to accept free discs.

The FCC code doesn't really scare disc jockeys; only station owners and operators. In some cities, like New York where disk jockeys have been tried and convicted, there is local legislation. There is no effective Federal legislation. Only the rccord industry itself and possibly the Federal Trade Commission can get in here and clean this up.

that can be reexploited. It is here particular such programs as The Black & White Minstrel Show, lend a visual background.

And The Future

As I have mentioned earlier, the British wave of success is rather geared to the buying power of the teenagers, but there is a growing feeling in the U.K. that with proper exploitation, we shall soon see special recordings made for the moms and dads—so we are game for anything. There is a real spirit of adventure alive once again in the British music industry

Our Guild cannot always be expected to agree with our counterpart in the States, the American Guild of Authors & Composers, but I am delighted that our secretary, Victor Knight, and Miss Miriam Stern, executive director of AGAC, have been working so very closely together. I feel that all this get-togetherness on their part may in time lead to the Utopian position where the best British songs go automatically to America and the best American songs come to Britain.

HEROINE'S COSTUME PROBLEM

Maternal Angles Threaten Paris

Is a puzzlement.

And so it goes for many of the record promotion representatives who frecly wince at being called "record pluggers."

Musical Liaisons

These men, however persistent in their desire to exploit their product, are the closest link between the creative forces in music and the medium whose basic raw material is talent.

Like a midwife, they may not always deliver a prize package, b t they perform a unique service of keeping the broadcaster aware of the new creations-screaming or melodic. At WNEW-Radio, we want to hear what's new-and as quickly as it comes off the presses -or before. We could not estab- a nut.

We respect the record reps and

the job they have to perform. We endeavor to make it as easy as possible for them to communicate with us. We've been calling our for business "communications" some years-and if a communication is not a two-way street we are closing doors on those who are willing and able to contribute.

Most record reps are valuable, necessary, industrious and anxious people. Except a chap I know who had the audacity to knock on a broadcaster's door to plead for a few plays for someone called The Singing Nun. And, she isn't even an American. Something called "Dominique" I think. What

hits in one film! That was America's day of plenty-and we are suffering for this now for the only American songs heard regularly on our air today are the oldies. So at least you still get quite a showing al-though you may not now get the glamour of the Hit Parade. But even with the oldies, you may soon get a shock—for publishers spend vast sums on studio costs here are busy combing their cata-with British artists and band fees logs to find old British material getting inexcusably fat."

terly film scores which Berlin created for Ginger Rogers and Fred Astaire with as many as six

Hit of "Wozzek'

Paris.

"Wozzek" is a hit at the Paris Opera House in its current "new" staging, with hundreds of turnaways nightly, but will have to come off after only a dozen or so showings, much to managing director George Auric's chagrin. Unless he can find a new leading lady who can sing the difficult role in German-and he says he can't.

What's wrong with Helga Pylarczek, who has the role now? well, much . . . but in about two months, at the most. she will be a mother, and her costumes are beginning to be a bit too difficult to alter for each new performance.

Incidentally, one of the Paris critics who reviewed the show at its opening, apparently uninformed of the facts of life, lambasted Mme Pylarczek for "being neglectful of her appearance in public; she is

MILLION (and Over) RECORD SELL F]

As far as possible this is a roster of recent pops which have sold 1,000,000 records or better. They are identified only as to Title, Artist and Label. No record number is indicated, but ASCAP or BMI clearance is identified by appropriate symbol. The extraordinary smash sellers that have gone into multiple millions have been spotlighted in VARIETY from time to time, such as the seasonal "White Christmas" and "Rudolph, the Red-Nosed Reindeer." Perhaps the single pop artist record-holder is Bing Crosby with "White Christmas (20,000,000 sum total over the years). There are instances of perennials, such as "Star Dust" "St Louis Phase" and the like heining addinate the second Dust," "St. Louis Blues," and the like, having sold into staggering totals

A RIC WINK OF LOVES	
A BIG HUNK OF LOVE	Elvis Presley RCA
A FOOL SUCH AS I*	Elvis Presley RCA
A GUY IS A GUY ⁺	Doris Day Cal
A HUBBA-HUBBA-HUBBA*	Perry Como BCA
A LITTLE BIRD TOLD ME*	Evelyn Knight D
A LOVER'S QUESTION [†]	Clyde MoDhattan
A ROSE & A BABY RUTH†	Coore Hemilton
A TISKET A TASKET	George Hamilton ABC
A-TISKET, A-TASKET*	Ella Fitzgerald Dec
A WONDERFUL TIME UP THERE	Pat Boone
ABA DABA HONEYMOON*	D. Reynolds/C. Carnenter MCM
AGAIN*	Vic Damone Moro
AIN'T IT A SHAME [†]	Fats Domino
AIN'T THAT A SHAME†	Pat Boone
ALL BY MYSELF†	Foto Domini
ALL I HAVE TO DO 10 DELAN	
ALL I HAVE TO DO IS DREAM	Everly Bros Cad
ALL I WANT FOR CHRISTMAS*	Spike Jones
ALL OR NOTHING AT ALL*	Frank Sinatra
ALL OR NOTHING AT ALL*	Elvis Presley BCA
ALL THE WAY*	Frank Sinatra
ALLEY OOP†	Hollywood Angulas
ALLECUENV MOONA	. nonywood Argyles Lute
ALLEGHENY MOON†	. Patti Page Merc
ALVIN'S HARMONICA*	David Seville Lib
AMAPOLO†	Jimmy Dorsey
AMERICAN PATROL*	Glenn Miller RCA
AMONG MY SOUVENIRS†	Connie Francis MCM
ANNAT	Sylvana Mangana McCllf
ANNIE HAD A BABY†	H Dellend & Midel 14
ANNIE HAD A DADIT	
ANNIVERSARY SONG*	Al Jolson Dec
ANYTIME†	. Eddie Fisher RCA
APRIL LOVE*	Pat Boone Dot
APRIL SHOWERS*	Al Jolson Dee
AT THE HOP†	Danny & Inc. ADO
ARE YOU LONESOME TONIGHT	Eluio Baadaa
Alle Wienengeunt	LIVIS Presiey RCA
AUF WIEDERSEHN†	. vera Lynn Lon
AUTUMN LEAVES*	Koger Williams
BACK BAY SHUFFLE*	Artie Show DCA
	ALL
RARYT	
BABYT	D. Washington/B. Benton Merc
BABY FACE*	Ant Mannau Accur
BABYT BABY FACE* BALLERINA*	Art Mooney
BABYT BABY FACE* BALLERINA* BATTLE OF NEW ORLEANS†	Art Mooney
BABY† BABY FACE* BALLERINA* BATTLE OF NEW ORLEANS† BE BOP BABY†	Art Mooney
BABY† BABY FACE* BALLERINA* BATTLE OF NEW ORLEANS† BE BOP BABY† BE MY LOVE*	Art Mooney
BABY† BABY FACE* BALLERINA* BATTLE OF NEW ORLEANS† BE BOP BABY† BE MY LOVE* BECAUSE†	Art Mooney
BABY† BABY FACE* BALLERINA* BATTLE OF NEW ORLEANS† BE BOP BABY† BE MY LOVE* BECAUSE† BECAUSE† DE VOUT	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp . Mario Lanza RCA . Perry Como RCA
BABY† BABY FACE* BALLERINA* BATTLE OF NEW ORLEANS† BE BOP BABY† BE MY LOVE* BECAUSE† BECAUSE† DE VOUT	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp . Mario Lanza RCA . Perry Como RCA
BABY† BABY FACE* BALLERINA* BATTLE OF NEW ORLEANS† BE BOP BABY† BE MY LOVE* BECAUSE† BECAUSE OF YOU† BECAUSE OF YOU† BECAUSE THEY'RE YOUNG*	Art Mooney MGM Vaughn Monroe RCA Johnny Horton Col Rick Nelson Imp Mario Lanza RCA Perry Como RCA Duane Eddy Jamie
BABY† BABY† BALLERINA* BALLERINA* BATTLE OF NEW ORLEANS† BE BOP BABY† BE MY LOVE* BECAUSE† BECAUSE OF YOU† BECAUSE THEY'RE YOUNG* BEEP BEEP†	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp . Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie Playmetes Deard
BABY† BABY† BALLERINA* BALLERINA* BATTLE OF NEW ORLEANS† BE BOP BABY† BE MY LOVE* BECAUSE† BECAUSE OF YOU† BECAUSE THEY'RE YOUNG* BEEP BEEP†	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp . Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie Playmetes Deard
BABYT BABYT BALLERINA* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSET BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BEEP BEEPT BEFR BARREL POLKA* BEGIN THE BEGUINE*	Art Mooney MGM Vaughn Monroe RCA Johnny Horton Col Rick Nelson Imp Mario Lanza RCA Perry Como RCA Jouane Eddy Jamie Playmates Roul Will Glahe RCA
BABYT BABYT BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSET BECAUSE OF YOUT BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BEEP BEEPT BEER BARREL POLKA* BEGIN THE BEGUINE* BELIEVE WHAT I SAYT	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie . Playmates Roul . Will Glahe RCA . Artie Shaw RCA
BABYT BABYT BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSET BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BEEP BEEPT BEER BARREL POLKA* BEEIN THE BEGUINE* BELIEVE WHAT I SAYT BIG BAD JOHNT	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie . Playmates Roul . Will Glahe RCA . Artie Shaw RCA . Rick Nelson Imp
BABY† BABY† BALLERINA* BATTLE OF NEW ORLEANS† BE BOP BABY† BE MY LOVE* BECAUSE† BECAUSE OF YOU† BECAUSE OF YOU† BECAUSE THEY'RE YOUNG* BEEP BEEP† BEER BARREL POLKA* BEGIN THE BEGUINE* BELIEVF WHAT I SAY† BIG BAD JOHN† BIRD DOG~	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp . Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie Playmates Roul Will Glahe RCA . Artie Shaw RCA . Rick Nelson Imp . Jimmy Dean Col
BABY† BABY† BALLERINA* BATTLE OF NEW ORLEANS† BE BOP BABY† BE MY LOVE* BECAUSE† BECAUSE OF YOU† BECAUSE OF YOU† BECAUSE THEY'RE YOUNG* BEEP BEEP† BEER BARREL POLKA* BEGIN THE BEGUINE* BELIEVF WHAT I SAY† BIG BAD JOHN† BIRD DOG~	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp . Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie Playmates Roul Will Glahe RCA . Artie Shaw RCA . Rick Nelson Imp . Jimmy Dean Col
BABYT BABYT BALLERINA* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSET BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BEEP BEEPT BEFR BARREL POLKA* BEGIN THE BEGUINE* BELIEVF WHAT I SAYT BIG BAD JOHNT BIACKSMITH BLUEST BLACKSMITH BLUEST BLUEBERRY HILL*	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie . Playmates Roul . Will Glahe RCA . Artie Shaw RCA . Rick Nelson Imp . Jimmy Dean Col . Everly Bros. Cad . Ella Mae Morse Cap . Fats Domino Imp
BABYT BABYT BALLERINA* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSET BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BEEP BEEPT BEFR BARREL POLKA* BEGIN THE BEGUINE* BELIEVF WHAT I SAYT BIG BAD JOHNT BIACKSMITH BLUEST BLACKSMITH BLUEST BLUEBERRY HILL*	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie . Playmates Roul . Will Glahe RCA . Artie Shaw RCA . Rick Nelson Imp . Jimmy Dean Col . Everly Bros. Cad . Ella Mae Morse Cap . Fats Domino Imp
BABYT BABYT BALLERINA* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSE OF YOUT BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BEEP BEEPT BEER BARREL POLKA* BEGIN THE BEGUINE* BELIEVE WHAT I SAYT BIG BAD JOHNT BIRD DOG~ BLACKSMITH BLUEST BLUEBERRY HILL* BLUE DANUBE WALTZ*	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie . Playmates Roul Will Glahe RCA . Artie Shaw RCA . Rick Nelson Imp . Jimmy Dean Col . Everly Bros. Cad . Ella Mae Morse Cap . Fats Domino Imp
BABYT BABYT BABYT BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSE OF YOUT BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BEEP BEEPT BECAUSE THEY'RE YOUNG* BEEP BEEPT BEER BARREL POLKA* BEGIN THE BEGUINE* BELIEVE WHAT I SAYT BIG BAD JOHNT BIRD DOG? BLACKSMITH BLUEST BLUEBERRY HILL* BLUE DANUBE WALTZ* BLUE MONDAYT	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie . Playmates Roul . Will Glahe RCA . Rick Nelson Imp . Jimmy Dean Col . Everly Bros Cad . Elia Mae Morse Cap . Fats Domino Imp . Leopold Stokowski RCA
BABYT BABYT BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSET BECAUSE OF YOUT BECAUSE OF YOUT BECAUSE THEYRE YOUNG* BEEP BEEPT BEFR BARREL POLKA* BEGIN THE BEGUINE* BELIEVF WHAT I SAYT BIG BAD JOHNT BITD DOG ⁻ BLACKSMITH BLUEST BLUEBERRY HILL* BLUE DANUBE WALTZ* BLUE MONDAYT BLUE MONDAYT	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp . Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie Playmates Roul . Will Glahe RCA . Rick Nelson Imp . Jimmy Dean Col . Everly Bros. Cad . Ella Mae Morse Cap . Fats Domino Imp . Marcels Colpin
BABYT BABYT BALLERINA* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSET BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BELIEVE WHAT I SAYT BLUE BANUBE WALTZ* BLUE MONDAYT BLUE SKIRT WALTZ*	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie Playmates Roul Will Glahe RCA . Artie Shaw RCA . Rick Nelson Imp . Jimmy Dean Col . Ella Mae Morse Cap . Fats Domino Imp . Leopold Stokowski RCA . Fats Domino Imp . Marcels Colpix
BABYT BABYT BABYTACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSET BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BEAUSE THEY'RE YOUNG* BEAUSE THEY'RE YOUNG* BELIEVE WHAT I SAYT BIG BAD JOHNT BIG BAD JOHNT BIG BAD JOHNT BLUE SAIRT WALTZ* BLUE MONDAYT BLUE SKIRT WALTZ* BLUE TANGO*	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie . Playmates Roul Will Glahe RCA . Artie Shaw RCA . Rick Nelson Imp . Jimmy Dean Col . Everly Bros. Cad . Ella Mae Morse Cap . Fats Domino Imp Marcels Colpix . Frank Yankovic Col
BABYT BABYT BABYTACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSE OF YOUT BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BEEP BEEPT BECAUSE THEY'RE YOUNG* BEEP BEEPT BEFR BARREL POLKA* BEGIN THE BEGUINE* BELIEVE WHAT I SAYT BIG BAD JOHNT BIG BAD JOHNT BITD DOG~ BLACKSMITH BLUEST BLUE BERRY HILL* BLUE DANUBE WALTZ* BLUE MONAYT BLUE SKIRT WALTZ* BLUE TANGO*	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie . Playmates Roul . Will Glahe RCA . Artie Shaw RCA . Rick Nelson Imp . Jimmy Dean Col . Everly Bros. Cad . Ella Mae Morse Cap . Fats Domino Imp . Leopold Stokowski RCA . Fats Domino Imp . Marcels Colpix . Frank Yankovic Col . Leroy Anderson Dec
BABYT BABYT BABYTACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSE OF YOUT BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BEEP BEEPT BECAUSE THEY'RE YOUNG* BEEP BEEPT BEFR BARREL POLKA* BEGIN THE BEGUINE* BELIEVE WHAT I SAYT BIG BAD JOHNT BIG BAD JOHNT BITD DOG~ BLACKSMITH BLUEST BLUE BERRY HILL* BLUE DANUBE WALTZ* BLUE MONAYT BLUE SKIRT WALTZ* BLUE TANGO*	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie . Playmates Roul . Will Glahe RCA . Artie Shaw RCA . Rick Nelson Imp . Jimmy Dean Col . Everly Bros. Cad . Ella Mae Morse Cap . Fats Domino Imp . Leopold Stokowski RCA . Fats Domino Imp . Marcels Colpix . Frank Yankovic Col . Leroy Anderson Dec
BABYT BABYT BABYTACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSET BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BELIEVE WHAT I SAYT BLUE BANUBE WALT SAYT BLUE BANUBE WALT SAYT BLUE MOON* BLUE SKIRT WALT SAYT BLUE SKIRT WALT SAYT	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie Playmates Roul . Will Glahe RCA . Artie Shaw RCA . Rick Nelson Imp . Jimmy Dean Col . Everly Bros. Cad . Ella Mae Morse Cap . Fats Domino Imp . Marcels Colpix . Frats Vankovic Col . Frats Domino Imp . Marcels Colpix . Frats Domino Imp . Larry Williame Scoo
BABYT BABYT BABYTACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSET BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BELIEVE WHAT I SAYT BLUE BANUBE WALT SAYT BLUE BANUBE WALT SAYT BLUE MOON* BLUE SKIRT WALT SAYT BLUE SKIRT WALT SAYT	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie Playmates Roul . Will Glahe RCA . Artie Shaw RCA . Rick Nelson Imp . Jimmy Dean Col . Everly Bros. Cad . Ella Mae Morse Cap . Fats Domino Imp . Marcels Colpix . Frats Vankovic Col . Frats Domino Imp . Marcels Colpix . Frats Domino Imp . Larry Williame Scoo
BABYT BABYT BABYTACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSET BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BELIEVE WHAT I SAYT BLUE BANTH BLUEST BLUE BANTH BLUEST BLUE DANUBE WALTZ* BLUE MOON* BLUE SKIRT WALTZ* BLUE TANGO* BOLL WEEVILT BOOGIE WOOGIE* BONY MORONIET BOUQUET OF ROSEST	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col Duane Eddy Jamie Playmates Roul Will Glahe RCA . Artie Shaw RCA . Rick Nelson Imp . Jinmy Dean Col Everly Bros. Cad . Ella Mae Morse Cap . Fats Domino Imp . Marcels Colpix . Frank Yankovic Col . Leopold Stokowski Dec . Fats Domino Imp . Marcels Colpix . Frank Yankovic Col . Larry Williams Spec . Eddy Arnold BCA
BABYT BABYT BABYTACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSE OF YOUT BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BED DOG? BLACKSMITH BLUEST BLUE BANUBE WALTZ* BLUE MONDAYT BLUE SKIRT WALTZ* BLUE SKIRT WALTZ* BLUE TANGO* BOLL WEEVILT BOOGIE WOOGIE* BONY MORONIET BOUQUET OF ROSEST	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie . Playmates Roul Will Glahe RCA . Artie Shaw RCA . Kick Nelson Imp . Jimmy Dean Col . Everly Bros. Cad Ella Mae Morse Cap . Fats Domino Imp . Marcels Colpix . Frank Yankovic Col . Leroy Anderson Dec . Fats Domino Imp . Tommy Dorsey RCA . Larry Williams Spec . Eddy Arnold RCA
BABYT BABYT BABY FACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BEEP BEEPT BEER BARREL POLKA* BEGIN THE BEGUINE* BELIEVE WHAT I SAYT BIG BAD JOHNT BIACKSMITH BLUEST BLUEBERRY HILL* BLUE DANUBE WALTZ* BLUE MONDAYT BLUE MONDAYT BLUE SKIRT WALTZ* BLUE SKIRT WALTZ* BLUE TANGO* BOLL WEEVILT BOOGIE WOOGHE* BOUQUET OF ROSEST BREATHLESST BRIDGE ON RIVER KWAIT*	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie Playmates Roul Will Glahe RCA . Rick Nelson Imp . Jimmy Dean Col . Everly Bros. Cad . Ella Mae Morse Cap . Fats Domino Imp . Marcels Colpix . Frank Yankovic Col . Larry Williams Spec . Eddy Arnold RCA
BABYT BABYT BABY FACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BELIEVE WHAT I SAYT BIG BAD JOHNT BIG BAD JOHNT BLUEST BLUE WHAT I SAYT BLUE BARY HILL* BLUE DANUBE WALTZ* BLUE MONDAYT BLUE MONDAYT BLUE SKIRT WALTZ* BLUE TANGO* BOLL WEEVILT BOOGIE WOOGIE* BONY MORONIET BOUQUET OF ROSEST BREATHLESST BRIDGE ON RIVER KWAI* BROKEN HEARTED MELODYT	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie Playmates Roul Will Glahe RCA . Rick Nelson Imp . Jimmy Dean Col . Everly Bros. Cad . Ella Mae Morse Cap . Fats Domino Imp . Marcels Colpix . Frank Yankovic Col . Larry Williams Spec . Eddy Arnold RCA
BABYT BABYT BABY FACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSET BECAUSET BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BELIEVF WHAT I SAYT BIG BAD JOHNT BIG BAD JOHNT BILUE SAIRT WHAT I SAYT BLUE BANUBE WALTZ* BLUE DANUBE WALTZ* BLUE MOON* BLUE SKIRT WALTZ* BLUE TANGO* BOLL WEEVILT BOUGIE WOOGIE* BONY MORONIET BOUGUET OF ROSEST BREATHLESST BREATHLESST BRIDGE ON RIVER KWAI* BROKEN HEARTED MELODYT BUTERFLY*	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col Duane Eddy Jamie Playmates Roul Will Glahe RCA . Artie Shaw RCA . Rick Nelson Imp . Jinmy Dean Col . Everly Bros. Cad . Ella Mae Morse Cap . Fats Domino Imp Marcels Colpix . Frank Yankovic Col . Leopold Stokowskl RCA . Fats Domino Imp . Marcels Colpix . Frank Yankovic Col . Leroy Anderson Dec . Fats Domino Imp . Tommy Dorsey RCA . Larry Williams Spec . Eddy Arnold RCA . Jerry Lee Lewis Sun Mitch Miller Col . Sarah Vaughan Merc
BABYT BABYT BABY FACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BELIEVE WHAT I SAYT BIG BAD JOHNT BIG BAD JOHNT BLUEST BLUE WHAT I SAYT BLUE BARY HILL* BLUE DANUBE WALTZ* BLUE MONDAYT BLUE MONDAYT BLUE SKIRT WALTZ* BLUE TANGO* BOLL WEEVILT BOOGIE WOOGIE* BONY MORONIET BOUQUET OF ROSEST BREATHLESST BRIDGE ON RIVER KWAI* BROKEN HEARTED MELODYT	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col Duane Eddy Jamie Playmates Roul Will Glahe RCA . Artie Shaw RCA . Rick Nelson Imp . Jinmy Dean Col . Everly Bros. Cad . Ella Mae Morse Cap . Fats Domino Imp Marcels Colpix . Frank Yankovic Col . Leopold Stokowskl RCA . Fats Domino Imp . Marcels Colpix . Frank Yankovic Col . Leroy Anderson Dec . Fats Domino Imp . Tommy Dorsey RCA . Larry Williams Spec . Eddy Arnold RCA . Jerry Lee Lewis Sun Mitch Miller Col . Sarah Vaughan Merc
BABY BABY FACE* BALLERINA* BATTLE OF NEW ORLEANS† BE ADY LOVE* BECAUSE† BECAUSE† BECAUSE OF YOU† BECAUSE THEY'RE YOUNG* BEEP BEEP† BEFR BARREL POLKA* BEGIN THE BEGUINE* BELIEVF WHAT I SAY† BIG BAD JOHN† BIRD DOG~ BLACKSMITH BLUES† BLUE DANUBE WALTZ* BLUE MONDAY† BLUE MONDAY† BLUE SKIRT WALTZ* BLUE SKIRT WALTZ* BLUE SKIRT WALTZ* BLUE SKIRT WALTZ* BLUE SKIRT WALTZ* BLUE TANGO* BOLL WEEVIL† BOOGIE WOOGIE* BONY MORONIE† BOUQUET OF ROSES† BREATHLESS† BRIDGE ON RIVER KWAI* BROKEN HEARTED MELODY† BUTTONS AND BOWS*	Art MooneyMGM. Vaughn MonroeRCA. Johnny HortonCol. Rick NelsonImpMario LanzaRCA. Perry ComoRCA. Perry ComoRCA. Tony BennettCol. Duane EddyJamie. PlaymatesRoul. Will GlaheRCA. Artie ShawRCA. Rick NelsonImp. Jimmy DeanCol. Everly Bros.Cad. Ella Mae MorseCap. Fats DominoImp. Leopold StokowskiRCA. Fras DominoImp. MarcelsColpix. Frank YankovicCol. Leroy AndersonDec. Fats DominoImp. MarcelsSpec. Eddy ArnoldRCA. Jerry Lee LewisSun. Mitch MillerCol. Sarah VaughanMerc. Dinah ShoreCol
BABYT BABYTACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BEEP BEEPT BEER BARREL POLKA* BEGIN THE BEGUINE* BELIEVF WHAT I SAYT BIG BAD JOHNT BIACKSMITH BLUEST BLUEBERRY HILL* BLUE DANUBE WALTZ* BLUE MOON* BLUE SKIRT WALTZ* BLUE MOON* BLUE SKIRT WALTZ* BLUE TANGO* BOLL WEEVILT BOUGIE WOOGIE* BONY MORONIET BOUQUET OF ROSEST BREATHLESST BRIDGE ON RIVER KWAI* BROKEN HEARTED MELODYT BUTTONS AND BOWS*	Art Mooney MGM Vaughn Monroe RCA Johnny Horton Col Rick Nelson Imp Mario Lanza RCA Perry Como RCA Tony Bennett Col Duane Eddy Jamie Playmates Roul Will Glahe RCA Artie Shaw RCA Rick Nelson Imp Jimmy Dean Col Everly Bros Cad Ella Mae Morse Cap Fats Domino Imp Leopold Stokowski RCA Fras Domino Imp Marcels Colpix Frank Yankovic Col Leroy Anderson Dec Fats Domino Imp Tommy Dorsey RCA Larry Williams Spec Eddy Arnold RCA Jerry Lee Lewis Sun Mitch Miller Col Sarah Vaughan Merc Marce Col
BABYT BABYTACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BEEP BEEPT BEER BARREL POLKA* BEGIN THE BEGUINE* BELIEVF WHAT I SAYT BIG BAD JOHNT BIACKSMITH BLUEST BLUEBERRY HILL* BLUE DANUBE WALTZ* BLUE MOON* BLUE SKIRT WALTZ* BLUE MOON* BLUE SKIRT WALTZ* BLUE TANGO* BOLL WEEVILT BOUGIE WOOGIE* BONY MORONIET BOUQUET OF ROSEST BREATHLESST BRIDGE ON RIVER KWAI* BROKEN HEARTED MELODYT BUTTONS AND BOWS*	Art Mooney MGM Vaughn Monroe RCA Johnny Horton Col Rick Nelson Imp Mario Lanza RCA Perry Como RCA Tony Bennett Col Duane Eddy Jamie Playmates Roul Will Glahe RCA Artie Shaw RCA Rick Nelson Imp Jimmy Dean Col Everly Bros Cad Ella Mae Morse Cap Fats Domino Imp Leopold Stokowski RCA Fras Domino Imp Marcels Colpix Frank Yankovic Col Leroy Anderson Dec Fats Domino Imp Tommy Dorsey RCA Larry Williams Spec Eddy Arnold RCA Jerry Lee Lewis Sun Mitch Miller Col Sarah Vaughan Merc Marce Col
BABYT BABYT BABYTACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSET BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BELIEVE WHAT I SAYT BIG BAD JOHNT BLUE SAIRT HELUEST BLUE BANUBE WALTZ* BLUE DANUBE WALTZ* BLUE MONDAYT BLUE MONDAYT BLUE SKIRT WALTZ* BLUE TANGO* BOLL WEEVILT BOOGIE WOOGIE* BONY MORONIET BOUQUET OF ROSEST BREATHLESST BRIDGE ON RIVER KWAI* BROKEN HEARTED MELODYT BUTTERFLYT BUTTONS AND BOWS*	Art Mooney MGM . Vaughn Monroe RCA . Johnny Horton Col . Rick Nelson Imp Mario Lanza RCA . Perry Como RCA . Tony Bennett Col . Duane Eddy Jamie Playmates Roul . Will Glahe RCA . Artie Shaw RCA . Rick Nelson Imp . Jimmy Dean Col . Everly Bros. Cad . Ella Mae Morse Cap . Fats Domino Imp . Marcels Colpix . Frank Yankovic Col . Leroy Anderson Dec . Fats Domino Imp . Marcels Colpix . Frank Yankovic Col . Larry Williams Spec . Eddy Arnold RCA . Mitch Miller Col . Sarah Vaughan Merc . Col Care . Larry Welk Dot . Mitch Miller Col
BABYT BABYT BABYTACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSET BECAUSET BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BELIEVE WHAT I SAYT BIG BAD JOHNT BIG BAD JOHNT BLUE SAIRT WHAT I SAYT BLUE BANUBE WALTZ* BLUE DANUBE WALTZ* BLUE MOON* BLUE SKIRT WALTZ* BLUE TANGO* BOLL WEEVILT BOOGIE WOOGIE* BONY MORONIET BOUQUET OF ROSEST BREATHLESST BREATHLESST BRIDGE ON RIVER KWAI* BROKEN HEARTED MELODYT BUTTONS AND BOWS* CALCUTTA* CALIFORNIA HERE I COME*	Art MooneyMGM. Vaughn MonroeRCA. Johnny HortonCol. Rick NelsonImpMario LanzaRCA. Perry ComoRCA. Tony BennettCol. Duane EddyJamiePlaymatesRoulWill GlaheRCA. Artie ShawRCA. Rick NelsonImp. Jimmy DeanCol. Everly Bros.Cad. Ella Mae MorseCap. Fats DominoImp. MarcelsColpix. Frank YankovicCol. Leopold StokowsklRCA. Jarry WilliamsSpec. Eddy ArnoldRCA. Jerry Lee LewisSun. Mitch MillerCol. Sarah VaughanMerce. Charlie GracieCam. Dinah ShoreCol. Lawrence WelkDot. Al JolsonDec. David RocaWCM
BABYT BABYT BABYTACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSET BECAUSE OF YOUT BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BEEP BEEPT BECAUSE THEY'RE YOUNG* BEAUSE THEY'RE YOUNG* BEAUSE THEY'RE YOUNG* BELIEVE WHAT I SAYT BIG BAD JOHNT BIG BAD JOHNT BIG BAD JOHNT BLUE VE WHAT I SAYT BLUE BANUBE WALTZ* BLUE DANUBE WALTZ* BLUE MONDAYT BLUE MONDAYT BLUE SKIRT WALTZ* BLUE SKIRT WALTZ* BLUE SKIRT WALTZ* BLUE SKIRT WALTZ* BLUE SKIRT WALTZ* BLUE TANGO* BOLL WEEVILT BOOGIE WOOGIE* BONY MORONIET BOUL WEEVILT BOUGUET OF ROSEST BREATHLESST BREATHLESST BRIDGE ON RIVER KWAI* BROKEN HEARTED MELODYT BUTTONS AND BOWS* CALCUTTA* CALIFORNIA HERE I COME* CANDIAN SUNSETT	Art MooneyMGM. Vaughn MonroeRCA. Johnny HortonCol. Rick NelsonImpMario LanzaRCA. Perry ComoRCA. Perry ComoRCA. Tony BennettCol. Duane EddyJamie. PlaymatesRoul. Will GlaheRCA. Artie ShawRCA. Rick NelsonImp. Jimmy DeanCol. Everly BrosCad. Ella Mae MorseCap. Fats DominoImp. Leopold StokowskiRCA. Frats DominoImp. MarcelsColpix. Frank YankovicCol. Leroy AndersonDec. Edd ArnoldRCA. Jerry WilliamsSpec. Edd ArnoldRCA. Jerry Lee LewisSun. Mitch MillerCol. Lawrence WelkDot. Al JolsonDec. David RoseMGM. WinterbeltorDot
BABYT BABYT BABYTACE* BALLERINA* BATTLE OF NEW ORLEANST BE BOP BABYT BE MY LOVE* BECAUSET BECAUSE OF YOUT BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BECAUSE THEY'RE YOUNG* BELIEVE WHAT I SAYT BIG BAD JOHNT BELIEVE WHAT I SAYT BIG BAD JOHNT BILUE DANUBE WALTZ* BLUE DANUBE WALTZ* BLUE MONDAYT BLUE MONDAYT BLUE SKIRT WALTZ* BLUE TANGO* BOLL WEEVILT BOOGIE WOOGIE* BONY MORONIET BOUQUET OF ROSEST BREATHLESST BREATHLESST BRIDGE ON RIVER KWAI* BROKEN HEARTED MELODYT BUTTONS AND BOWS* CALCUTTA* CALIFORNIA HERE I COME* CALIFORNIA HERE I COME* CALIFORNIA HERE I COME* CALIFORNIA HERE I COME* CALIFORNIA HERE I COME*	Art MooneyMGM. Vaughn MonroeRCA. Johnny HortonCol. Rick NelsonImpMario LanzaRCA. Perry ComoRCA. Perry ComoRCA. Tony BennettCol. Duane EddyJamie. PlaymatesRoul. Will GlaheRCA. Artie ShawRCA. Rick NelsonImp. Jimmy DeanCol. Everly BrosCad. Ella Mae MorseCap. Fats DominoImp. Leopold StokowskiRCA. Frats DominoImp. MarcelsColpix. Frank YankovicCol. Leroy AndersonDec. Edd ArnoldRCA. Jerry WilliamsSpec. Edd ArnoldRCA. Jerry Lee LewisSun. Mitch MillerCol. Lawrence WelkDot. Al JolsonDec. David RoseMGM. Hugo WinterhalterRCA. Elvis PreslevRCA
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because of multiple recordings; these two, for example, may have had as many as 1,000 different versions each over the years. This and other footnote information for programmers, is basically something for individual spotlighting, depending on the usage of this information. It might also be spotlighted that, especially with the rock 'n' roll, quick-flash disksellers, not always have their "gold record" claims (1,000,000-or-better sales) been verified. Some time later the RIAA (Record Industry Assn. of America) set up a confirmation system to verify and officially police "gold record" claims for 1,000,000 singles. A standard of \$1,000,000 in sales at factory price for albums was also set up at the time.

CRY ME A RIVER*	Tulle Tenden Tu
CRY OF THE WILD GOOSE†	Enclose Total
CRYING IN THE CHAPELT	Frankie Laine Merc
CRIME IN THE CHAFEL!	Orioles Jub
DANCE WITH ME [†]	TD184
DANCE WITH ME, HENRY†	Atl
DANCING IN THE DADKS	Georgia Gibbs Merc
DANCING IN THE DARK*	Artie Shaw RCA
DAVY CROCKETT [†]	Bill Hayes Cad
DAY-O (BANANA BOAT)*	Harry Belafonte RCA
DE DE DINAH*	Frankie Avalon Chanc
DEAR HEARTS & GENTLE PEOPLE*	Bing Crosby Dec
DECK OF CARDS*	Wink Martindale Dot
DEEP IN THE HEART OF TEXAS†	Horace Heidt Col
DEVOTED TO YOU [†]	Everly Bros Cad
DING.A.LINC+	Paul Anka ABC
DING-A-LING*	Bobby Rydell Cam
DOGGIN' AROUND†	Jackie Wilson Brun
DONNA† DON'T+	Ritchie Valens Del-Fi
DON'T DON'T ASK ME WHYA	Elvis Presley RCA
DON'T ASK ME WHY*	Elvis Presley RCA
DON'T BE CRUELT	Elvis Presley RCA
DUNI COME KNUCKIN'T	Fata Domina
	R Crochy/Andrews Ct.
DUNI FURDID MET	Dot Doome to d
DUNI LEAVE ME THIS WAYE	Fata Damina 7
AVALLEL SLARS GEL IN YOUR EVES	Barry Cama DOA
DON'T TOU JUST KNUW HTT.	Huay Smith A.
DREAM LOVER!	Bobby Darin Atco
EARLY AUTUMN*	In Stafford
EASTER PARADE*	Hanny James
EASTER PARADE*	Cuy Lombardo
EBB TIDE*	. Frank Chacksfield
	T. 12. V Th
EL PASO† EVERYBODY'S SOMEBODY'S FOOL†	Marty Babbing
EVERYBODY'S SOMEBODY'S FOOL+	Connia Enameia
EXODUS*	Economic & Trainbarry MGM
FASCINATION*	Iana Morgan
IAME & FURIUNET	Fluis Proclass Doct
A 48 A AVEZEAN T CONTRACTOR CONTRACTOR CONTRACTOR	Kats Domino
	Fiffo Willia Tolus Tri
FINGER PUPPIN TIMET	U Dolland / Midula Litera
	For Doction Tri '
FRENDLI FERSUASION*	Pat Rooma D. L.
FROSTY, THE SNOWMAN [†]	Gene Autry
GALWAY BAY*	Bing Crosby Dec
	Silbouottee
GOODMONI, IRENET TAATA TAATA TAATA	f fanking/Weeven
	limmy longe cit
OULN TO THE RIVERT	Foto Domino
	Plattono ac
UNLEN DUUR	Lim Lowo Doct
UNEEN EIEST	Limmy Dongow
GYPSY*	. Ink Spots
HALF AS MUCH [†]	.Rosemary Clooney Col
MATCH TOU HEARD	Joni James Mont
DEALIAURES DI THE NUMBER+	Guy Mitchall
	Kontono Cictore no
	Lim Dooyon Doo
HELLO MARY LOU [†] HERE COMES SANTA CLAUS [*]	Ridir Malcom
HERE CUMES SANTA CLAUS*	Gene Autry

CHANCES ARE*	Johnny Mathis
CHANGING PARTNERS†	Patti Page More
CHANSUN D'AMOUR†	Art & Dotti Todd Ere
CHARLIE BROWN†	Coasters Att
UHARMAINE*	Montovani Tom
CHATTANUOGA CHOO CHOO+	Glenn Miller DCA
CHATTANOOGO SHOE SHINE BOY†	Red Foley
CHERRY PINK, APPLE BLOSSOM WHITE	t. Perez Prado DCA
CHIPMUNK SONG*	David Savilla T:1
CHOO CHOO CH'BOOGIE*	Louis Jordan
CHRISTMAS ISLAND*	G. Lombardo/Andrews Sig Doo
CIRIBIRIBIN*	Harry James
CITY LIGHTS†	Ray Price Col
CLAIR DE LUNE*	Jose Iturhi DCA
COCKTAILS FOR TWO*	Snike Jones DCA
COLD COLD HEART	Tony Rennett
COLD COLD HEART ⁺	Hank Williams MCM
COME UN-A MY HOUSE*	Rosemary Clooney Col
COME GO WITH ME†	Del Vikings
COME SUFILY TO MET	Fleetwoods Dol
CONFESS*	D. Day/B. Clark Col
CURINA, CURINA*	Joe Turner Att
CRAZY ARMST	Ray Price Col
URAZY UTTUT	Johnny Waddoy young
CROSS OVER THE BRIDGE*	Patti Page
CAUISING DOWN THE RIVER.	Blue Barron MCW
UKUISING DOWN THE RIVER*	Russ Morgan
CRY†	Iohnnie Ray
	UI LAU

HERE COMES SANTA CLAUS*	Gene Autry
THE OUT WHOLE WURLD IN HIS HANNET	aurio London a
AND A TRUE DRUCKLIN THEAT	Johnnio Paulo I
	Paul & Doulo
	Rocomony Close
HIGH AND THE MIGHTY*	LoBon Holmon
HOLIDAY FOR STRINGS*	Devid Devid Devid
HONEYCOMB* HONKY TONK*	David Rose MGM
HONKY TONK ⁺	Jimmie Rodgers Roul
HONKY TONK† HONEY BARE*	Bill Doggett
HONEY BABE*	Art Mooney MGM
HOT DIGGITY [†] HOW HIGH THE MOON [*]	Perry Como RCA
HOW HIGH THE MOON* HOW IMPORTANT CAN IT BE*	L. Paul/M. Ford Cap
	Patti Para N
HUBBA HUBBA†	Perry Como RCA
HUMORESQUE*	Guy Lombardo Dec
I APOLOGIZE*	Billy Eckstine
I ALMOST LOST MY MIND [†]	Pat Boone Dot
I CAN DREAM CAN'T I*	Andrews Sisters Dec
A CAM I DEGIN IO IELL IUNIT	Ring Crochy
I CAN I GU UNT	Fate Domino
A CAN'T STOP LOVING YOUT	Raw Charles
I CHIED A LEAR	SVOND Dakon
I GUI SIUNG'	Fiste Description in the second secon
A AREAR IVU ROUTRINGT	
A MID AND CRADESI DREAMY	Harry James Col
(Continued on page	199)

'Hiawatha' Assist

In 1956 Bing Crosby was the first to record my song, "I Heard The Bells On Christmas Day." The lyric I adapted from a poem by Henry Wads-worth Longfallow Bing bad

worth Longfellow. Bing had

previously recorded several of my songs, including

"Rudolph The Red-Nosed Reindeer" and he knew that I

generally wrote words and

music. Shortly after he re-corded "I Heard The Bells" he was visiting in New York and I went up to see him.

As I entered the door, he

turned his head, took the pipe

out of his mouth and greeted me with: "So you finally got

yourself a decent lyric writer."

Performance

Collections In

European Lands

Vienna.

By EMIL MAASS

The collection-distribution sys-

tems of the various national soci-

eties of authors, composers and music publishers differ consider-

ably. But the basic idea remains the same. They want performance

fees paid by users for profit of copyrighted music. So-called "lit-tle rights" cover bars, cafes, res-

taurants, ballrooms, concert halls,

radio, tv et al. There are millions of such places, where copyrighted

music is "consumed" in contrast to

grand rights more easily negoti-

ated—and policed—as to operettas, musicals, opera, staged presenta-

tion on the air, and so on. Performance fees collected, less

collection expenses and a percent-

age for pensions and charity, are

divided annually among members

of the societies per a point system,

again varying from country to

(A) Program system—Musicians and orchestra leaders forward

monthly a list, containing the titles of the compositions played. According to an intricate system a list, containing the

each public performance receives "points" in which attendance, ad-mission scale are "weighted." A

general license fee suffices for

certain percentage is held back

ending investigation by a special commission of titles believed not

properly marked on the submitted program lists. The larger part of points are, however, free of doubt.

in very small countries, where the performance fee collection agen-

ries are encountering difficulties.

Systems A and B require a huge office force and with negligible

revenues smaller agencies cannot

To come to a true audit as close-

ly as possible is the axiom of every

carelessness and cheating. Pianist

John Doe repeats compositions of

is divisible by 2, 3, 4, 6-and there

(C) Estimate only. Still in use

most users. (B) Program and Estimate.

These are the salient facts in

country.

Austria:

afford it.

Johnny Marks

Blues On The Danube & Watch That Step On The Rhine

Modern Germany's 'Riverboat Shuffle' for Teen-Twisters And 'Bavarian Beatniks' **By HAZEL GUILD**

Frankfurt. +

They call it the "Riverboat Shuffle" here. And the new form of relaxed music and entertainment for the teenagers in Germany is reviving much of the leisurely, casual charm of a cruise with a showboat down the Mississippi.

Only today, in busy bustling modern Germany, thousands of youngsters are being slowly wafted down the Rhine, the Main, the Elba, the Isar and the Danube Rivers to the tunes of Dixie, the blues, oldtime jazz, and the cool jazz... or even to the jumping, shouting music of the Twist.

Twisting on the high seas-or on the riverboats cruising offshore down the major rivers of Germany -has become a new rage to avoid some of the local villages' short-sighted bans on the wild strains of the Twist music.

When the city officials at the town of Bregenz called a halt to the Twist last year, some enter-prising shipboard operators started offering the local teenage communities "twist parties" aboard the riverboat Montafon.

And on the Saturday and Sunday sprees aboard the ship, the teenagers could twist to their hearts' content—without worrying about the old blue laws that ban dancing in many communities in Germany on Sunday, and about the local regulations that pre-vented the young people from doing the Twist any night at all.

And just as the twist parties onboard the ships have become part of the West German scene, so the "riverboat shuffle" is another phase of the same lure to a kind of mixed musical and spiritual freedom.

"Once you're cruising on the river, you're free from just about all the strict codes in Germany," one bearded youth explained.

And so the last decade has seen more and more of the young peo-ple taking to the rivers for their Saturday and Sunday entertainment.

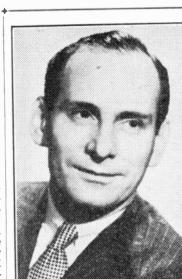
It's two o'clock in the afternoon on Saturday, the stores and factories have just shut down. And along the waterfront at Frankfurt, Wiesbaden, Heidelberg, you can watch just about the same scene . . .

A crowd of teen-agers, looking amazingly like their American counterparts, clad in levis and heavy sweaters, are gathering at the dock. Parked nearby are the motorized bicycles, mopeds, motor-cycles, and old broken down Volkswagens that brought them to their destination.

And as they board the ship funking down about two dollars for a 10-hour cruise—they carry an odd assortment of "instruan odd assortment of ments."

One boy clutches a homemade guitar, a couple of others carry bongos, a pretty girl with a crew cut has an enormous eggbeater in her hand, a lad with a Truman Capote look of concentration drags a heavy teen washboard, and even a couple of heavy iron pots for carrying coals are pulled aboard.

From this polyglot collection of music-makers come with variations ranging from old-time Dixie to the coolest jazz. Sometimes the ship offers a broken down piano to help with the cool sounds. And certainly many of the pure young voices can carry a tune like "John Brown's Body . . ." or "Deep River" . . .



LESTER LANIN Internationally Famous Society Orchestra His latest release: Volume No. 20 "Lester Lanin Dance Album" America's Best Selling Dance Albums

Nashville Disks Felt Overseas

America's country & western music is beginning to make a dent in the European disk market. That's the report from W. E. (Lucky) Moeller, exec-veepee general manager of the Jim Denny Artist Bureau in Nashville, who recently toured several countries in Europe.

Moeller pointed out that many of our c&w artists are already being displayed in record shops throughout Holland, Germany and France. "Even with the language differ-ences." he said, "the people of Europe are buying the sound of c&w music. If our songs and lyrics can be properly translated and rendered with the same feeling in the various languages, c&w music would be the most popular music in Europe."

Moeller, who spent a week with Connie B. Gay's "Town & Country" show, mentioned that The Willis Bros., who record for Starday Records, were quick to realize the acceptance of the country music sound by Europeans while they were playing in Amsterdam and recorded two songs in German there before leaving.

The 18-day "Town & Country" show in Amsterdam was the first of its type to present a command society. Much checking is entailed because of changes, errors, human performance for royalty when it was requested to play a command performance for Queen Julianna his friend pianist John Smith and vice versa. But generally speaking, there are better "mor-als" in this respect nowadays. and Prince Bernhard at The Hague The show also appeared on the world-wide Telstar communication satellite, and was done simultane-Societies discovered years ago and stick to the figure 12, which ously on Dutch tv, Voice of Amer-ice, Eurovision-TV, Radio Free Europe and the Armed Forces Network.

Vetwork. Moeller feels that in the coming rear many country artists will and the music publishers. In some follow The Willis Bros.' lead and record their songs in the native langauge of the European countries and that there will also be many more c&w performers hitting the European personal appearance circuit.

Brushed Off 2 Years Ago, Indie Disk Prods. Now Welcome Even at Majors

EDDIE LANE And his SOCIETY ORCHESTRA Currently Hotel Astor, New York, Anthony M. Rey, V.P. & Gen'l Mgr. Mgt.: Imperial Artists Corp.

Euterpe and The Lucky Lyricist By IRA GERSHWIN

The authorities on respectable English and formal prose warn against sliding into slang or into polysyllabic humor or the mixed metaphor or the genteelism or the inadvertent jingle or overuse of from the independent producer bethe foreign phrase, and other verbal mire. And, especially, sentences must never get bogged down in, or become contaminated by, the cliche. Inasmuch as I have little to do with formal prose, I bow respectfully to all the advice, rules, and definitions given by the usage and abusage arbiters going along with them all the -going along with them all the way from Ambiguity to Zeugma. But, alas, much of what they advocate doesn't apply to the lyric-writer. The jingle quality (in-advertent or deliberate), for in-stance, is part and parcel (oops! clicke) of lyric writing the for cliche) of lyric writing. As for cliche itself:

Eric Partridge, in his "A Dic-tionary of Cliches," lists alphabet-ically—leaving out X and Z—over 2,000 phrases that "careful speak-ers and scrupulous writers shrink from . . ." Under A are such ex-amples as "as a matter of fact" and accidents will happen"; under V: "Your guess is as good as mine" "Your guess is as good as mine" and "young in heart." In a matter of minutes I have selected an example from each section: "at (a person's) beck and call"; "build upon sand"; "cross the Rubicon"; "dance attendance on"; "eat humble pie"; "flash in the pan"; "good Queen Bess"; "hitch one's wagon to a star": "I mean to say"; "je ne sais quoi"; "keep one's nose to the grindstole"; "lay one's cards on the table"; "make the welkin ring"; "non compos mentis"; "on one's mettle"; "pay the piper (ard call the tune)"; nothing in Q; "red-letter day"; "six of one and half a dozen of the other"; "this vale of tears"; "upset the apple cart"; "vanish into thin air"; "(the) writing on the wall"; "year in (and) year out." Why this deluge of watereddown phrase? If not immediately obvious, the answer is: because I have used every one of them, and hundreds of others. in songs. So, I list them not flauntingly, nor to thumb-nose, but because the literary cliche is an integral part furious and chaotic competition of lyric-writing. If I were doing editorials, I might never write, say: "Things have come to a pretty pass" (re some disturbing conditions), but I like it when it is sung to start the verse of "Let's Call the Whole Thing Off." As Congreve didn't quite put it: Not only hath music charms to soothe the savage breast; To soften rocks, undo the clenched fist

Hollywood.

The indie disk producer is rapidly gaining in stature these days, according to many exects in the wax whirl here. Diskeries, espe-cially the smaller ones, are relying more and more on masters submitted by the freelance producer.

Mike Maitland, prexy of Warner Bros. Records, is sold on the indie: With the great and growing diversity in the market today." he says, "there's no one a&r department in the world that can possibly answer the demand."

Though Capitol Records prexy Alan Livingston estimates only two or three percent of his company's total output originated with indies, he opines, "the advantage is greatest with the little and middle-sized companies. By using the independthey avoid keeping a great ents. number of a&r people on staffwhich is expensive. The big advantage for us is getting production talent we wouldn't otherwise get under contract."

Indie producer's cut is generally a 2% to 3% override, or 8% of gross sales, out of which the producer gives 5% to the artist. Rarely does diskery give advance-in-royalty cash outlay, however.

Dot prexy Randy Wood is deluged with masters from the indies. "There's hardly a day that goes by that I don't see a dozen or 15 new masters on my desk." Wood spins every platter submitted and goes so far as to say the "great majority" of Dot hits during the past 18 months have had their

origin with the indie producer. On the negative side of the ledger is Neely Plumb, Coast a&r chief for RCA Victor, who says, "We're reluctant to take masters cause you also have to take an option on the artist at the same time. Therefore, you're jeopardiz-ing the position of someone on your own roster."

Plumb recalls two or at most three masters diskery picked up from the indies during 1963. "The percentage is infinitesimally small,' he concludes.

With opinions on the subject as that the trend is here; whereas two years ago, it was a tightly wo years ago, it was a tightly the trend is here; whereas two years ago, it was a tightly the trend here there there the trend here there there the trend here the tren closed door to the freelancer, 1963 witnessed its opening-even if only a crack.

Drafts Trade Practice Rules to Establish Marketelace Equity

The American Record Merchants & Distributors Assn. (ARMADA) has drafted a complete set of trade practice rules to be advocated before the Federal Trade Commission in an effort to achieve "a sane and lawful marketplace for phonograph records." Amos Heilicher, ARMADA pres-

ident, explained that the reason organization has undertaken his the initiative in establishing rules the entire phonograph indusfor try is because unlike other trade lines the wholesale disk distributors are responsible for promotion

of product. "We are the cres who have to go out and make a 'hit'—to obtain exposure of particular records through radio programming, super salesmanship, window display or by other media." he stated. He also added that this function makes the wholesale distributor the key figure in this trade. "We have striven for an FTCsponsored trade practices confer-ence since 1961." Heilicher said, "so we could put an end to the which has existed in this business." He described this competition as involving use of discriminatory discounts, discriminatory "advertising allowances" and other unlawful practices. These conditions have led to over-extension of customer financing: to "profitless prosperity," and to disappearance of many small husinessmen operating record stores, he declared. The FTC in Schlember disclosed its intention to hold a trade practice conference for the phonograph industry but so fir has not announced a date. Trade opinion, however, is that the FTC will hold (Continued on page 201)

And so the cruise begins.

The young people are not only armed with a strange collection of instruments, but many of them are also carrying the official-looking German brief cases, which generally wrap around a collection of sandwiches, a couple of bottles of beer, or even stretch to conceal a huge two-liter bottle of Chianti wine.

True the riverboats serve food, soft drinks, and beer and local wines—but the additions carried in the brief cases enable many a teenager to keep within his limited spending for the cruise.

Not only is the shipboard the (Continued on page 201)

Moeller already has made arrangements for a number of c&w artists and groups to appear in Frankfurt, Berlin, Paris and London.

Duo Acquires 90th Floor, Texas Jazz Landmark Dallas.

The 90th Floor, Texas' jazz landmark, has been sold by pianist Dick Harp to Herb Kravitz and Neil Vandenberg, who will con-tinue operating the suburban intimery "for listeners only." on

Harp and his trio will stay the dais, with guest acts.

countries there is a fourth group, the arrangers. In most European countries the author, the composer and the publisher receive onethird each of the total points each compositions reached, also if the money comes from a foreign country, where there are other rules than the one-third payment. The following societies collect and distribute to Western countries:

Zamp (Zavod za Autor) prava) Belgrade (Yugoslavia). ZAIKS, Warsaw (Poland) Bu-Destaction, Budapest,

reau pour la Protection, Budapest, Hungary.

(Ochranny OSA autorsky). Prague, Czechoslovakia. AWA (Antstalt zur Wahrung),

Berlin German Democratic Republic.

Each time a new country is born-and that's rather often these days—a new "collecting agency" will soon start operations, meaning more money for this part of the amusement trade.

It refurbisheth the puissance the cliche once possessed. (How fortunate the priv'leged luricist!)

Э

MILLION (and Over) RECORD SELLERS

1	
I LIVED MY LIFE [†]	Fats Domino
I NEED YOU NOW?	Eddia Eichan Dai
I NEED YOUK LOVE TONIGHT"	Flyis Proclam DCA
I SAW MOMMY KISSING SANTA CLAUS* I STILL LOVE YOU†	Jimmy Boyd Col
I UNDERSTAND*	Four Tunes Inh
I WANT YOU, I NEED YOU, I LOVE YOU+	Fivie Preslav DCA
WENT TO YOUR WEDDING?	Datti Daga
I YUS GO NUTS AT CHRISTMAS [†]	Vogi Vorgeson Con
I'LL BE HOME [†] I'LL BE HOME FOR CHRISTMAS [*]	Pat Boone Dot
I'M GUNNA SIT RIGHT DOWN	
AND WRITE MYSELF A LETTER*	Billy Williams
I'M IN LOVE AGAIN [†]	Fats Domino Imp
I'M LOOKING OVER A FOUR LEAF CLOVER*	
I'M WALKIN'	Rick Nelson Von
I'M WALKING [†]	Fats Domina Inc.
FM WALKING BEHIND YOU*	Eddie Fisher BCÅ
L'A SURRY?	Duoudo Tao
I'VE GOT A GAL IN KALAMAZOO* I'VE HEARD THAT SONG BEFORE*	Glenn Miller RCA
IF I KNEW 100 WERE COMIN'	
I'D HAVE BAKED A CAKE*	Eileen Barton
IT'S ALL IN THE GAME*	Tommy Edwards MGM
IT'S IN THE BOOK [†] IT'S JUST A MATTER OF TIME [†]	Johnny Standley Cap
IT'S LATE ⁺	Rick Nelson Vor
IT'S MAGIC*	Doris Day Col
IT'S NOT FOR ME TO SAY*	Johnny Mathis Col
IT'S NOW OR NEVER* IT'S ONLY MAKE BELIEVE†	Elvis Presley
IT'S YOU I LOVE	
IN A SHANTY IN OLD SHANTY TOWN*	Johrny Long Dog
IN THE MOOD*	Glenn Millor DCA
INDIAN LOVE CALL* INTO EACH LIFE SOME RAIN MUST FALL*	Slim Whitman Imp
ITSY BITSY TEENIE WEENIE	
YELLOW POLKA DOT RIKINI*	. Bryan Hyland
IVORY TOWER*	O. Williams/Charms DeL
JAILHOUSE ROCK†	Fluis Proclar DCA
JALOUSIE*	. Arthur Fiedler BCA
JEALOUS OF YOU ⁺	. Connie Francis MCM
JEZEBEL [†] JIM DANDY [†]	Frankie Laine
JINGLE BELLS*	Andrews Sisters Dec
JINGLE, JANGLE JINGLE*	Kay Kayser Col
JOSEPHINE	Bill Black's Combo Hi
JUMPIN' JIVE† JUST A DREAM†	. Cab Calloway
JUST WALKING IN THE RAIN†	. Johnnie Ray
KANSAS CITY† KISS OF FIRE†	
KISSES SWEETER THAN WINE+	Limmia Dadgana Davil
KOOKIE, KOOKIE LEND ME YOUR COMB*	E. Byrnes/C. Stevens WB
LA BAMBA÷	This is a set
LA DEE DAH*	Rillia & Lillia Suon
LAST DATE;	Flovd Cramer BCA
LAUKA*	Woody Hormon Col
LAWDY MISS CLAWDY†	Lloyd Price
LET ME GU LUVER?	Ioan Wahan Cal
LET THE GOOD TIMES ROLL ⁺	Shirley & Lee Alad
LIPSTICK ON YOUR COLLAR* LITTLE BITTY GIRL*	Cormia Francia MCM
LIILE DEUWN HULT	Clenn Millon DCA
LITLE DARLIN'Y	. Diamonds Moro
LILLE STAKY	Florente
LITTLE THINGS MEAN A LOT* LITTLE WHITE LIES*	Dielt Hauman D.
LISBUN ANTIGUA*	Nelson Riddle Can
LUNELI BUIT	Paul Anka ADC
LØNELY BLUE BOY† LØNELY TEARDROPS†	. Conway Twitty
LONESOME TOWN	Jackie Wilson
LUNG GUNEY	Sonny Thompson Minacle
LUNG TALL SALLY7	Little Richard Spee
LOVE IS A MANY SPLENDORED THING* LOVE LETTERS IN THE SAND*	Pat Boone
LUVE ME7	Fats Domino Luna
LUVE ME TENDER [†]	Fluis Droclow DCA
LOVE SICK BLUES*	Hank Williams MCM
LOVE SOMEBODY* LOVING YOU:	Doris Day
LOVING YOU: LOVELIEST NIGHT OF THE YEAR*	Mario Lanza
	Little Richard Chas
LUCKY LIPS* LUCKY OL' SUN*	. Ruth Brown
MA BLUSHIN' ROSIE*	Al Joison

MR. SANDMAY Chardeter server Loc MULE TRACE, MUSIC Teress Brever Loc MULE TRACE, MUSIC Teress Brever Loc MIT MAPPINESS Billy Tokening Monta MIT MAPPINESS Loc & Sondra Steel Coc MIT MAPPINESS Loc & Sondra Steel Coc MIT MAPPINESS Loc & Sondra Steel Coc MIT MAPPINESS Const Fraces Mere MIT RELLANDARMAN Const Fraces Mere MIT RELLANDY REON SHADY LANC Bobby Helms Des MIT RELLANDY REON SHADY LANC Ames Bres Coc NAUGHY LADY FROM SHADY LANC Ames Bres Coc NAUGHY LADY FROM SHADY LANC Ames Bres Coc NAUGHY LADY FROM SHADY LANC Ames Bres Coc NUCH BE ANYONE BLAS BLY YOUT Nuk Shady LANG Ames Bres Coc NO NOT MUCH Feur Lads Coc Coc NUCH BE ANYONE BLAS BLY YOUT Nuk Shady LANG Ames Bres Coc OF OUTONNY, OR JOINNY Feur Lads Coc Coc NGHY LARC BLANY Mathantanta <	from page 197	
NEW JOLE BLOON NEW JOLE STATUS OF JOLE STATUS OF JOLE STATUS OF JOLE STATUS NEW JOLE JOLE STATUS NEW JOLE	MULE TRAIN* MUSIC, MUSIC, MUSIC* MY FOOLISH HEART* MY HAPPINESS* MY HAPPINESS* MY HEART HAS A MIND OF ITS OWN† MY HEART CRIES FOR YOU* MY MAMMY* MY PRAYER* MY SPECIAL ANGEL† MY TRUE LOVE† MY TRULY, TRULY FAIR*	Frankie Laine Merc. Teresa Brewer Lon Teresa Brewer Lon Billy Eckstine MGM Connie Francis MGM Jon & Sondra Steel Coral Connie Francis Col Guy Mitchell Col Al Jolson Dec Platters Merg Bobby Helms Dec Jack Scott Carl Guy Mitchell Col
OF* Pres Wer Hund: Cap OH JONNY, OH JONNY* Orth Tukker Crescendos NGO OH MINN PAPA* Eddie Fisher NGO OH MINN PAPA* Eddie Fisher NGO OH MINN PAPA* Eddie Fisher NGO ON THE STREPT WHERP VOLLY* Kyser Col ON TOP OF OLD SNOKY Werbares Col ONE VIGELAMERTY WHERP VOLLY* Rey Orbisan Mon ONE VOLCK HIMP* Harry James Col ONE VOLCK HANBO* Perry Como RCA PAPER DOLL* Millis Bros. Dee PAPER BOLL* Multis Bros. RCA PAPER MOLL* Multis Bros. RCA PAPER BOLL* Multis Bros. RCA PAPER BOLL* Multis Bros. RCA <	NEVER BE ANYONE ELSE BUT YOU† NEW JOLE BLON† NIGHT† NIGHTMARE* NO NOT MUCH* NUTTIN' FOR CHRISTMAS*	Ames Bros. RCA Rick Nelson Imp Moon Mullican King Jackie Wilson Bruns Artie Shaw RCA Four Lads Col B Gordon (A Meener More
FARALOUS Perry Como RCA PATRICOLT Buddy Knox Roul PATRICOLT Perce Prado RCA PEGGY SUF# Rcd Poley Dec PEGGY SUF# Rcd Poley Cor PEGGY SUF# Rcd Poley Cor PFG O' MY HEART* Percy Lee Cor PERSONALITY Lloyd Price ABC PERSONALITY MANGANALA Clean Miller PONS CLANMPAGNE* MANALA BLC PINS CLANKIN MAMALA BOD Clean Miller PISTOL PACKIN MAMALA AD Desterens Coc PITTS BURGHI, PENNSULVANIA' Guy Milchell Col PLASE MUNDITY James Brown Fed POLONAISE IN A FLAT* Coalers Man POOR LITLE FOOLS Rick Nelson Imp POOR POPOLE OF PARIS* Les B	OH* OH JOHNNY, OH JOHNNY* OH JULIE† OH MEIN PAPA* OH-OH I'M FALLING IN LOVE AGAIN† ON A SLOW BOAT TO CHINA* ON THE STREET WHERE YOU LIVE* ON TOP OF OLD SMOKY† ONE NIGHT† ONE O'CLOCK JUMP* ONLY THE LONELY† ONLY YOU†	Pee Wee Hur.tCapOrrin TuckerColCrescendosNastoEddie FisherRCAJimmie RodgersRoulKay KyserColVic DamoneColWeaversDecElvis PresleyRCAHarry JamesColRoy OrbisenMonPlattersMerc
PLAY A SINPLE MELODY* Bing & Gary Crossy Dee PLAY A SINPLE MELODY* Fats Domino Imp PLEASE, DON'T LEAVE ME? Fats Domino Ned PLEASE, PLEASE, PLEASE, PLEASE, PLEASE, DON'S Carmen Cavallaro Dee POLONAISE IN A FLAT* Jose Hurbi RCA POISON IVY* Coasters Atco POOR LITTLE FOOL* Rick Nelson Imp POOR PEOPLE OF PARIS* Les Baxter Cap PRAISE THE LORD & PASS Raiph Marterie Merc PRAISE THE LORD & PASS Jerry Wallace Chal PRAISE THE LORD & PASS Perry Como RCA PRAISE OF LOVE* Perry Como RCA PRISONER OF LOVE* Perry Como RCA PAS I LOVE YOU* Hillitoppers Dot PURPLE PEOPLE EATERT Faul Anka ABC PURPLE PEOPLE EATERT Vaughn Motroce RCA RAG MOP* Vaughn Motroce RCA RAG M	PARTY DOLL [†] PARTY DOLL [†] PARTY DOLL [†] PEACE IN THE VALLEY [†] PEGGY SUE [†] PEG O' MY HEART [*] PEG O' MY HEART [*] PENNSYLVANIA 6-5000 [*] PERSONALITY [†] PETER COTTONTAIL [†] PETITE FLEUR [†] PIANO CONCERTO IN B FLAT [*] PICNIC THEME [*] PINK CHAMPAGNE [†] PINK SHOELACES [†] PISTOL PACKIN' MAMA [†]	Perry ComoRCABuddy KnoxRoulPerez PradoRCARed FoleyDecBuddy HollyCorHarmonicatsMercPeggy LeeCapGlenn MillerRCALloyd PriceABCGene AutryColChris BarberLaurieFreddy MartinRCAMorris StoloffDecJoe LigginsSpecDodie StevensCrysisB. Crcsby/Ardrews SisDec
P.S. I LOVE YOU* Hilltoppers Dot PUPPY LOVEA* Paul Anka ABC PURPLE PEOPLE EATER* Sheb Wooley MGM QUEEN OF THE HOP* Bobby Darin Atco QUIET VILLAGE* Martin Denny Lib RACING WITH THE MOON* Vaughn Motore RCA RAG MOP* Ames Bross. Cor RAGS TO RICHES* Tony Bennett Col RAINBOW* Russ Hamilton Kapp RAMONA* Gene Austin RCA RETURN TO ME* Duane Eddy Jamie RETURN TO ME* Dean Martin Cap RETURN TO ME* Pat Boone Dot RETURN TO ME* Pat Boone Cor RIDCCHET* Dean Martin Cap RID IT UP* Little Richard Spec ROCK AND ROLL WALTZ* Roy Milton Spec ROCK AND ROLL WALTZ* Kay Starr RCA ROSE ODAY* Aloson Dec ROCK AND ROLL WALTZ* Bobby Day Class ROSE MARIE* Slim Whitman Imp ROSE MARIE*	PLAY A SIMPLE MELODY* PLEASE DON'T LEAVE ME ⁺ PLEASE, PLEASE, PLEASE ⁺ POLONAISE (BY CHOPIN)* POLONAISE IN A FLAT* POISON IVY ⁺ POOR LITTLE FOOL ⁺ POOR PEOPLE OF PARIS* PRAISE THE LORD & PASS THE AMMUNITION* PRETEND* PRIMROSE LANE ⁺ PRISONER OF LOVE* PRISONER'S SONG*	Guy Mitchell Col Bing & Gary Crosby Dec Fats Domino Imp James Brown Fed Carmen Cavallaro Dec Jose Iturbi RCA Coasters Atco Rick Nelson Imp Les Baxter Col Kay Kyser Col Ralph Marterie Merc Jerry Wallace Chal Perry Como RCA Varuen Dablibert Dec
QUELT VILLAGET Martin Denny Lib RAG MOP† Ames Bros. Cor RAG MOP† Ames Bros. Cor RAGS TO RICHES* Tony Bennett Col RAINBOW* Russ Hamilton Kaps RAMONA* Gene Austin RCA RAUNCHY* Bill Justis Phill REBEL ROUSER* Duane Eddy Jamie REMEMBER YOU'RE MINE* Pat Boone Dot RICOCHET* Teresa Brewer Cor RICOCHET* Teresa Brewer Cor ROCK AND ROLL WALTZ* Kay Starr RCA ROCK AND ROLL WALTZ* Kay Starr RCA ROCK AND ROLL WALTZ* Kay Starr RCA ROCKABYE YOU'R BABY* Al Jolson Dee ROCKABYE YOU'R BABY* Al Jolson Dee ROCKABYE YOU'R BABY* Slim Whitman Imp ROSE O'DAY* Kate Smith Colass ROSE MARIE* Slim Whitman Imp ROSE SARE RED* Bobby Vinton Epid ROUND AND ROUND† Perry Como RCA RUMAND COCA-COLA* </td <td>P.S. I LOVE YOU* PUPPY LOVE† PURPLE PEOPLE EATER† QUEEN OF THE HOP*</td> <td>Hilltoppers Dot Paul Anka</td>	P.S. I LOVE YOU* PUPPY LOVE† PURPLE PEOPLE EATER† QUEEN OF THE HOP*	Hilltoppers Dot Paul Anka
SAV ANTONIO KOSE* Bing Crosby Ded SAVE THE LAST DANCE FOR ME [†] Drifters Atf SEA OF LOVE [†] Phil Phillips Merg SEARCHIN' [†] Coasters Atcd SECRET LOVE [*] Doris Day Cof SECRET LOVE [*] Slim Whitman Imp SECRET LOVE [*] Les Brown Col SENTIMENTAL JOURNEY [*] Les Brown Col SENTIMENTAL ME [*] Ames Bros. RCA SHAKE, RATTLE & ROLL [†] Crew Cuts Mere SHAKE, RATTLE & ROLL [†] Bill Haley Dece SHINE [*] Frankie Laine Mare	QUIET VILLAGE; RACING WITH THE MOON* RAG MOP; RAGS TO RICHES* RAINBOW* RAMONA* RAMONA* RAMONA* RAUNCHY; REBEL ROUSER; REMEMBER YOU'RE MINE* RETURN TO ME; RICOCHET; RIDERS IN THE SKY* RIP IT UP; R. M. BLUES; ROCK AND ROLL WALTZ; ROCK AROUND THE CLOCK* ROCKABYE YOUR BABY* ROCKABYE YOUR BABY* ROCKIN' ROBIN; ROSE MARIE* ROSES ARE RED; 'ROUND AND 'ROUND; RUDOLPH, THE RED-NOSED REINDEER* RUM AND COCA-COLA* RUNAWAY; RUNNING BEAR;	Martin DennyLibVaughn MorroeRCAAmes Bros.CorTony BennettColRuss HamiltonKappGene AustinRCABill JustisPhillDuane EddyJamiePat BooneDotDean MartinCapTeresa BrewerCorVaughn MonroeRCALittle RichardSpecRoy MiltonSpecKay StarrRCABill HaleyDecAl JolsonDecJerry LewisDecBobby DayClassSlim WhitmanImpKate SmithColBobby VintonEpidPerry ComoRCAWeaversDecGene AutryColAndrews SisDecDel ShannonBigTJohnny PrestonMerc
	SAVE THE LAST DANCE FOR ME [†] I SEAVE THE LAST DANCE FOR ME [†] I SEA OF LOVE [†] SEARCHIN' [†] C SECRET LOVE [*] I SECRET LOVE [*] S SECRET LOVE [*] S SECRETLY [†] J SEE YOU LATER, ALLIGATOR [†] F SENTIMENTAL JOURNEY [*] I SENTIMENTAL ME [*] SENTIMENTAL ME [*] SENTIMENTAL ME [*] SENTIMENTAL ME [*] SENTIMENTAL ME [*] SHAKE, RATTLE & ROLL [†] F	Bing Crosby Ded Drifters Ati Phil Phillips Mere Coasters Atco Doris Day Col Bill Whitman Imp Immie Rodgers Roul Bill Haley Ded ces Brown Col Ames Bros. RCA I. Ballard/Midnighters King rew Cuts Mere Bill Haley Ded Grankie Laine Mere

MA BLUSHIN' ROSIE*
MAUN THE KNIFE*
MAUNAMAKA'S BAND* Bing Crosby Dog
MAULU MUMEAIST DCA
MAKE LOVE TO ME*
MAMA* Concie FrancisMGM
MAMA (HE TREATS YOUR
DAUGHTER MEAN)*
MAM'SELLE* Art Lund MGM
MANANAT Con
MARIA ELENAT Dec
MARIE*
MAIBE IOU'LL BE THERE*
Rilly Voughow Date
JUDIAAUHULI SEBEAAUET Joobio Closson O
MEMORIES ARE MADE OF THIS! Dean Martin Can
MICALI Ted Wooms Doo
MOUNING DIRIJ HILL' Patti Dago
MUCKING DIKD HILL*
MUNA LISA" Not King Colo
MUMENTS TO REMEMBER [#]
MUUDI KIVEKT Dat Boone Dat
MUUNULUW [*] Monsie ChaleM
MUUNLIGHT DECUMES YOUT Harry James Col
MUUNLIUNI UAMBLERT Frankia Laina Col
MONILAL [*]
MR. BLUE†

COPYRIGHT & GENTEEL SHARP PRACTICE

During 1963 Extensive Hearings On Proposed New Copyright Legislation in 1964 Established Gaps In Viewpoint-Libraries' Use of Photocopying to Duck Copyright a Shocker-Professional Creative Talent Discovers 'New Enemy' In Academic & Scientific Vested Interests

During 1963 there was incessant skull practice in New York and Washington, the two most-concerned centres, regarding a new Federal copyright statute to be presented for Congressional enactment in 1964 in replacement of for Congressional enactment in 1964 in replacement of the creaky mechanism of the 1909 law. Acting for the congressional committee of jurisdiction was the Register of Copyrights, Abraham L. Kaminstein. He conducted hearings, organized consultant trade groups, and mar-shalled an enormous volume of testimony. Kaminstein is a functionary of the Library of Congress, the repository of congress. of copyrights.

The many persons involved in the discussions, and their widely divergent attitudes, were predictable evidence of enormous difficulties in finding compromise positions for an updated and reformed copyright law. Nor was there unanimity on the "show business" side of the issue since book publishers and music publishers have different problems and goals; broadcasters and film companies take dissimilar views of property rights; and, finally, creators are addicted to vexation in their business dealings with those who buy, hire, lease or covet fiction in any form or music likely to attain sales, and/or performance points.

Much of the 1963 discussion was lawyer talk. Some of it was technical and boresome, or downright abstruse. Fut always it was clear that money was at stake. Copyright revision made a jousting field for those who wished to sell as limited a right as possible for as much money as possible against those who wanted fullness of control and tenure for as near to pittance as they could manage.

The discussions were reported at considerable detail in VARIETY and yet only fragmentarily, so vast was the subject. It was a job to keep even the broad trends clear, and never mind much of the sub-clausing. There was not even agreement as to what the broad trends were, or their significance.

THE JUKEBOX LOOPHOLE

One clear-cut villainy of the existing 1909 law stood out, the curious loophole through which the operators of musical jukeboxes have for 30 years eluded all payment of performance fees to composers and publishers. One great anticipated reform, when new legislation comes into operation, will give copyright owners a legal posi-tion from which to negotiate for fees from the jukebox perpendence. Latter will have to yield for the first time proprietors. Latter will have to yield, for the first time, a portion of their vast haul of coins. At a guess there are probably 500.000 jukeboxes in the United States carging nickels, dimes and quarters from a music-fancying public in eating. drinking, dancing spots.

CULTURE AS DEADHEAD

But another villainy, unique to our present scientific age, came under the spotlight, to wit, free-riders wearing the livery of learning. This threat was a by-product of the photo-duplicating process whereby it is possible for libraries, colleges and cultural institutions, among others, to reproduce, at cheap cost, printed materials covered by copyright but without request to, or permission of, the copyright owners.

It took some time for the enormity of this threat to sift down into the consciousness of mere commerc'al minds accustomed to think of the administrators of culture as above sharp reactice. But once it was realized that the men who live by foundation subsidy and academic tenure, independent of ordinary business risks, were remarkably indifferent to the rights of creative talent, a roar went up.

of creative talent, a roar went up. Apparently it started innocently enough. Students, researchers and professors sought out-of-print works. Or the existing library copies were falling to pieces from too frequent use. Librarics and other institutions would then photo-duplicate the desired material. But it was an easy step from a few copies to a great many copies and --rather more serious-cases came to notice where very recent printings were so treated. The librarians in their zest to serve their peers in scholarship chose to ignore publisher or author on the grounds that having to write a letter first and obtain permission was intolerable.

WE'RE DIFFERENT'

Two defenses have typically been offered by the admin-lstrators of culture for their piracy. (1) Photo-duplicating was preponderantly with magazines and (2) Photo-duplicating was of scientific and technical material which physicists needed in a hurry. Taken together this constituted the unique thesis that the national interest was at stake, that scientists were a privileged class not to be hampered by forced consideration of copyright. Never the conceit of the new intellectual elite more evident. They were above the accepted morality of payment of royalty. The implications brought shudders to those whose incomes and self-interest were so blithely undermined by scholarship wrapped in the cloak of patriotism. But the incongruity of the nothing-should-stop-science argument lay in the obvious truth that our cold war with Russia certainly was no excuse for obliterating copyright as to short stories, novels, plays and so on. Access to mathematical and scientific data was one thing. Uncom-pensated and uncleared exploitation of creative writing by academic interests was quite something else.

By ROBERT J. LANDRY

into a public clash. Still, the Authors League of America certainly made its resentment articulate.

A key to payoff through copyright lies in the phrase "use for profit." Right here every "philantrophy" is prone to raise a joyous shout. "Aha, we are clearly not for profit, just for careers and group advantage. We ride free of fees for performance.

It is true that various bodies with copyright control under their supervision have, through the years, made various gestures to schoolchildren and schoolteachers, educational radio stations and those who read poetry to groups. Perhaps indeed the time has now arrived for some foundation to finance a scholorly investigation of the friendly sons and daughters of culture who never pay for the creative material they exploit. Suffice that the discussions under maestro Kaminstein's direction exposed that where royalties are staked out, either for payment or exemption, questions of fairness and motiva-

tion come to notice. Breadth of the copyright issue appears in the very roster of people in attendance at the Library of Congress. The list includes spokesmen for Music Publishers Protective Assn., Music Operators of America, American Council of Learned Societies, American Assn. of University Professors, various recording, publishing and filmmaking companies, American Bar Assn., Sidney Schreiber for Motion Picture Assn. of America and so on. The interest of a great number of Federal departments and agencies, including the Army and Navy, in copyright was evident.

IT'S PROPERTY

John Schulman, for The American Patent Law Assn., remarked that "Copyright essentially is not a privilege, it is property, a property right in something which a person creates." Paul Sherman of MCA, introduced a tangential point that "choreography and dances woven into present-day musicals are an integral part of a dramatic presentation," and hence entitled to protection. As to the common practice of commercial rental librar-ies in the United States, Harry R. Olson Jr. of NBC observed: "Some remuneration should be paid to authors or copyright proprietors generally by people who lend books for profit."

The Washington discusions revealed the complexity of the performance market. Copyrighted writings are extensively used, for instance, in correspondence courses conducted by mail, and again for profit, or at least for not inconsiderable tuition fees. Irwin Karp for the not inconsiderable tuition lees. It win Karp for the Authors League hammered home anent the commercial lending libraries, "There is money to be made and the only person who isn't making money is the author." Edward A. Sargoy recalled the film industry problem: "Hundreds of feature films and shorts are in the hands

of bootleggers and are being unauthorizedly rented all over the United States."

Here is a curious aspect. How did the bootleggers, or pirates, of copyright films get control of the prints? They have been stolen from the Army and Navy, the Veterans Administration, the Red Cross and other patriotic bodies" to which they were entrusted." Philip Wattenberg remarked tartly "an educator makes

a ditto copy or he makes a record without a license and he says, 'Well, this is not for profit, this is for education, it is fair use'." Attorney James A. McDonald remarked, "I think no one here would say that it was right to photocopy a whole work just because you do it quickly and economically." He added, "A company may subscribe to 10 copies of a scientific journal and yet have a hundred engineers working on the problem who on Monday morning must have on their desks the article which appears on page 36."

GENTEEL SHARP PRACTICE The shoulder-shrugging of libraries about copyright came as close to scandalizing many of the lawyers as "The publishers 'reaction to this is violent.'" remarked Horace Manges of the American Book Publishers Council. "There is nothing we disagree with more completely." He went on to explain that many scientific volumes are retailed for \$12, \$15 and \$20. Why would any corporation, labratory, engineering concern or university pay the market rate if some library stands ready to photocopy the work for half-price? Sharp practice indeed among the genteel!

There remained the recurring question of that booby-trap for all creators—"non-profit" organizations seeking exemption and special privilege, while itself living taxfree. Examples multiplied. Even the Federal government freeloads on the author and composer. All sorts of albums, books and other printed materials have been sent overseas. The manufacturer was paid his full price, the shippers theirs, the government employes full salary and so on. Only the creative talent was asked to waive payment.

Of course copyright is a relatively late concept of property. Intellectual property of any kind has been protected only in the present century although the theory of copyright dates back at least to Martin Luther's efforts to guard his hymnals against piracy.

Intellectual property protection has a great chance in the proposed new copyright law of 1964. But the hopefulness felt by such organizations as the Authors League of America has been considerably dampened by the probability of the vested interests of the scientific and aca-demic lobbies driving a wedge for new, and worse-thanthe-jukebox racket, loophole.

Tivoli Gardens, Copenhagen

[Everybody's Dream Amusement Park]

By J. R. KEITH KELLER

Copenhagen.

During the four summer months of its operation the Tivoli Gardens here sells over 4,000,000 admissions. The gate charge of one and a half kroner (seven kroner to dollar) is trifling, of course, but the very cheapness is in the heart of Denmark's capital city. It is as if Palisades Park, say, was directly across the street from the Astor Hotel in Times Square.

Tivoli Gardens is constantly being "discovered" by tourists. It is the dream park for convenience, taste, variety and, curiously, unspoiled charm. Are there, many tourists ask, no beatniks, no spivs, no hoods in Copen-hagen? How can it be that a park to which anybody with 11c may enter can maintain dignity so that respectable people flock there, too?

Since 1843

Tivoli is a real park, one of Copenhagen's biggest, with plenty of trees and lakes and elaborate flower lay-outs. It is a private company, founded in 1843. The ground landlord is the City of Copenhagen which last year was paid 1,862,962 kroner in straight rent by the operating company. Tivoli's lease expires in 1995.

or the fashionable Divans I and II have held their con-cessions for about 70 years. A particular tradition is the midnight fireworks. Other

illumination is supplied by upwards of 100,000 multi-colored electrical bulbs, places in trees and along the lakes and in oriental patterns on some of the larger buildings. During daytime, 45,000 tulips, 47,000 spring flowers and 45,000 summer flowers take care of the color scheme. Chief gardener Erik Olsson again takes care of the flowers, while Erik Hass has charge of all electrical illumination. The two men collaborate with architect Si-mon Henningsen and art director Erik Christensen in a never-ending work on "next year's Tivoli." Year-round employes of the park are a little over a hundred in number

Birger Swan is leader of the Tivoli Variety and spends much time abroad looking for talent for his very tourist-oriented three summer shows that have presented such entertainers as Frankie Vaughn, Eartha Kitt, Josephine Baker and Sarah Vaughan within the last two seasons. On the bill are many standard vaudeville artists. Five new acts are required every month. A million and a half Danish kroner are paid out in artists' salaries during three months, but very possibly the prestige connected with having performed at Tivoli is more valuable in European theatrical trade circles. "Plaenen," actually The Lawn although it is a huge wooden, outdoor stage, has a 500,000 kroner seasonal artists' budget. Clown acts and dumb acts dominate this stage, but jazz artists such as Duke Ellington, Count Basie and Louis Armstrong were used last year. Ellington and Basie also performed with their orchestras for the 2,000 dancers in the huge "Dansetten." Boy Guards' Band

GRANTS-IN-AID

Authors by and large must maintain themselves at gainful employment, perform a full job of work in order to afford the luxury of writing on the side. Grants-in-aid to working authors are hard to come by, generally nig-gardly and tend to be reserved to authors with college status. Against this, as the authors view the matter, academicians travel the world, attend seminars ad in-finitum and have nearly everything they undertake subsidized by foundations. That such freeloaders take a condescending attitude toward authors working for, and dependent upon, sales and popularity was deemed unbearable intellectual arrogance.

Not that this latent feud between professional writers and professors who write only for prestige reasons to further higher rank and more subsidies exactly burst out

Founder Georg Carstensen's dream in 1843 was to unite the charm of a park with public fun. Both factors are found to this day. Every season, the opening day guests find a rejuvenated Tivoli from which brashness and vulgarity are strictly banned.

In Tivoli, everybody is moderate. The rollercoaster is never too steep. The children's speedboats in one of the lakes are everything but speedy. Older people sit comfortably on the benches along the young lovers' pearl-peppled lanes among tiny trees and giant rose bushes.

80 Concessions

About 80 concessionaires make a very good living during the few months they occupy their restaurants, gal-leries or frame houses on the 20 acres they are allotted. Many of them simply pack up and spend the rest of the year in some tax-free Spanish haven. Nobody can rent any place of business for more than a year, but the concessionaire who sticks to the rules of the park, normally gets his concession renewed almost automatically. If nothing particular speaks against it, concessions are often passed down from parents to children.

Concessionaires pay between 10 and 40% of their gross to the Tivoli company, which has a share capital of 5,000,000 kroner in 10,000 shares of 500 kroner each. The dividend in 1963 was nine percent of the shares' face value. For concessionaires, the longest leases belong to the restaurateurs. Restaurants like the Chinese Tower

Tivoli Concert Hall was built in 1956 and has a fairly high rating as far as acoustics go among classical con-ductors on the international circuit. The notes painted on the balcony-rail of the hall are the introduction to the "Champagne Galop," Tivoli's signature tune. In 1963, 307 concerts were given here. Out of these, 269 were given admission free. Tivoli has 105 musicians on its given admission free. Tivoli has 105 musicians on its payroll. The Concert Hall has its own, about 75 man strong symphony orchestra. Other, smaller orchestras with a conservative or a very carefully selected modern repertoire, play from small outdoor stages.

Managing director of Tivoli Ltd. is Henning Seager, an easy-going Copenhagener of romantic disposition but also with a very sure business hand. The man who runs Tivoli will always be watched very closely by the Danish press which considers the garden almost as a national shrine. Which it may well be-to a Scandinavian design for living that is not all teak wood furniture and streamlined silverware.

MILLION (and Over) RECORD SELLERS

HUKT, FAT, FANNY†	Miracles	C	TILL THE END OF TIME*	Perry Como	
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		Dee			
LHOURTERST	Pave	0	TO MOON HIM IS TO LOVE HIMT	. Teddy Rearc	D .
LVER HAIRED DADDY+	Cono Autru	Cal	TOMORROW NIGHT*	Kingston Trio	• • • • • • <u>• C</u>
NY	Eddy Howard	Mana			
NCE I MET YOU BABY† NCERELY†	Ivory Joe Hunter	Atl	IUU-RA-LUU-RA-LUU-KALT	Ring Croches	
NGING THE BLUEST	Cuv Mitchell	Cal			
ATEEN CANDLEST	Creete	Cond			
ATEEN REASONST	Connie Stevens	317 D	TOO YOUNG* TOPSY (PART 2)† TOSSIN' AND THENIN'!		
AILEN TUNST		Cap	TOSSIN' AND TURNIN'†	Bohby Lewis	Lo
EEPWALKT	Santo & Johnny	ConAm		Antio Cham	
IPPING AROUND [†] IOKE GETS IN YOUR EYES [*]	M. Whiting/J. Wakely	Cap		Diels Melsen	
URE, SHURE, SHURET	Tev Williama	Com		Marcarat Whitime	0
IUKIET	Rill Rlack's Combo	11:	THUE DOVE	R Crochy/C Valler	0
UNIE (PART 2)†	Rill Black's Combo	U;	TRUE LOVE, TRUE LOVE† TRY ME† TUTT EDUTTI	. Drifters	• • • • • • • • • • • • • • • • •
MANY WAYST	Brook Renton	More		Tittle Dichard	0
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R DUST+	Artia Shaw	DCA		Woonone /C Taulata	100
K DUSTT	Rilly Ward	T Do	TWELFTH STREET RAG*	Pee Wee Hunt	·····D
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IP POLKA*	Kay Kucar	Cal	VOLARE*	Demonico Moducno	<u>C</u>
ULL [†]	Diamonds	Mara	VOLARE*	. Bohby Rydell	D
ICK ON YOU*	Fluis Preslaw	DCA			
DENLY THERE'S A VALLEY [†]	Glade Maga	Era	WABASH CANNONBALL [†]	Roy Acuff	
AR SHACK†	Im Gilmon	Dec	WALLEN IV NEW URLEAST	Fate Domine	-
ARTIMET	McGuire Sis	Cor	TY ANNA WE LIFTED STOLET	L'HORIN Daca	~
IMIT RIDGE DRIVE*	Artie Shaw	RCA	WANTED.	Perry Como	DC
RISE SERENADE*	Glenn Miller	RCA	WATERLOO† WAY DOWN YONDER IN NEW ORLEANS*	Freddy Comment	· · · · · · C
RENDER†	Elvis Preslev	RCA	WALWARD WINDT	Cori Crant	
IE DARLIN' ⁺		Dot	WEAR MY RING AROUND YOUR NECK+	Flyic Dreales	
INGING ON A STAR [*]	Bing Croshy	Dec			
IDAY, MONDAY OR ALWAYS*	Al Johnson	Dec	WHAT IN THE WORLD'S COME OVER YOUT.	Jack Scott	17 o
CET LEILANI*		Dec			
NGING SCHOOL†	Bobby Rydell	Cam	WARALEYER WIEL BE. WILL KET	Dorig Dori	~
			WHEEL OF FORTUNE*	Kay Starr	Ca
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RS ON MY PILLOW*	Little Anthony/Imperials	End	WHILE CHRISIMAS'	Freddy Mortin	DO
DY†	Connie Francis	MCM		Frank Sinatas	~
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NAGER'S ROMANCE†	Cayland	Imp	WHOLE LUITA SHARIN GUING UNT	Jerry Loo Lowia	0
L ME YOU'RE MINE† L ME WHY†	Four Aces	Merc	** ## # *	Frankie Avalon	01.
PTATION*	Perry Como	RCA		Pat Rooma	-
PTATION*		Can	WHI DU FUULS FALL IN LOVET	Frankie Lymon	Th
NESSEE WALTZ†	Cowhoy Conas	King	WHY DON'T YOU BELIEVE ME*	Robby Dudall	~
NESSEE WALTZ†	Patti Page	Merc	WILD SIDE OF LIFET	Hank Thompson	~
UILA†	Champs	Chal		Androwe Sie	
F LUCKY OL' SUN [*]	Frankie Laine	Merc	WIICH DUCIUK [*]	David Conilla	
F'LL BE THE DAY† F'S ALL YOU GOTTA DO†	Rranda Taa	Brun	WUNDERLAND DI NIGHIT	Rert Kaampford	
I'S AMORE*	Dean Martin	Can	WUUDURUFFERS BALLT	Woody Hormon	
I'S MY DESIRE*	Fratkie Laine	Mara	WOUDI WUUDPEUKEK*	Kow Kwaam	
LION SLEEPERS*	Tokens	PCA	WORLD IS WAITING FOR THE SUNRISE† WORK WITH ME ANNIF ⁺	L. Paul/M. Ford	•••••C
THINGT	Phil Harris	PCA.	WORK WITH ME ANNIE [†]		
ME FROM SUMMER PLACE*	Percy Faith	Col	YAKETY YAK†	. Coasters	
RE ARE SUCH THINGS*	Tommy Dorsey	BCA	ILLUW RUSE OF TEAAST	Mitch Millow	~
RE GOES MY BABY†	Drifters	Atl	TOU ALWAIS NURT THE ONE YOU LOVE?	Mille Bros	
RE I'VE SAID IT AGAIN*	vaugnn Monroe	RCA	TOU ARE MI DESIINT	Polt Amiro	
RE'S A STAR SPANGLED BANNER WAVING SOMEWHERE*	Elfon Baild	DO		LONDY IOMOG	
KING OF YOU†	Fats Domino	RCA	TOO MADE ME LOVE TOUT	Al loleon	100
RD MAN THEME*	Guy Lombardo	Dec		Sam Cooke	
EE COINS IN THE FOUNTAIN*	Four Aces	Dec	TOULL NEVER KNUWY	Dick Unymon	-
EE LITTLE FISHES*	Kay Kyser	Col		Amor Proc	Ener and
EE O'CLOCK IN THE MORNING*	Paul Whiteman	RCA	YOUNG AT HEART [†] YOUNG LOVE [†]	Tob Unnter	
				A A A MININGE	Dr
• L I WALTZ AGAIN WITH YOU†	Roger Williams		YOUNG LOVE† YOUR CHEATING HEART†	Sonny Longe	

Rhuge An the Danuha

On The Upbeat

Continued from page 198 =

musical freedom for the young cruise. folks, it's often the showcase where new comedians and singers first offer their performances.

As the music grows mellow and the guests grow quieter, suddenly a young comic stands up-and tries his first repertoire of gags about Adenauer and deGaulle and city politics on the cruisers.

As the applause after his act disappears, two or three young students push forward one of their group—and a deep bass voice growls out some low-keyed Negro spirituals, sung in a heavy Ger-man accent.

After a couple hours of river travel, the boat pulls to a halt at another wharf long-distant from the hometown of the assembled students, factory workers, clerks

birthplace of a new kind of and trainees who make up the

For an hour or so, the young people stroll through a popular village on the river, famed perhaps for its cathedral, for its Renais-sance town square, for its fine old Baroque courthouse, for its line of Baroque courthouse, and dotted throughout with the ever present German "water houses," tiny stands which sell a variety of magazines, pocketbooks, late papers, corny souvenirs, and snacks.

It's midnight when the ship pulls up at its home dock. And the tired young people, who have had a whole day of entertainment, music, sightseeing and thinking have wound up another day-long cruise with the "riverboat shuffle" a kind of stimulation that probably has a counterpart among the young people in every other country on the globe.

Toots Thielman's "Bluesette," etched on the ABC-Paramount label, copped second prize at the International Music Festival held in Warsaw, Poland. The song was written by Thielmans for a radio transcription in Belgium, and was selected as Belgium's entry in the Festival . . . The Five Keys have been signed to Wand Management . . . Coleman Hawkins and his jazz combo currently at the Gordian

Knot, eastside nitery.

Hildegarde has recorded two songs for the indie Spiral label: One side is "Over 50—So What," written by Frank Hogan, and the other is "Leave It to the Girls," written by Gladys Shelley . . . Peter M. Detwiler has been elected to the board of Handleman Co., disk distributors based in De-troit Paul Heineden provident troit . . . Paul Heinecke, president and founder of Sesac, has been named to the board of Music For the Blind.

WRH

Iradeways 12V

Continued from page 198

the conferences in Washington | cluding organizations of retailers sometime in February.

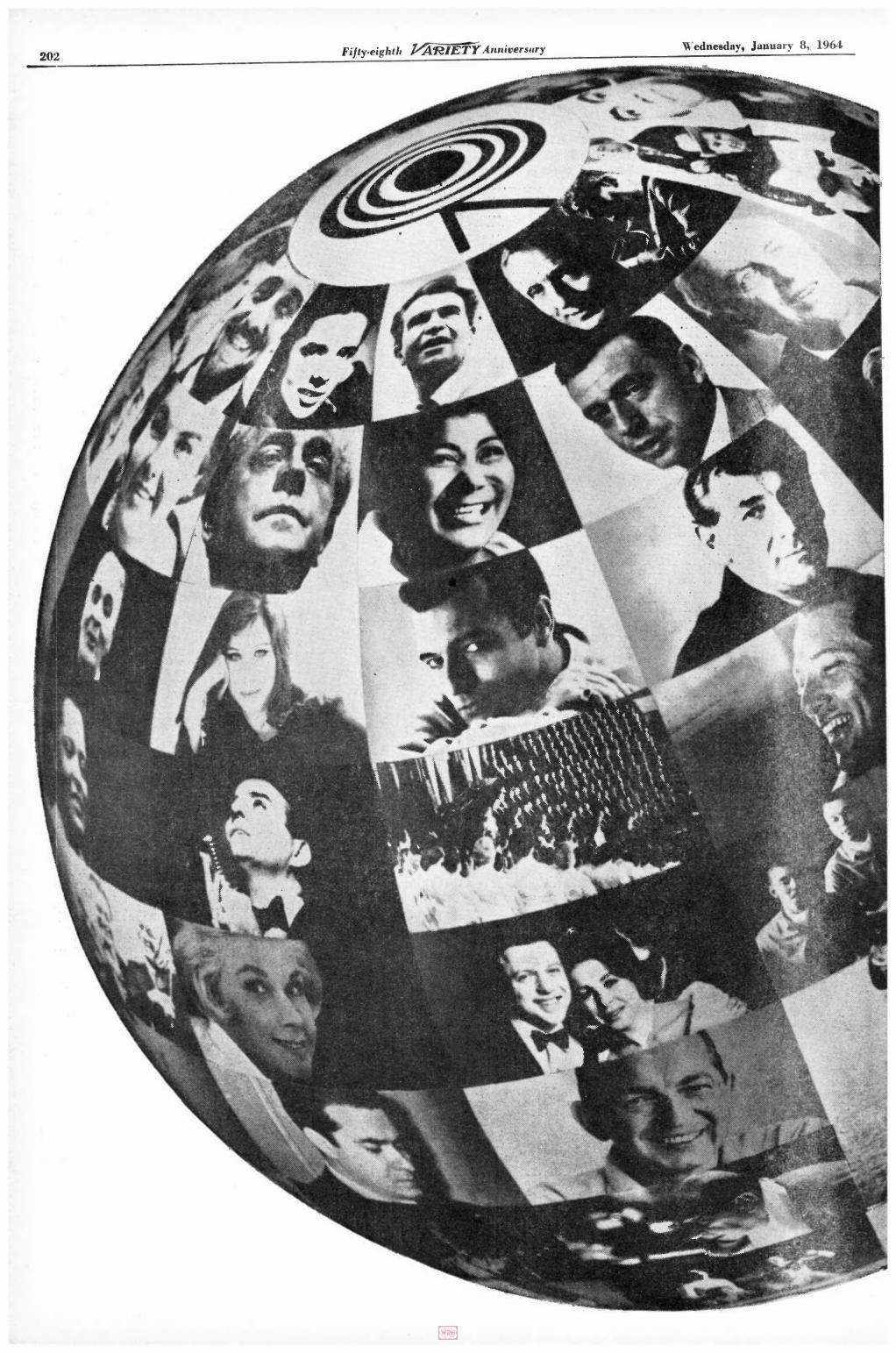
members of ARMADA, assisted in drawing up the proposed trade rules and that the regulations, if approved by the FTC, would cover manufacturers and all sellers of records, magnetic tapes, etc.

Some Mfrs. Exempt

The manufacturers of playback devices, such as phonograph players, tape recorders and their ac-ARMADA's proposed rules, how-ever, he explained. Neither would those operations in the record in-dustry is saming of all of us with go down," he commented. During Small Business subcommittee on dual distribution, Heilicher was one of the principal spokesmen dustry which are related solely to pressing or stamping out the actual disks because these generally are custom operations and do not enter the marketing or gunpul constitution. Helicher was one of the principal spokesmen for the record industry. He is ac-tive as a manufacturer, a whole-sale distributor and an operator of the marketing or supply operations. multi-unit retailing system for rec-Other segments of the trade in-

as well as individual manufacturing Heilicher stated that record firms are preparing their own posi-manufacturers, who are associate tions for discussion when the FTC tions for discussion when the FTC holds its open conferences. Heilicher expressed willingness on the part of ARMADA to meet with any firm or any group in order to compose differences in views so as to hasten final approval by the government agency.

"We will have to alter the pres-"We will have to after the pres-ent collision course on which our industry is sailing or all of us will go down," he commented. During the last hearings of the House





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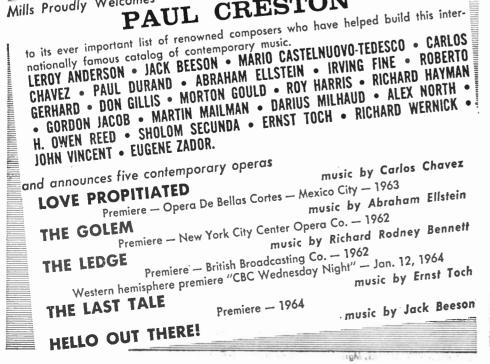
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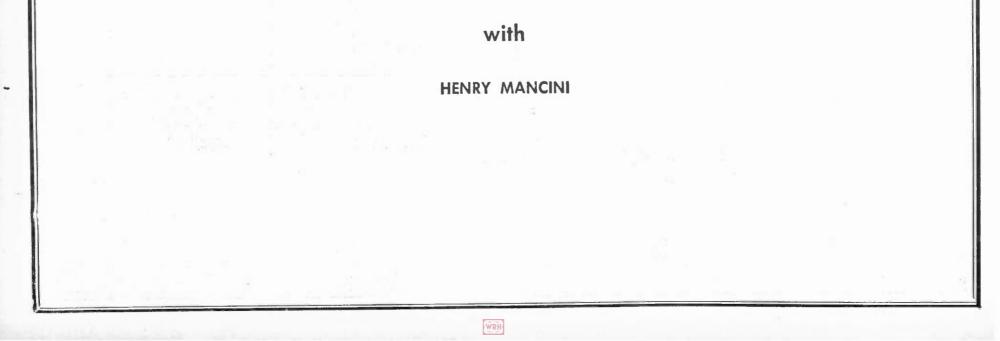
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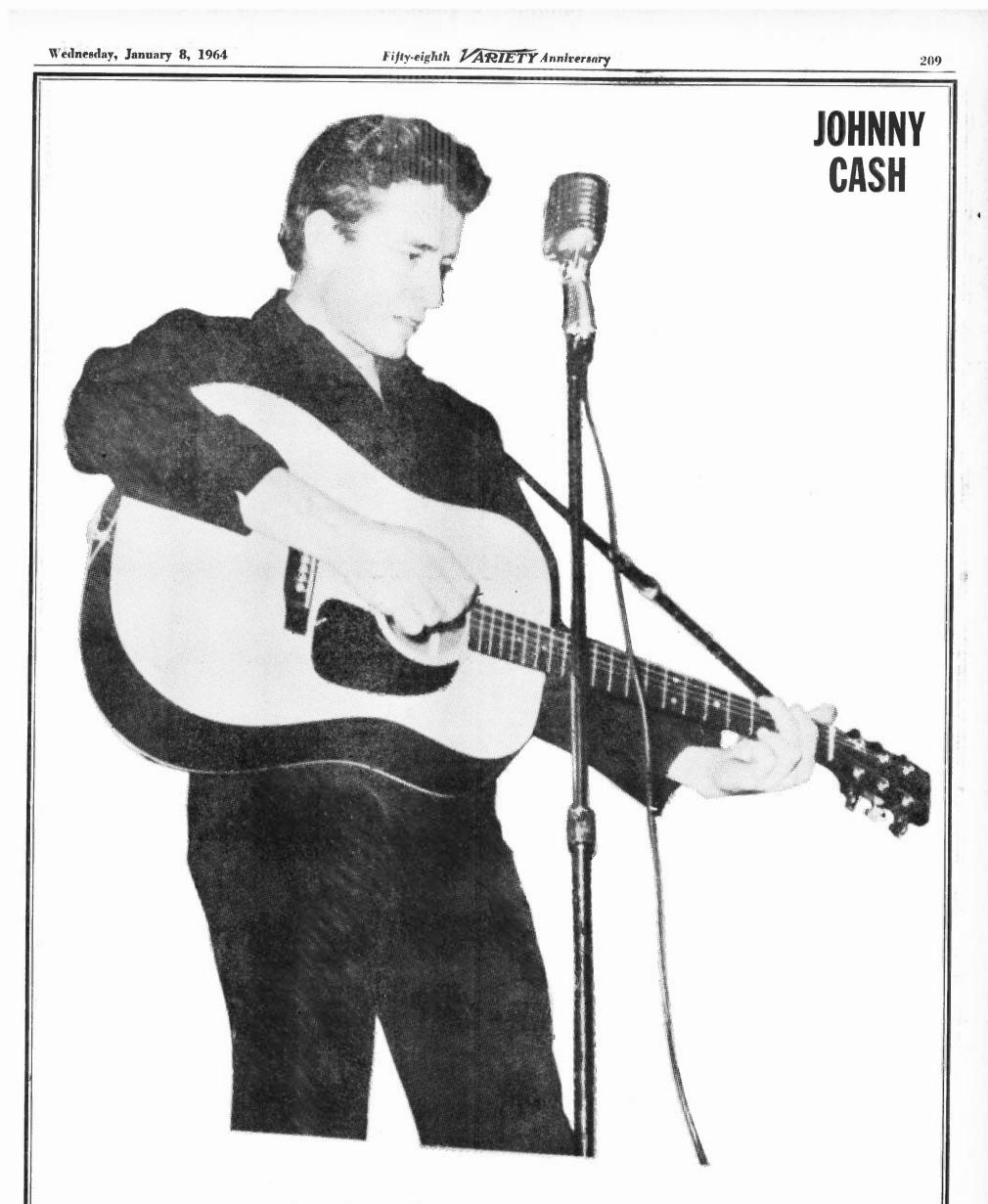
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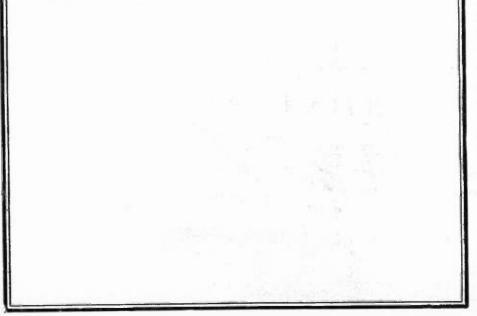
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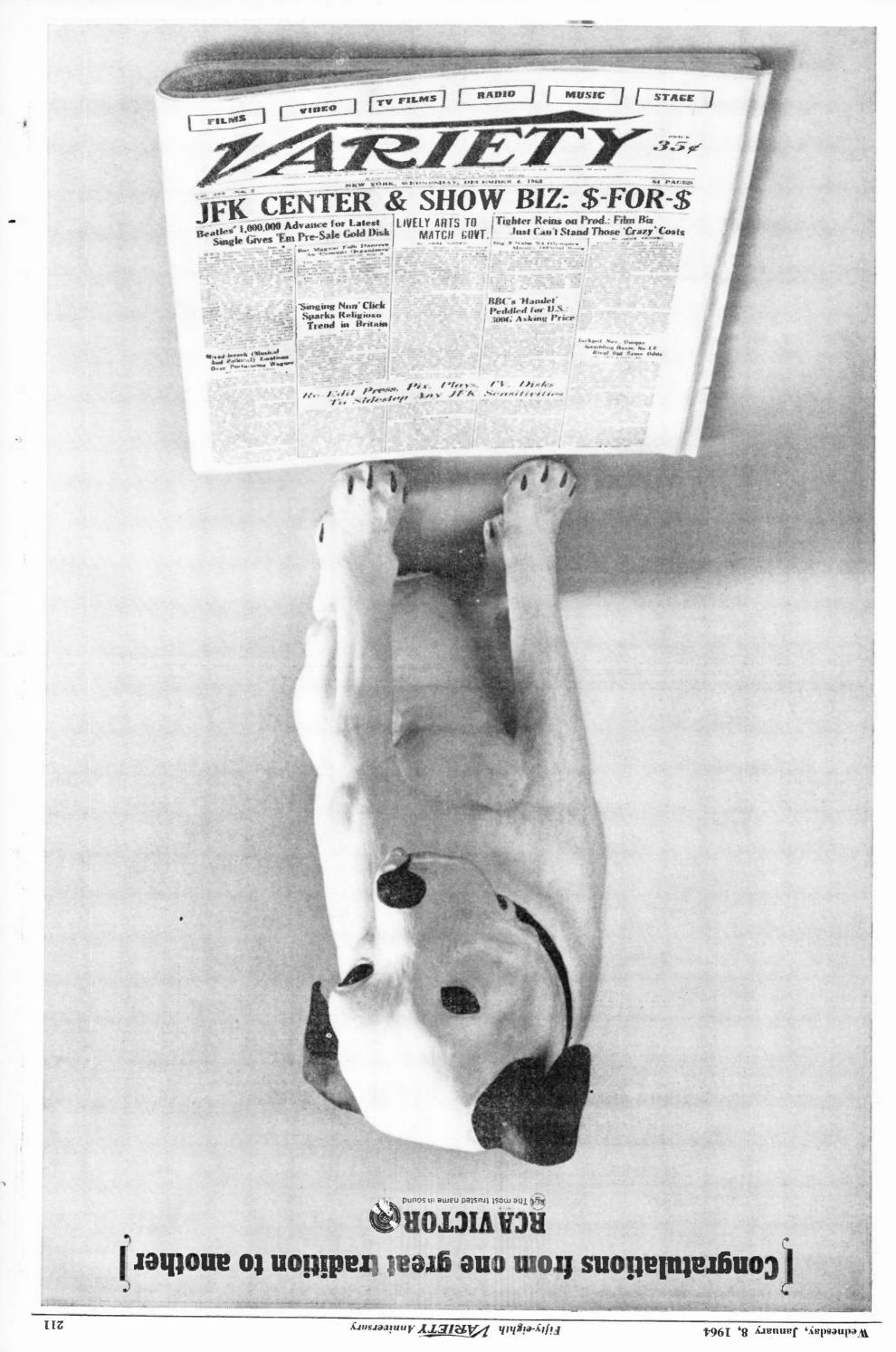


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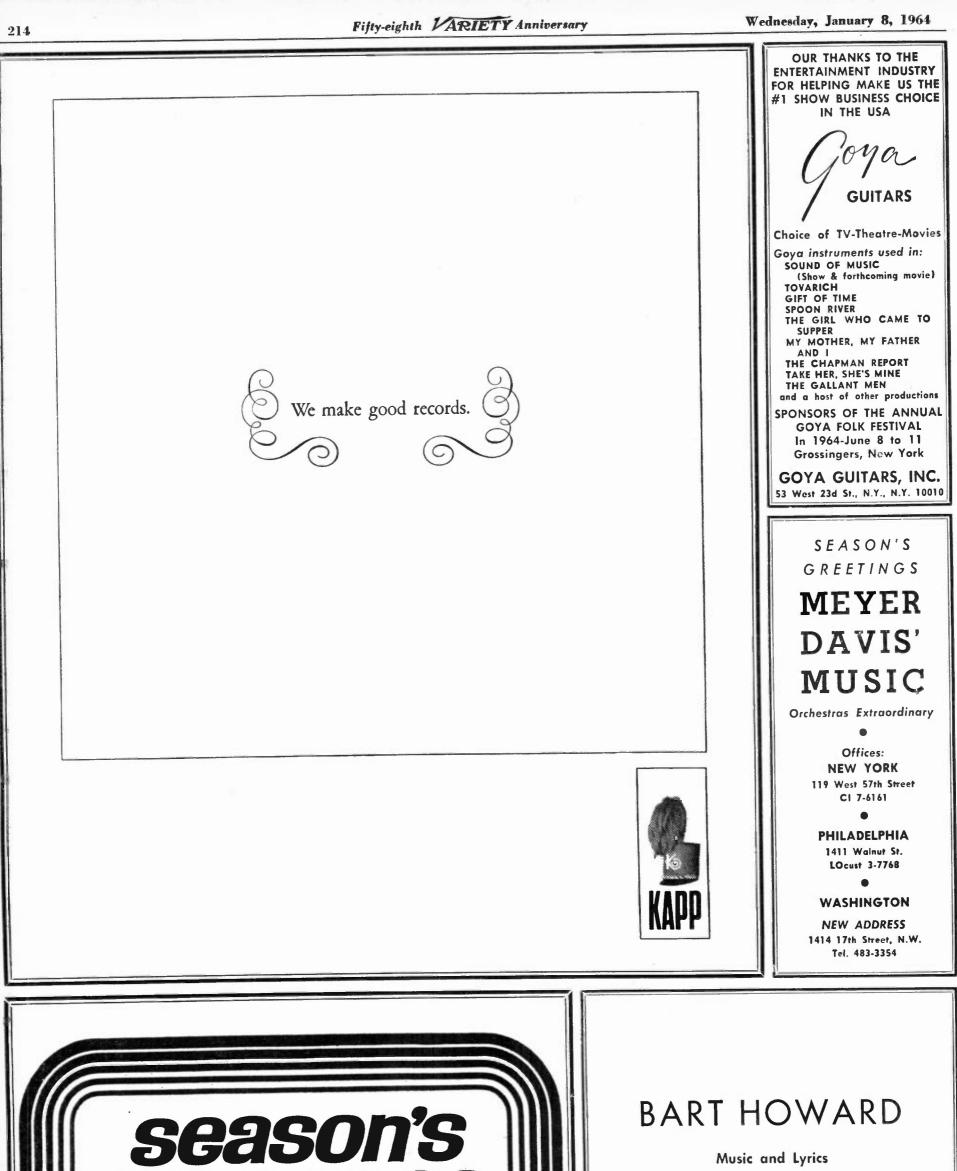
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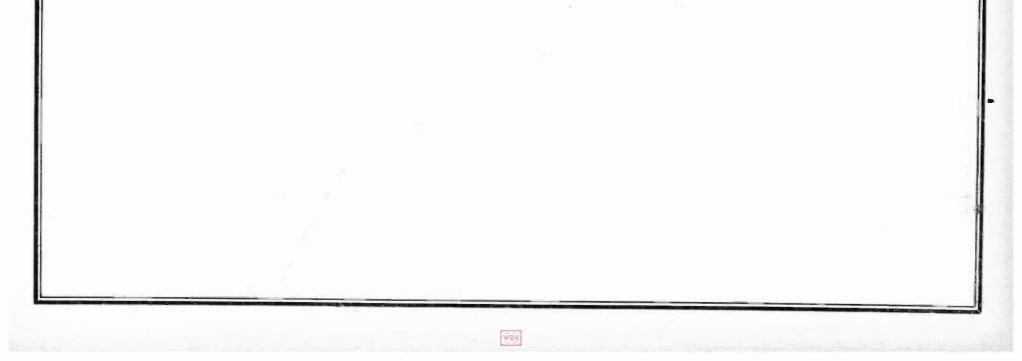


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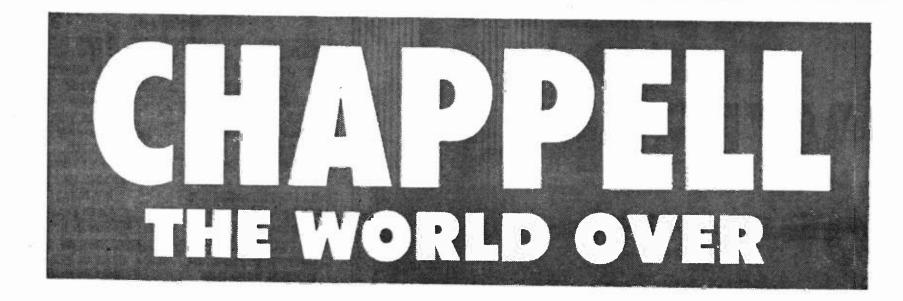
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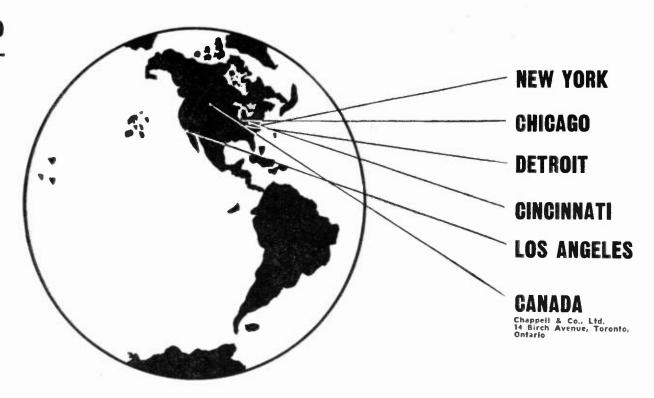
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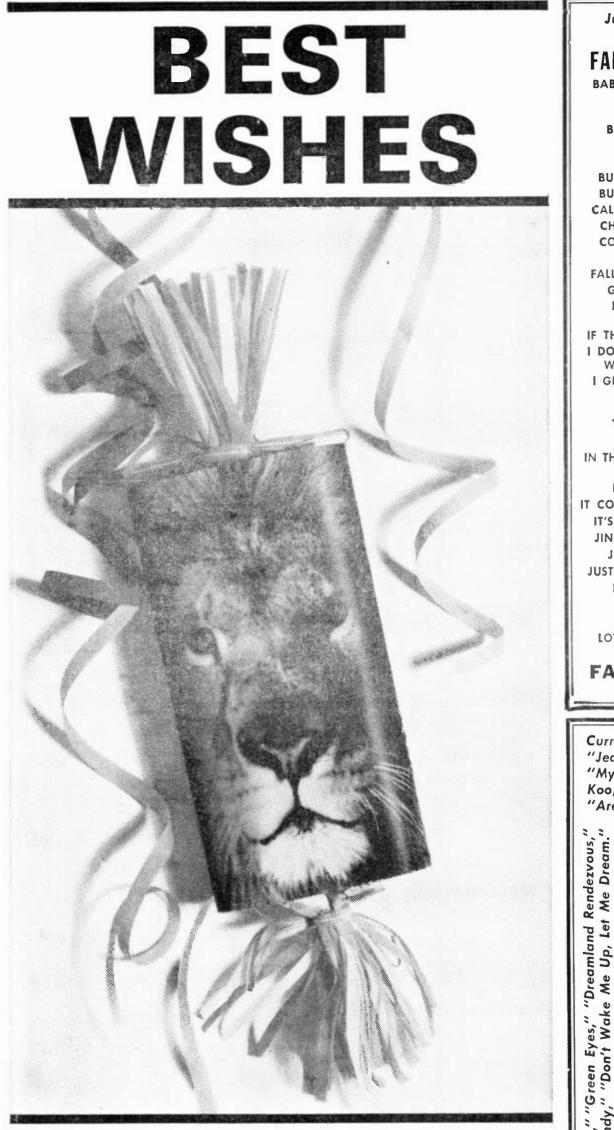
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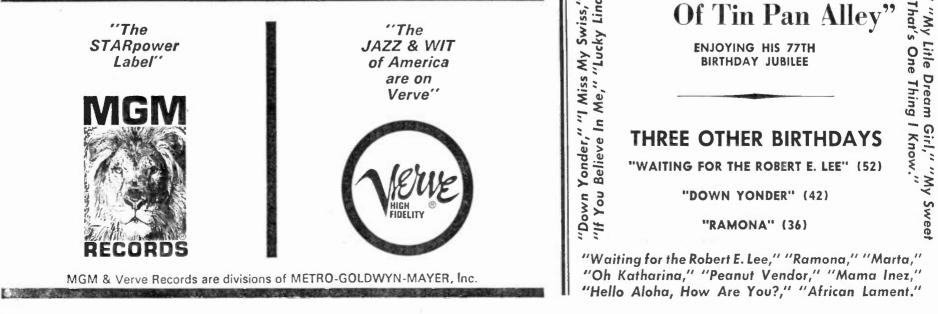
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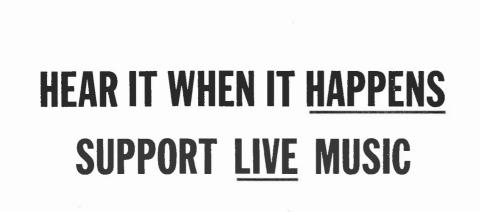
putting me on until he gave his

Penaltes of Success

opinion of the cork. .

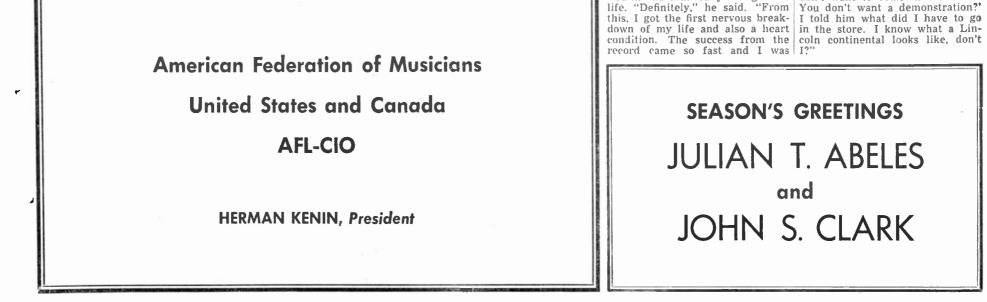
Warner Bros.





like somebody who has to get in knows the importance of touching practise for getting rich, I said, I have to buy something to prove to myself I'm rich and successful. cork, for if the cork is dry, crumbly, it means the bottle hasn't been properly laid down and the wine will taste "corky." Sherman looked at the cork. He smelled the cork. He even squeezed the So I said what the hell Ill buy myself a Lincoln continental. I called up Beverly Hills Lincoln-Mercury and said, "You got there a Lincoln continental, a nice one?" cork. Then, for several moments, he reflected seriously on the cork. And the salesman says, 'Yes, in-dcedy.' And I ask, 'Has it got airconditioning?' He says indeedy We all held our breaths. The hottle, held by the captain, was suspended over Sherman's glass. yes it has. I ask, 'Has it got Dual 90 tires?'. And he says, 'Naturally —you think we're running here Finally, Sherman returned the cork to the captain and he nodded judiciously and said, "Not bad—for a cork!" a store with jaloppies?' So I ask And he broke me up—as he's been breaking me up for 10 years. And I hadn't suspected he was

him what color and he says Desert Gold and I ask him the price and he says the list is \$7,500 but if I'm a fast worker he'll let me have it for \$6.900—it's a steal at this price. 'Mister,' I says quickly before he could change his mind, Penaltes of Success Later I asked him if fame and wealth had drastically changed his for the containing the him him him him him him 'you get you'self a deal. Drive it over right now.' He says, 'You don't want to come in the store?' You don't want a demonstration?



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1914-1964

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Gallic Teens Call Paris Tunes

Continued from page 195

justed" almost to extremes. And their names.

too successful. But then these, too, youngsters. But material was imbegan to draw youthful patrons. proved and, in the final count, they Olympia Music Hall was salvaged were in and many actual stars on last year by several rock shows. If both disk and stage. Films also many did not have pro poise, pro- called. jection and talent for personal appearance, they drew business.

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Barstorming around the country new ones came up. But it has now needs, mikes for small voices and settled down and a group of actual the electric guitars, sometimes led stars have appeared and made to riots if current or mikes failed.

A definite star roster emerged.



MANTOVANI CATERINA VALENTE FRANK CHACKSFIELD EDMUNDO ROS WERNER MUELLER THE BACHELORS STANLEY BLACK **GEORGIA BROWN** BILL BLACK

Hardly any ever played niteries. They bore such names as Johnny Hallyday, Richard Anthony, Francoise Hardy, Sylvie Vartan, Sheila, Claude Francois, Eddy Mitchell, Dick Rivers and one non-French personage, British performer Pe-tula Clark. But she made it on record sales skyrocketed. Early led to both successes and failures. personage, British performer Perock practitioners disappeared and The overwhelming mechanical tula Clark. But she made it on disks and has not, as yet, showed the vaude stamina and draw of the others.

At first in-person dates were not but not these still amateurish accounted for over 5,000,000 rec-ords during a six month not in these still amateurish ords during a six month not in the (63) Their names and songs are mainly American but locals are also writing these four beat diffies sometimes resort to Yank cigarets." ading names on this score too. English music hall comedians of and sounding names on this score too. Chariot.

French Accent

But now the French way is getting accepted. Record companies played it big and there were radio and tv pitches to play records and use singers. Sometimes important program heads ended up as A and R reps or as co-writers on songs. But SACEM put an end to latter practices by insisting that any songwriters credited pass the SACEM tests. All this was also in the early stages and is now petering out as these idols take their regular niches on the show scene.

Several cafes, and notably the Golf Druout, became hangouts for proven, rising and would-be idols. Over 1.000,000 electric guitars were sold the last two years and there are countless amateur bands.

All this looks to last for some time yet and the important stars should easily be able to assimilate into other and newer offshoots of the pop music fads. Hallyday and Miss Vartan, engaged in real life, recently made a film together "Where Are You From Johnny?" It was not good and did not register with regular filmgoers but got youthful attendance.

The song refrains, in which most sing at vaude shows, are "Ye, Ye" cries after each chorus. It is pro-nounced "Yay, Yay" and is an adaptation of the Yank "Yes, Yes" intonations by such singers as Ray Charles. And in show biz importance and staying power of this new wrinkle the answer is definitely ye ye.

This does not mean that more personalized singers who purvey

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Coffin Nails In Song 'n' Lyric

ern morality, brand of 1903, was ern morality, brand of 1903, was lamented in a song written by Alfred G. Robyn and sung by Ray-mond Hitchcock in "The Yankee Consul." It was called "In the Days of Old," and, as a shocking example of the way things had changed for the worst, mournfully remarked: "Today some real ladies drink and a few even smoke drink and a few even smoke

One local one even rebounded for 50 to 60 years ago could always a short but okay U.S. career in milk a few laughs by singing compositions that told of the agonies a beginning smoker endured. In this category were "Little Willie's Woodbines" ("Woodbines" seem to have been a cheap brand of "gaspers"), made popular by Billy Williams, from 1907 until his death in 1915 the most popular music hall performer and recording artist England ever had, and "My First Cigar," dolefully intoned by Louis Bradfield.

Women smokers received scant respect from songwriters for some years to come, although Sigmund Romberg's "Some Smoke" in 1913 had a scandalous cover showing a couple of wenches puffing away. Thanks to smoking scenes in the movies and onstage, feminine smoking gained more social acceptance in the 1920s. As a corollary, songs in which women smokers there are countless amateur bands. But records remain the mainstay and the split has 12[°] for the per-former, 25[°] in taxes, 10% for song authors, 26.9% for the music publisher and 26.1% for the record handlers and companies. popular by Shirley Ross and Bob Hope, began, "Here we are, out of

Hope, began, "Here we are, out of cigarets." Other "cigaret songs include two called simply "Cigaret." There was one christened "Cigars, Cigarets" and another "Cigarets, Cigars." And Zeke Manners seems re-sponsible for a hilbilly, "Cigars, Cigarets, Souvenirs." A 1929 hilbilly tune was called

A 1929 hillbilly tune was called "A Chaw of Tobacco and a Little Drink Won't Send Your Soul to Hell." Many years later the back-woods narrator of "Smoke, Smoke, Smoke That Cigaret" viewed with

= Continued from page 196

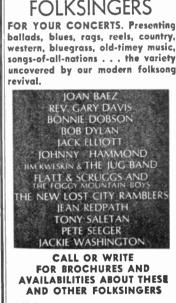
girl his amusement friend's nicotine slavery

friend's nicotine slavery. Songs praising the alleged solace of a "good pipe" have been many, among them "My Old Pipe," "Pipe Dreaming," by Cole Porter, "Pipe Dreams," by Thomas A. Reynolds, and "A Puff of Me Pipe and a Song," by Walter Scanlan. There have been at least three called "Smoke Rings" and one "Smoke Wreaths." Another cigaret opus is "A Cigaret, Sweet Music and You." Somewhat less favorable in its

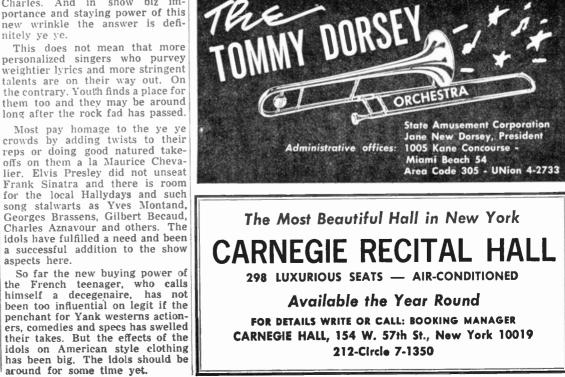
Somewhat less favorable in its comment on the weed was "Good Morning, Mr. Zip-Zip-Zip," part of whose chorus proclaimed: "Ashes to ashes and dust to dust, if the In Camels don't get you the Fatimas must."

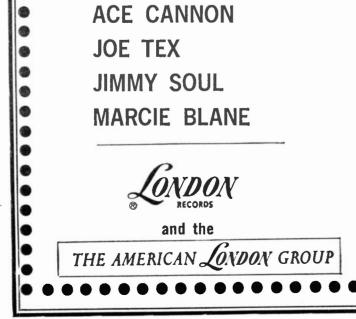
There was a "Smokes for Yanks' song in World War II.

No matter what the Surgeon' General's Committee reports, or has reported, it's obvious that "My ady Nicotine" has come in from a lot of attention from the cleffers and recordmakers.



Folklore productions 176 Federal Street Boston 10, Mass. Tel.: HUbbard 2-1827 Manuel Greenhill, Mgr. Arthur Gabel, Assoc.





LIFE & DEATH OF VAUDEVILLE

The Fabled 50-Year (1875-1925) Amusement Form and Profession As Captured by One of Its Illustrious Alumni Who Graduated to Revue, Radio, Television and Literary Eminence-The Flavor of the Smalltime Vaudeville Couples Who Raised Their Young In Trunks–Performers Knew Little Except Performing

(The late, great Fred Allen, born Sullivan, who wrote columns for this periodical over decades of a show busi-ness no longer extant, was one of the best of the historians of vaudeville. The humorous and wise text reprinted below first appeared as part of Allen's book, "Much Ado About Me," published by Atlantic-Little Brown & Co. This excerpt is by the kind permission of the copyright (1956) owner, Portland Hoffa Allen-pseudonum for Mary Port-land Sullivan-herself a former vaudevillian. This will recall not only the wonders of vaudeville but the wonders of Allen's salty style.—Ed)

Vaudeville is dead. The acrobats, the animal acts, the dancers, the singers, and the old-time comedians have taken their final bows and disappeared into the wings of obscurity. For 50 years—from 1875 to 1925—vaudeville was the popular entertainment of the masses. Nomadic tribes of nondescript players roamed the land. The vaudeville actor was part gypsy and part suitcase. With his brash manner, flashy clothes, capes and cane, and accompanied by his gaudy womenfolk, the vaudevillian brought happiness and excitement to the communities he visited. He spent his money freely and made friends easily.

In the early days, the exact degree of prosperity the smalltimer was enjoying could be determined by taking inventory of the diamonds that adorned his person. If he was doing well, the smalltimer wore a large diamond horseshoe in his tie and two or three solitaires or clusters on his fingers; his wife, dripping with necklaces, rings, earrings, and bracelets, looked as though she had been pelted with ice cubes that had somehow stuck where they landed.

The smalltimer's diamonds didn't have to be good. They just had to be big. What difference if the eight-karat ring was the color of a menthol cough drop as long as the stone sparkled in the spotlight during the act? To the smalltimer, a diamond represented security. It impressed the booker, the manager, and the audience, but, more important, the diamond was collateral. Confronted with a financial crises in a strange community, the smalltimer didn't have to embarrass himself by attempting to convince a tradesman or a hotel manager that his credentials were valid. To obtain emergency funds, he merely stepped into the nearest pawnshop, slipped the ring from his finger, and consummated a legitimate routine business transaction.

When his diamonds were temporarily on location, the smalltimer avoided his friends and his usual haunts, knowing that the absence of his Kimberley gravel was an admission that the panic was on. The instant his luck changed, the diamonds were redeemed and returned to their customary places. Back in the spotlight, with the horseshoe pin and the rings spark-ling, the smalltimer's necktie and his ring fingers resumed strutting their stuff.

Summer Habitats

The herd instinct was a dominant impulse in the vaudeville actor's behavior pattern. When the season closed, the smalltimers congregated at vacation resorts to revel in each other's company. The smalltimer lived in another world. He thought and talked only about his act and about show business. Nothing else interested him. If you said to him, "Do you remember the Johnstown flood?" he would probably reply, "Remember the Johnstown flood? Are you kidding? I and the wife were playing Pittsburgh that week. Eva Tanguay was the star. Walter Kelly was next to closing. After the first show the manager comes running back and say, 'You kids is the hit of the bill!' He moves us down to next to closing for the rest of the week. Kelly is blowing his top. All week long I and the wife murder them!" Everybody in Johnstown could have been swept out of town; the smalltimer wouldn't know or care. He had nothing in common with anybody who was not in his profession.

Vaudeville Generations

Vaudeville families endured for generations. The female of the species foaled on trains, in dressingrooms, in tanktowns, and in the big cities. The show must go on. At the theatre the baby slept in the top of the trunk in the dressingroom. At the hotel a crib was improvised by re-moving a large bureau drawer and placing it on the bed or between two chairs. A large blanket filled the drawer nicely; the baby, wrapped in its quilt, rested serene in his drawer bassinet.

The vaudeville baby carried its own baggage. A small valise contained milk bottles, nipples, safety pins, and emergency diapers.

On a sleeper jump, vaudeville couples with a baby always had the same routine: at 1 a.m., with the train thundering through the night, a tiny cry is heard. In two berths, an upper and a lower, lights snap on instantly. The husband jumps down from his upper berth into the aisle. The curtains of the lower berth part just a crack, muted voices are heard, the clasps on the miniature valise click open, and a nippled bottle, filled with milk, appears through the curtains. The husband steadies himself as he sways down the aisle on his way to arouse the porter to warm the precious quota of milk. In the lower berth, the sounds of the mother's soothing voice and the baby's cries persist until the husband returns. The warm milk bottle is passed in, the baby gurgles and stops crying, the curtains close, the husband crawls back up into his berth. The lights go off in both berths, and it is dark and silent once again; the train hurries ahead into the night. Vaudeville families flourished. The babies teethed on greasepaint, and their sitters were other acts on the bill who watched the tots while the parents were onstage. When the babies were able to walk, they were led on-stage to take their first bows. Later, they learned to imitate their parents and many other acts who played on the different bills. After completing their schooling, most of the children grew up and went into vaudeville, and had children who grew up and went into vaudeville. Next to the audience, in its importance to the sma", timer, stood the theatre orchestra. If the orchestra cou, not play his wife's ballad properly, if the tempo of hi

By FRED ALLEN

dance music was too fast or too slow, if the drummer didn't catch his pratfalls with a well-timed roll and crash or tear the cloth on cue as he pretended to rip his trousers, the actor fought with his wife and sulked in his dressingroom until the next show.

Vaudeville orchestras varied from one piece-a piano to seven or eight pieces. The usual smalltime theatre had piano, cornet, and drums. The drums were very important; they accentuated the falls and crashes of the comedians and played long rolls for the aerialists' sensational slides. For his music, the smalltimer carried eight or nine parts in cardboard or leather covers. Play-ing the cheaper theatres, which had only a piano and drum, only the piano and drum parts were used.

After the smalltimer had played several weeks in dumps, and was then booked into a big theatre, he would occasionally brag at rehearsal in order to leave the musicians with the impression that he was accustomed to playing good theatres. He couldn't fool the musicians, because the minute they saw the smalltimer's music they knew where the act had been playing. The violin, clari-net, cornet, and bass parts were brand-new; the piano and drum parts were filthy. At rehearsal in a new town, the smalltimer, sensing that the orchestra wasn't too The smalltimer's binding that the orthestra wash't too friendly, examined the music. It explained everything. The drummer in the last town had written on the drum part, "This act is lousy." The clarinet player had writ-ten, "He died here." The cornet player had summed everything up by simply writing one word: "Stinks." Cherished Billing

The smalltimer's billing was a matter of great con-cern. Before the opening show at each theatre he ex-amined the front of the theatre to check on the size of his name and his position in the list of acts. The vaudeville headliner often had a clause in his contract assur-ing him of top billing. The smalltimer's billing depended on the whim of the local manager or the man who printed or painted the theatre signs. Seeing his name in runt letters could catapult the smalltimer into a three-day funk. His position on the bill was of major importance. If his act had been next to closing and he suddenly found himself second on the bill, wires were dispatched to the booking office and his agent, and the theatre manager was summoned to the dressingroom before the smalltimer deigned to do the first show,

Headliners had clauses in their contracts that entitled them to the best dressingrooms. The smalltimer dressed where he was told. If he used the same dressingroom as his wife, the smalltimer immediately examined all walls and connecting doors for holes. A few depraved actors carried gimlets and bits around with them, and drilled holes in the walls to watch the sister act or the single woman in the next room undress. If holes were discovered, the stage manager was notified and the apertures were filled with shoemaker's wax. One worry less for the smalltimer.

Respectability

The censoring of his act also upset the smalltimer. When B. F. Keith, after running a museum on Washington Street in Boston, opened his first theatre, the Bijou Dream, he insisted on clean entertainment. Mrs. Keith instigated the chaste policy, for she would tolerate no profanity, no suggestive allusions, double-entendres, or off-color monkey business. As the Keith circuit grew, every theatre carried a sign on the bulletin board:

NOTICE TO PERFORMERS

"Don't say 'slob' or 'son-of-a-gun' or 'hully gee' on this stage unless you want to be canceled peremptor-ily. Do not address anyone in the audience in any manner. If you have not the ability to entertain Mr. Keith's audiences without risk of offending them, do the best you can. Lack of talent will be less open to censure than would be an insult to a patron. If you are in doubt as to the character of your act, consult the local manager before you go on the stage, for if you are guilty of uttering anything sacrilegious or even suggestive, you will be immediately closed and will never again be allowed in a theatre where Mr. Keith is in authority

Long after Mr. Keith's death the circuit was still waging its campaign against suggestive material. For many months VARIETY published a column called "You Mustn't Say That" which featured deletions in stage material ("Hell" or "Lord Epsom, Secretary of the Interior" or "An old maid taking a tramp through the woods," and so on) made by the Keith censorship bureau. As most of the gamy lines and jokes were his biggest laughs, the smalltimer would fight to the death to keep them in his act.

Many smaller acts who used one or two jokes, or a few

Burlesque shows lifted scenes bodily from Broadway revues. Social directors at summer camps spent the winter copying down anything they found in the Broadway theatres which they thought they could use at the camps next summer. Johnny Neff, a monologist, used to explain to his audiences how crazy comedians were to buy jokes. Johnny would relate how Frank Tinney had paid \$100 for a certain joke. Johnny would then tell the joke to prove that Tinney was insane. When Johnny had finished explaining how much money Raymond Hitchcock, Ed Wynn, Jack Donahue, Leon Errol, and Richard Carle had paid for their jokes, and after he had told all these jokes himself Johnny had a hilarious monolog that hadn't cost him a penny. And Milton Berle for years has been bragging to audiences that he has stolen jokes from other comedians. There has been no reason to doubt his word.

Their Oddball Names

Vaudeville acts often assume strange names to attract attention. An unusual name was easily remembered by bookers, managers, and audiences. A few uniquely named acts were: Fyne & Dandy (acrobats), Sharp & Flat (musicians), Willie Rolls (rollerskate), Amazon & Nile (contortionists), Nip & Tuck (acrobats), North & South (musical act) Worth & While (sister act), Possum Welch (dancer) and Darn, Good & Funny (comedy trio).

The early vaudeville performers were inventive; they had to create the unusual specialties they performed. Vaudeville grew, and new acts came along to help them-selves to the ideas of the originators, and to elaborate on and embellish them. Many specialty artists, in constructing their acts, came up with some weird innovations. One of these was Orville Stamm. Not long ago I got a letter from Orville, asking if I remembered him. It was not easy to forget Orville. He billed himself as the "Strongest Boy in the World." To demonstrate his great strength, Orville played the violin: as he played he had suseneded from played the violin; as he played, he had suspended from the crook of his bow arm an enormous English bulldog. The bulldog made graceful arcs in the air as Orville pizzicatoed and manipulated his bow. For the finish of his act, Orville lay flat on the stage and arched his back; in the better acrobat circles, this was known as "bending the crab." When Orville's chest and abdomen attained the correct altitude, a small upright piano was placed across his stomach. An assistant stood on Orville's thigh and played the piano accompaniment as Orville, in his "crab" position, sang "Ireland Must Be Heaven 'Cause My Mother Came From There." This finish was a sensation, and I'm sure it was Orville's own idea.

Raymonde, a female impersonator, also originated an unusual finish. After doing his entire act as a girl, Raymonde took a bow and removed his wig. The audience seeing man's hair, was amazed to find that the girl was a boy. As the applause continued, Raymonde removed the man's wig, and blond tresses tumbled down over his shoulders. The boy was now a girl again. The audience, again duped, was frantic. Raymonde took another bow or two to thunderous applause, then removed the girl's wig and was a boy again. Raymonde, emulating the manner of a female impersonator's conception of a truckdriver, swaggered off the stage to absolute bedlam.

A man named Willard was billed as "The Man Who Grows." As he talked, he stretched his arms out a foot or more beyond their normal length. For his finish Willard grew four or five inches in height. I watched Willard many times backstage without being able to discover his secret. He must have been able to telescope his skin.

Another great inventive act was that of Will Mahoney, who danced to his own melodies by attaching xylophone hammers to the toes of his shoes, and then danced atop the xylophone. If Will had spent the same amount of effort in thinking that he did on his xylophone, he might have discovered penicillin. I am sure that if all the hours vaudeville performers spent trying to improve their acts had been donated to science, automation would have been here 50 years sooner .

Cats And Rats

Nelson's Cats & Rats were a bigtime act. The cats and rats, traditional enemies, performed together to the astonishment of audiences. One time, on a bill in Chi-cago, Fanny Brice was the headliner. As she arrived at the theatre one evening and anoning her density of the the theatre one evening and opening her dressingroom, she shrieked. The stage manager rushed over to her and said, "What's wrong, Miss Brice?" Fanny gasped, "A rat. said, "What's wrong, Miss Brice?" Fanny gasped, "A rat. There's a big rat in my dressingroom. The stage man-ager, no fool. caught him in a heavy towel and took the rat out of the dressingroom. A few weeks later, I was on the bill with Nelson's Cats & Rats, I asked Nel-son what had happened to the rat he had caught in Fanny Brice's dressingroom. He said, "The next show,

comedy lines, and could not buy special material sub-scribed to "Madison's Budget." For 20 years—from 1898 to 1918-a man named James Madison published an annual collection of monologs, crossfire jokes, sketches, ministrelshow afterpieces, and parodies. This assortment of humorous matter sold for \$1 and was known as "Madison's Budget." If a comedian found six or eight jokes in the Budget that he would adapt to his act, his dollar investment had returned a hearty dividend.

One blackface comedian on the big time stole so much material that he couldn't use it all in his act: he hired another blackface act and paid him a salary to play the smalltime using the stolen material he had left over.

There was a young comedian whose father regularly attended the opening show at the Falace. If any of the acts had news lines, jokes, or song titles, the father copied them down and wired them to his son. The act continued convulsing the Palace audience in New York, little dreaming that its best jokes were being told in Omaha. San Francisco, or wherever the son happened to be playing.

Original material was spread around in many ways. For instance, when blackface acts and other comedy teams split up, many times the men or women took new partners, and both new acts continued to do the same routines. After a series of splittings it was not unusual to find four or five teams all doing the same act.

Fanny Brice's dressingroom. He said, "The next show, watch the finish of my act." I watched the finish, and saw a big black rat walk across the tiny pla'form carry-ing an American flag. "That," said Nelson, "is the rat."

The smalltimer, as he trudged through the seasons, always felt that he was getting closer to his goal. Every vaudeville actor dreamed of his personal Utopia.

Weekly sums were banked or mailed home against the day the smalltimer "quit the business." Then he would open his restaurant, filling station, realestate office, chicken farm, dancing school, or other project that he had envisioned supporting him through his remaining years.

Very few smalltimers saw their dreams take dimension. As the vaudeville monologist would explain it. "A funny thing happened to my savings on the way to my Utopia."

A few diehards who knew and enjoyed vaudeville hover over their television sets, hoping for a miracle. They believe that this electronic device is a modern oxygen tent that in some mysterious way can revive vaudeville and return its colorful performers of yesteryear to the current scene. The optimism of these day and night dreamers is wasted. Their vigils are futile. Vaudeville is dead. Period.

Borscht Circuit Goes South; Now It's Blinis & Caviar

By HENRY TOBIAS

It has been 10 years since I last wrote about the Borscht Belt en-titled "Borscht Belt Boswell Re-Tuck calls Era of Sharp Angles in Resort Shows." In that article I related the highlights of my 25 years in the resort business starting around 1927 at Totem Lodge, Averill Park, N.Y. This was about the same time when Moss Hart worked at Copake, Max Liebman at Tamiment, Ernie Glucksman at Green Mansions, Dore Schary at Grossingers, and Danny Kaye at White Roe Lake.

In those days there were no visit-ing stars or variety acts. We had to be producers, directors, writers, actors, song-and-dance men, emcees, comedians, scenic designers, electricians, scence design-ers, electricians, stage managers and stagehands all in one. We had permanent social staffs (musical stock companies) who doubled in other jobs such as athletic direc-tors, tennis pros, basketball play-ers, lifeguards, waiters, bus boys, ballroom partners for lonely

femme guests, etc. Almost every big name in snow business started in the Borscht Belt: Danny Kaye, Milton Berle, Jackie Gleason, Jerry Lewis, Red Buttons, Phil Silvers, Henny Youngman, Buddy Hackett, Jack E Leonard, Myron Cohen, Sam Levinson, Joey Adams, Phil Fos-Sam ter, Robert Merrill, Jan Peerce and many others.

In 1927 when I secured my first "big time" Borscht Belt job at Totem Lodge, my boss, David N. Katz, had to choose between Moss Hart, Max Liebman, and me as social director. His best line in later years was, "I wonder what-ever happened to those two other fellows'

My first permanent staff consisted of Mischa Auer and George Tobias (dramatics), Gertrude Niesen (singing ingenue), Harry Stockwell (juvenile), Benny Lessey and Julie Oshins (comedians) and a kid by the name of Gene Baylos as "tumbler."

Our weekly program varied. It included campfires, masquerades, concerts, amateur nights, game nights, basketball games, dramatic nights, vaudeville shows and every Saturday night another big original revue or Broadway production. In our constant search for something different we finally started (without permission of the using copyright owners) such Broadway shows as "Good News," "Connecti-cut Yankee," "Whoopee" "Ziegfeld Follies" and "George White Scan-dals." They were done with such success that White and Ziegfeld finally put a stop to the amateur plagiarism.

We produced only two musical comedies a summer season and alternated every Saturday with original revues which were easier to produce. Much of Max Lieb-man's tv "Show of Shows" material was born in this manner and kept in his trunk for that big day on Broadway. Benefits With Fresh Air

As time went on the resort own-ers realized that the expense and upkeep of the big staff for 10 weeks was too prohibitive. So slowly but surely, my staff grew smaller and as replacements we brought in free outside talent for Saturday nights. These were usually show business friends we knew, or friends of the staff. For instance, Benny Lessey and Julie Oshins would invite their friends and former coworkers Phil Silvers,

how much the salaries have jumped this past summer, Sophie Tucker, Joe E. Lewis, and Harry Richman played a one-night engagement at the Concord Hotel for a fee said to be \$15.000. Back in 1942 I booked both Sophie Tucker and Joe E. Lewis at Totem Lodge for \$500 each for one-night's en-gagement. The highest salary for a one-nighter at a resort is said to be Judy Garland who played the Concord Hotel for a reported figure of \$25,000.

Phil Rapp's Technique

The greatest demand is for comedians and so, to insure him-self in that department for the summer, Rapp makes deals with the best around guaranteeing them flat salaries per week that, in many cases, far exceed their usual nightclub salaries.

When the new names graduate to higher brackets and more lucra-tive fields, as result of tv, record or picture clicks, as such Red Buttons, Sid Caesar, Alan King, Buddy Hackett, Henny Youngman and others, they eliminate themselves from the Borscht Belt playing only an occasional date for sentimental reasons. Then the rest of the standard established comics are in greater demand and, as a result, raise their price. This forces Rapp and other bookers to look for new faces and introduce new comedians.

Latest in this field the last few years included Dick Shawn, Larry Storch, Phil Foster, Larry Best, Jackie Wakefield, Morty Gunty and others. In Rapp's world the most valued

entertainers are the comics—one comic is worth 500 baritones, as Rapp puts it. "One time I had this Rapp puts it. "One time I had this singer working for me. We had Lenny Kent signed up to do one show on a Saturday for \$200. On Saturday Kent walks into the office and says he got an offer to do two shows for \$200 each. Unless we get him another show to do, the deal's off. The baritone went crazy and grabbed the comic around the neck. I managed to pull him off and after it was over I told him, listen, if you want to hit a tenor or primadonna, go ahead. But as long as you work for me, never hit a comic, they're too hard to get."

End of an Era

The closing of Totem Lodge in 1958 marked the end of an era in the summer resort business. The competition created by Grossingers



JACKIE MASON "I want to wish me the best of luck on VARIETY'S 58th ANNIVERSARY. ... I hope this year will be the kind of year I should have had last year."

and the Concord and other hotels that followed was too much for the old adult camps. The guests got a taste of luxury, both in accomodations and bigtime entertainment, and would not settle for less.

When I learned that an old friend was building the most luxurious and newest hotel in Miami Beach, the Eden Roc, I con-tacted him and convinced him that Florida was ready to introduce a self-containing program of activi-ties and entertainment, similar to the Concord and Grossingers. The competition in Florida was getting keener and tougher and I figured the first hotel that could offer this kind of a program would have a big advantage over his competitor and attract many of the summer resort customers down south.

I was a little ahead of the times for hotels like the Eden Roc, Fontainebleau and Americana were still operating successfully on the European Plan.

However a most enterprising hotel owner by the name of Mor-ris Lansburgh finally brought the Borscht Belt to Miami Beach by introducing a full American Plan at his various hotels such as at his various hotels such as Deauville, Cassablanca, Sherry Frontenac, Versailles and Saxony. He inaugurated a "Cavalcade of Stars" which made it possible for all his guests to see big name shows free, also free golf, free trips, and everything, all for only the cost of room and board. He was the first hotel owner who adopted

a complete self-containing pro-gram in Miami Beach and has been a most successful operator. Thus, as I predicted, the Borscht Belt has gone South.



Museum - Piece Letter from Archives of 'Variety' Typical Vaude Squawk—Written By Steve Allen's Mom

(From VARIETY-May 9, 1919)

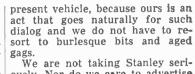
New York, May 3, 1919.

Editor, VARIETY: In a recent issue of VARIETY, your reviewer referred to our act in a somewhat flippant, yet misleading manner, concluding with the sentence that Stan Stanley would shortly open at the Loew's Time. Just why that was added is problematical, but it apparently had the desired effect, since Mr. Stanley and Mr. Allen discussed the matter personally, and the for-mer accused us of lifting his material, claiming priority for all audience acts in a general way.

In the same issue of VARIETY, we published a page advertisement carrying press opinions of our act and in none of those press opinions was Mr. Stanley referred to. However, we are not objecting to your reviewer's opinion, but more so to Mr. Stanley's claims. Why does Mr. Stanley place himself on the altar of originality? Who heard of him prior to the time he began advertising in VARIETY? Does he hold a mortgage on all audience acts, or is vaudeville an open mar-ket? I should imagine Mr. Stanley would be content, knowing that his own material was not being "lifted," but when he assumes the own position of sole claimant to the idea of an audience act-he makes himself appear ridiculous.

I believe the audience style of working was done in a show called "1492" in which Harry Weber was connected. He may verify this. Numerous other audience acts have come and gone, long before Stan Stanley was known to vaudeville even as an acrobat or trampoline performer.

My partner, Mr. Allen, has been doing an audience act for the past 16 years, formerly working with a trio, Allen, Maher & Barton. In this act was a money "bit," but nothing like the money "bit," done by Mr. Stanley. We are not includ-ing this bit in our routine, but should we decide to (and we have a perfect right to do so), Mr. Stanley would probably rise up and shout, "Stop, thief." But we are not accusing Mr. Stanley of lifting our "car gag" copyright over five years ago. This line has been prac-tically released and we merely tically released and we merely keep it in because it's a big laugh. Yet , it belong solely to us for we originated it. And we are the originators of every other line in our



ously. Nor do we care to advertise him at length, but his position is unique since he foolishly is pointing the finger of accusation to everyone who is doing an audience act, something probably done be-fore he left school. Our act is copyrighted and we stand prepared to prove our right to all our mate-rial. Mr. Stanley may probably answer with the usual wail that he has never heard of me. To offset that in advance, I'll refer him to Harvey Watkins, of the Keith Agency, and suggest he ask Mr. Watkins how long he knows Belle Watson, of the original Watson Sisters. But, Mr. Stanley don't tip my age off, and meanwhile roll your little hoop along, for you are doing

nicely having graduated from the acrobatic class. Don't spoil it by trying to convince intelligent peo-ple that you are the author of vaudeville.

Belle Montrose (Montrose & Allen)

Gamblers Canvas Hawaii; Asians Love the Play **By JACK HELLMAN**

Honolulu.

This is to report a groundswell of dialog among the knowing on the small island of Maui. A word ugly in the lexicon of the founding Christian missionaries — gambling — is being sounded. Vegas barons have sent emissaries to survey the scene.

Already Maui is a booming is-land, a half hour's flight from Honolulu. Its catalyst is the Sheraton Maui hotel and the adjoining Royal Lahaina Beach hotel. A prospectus shows three more hotels in blue print and two more golf courses to complement the pro-fessional links laid out by Robert Tyre Jones and to be the scene

Tyre Jones and to be the scene of the upcoming international matches to be televised with Carl-ing (ale) underwriting. A statistic which may have tempted the casinos bosses of Vegas is that, on the breakdown of states, Hawaii ranks fifth in gambling money laft behind. No one needs money left behind. No one needs to be told obout the oriental pen-chant for rolling the cubes and playing the wheel. In Honolulu the oriental population runs to better than 26%.

Another ideal spot for open gambling would be on the big island of Hawaii where, 40 miles from Kona on a strip of the Parker ranch (world's largest single-owned), Laurence Rockefeller is building a \$15,000,000 resort. Its big advantage over the other is-lands is the climate—light rains and warm trade winds. The Rockefeller resort is not yet far enough along to attract the inspectors from



Rags Ragland and Joey Faye up for the weekend. They would put on their own burlesque bits. My brother Charlie would bring up other well known songwriters and present their "Songwriters on present their Parade."

The smaller hotels which could not afford a big staff and had no show biz friends had to pay for outside talent. This was the begin-ning of what now is one of the most important parts of the enter-tainment business. "The Big Time Borscht Belt."

Since the end of burlesque and vaudeville, the Borscht Circuit has been one of the few places where new talent can get an opportunity to learn their trade and to be shown to the public. At present the leading booker of talent for the "mountains," Charlie Rapp, represents almost 70 hotels and books several thousand acts during the mmer season. To give an idea of

KIM SISTERS

(Just Completed 7 Weeks at Latin Quarter, New York. Booked solid for the year 1964) Exclusive with the Ed Sullivan Show for television. Playing Desert Inn & Stardust, Las Vegas — Palmer House, ('hicago -- Harrah's Lake Tahoe -- Vapors, Hot Springs -- Shamrock, Houston -- Dallas, Hilton --Roosevelt, New Orleans -- Sheraton, Puerto Rico -- Cave, Vancouver -- Chi Chi, Palm Springs. Booking now for 1965. Thomas Ball, Agent, 50 West 57th Street, 11444 Decenta Court, Studio City, Calif. Thanks to Joe Glaser, Assoc. Booking Corp. for much assistance. Palmer

Vegas other than cursory.

Johnny Green, Miss Nixon **To Bow Dallas \$ Concerts**

Dallas.

Johnny Green will be guest conductor and soprano Marni Nixon guest soloist with the Dallas Symphony Orchestra in a Jan. 12 matinee of Viennese music, opening the Dollar Concert Series at Dallas Memorial Auditorium. Programs are underwritten by the Dallas Morning News as a Dallas Symphony benefit.

Andre Previn will return as guest conductor and soloist at a Feb. 11 matinee. He was set to open the new series on Dec. 5, but had to postpone due to his illnes. In his first Dollar Concert here as conductor - soloist last Feb. 14 Previn drew a record \$10,250

Music Halls For Workingmen: New Glow On British Varieties

- By DICK RICHARDS -

London.

Never quite defeated, even on the West End, London, once the capital of music hall entertainment, the hardy British varieties seem to be staging a rather sensa-tional "comeback" in the indus-trialized provincial centers. It's a rowdy kind of free-and-easy fun playing to workingmen. Sublety is probably not wanted. Exuberance is. Make it loud. Make it clear. Make it socko.

First information on these new homes away from home for the music hall entertainers picture oldtime lustiness in working class clubs where British labor becomes a member for perhaps \$1.80 and acquires the privilege of eating, drinking, playing bingo, watching the cabaret, and/or, say, wrestling.

As often happens with show biz phenomena this revival of the varities has popped up like mushrooms in dank soil. It could easily be reasoned that actually it represents a return to yesteryear. The music hall had its roots in roistering times.

But none of this is depressing. Artistes do not feel that they are slipping." Hard the work may be, but it is rewarding, in that audi-ences are really there to enjoy themselves. There is an atmosphere that could never be whipped up in a half empty theatre or in one of those West End plushy, ermine-and-cigars night spots. And even top liners can make as much money as they can in more ritzy surroundings.

Just how many pubs and work-ing men's clubs are putting on or-ganized pop entertainment is difficult to estimate. They started tentatively and have now spread all over like the proverbral rash. One of the first to get interested was Lita Roza, a disk and video personality of an "earlier day" some years ago when it often took an artiste as much as two or three months to become a "star." The tongues wagged maliciously when Lita agreed to play a week in a tavern in Salford, near Manchester. "She's had her chips," they hinted darkly.

On the contrary," Miss Roza said at the time: "I earned three times more in Salford than I could have done equivalently in the West End. The audiences were more enthusastic. The pub was packed from opening time and, though I had to extend my 20-minute act to 40minutes, it was because of sheer enjoyment both by the audience and for myself."

Donald Peers, Robert Earl, Pen-ny Nicholls and that ripe, robust comedian Jimmy Wheeler were others who got in early on the profitable bandwagon. "I can earn as much playing one show at each of 14 working men's clubs in one of the North of England circuits as I can at the Palladium at the same time," opines Wheeler. Same time," opines Wheeler. What's more, there's a feeling of a re-birth in the spirit of music hall entertainment."

London & Manchester Both London and Manchester are fruitful arenas for the modern artiste. the

up. Farson cashed in with a tv him based on visits to four of these "musichall" taverns. Apart from the hope that some tv producer, agent or talent scout will nip in one night and "discover" an ar-tiste, most of them get a kick out of just performing in such a lively, colorful atmosphere. After all, comedian Ken Dodd, Charlie Chester and Roy Castle are just three of a large number of present and the graden ten content of the such as the such as the comedian ten content of the such as the such as the such as the comedian ten content of the such as the such as the such as the comedian ten content of the such as the such as the such as the comedian ten content of the such as the such as the such as the such as the comedian ten content of the such as the such day stars who learned the game in the exacting surroundings of publand.

Ray Martine, first discovered emceeing and gagging in a Lon-don pub show, is maybe the first big discovery from this field. He was considered sufficient of a novelty for them to persuade him to bring his blueish jckes and cheeky line of patter to the world of West End cabaret. He clicked and made a name for himself as the linkman of "Star and Garters" a tv series with a studio mocked up as a typical saloon bar. But Martine often has a wistful yen to get back to the heartier, less formal atmosphere of the East End,

Up From Song Pubs

The singing pubs and clubs spread through the counties. "It's the current trend," a spokesman of a brewery said. "Most houses now have an entertainment room, and many others are being re-shaped and converted." And, in in many cases, it is taking its toll of television. Sets are being whipped out of bars. The customers can get sated on telly at home. When they come out they want a live entertainment ball.

But it would be a colossal mis-take to think of the provinces merely in terms of pubs and sawdust-floored social clubs. In this Affluent Age there is money spread round and it is not only in London's Golden Square Mile that customers seek top league conditions. There are cabaret and dining and dancing clubs out of London which would make some of the top Mayfair and Soho show-places look to their laurels (and their cash registers).

any London top spot. To prove the ambitions of some of the bosses of what has now become Big Business, La Dolce Vita recently offered \$1,10 to Dusty Springfield who, after the Springfields act split, has just started on her own and has one bigselling disk to her credit.

Ideas Mean Cash

Manchester, Leeds and New-castle each has a well appointed "Talk of the Town," and someone like Alma Cogan, for instance, can command \$1.400 a week at any of them. "Yes," says Don Black, of the Blackburn, Lewis agency in London, who is specialising on this profitable angle, "it's encouraging disheartened vaude artistes to realize that ideas and hard work, when geared to opportnuity, spell cash." They are realising that be-They are realising that because musichall, as such. has curled up there is no need for the individual to do the same.

Manchester, Black finds, is one of the most profitable and glittering Tom Tiddler's grounds. The sprawling, grimy, affluent city is proving a crock of gold. There are the usual spate of more modest establishments like the Keg O'Kee, which flourishes in the Manchester suburb of Atherton. Run by Rita Sadler, sometime manageress at Winston's Club in Mayfair, she has settled down in a similar capacity at the Keg O'Kee. She has even opened a gambling room. Maximum stake 35c.

There must be some 350 different kinds of clubs in Manchester and most of them are a stamping ground for local and national talent. Some of them, like Milverton Lodge, the Queen of Hearts' Club, the Buckingham and Bamp-One man, who owns half a club, the Buckingham and Bamp-ton House Club represent niteries dozen clubs can offer a substan-tial month's work for his acts by doubling and switching. Cardiff er.

singers and the customers lap it is shortly opening a new luxury up. Farson cashed in with a tv film based on visits to four of these nounced that he is prepared to pay Exodus to London Hits Vaude, Cafes **By GORDON IRVING**

Auld Lang Syne show biz. Vaude and pantomime stage. is dying but won't lie down, revue continues to flourish, legit fodder is not offered in sufficient quantities, much of television is mediocre-but the paramount need, in busy industrial country such as this, is for niteries in the larger towns and cities, and a new style of live entertainment for which the customers long.

As is, bingo continues to pull thousands nightly from the theathe the sand singly from the theat tres and cinemas, and there is hardly anything in the category of nitery fodder, due, mainly, to out-moded drink laws and a notable lack of daring on the part of would-be operators.

Scots, tied to their tv sets no matter how poor the fare is that's offered, are becoming largely a nation of home-bound families, with only the teenagers darting out to the city-center cinema or the nabe house. It is a contrast to the days when thousands flocked to see their native Auld Lang Syne comedians and singers, and live vaude ruled the day.

Among the comedians who headline currently, Jimmy Logan, Rik-ki Fulton, Jack Milroy, Lex Mc-Lean and Johnnie Beattie hold the main positions, while Jimmy Fletcher is probably the only upcom-ing comedy artist to note. Others, such as Stanley Baxter, have emigrated south to London. Duncan Macrae is in his proper category as a comedy actor in films and tv; Jack Radcliffe continues as Scotland's senior character comedian, but devotes himself mainly to dance functions and cabaret. Alec Finlay, who became a sort of modern-day Harry Lauder, is working mainly in Australia and New Zealand.

In the tv field, Larry Marshall stays on, now in his sixth year, as comedy host of the daily lunch-time show, "The One O'Clock Gang," seen Mondays to Fridays on the commercial ty channel in Central Scotland. Same program also features a singer, Charlie Sim, who is regarded by many as being

Glasgow, a better comedian, and who wins Enterprise is badly needed in star roles in comedy on the revue

VAUDEVILLE

Scotland excels, however, in its singers, both male and femme. Kenneth McKellar leads the field with his fine tenor voice, and others prominent include Bill Mc-Cue, Moira Anderson, James Ur-quhart, the Alexander Brothers, Dennis Clancy and a Scots-Canadian, John Dunbar, who plans to return to Canada during 1964.

Though he might be classed by some as a comedian, Andy Stewart, recently returned from a long North American tour, is more in the category of a minstrel-entertainer singing the Lold Scotch sangs and bothy ballads. He has not registered any notable disk hits since his coin-spinning "A Scottish Soldier," but keeps slogging assiduously to enter the chart again. He retains much of his native appeal, and can still command packed audiences.

Calum Kennedy, a kilted Gaelic singer with much charm, is another name artist, and has enhanced his b.o. power by his Grampian-tv songand-dance-show series, Ceilidh," a heather-"Calum's Ceilidh," a heather-and-hooch stanza which clicks with those who like Highland music and movement.

Television

In television, both the BBC and Scottish Television turn out a fair quota of local programs. Those who have impressed recently have been Bill Tennant, anchor-man of a nightly "Here and Now" newsnewsmagazine on the commercial chan-nel, and John McGregor, emcee of a lively BBC-TV magazine from Scotland, "Scotland at Six," also beamed nightly Mondays to Fri-days. "The White Heather Club" is a somewhat tired formula for a BBC song and damage BBC song-and-dance program which appears to have run its course.

course. Summer revues at vacation resorts appear to have "had it." All, that is, except the famed Popplewell family's "Gaiety Whirl" at the Gai-ety Theatre, Ayr, which still does top business by virtue of its polish, top the area to the property top business by virtue of its points, zest and new faces. Other resorts may be putting up the theatre shutters next summer; this is not due entirely to the poor shows of-fered. A new drift by holiday makers to sunnier spots in Spain, Italy and elsewhere is a key reason.

Legit is quietly served by the Citizens' Theatre in Glasgow, and repertory companies in Dundee, Perth, St. Andrews and Edinburgh. It employs local actors at small salaries, and suffers from poor publicizing and a certain snob out-

The absence of Moss Empire theatres in Scotland (the Edinburgh Empire is now a bingo hail, and the Glasgow Empire has been razed to the ground to make way for office development) means that fewer than ever American artists sit be depreciated ,since the demand to see top artists in the flesh still persists. Those who do come make hit-and-run visits and are mainly "beat" artists with disk names, starring in teenage-angled layouts at the Odeon Theatre, Glasgow. Touring plays are also notable by their absence, and, when they do cme, usually visit Edinburgh instead of Glasgow. The latter city is usually booked far ahead with long resident runs of pantomime and revue and revue. In television, top-rating shows have included the local comedy have included the local comedy series, "The Adventures of Fran-cie & Josie," starring local comix Rikki Fulton and Jack Milroy; "The Dick Van Dyke Show," on BBC-TV; "Bonanza," "Maverick." "Ha-waiian Eye," "Bus Stop," "Follow The Sun," and "Thank Your Lucky Stars." Other popular programs are "Dr. Kildare," "Dr. Finlay's Casebook," "Ben Casey" and "Maigret."



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Social Club, a typical example an innual membership fee of \$1.40 nables members to come eat, cabaret or even wrestling with Ernie Derbyshire, the bossman, efereeing. It was Dan Farson, the elevision writer and personality, vho perhaps did as much as anyody to put the East End of Lonion on the map with vigorous, excuberant, saloon bar entertain-nent that has the glasses rattling nd the customers cheering into heir beer. Farson took over the Id Newcastle Arms on the south ank of the River, bedecked it vith signed pictures, chanderliers, Id musical prints and posters. He as put on new talent and also rought oldtime warblers like 81ear-old singer, Ida Barr, and farie Lloyd Jr. to sing at his oint.

Other pubs in the East End are winging with electric organs, lnging acts, trad bands and blues

BLESS YOU! HILDEGARDE

A Carny Which Became Big Biz Chi Still That

Sedlmayr's Royal American Shows Stresses Screaming (& Smooching) Rides—Classy 45-Minute Revues— Elaborate Mobility—Travels 25,000 Miles Yearly

By ODIE ANDERSON -

Tampa, Fla. e here forever t put a merry-good barker can still cast a bit "Carnivals will be here forever -because you can't put a merrygo-round in your living room," is

the philosophy of Carl J. Sedlmayr Sr., whose Royal American Shows continues to outgross their last gross at chalk-up time each sea-Royal covers the continent son. of North America every summer and entertains between 20-25,000,000 people on an itinerary of about 25,000 miles, and immensely rich Sedlmayr continues to steer the business which he entered 49 years ago as an in-digent 'bally' for a freak show.

1,200 Employes

Now in winter quarters in Tampa, perhaps the biggest collapsible show in the world is un-dergoing its annual facelift, with some 1,200 employes engaged in rejuvenating and improving every item involved in a giddy gallery which spreads itself into a milelong midway at the drop of 'Mr.

Carnival's' shaggy eyebrows. Thrill rides, those great steel monsters of exhilarating move-ment, create the breath of life for the carnival business. the carnival business, accounting for the biggest gross of the en-tire production. Royal transports everything from the kiddie's carousel to the wild whip-and-twist to the seductive tunnel of love. Powered by 30 diesel generators are the world's only portable Dodgem, a Rocket, airplane rides and the Wild Mouse, which cost almost \$100,000.

Following the Minneapolis State Fair in St. Paul, the Space Wheel, constructed in Germany and the only one of its kind ever built, was stored and will be used there only in future, since it takes a prohibitive three days to re-assemble. Under construction in Germany now is a portable replacement, the 'Velt Bomber' or World Traveling Tram, which will be erectable in less than six hours and can be dismantled in less time than that.

(This engineering enigma is the brainchild of C. J. Sedlmayr Jr., the carnival's Assistant General Manager and specific right hand man to his father.)

Bought Seattle Wheel

The 120-foot ferris wheel used at the Seattle World's Fair was purchased at a cost of \$300,000, is being added to the attractions, substantiating Sedlmayr's conviction that the wheel is mankind's greatest invention. He contends that his wheels provide the perfect setting for romance, and that with a little thrill and a little sex every man becomes a big spender. Back in Kansas City in 1911 he conspired with a ferris wheel operator to keep them aloft long enough for him to kiss his girl, then a dressmaker named Laura Jones. She has been Mrs. Jones. She has been Mrs. SedImayr since that time and continues to oversee the designing of the ornate costumes worn in the cheap gaudy ornaments usually as-sociated with side shows. Only top

of black magic. The popularity of the freak shows is diminishing, with the disappearing all-American rube, but nothing developed so far can ne-gate the overall lure of the bright lights, the sounds and the smells of the midway. Sedlmayr has succeeded in erasing many of the burns once marking the traveling carny, even as he has eliminated one competitor after another. Almost nostalgically he points out that he has no more competition -only opposition-and that most of the little shows are financially unable to keep the few engagements they get.

By producing a clean show and by pouring thousands of dollars back into the business every year in a ceaseless effort to build a bigger and better production, SedImayr has acquired — and keeps — the best dates in this country and Canada. (The 'Royal' is for Canada; the 'American' for the States) Fashy in May the 20 the States.) Early in May the 80, double length railroad cars em-blazoned with the brilliant red and blue lettering of the Royal American Shows and carrying personnel and equipment destined to entertain millions of young and old funfans, snake their slow way out of Tampa. First stop is the Cotton Carnival in Memphis, followed by stands in Evansville, Ind. and Davenport, Iowa.

Canada Big Some 20 cars are added for the Canadian tour, with its stops in Brandon, Calgary, Edmonton, Saskatoon and Regina. Back in the States, the show unfolds at the Wisconsin State Fair, the Minneapolis State Fair (biggest of them all), the Mid-America Fair in To-peka, the Kansas State Fair, the Oklahoma State Fair, the Arkan-sas Livestock Show, the Missis-sippi State Fair and the Louisiana State Fair in Shreveport. Included State Fair in Shreveport. Included in the 28 standard, all steel sleeping cars—with drawing rooms — are the two private 5-room air conditioned cars occupied by the senior SedImayrs and the younger Sedlmayr and his wife, the former Egle Zacchini of the celebrated circus act, the Great Zacchinis. C. J. III, of the three-generation show family, is presently enrolled at a southern prep school. (Annu-

ally, railroads collect more than



JOAN BISHOP JUAN DISTUA Mezzo-Soprano, Pianist Currently 2nd year BILTMORE HOTEL Dec. 15, '63, HALLMARK "CRY OF ANGELS" ec. 25, '63, "AMAHL," NBC-T Lucia"—Jan. 19, '64, N.B.C.-T' IMPERIAL ARTISTS CORP. NBC-TV

\$250,000 from Royal American for hauling the entourage.)

In Tampa, in early February, the chores of building, mending and painting are interrupted and the towers, striped with fluores-cent lamps, are erected to bathe the midway in light for the Florida State Fair, presented on grounds and in buildings adjoin-ing the RAS spread. Afterwards business of getting the show the on the road is intensified, directed by Sedlmayr from his mahoganypaneled, airconditioned white truck trailer. Many of the com-pany have been with the show for years; all are fiercely loyal. (A glittering diamond-studed, solid gold automobile key was Sedl-mayr's 77th birthday gift from his concession manager.)

Tampa, despite long absences, is home to most of the troupers. Here they have established the Greater Tampa Showmen's Assn. with some 2500 active members, and built a lavish clubhouse. Only requisite for membership is participation in some phase of outdoors showmanship and admission is by an electronic key card only.

It is not known just how much noney Sedlmayr has ploughed monev into this organization but the goodwill of the members overflows to aid countless community projects,

a separate Yule party for retarded children and another for hospital-ized tuberculosis patients. The troupers don their costumes for these performances and rides and refreshments are made available without cost to the children. The club leads all others in the local March of Dimes collections and membership in the club is not required for a needy showman to obduired for a needy shownan to ob-tain assistance — before or after death. In a quiet little corner of Tampa, known as "Showmen's Rest," the GTSA has its own ceme-tery. Here are already buried an elephant skin man, a giant, a fat lady, infants, the famous and the nondescript of the showmen's world. The mausoleum, of imported Italian marble, was donated by SedImayr and proceeds from all sales here go to the perpetual up-keep of the grounds.

EIRE'S TOURISM GETS NEW INT'L FLAVOR By MAXWELL SWEENEY

Visit of the late U.S. President John F. Kennedy in June gave a lift to Irish tourist biz. This boost is also linked to increased American investment in Irish hotels. Americans are not alone in the field, English, Germans and Dutch have also bought in. Intercontinental opened hotels in

Dublin, Cork and Limerick in May, and Conrad Hilton confirmed his decision to build a Hilton near Dublin Airport for operation by the summer of 1965. The Rank Organisation, diversifying from cinemas, has bought a hotel in the Dublin suburbs as a motor inn and has another building in Cork.

U.S. investors are going in for top class business and several old castles have been taken over for remodelling as luxury hotels. The Germans have mainly concentrated on Killarney with two major build-

ings in the neighborhood. Show business is deriving some side benefits and there is an increasng interest in booking acts, both of the tradtional Irish hootenany type and the more sophisticated material. At present business is not strong enough to carry international acts, but locals are cleaning up.

Band business has boomed in both city and out-of-town terperies and showbands are taking the top coin. It is largely on one-night stands and a number of the bands are semi-pro, but they all have including the entertainment of in-digent youngsters of the area at an annual Christmas party, with halls in the U.S. and England.



Whatever might be said for other show biz areas, as far as night club biz is concerned Chi-cago is still that toddlin' town. While club owners are as cautious about talking about good times as are football coaches and baseball managers, the fact is that there are more clubs now in operation in Chi than in many years.

Windy City nitery biz hustled into the final months of '63 with the preem of a new edition of the old Chez Paree on Wabash Ave. across from the Sun-Times buildcontinental, nitery in the new Continental Hotel on N. Michigan Ave.

One of the healthiest signs in the Chi nitery heartbeat was the rash of new smaller clubs in the Wells St. and Old Town area, a boite belt best described as "every-body's neighborhood nitery centre" since it is patronized to a large extent by Chicagoans and subursuch clubs as Mother Blue's, the Nickel Hungry Eye, banites out on the town. While Plugged Nickel, Hungry Eye, Touch of Olde, Old Town North, Crystal Palace and Le Show (formerly the Small World), are anything but posh, they are operations that by their low-overhead nature can take a chance with new and untried talent.

To some extent, the success of Chi as a talent hatchery has depended upon the availabilities of just such spawning places. Mike Nichols & Elaine May and Shelley Berman came into their own at the Compass on the south side, earlier George Gobel moved into the bigtime trom Helsing's Lounge, and before that Danny Thomas developed his first sizeable following at the old 5100 Club. The springboard clubs provide one of the most important ingredients of nitery biz—hope.

Suburban Nitery Circuit

For the first time in a long while, Chi now has what amounts to a suburban nitery circuit. The Dorchester in the south suburb of Dolton is now booking names, in addition to the long-established Mangam's Chateau westward (Lyons, Ill.) and the Sahara Inn north of the city (Schiller Park). north of the city (Schiller Park). The latter was purchased by Gene Autry in August and moved its entertainment from the plush motel's Club Gigi to its flossy Sul-tan's Table diningroom. Ray Co-lomb's on the for south side alter-nates names and semi-names, as does the west side Club Laurel, which also books name bands which also books name bands.

While the downtown area toddles less than it did a couple of decades ago, the Chez Paree will provide a considerable shot in the arm, and the Empire Room in the Palmer House continues in full sway as the king of Windy City swankeries and one of the most prestigious bookings for acts in the country. Too, the Bonaparte Room in the Sheraton-Blackstone is now firmly established as a top enter-tainment spot and is in hot com-petition with the Drake Hotel's Camellia House for supper club honors.

In the same area, George Marienthal's London House continues to thrive on a steady diet of modern jazz, and on the other side of the Loop the Blue Angel is ensconced nrmi citadel.



materials are used and all are individually fitted and hand sewn and management endeavors to keep the morals of the carny chorus at the same high level.)

The two big entertainment productions, the Club Lido Revue and the Harlem Revue run about 45 minutes each and each season the terps make their bows in new routines and new gladrags. Lila Turner starred in the 45-girl Club Lido, produced by Leon Miller, in '63. An equal number twirled to the tunes of a 10-piece band in charge of Leon Claxton in the Harlem Revue. Some 16 additional shows—mostly in the freak frame — the rides and 50 concessions complete the midway.

Sedlmayr speaks little of the fast talkers of the game tents in his show, although he admits to their necessity in the financial structure of a carnival. Most customers (you don't call them 'suckers' in his presence) are aware of the odds against them in the

JERRY VAN DYKE "NO TIME FOR SERGEANTS" Melodyland — Anaheim, Calif. Feb. 23rd for 2 Weeks

While the rise of Wells St. was at one time seen as a threat to the traditional nitery centre on Rush traditional nitery centre on Rush St., it has yet to make any serious inroads. The Rush St. night club-restaurant complex still bustles with tourists and conventioners and has, for instance, recently added two new fancy French restaurants, not to mention the ultra Maxim's, first U. S. branch of the famed Paris institution.

Among the major ongoing clubs in this area are Mister Kelly's, the Happy Medium, the Gate of Horn, New Living Room, Bourbon Street and the Playboy Club. A few blocks south is the Tooker Place congerie, which was established a few years ago and includes Le Bistro and several smaller cabarets.

The foregoing is in no way a roster of downtown, Rush St., Wells St. and outlying clubs.

Heirs To Circus Wonder and Glory

💹 By CLAIRE & TONY CONWAY 🛛

* * * * *

VICKIE UNUS, TO THE LOT BORN, MAKES HERSELF A STAR OF THE BIG TOP AT 18-THE FAMILY TRADITION STILL THE GREAT ASSURANCE OF CIRCUS' FUTURE -SAD LESSON NEWCOMER OWNERS LEARNED WHEN THEY HIT OVER-BOOKED TERRITORY

* * * * *

When does a circus season be-| Stu Erwin were present, ditto Rob-They begin in the spring, don't they? Since a circus is a business and its purpose is profit, a circus starts at the time when it can make the most money. So Ring-ling-Barnum holds its production number rehearsals at Venice, Florida, early in January of each year and opens during that same month at Miami Beach in the fancy auditorium there. Polack Bros. opens its series of Shrine and fraternally sponsored dates in January, too. And most tented operations get underway in mid-April when the days begin to get longer and the snows have disappeared. So let's begin at Venice and look back at the rehearsals for the 1963 show:]

(The text which follows is incomplete. It represents the first draft of an annual report, made regularly by the Conways for YARIETY starting in 1957. Omitted from this report is the highly sig-nificant event of the fall period, the tour of the Moscow Circus, under Morris Chalfen's manage-ment. This and other omissions in the story below will be understood with the statement that Mrs. Conway died suddenly at 44 on Oct. 19 at her home in Falls Church, Virginia. Painter and sculptor and lifelong circus buff, her acquaintance with performers was well-nigh universal in the spewas well-nigh universal in the special world of circus show business.—Ed)

A permanent winterquarters is giant workshop and is about as likely to be given to glamour as the production line of a Detroit auto factory. Oh, it's interesting to watch props being built, railroad equipment being repainted, cos-tumes being put together, and to see how the units of a production are transformed from a group of people in rehearsal clothes into a costumed unit with action and movement which tells a story. But normally there isn't too much ex-citement. However, January 1963 was different was different.

Dick Barstow, Bob Dover and Maggie Smith had rehearsals well Maggie Smith had rehearsals well underway when we arrived at the big building. We had a wonderful welcome. It was good to be back with the showfolk again. Every-one, the circus people and the continuingly large contingent of visiting tourists in the seats, was talking about two topics: Vickie Unus and the Desilu-ABC TV show "The Greatest Show On Earth." And they weren't just talking, this was a case of real excitement which you felt at once and which which you felt at once and which continued to build.

Child of Headliner

of "the

gin? Sounds like a silly question. ert Webber, Tuesday Weld, Ruth Roman, Russ Tamblyn. Webber and Tamblyn almost immediately were at home with the circus folk and having a wonderful time and it was not unusual to have a con-test of strength or of dexterity going on between one of them and one of the circus performers.

At this time the circus' sched-ule was not affected by the telepic filming and the work on the four productions continued each day from 9 to 6. Barstow would have to pick up his microphone, "Girls, I'm losing my voice." This evoked mass cheers from the showgirls.

During the morning rehearsals for web, the aerial ballet, Vickie Unus would appear in practice clothes to do her centre ring solo around which the entire production would be built. Rumors of the number of times which she could (or would) perform her one-arm planges (pulling her entire body up and over one arm innumerable times) sometimes seemed fantastic. Just how good was this girl?

Only yesterday there was a little girl playing in the backyard of the Ringling-Barnum big top, play-ing with the other circus children. She was no better behaved than the others, nor more tidy. She was a child of the circus. Her older sister, Nina, already was an ac-complished all-round circus performer who could ride a horse or an elephant, work web or ladders, and take part in a bareback riding act. Her father, "Unus, the man who stands on his forefinger," was one of the stellar attractions of the show. Vickle, for that indeed was the little girl's name, was just part of the background of the drama which the public saw as "The Greatest Show On Earth." The most remarkable thing she did was to fall and break her arm while attempting, without guidance or assistance, to do her

father's famous trick of standing on one finger.

But now, in 1963, Nina had married and left show business, Unus remained. Vickie was to make her debut in a production appropri-ately titled "1963 Debutantes ately titled "1963 Debutantes Ball." On the night of Jan. 24, Vickie, now billed as "La Toria," wearing a spangled dress and glass slippers and carrying ostrich plumes, stepped out into the track and walked to the centre ring.

If at age 18 she walked proudly. she had earned the right to do so for this was the culmination of a lengthy battle, a battle against parental opposition and sarcasm, a battle against aching muscles, a battle against endless hours of training, a battle to please her teachers, and a battle to satisfy herself that she could accomplish her goal. Now Vickie handed her feathers to her page, shook her hair, and began ascending her web to the high trapeze.

Soon, her body roll following body roll, we held our breath as we watched—knowing that a new star shone in the circus sky. This sort of thing is healthy for the circus industry.

We were all conscious that an American circus unit might visit Russia. We knew of Ringling's onering circus for the 1964 New York World's Fair. The year started with special significance indeed.

Other Youngsters

Another "youngster" of the circus was among the many fine acts which appeared with the Al Dob-ritch International Circus, under Shrine auspices, in Washington, D. C. John Zerbini, wearing only a loincloth-type pair of shorts, is at 20 the youngest "subjugator of big cats" we know of to appear in any steel arena in years. He works entirely with lions, but he does have both males and females in his display. This act was but one of a number owned by Mills Bros. Circus which made indoor winter dates for Dobritch prior to its own tented season. And since Mills sets were on the show, it was to be expected that George Strongman, assistant to the man-ager of Mills, would also be in evidence.

Only a few weeks earlier Strongman had lost his entire personal wardrobe in an accident which destroyed most of Mills' wardrobe, badly injured the truckdriver, and took the lives of all the trained

A Remembrance of Solly Violinsky:

Master of Jokes For Jokers

By ABEL GREEN

When Solly Violinsky, Friars' fave and vet vauder who bragged he had "laid off under four presi-dents," died early this year he left a heritage of show biz nifties. He was one comic gypsy who made his violin (sky) laugh. His oneliners (chiefly) were succinct, brit-tle and intratrade. The hipsters loved 'em.

"I just found a way to get Nick Kenny sore," he said. "I wouldn't tell him my birthday."

"I met a fellow actor on the street. He asked, 'How you doin'? I'm laying off this week.' I said, 'That's a funny thing, I'm laying off on the same bill'." "I once wrote a song called 'Moonlight'—it never saw day-light."

The songwriter-musician-monologist (when he worked he finished his act with a fiddle specialty, hence the billing) always returned to Binghamton (N.Y.), his home-

chimpanzees with the show. Now, standing with us near the lion cages, Strongman suddenly point-ed and shouted "my sweater" and we all looked to see some shreds of cloth (which might once have been a sweater) disappearing be-tween the jaws of a big male lion. The sweater, placed atop the cage for safekceping, had draped itself invitingly across the bars so that it was an easy matter for the lion to reach out a paw and bring home

its quarry. When Ringling - Barnum appeared in Washington, there was much talk about who was going with the European unit which, we learned, would be titled "Ring-ling's Barnum & Bailey" since both "brothers" and "circus" have many spellings in Europe and would require additional amounts of advertising matter, stationery, etc., if used. A permanent winter-quarters for this show has been established at Lille, France, and the productions for each year's tour will be prepared there much as are the numbers for the American show at Venice, Florida. Over on Doc Bartok's United

(Continued on page 242)

town, for the summer. "But I hate that long eight-hour train ride!" A Friars pal said, "Why don't you take a plane?" Violinsky replied, "Who the hell wants to get to Binghamton that fast!"

Years ago when the Friars were in need of working capital a special meeting was called to assess each member \$50. From the rear came Violinsky's voice, "I object!" The chairman asked why. "I don't

want to owe the club that much money," said Solly. ASCAP sent Violinsky a mem-bership insignia button. He wired back, "Received lapel button, please send jacket." Sid Gary was double-talking Vio-linsky one night and he retorted

linsky one night and he retorted, "I don't even understand you when you're talking single."

He liked to visit Lindy's in the old days but protested, "I can only stay for a cup of coffee and 10 acts" (referring to the comics' penchant for doing-their-stuff ad

Broadwayite Fred Block and he lost heavily at the track and Vio-linsky wanted to know what he was doing later. The legit monaver said, "Sorry, this is my bridge night." Violinsky retorted, "Mine too-let's jump off together."

Harry Hershfield recalls when Violinsky returned from a lodge affair and asked how his perform-ance went he replied, "Well, all I can say is that the reading of the minutes was the hit of the evening.

He got a Hollywood studio con-tract but was laid off quickly. Violinsky burst into the producer's office, "Two weeks ain't enough time to prove I have no talent.

At one time he roomed with Joe Frisco on the Coast. Latter got booked for six weeks. Frisco later wired Violinsky, "Please send \$200, just got tapped out, must get out of town." Violinsky sent the money. of town." Violinsky sent the money. The next week, same pleading wire, "Need money badly, send \$150"; Solly again sent. Third week, same SOS, "Please send," etc. Violinsky wired Frisco's agent instead, "Please stop booking my pal, he's breaking me." "Booked solid" was the vaude-villian's idea of heaven and "law

villian's idea of heaven and "lay-off" was a sad commentary on his financial status, but when Violin-sky was asked how long he hadn't worked he bragged, "I layed off under four Presidents, and remem-ber one of them served four terms!" terms!"



I won't say I was born in a theatrical trunk because that's been used before. If it hasn't been used, I was. At least at the age of five I knew that a stick of greasepaint was not to be used for flavor-ing noodle soup. My father was an Englishman, a shoecutter by trade, making \$18 a week. Along about five and six years of age, my sister Eva and I could sing a little and dance a little. We began our theatrical career by playing ladies' coffeeklatches for which we were paid off with a silver spoon or I got a bright red necktie. Then we started getting money. As much as \$20 a week at which time my father quit shoecutting and re-tired, never to work again. He sure had it made. They tell a funny story about my father standing in front of the Palace Theatre (all the actors con-gregated in front of the Palace). This day his crony was Jack Pearl's father. Pearl turned to my father and said, "Where are you this week Puck?" My father (still standing in front of the Palace) (Continued on page 244)



∪nus. aaugnter man who stands on his forefinger," had been announced as the new aerial star of Ringling-Barnum, a finished centre-ring artist-taught by the great Lalage and her husband Wolfgang—in the grand tra-dition of the immortal Lillian Leitzel. The tv "Greatest Show" was to be based on the Ringling-Barnum of the '60s and would star Jack Palance and Stuart Erwin.

Every now and then, Barstow would stop all the action on the would stop all the action on the track and in the three rings and ask the organist to play "Happy Birthday To You" for Duffy, one of the clowns. Immediately Duffy would disappear and a laughing cast would again sing their greet-ings to him. This happened, by the way every day during the enthe way, every day during the en-tire rehearsal period.

The tv entourage arrived. Lights, cameras and cables suddenly poped up all around. Palance and

DICK WESTON and AUNT MARTHA with "CLARENCE" "Aunt Martha and Clarence are highly believable, lovable and endearing."—Long, VARIETY Exclusive Management: GEORGE SOARES Las Vegas, Nevada Phone 384-2182

Trick-or-Treat With World Famous As an Illusionist Opens His Diary

By MILBOURNE CHRISTOPHER

lusionary paraphernaila are being set up in theatres or television studios I remember the experiences I've had with little or no equipment.

I met Archbishop Makarias, the president of Cyprus, in the lobby of the Ledra Palace Hotel in Nicosia. Suddenly the tall, black-whiskered and blackrobed digni-tary roared with laughter. When he had gone the desk clerk asked what I had done to move Makarias to mirth.

I showed him. I produced a red thimble on my index finger, gave my hand a flourish and three other thimbles appeared on as many fingertips.

ingertips. In Egypt a few days later I made a pilgrimage to Gizeh. Thous-ands of years before the first known magician. Dedi of Deds-nefru, had performed for the pharoah Cheops, who built the Great Pyramid as his final resting

A windstorm churned up the desert sand and forced me into the small entranceway at the base of the pyramid. As guides and cameldrivers watched I scooped up a handful of sand, gave it a squeeze and opened my fingers to show that the sand had changed into a silver coin. Nonchalantly I dropped the coin in my pocket, picked up more sand and produced more piastres.

As I bent down and hunched through the corridor that led up to the burial chambers I saw the Egyptians feverishly scooping up and sifting the loose sand near the doorway with nary a coin as result of their labors.

For years I had used the sudden blast of fire as a sort of trademark. In 1957, when Castro was still in the Cuban hills, I was invited to meet President Batista, who was living in Camp Columbia on the outskirts of Havana.

Close Call

He was surrounded by several men in uniform as my car drove up. I stepped out and started in his direction. Almost there I produced my flash of fire. Several of the officers reached quickly for their pistols, then they realized it was not at attempt on his life, but

my exhibition I asked for a cigar. The Duke came forward with one in a metal cylinder. I pulled away the covering, put it between my lips, lit it and took a good puff. As the smoke wreathed my head I said: "After a show there's nothing I enjoy more than a good cigar". and with a wave of my hand walked into the next room.

How well I remember a hospital show for an audience of one at "You'll want the autograph of Mil-Johns Hopkins in Baltimore. The bourne Christopher, the American doctors had to operate on an magician, too."

Sometimes when my tons of il- | elderly patient with a weak heart It was important that his mind be diverted from the operation im-mediately before surgery.

I performed by his bedside using every device I could think of to rivet his attention on my conjuring. He was wheeled directly from my sorcery to the operating room. I'm pleased to report that the operation was a success.

Traveling by cabin cruiser down the muddy river from Paramaribo to Moengo in Surinam, thick junvegetation lined the narrow gle waterway. Occasionally we came across small cleared areas with thatched huts.

We pulled in at one of the vil-lages. I walked to the center of the hut area, drew a handkerchief from my pocket, waved it to attract

attention, then tide it in a knot. The natives watched as I held the knotted cloth in one hand, gestured with the other. Slowly the lower end of the handkerchief, quivered snakelike, then rose up through the knot and untied it. I looked from the handkerchief to my audience. It had vanished without a trace. Later in Moengo the story of the

white wizard and the snake hand-kerchief reached us. There was no telephone or telegraph connections to the village far upstream. The news must have been passed by word of mouth—or perhaps drums —miles through the tangled jungle.

In The French Manner

One beautiful spring night in Paris, after my show with Freddy Sanborn at the Alhambra Theatre, I was doing tricks for some friends in a corner of a Montmartre cafe. A burly Frenchman glanced our Α way, saw what was going on and

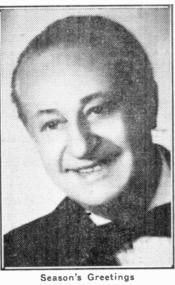
walked across to our table. With a word of apology he picked up the little rubberball I had just produced, closed his fingers around it, then opened his wand to disclose a cigaret.

My eyebrows, I am told, shot up in amazement. I took a second rubberball and changed it into a box of matches. This time his eyebrows lifted.

A boy in Rio de Janeiro has two unusual forged autographs. I was walking down Avenida Rio Branco was not at attempt on his me, but waiking down Avenda Rio Branco a visiting magician. I performed for the Duke and Duchess of Windsor at an intimate party given by Mrs. William Ran-dolph Hearst, Sr. At the end of my exhibition I asked for a cigar a guest appearance with his elaborate two-hour theatre show.

"Please," the boy said in Portuguese, looking first to one of us, then the other," can I have Fu Manchu's autograph?" Fu took his Manchu's autograph?" Fu took his autograph book and the proferred pen and passed them to me. I signed "Fu Manchu" with a flour-ish. Then I passed the book back to Fu and explained to the boy, "You'll want the autograph of Mil-bourne Christopher the American





JO LOMBARDI Musical Director LATIN QUARTER, NEW YORK Enjoying 9th year thanks to E. M. Loew and Ed Risman

Lotsa Femmes For N. Y. Fair By BILL DOLL

Out in their Hollywood workshop Sid and Marty Krofft are busy stitching up 216 miniature brassieres to make sure that the cast of their "Poupees de Paris" does not offend the sensibilities of the "family" trade at the Big Show opening here April 22.

In other quarters the selection of pulchritude for the Ultimate Spectacle is proceeding in a logical and orderly fashion.

Michael Brown, having screened over 3,600 young ladies for beauty and versatility, is first to complete his casting and has already awarded contracts to the 60 singers and dancers to be seen in the smartly tailored musical revue he has de-vised for the DuPont "Wonderful World of Chemistry" exhibit.

Leon Leonidoff, field marshall Meyer Davis will serve at the 1,200 seat Amphitheatre—is mak-ing the selections that will eventually fill to overflowing the 600 gowns and costumes schedued to arrive from France in time for dress rehearsals.

Manuel Ortuno and Robert Kennedy, directors of the Pavilion of Spain, are frantically plotting the logistics of deploying a mighty troupe of 400 senoritas assembled from all the provinces of Spain who will debark from a chartered Spanish steamer and dance in the streets of every key N.Y. neighborhood before going to the Fair for week of outdoor fiestas.

Dick Button, the Olympic skating champ, and his partner Broad-way's Paul Feigay, have set themselves the unusual task of collecting, not only 65 talented skating queens, but also two dozen Amazo-nian showgirls who must tower to a minimum six feet two and be able to parade—or glide—through the five daily shows of the World's Fair "icetravaganza."

Campus Cuties Wanted

Even now executives of Ameri-can Machine & Foundry, having been catapulted into show business, are fanning out around the country to recruit the campus beauts from leading universities who will comprise the most comely railroad crew in the entire his-tory of transportation and will

When Freeport Was Actors' Haven (And the Lights Club Its Citadel)

By HELENE MARAFINO

D.A.R. of Freeport, New York, asked me to write as completely as possible, my recollections of Freeport's theatrical colony in the days when so many performers lived here; so, to the best of my ability, I have done this. This article was, I believe, to be used as a chapter in "The History of Freport," which is to be compiled for the future generations of Freeporters.

Since writing this and reading it at a meeting of Junior D.A.R.'s, I have received several comments to the effect that I have said nothing about myself. I consider this rather in the light of a compliment and I assure you I have no desire to press agent myself. How-ever, my late husband, Jack Barnes, and I comprised the team of Helene Hamilton & Jack Barnes and played for about 15 years (until his death) on the Orpheum and B. F. Keith Circuits in this country, as well as in Canada, Australia, New Zealand, Tasmania, Honolulu, Hilo, etc. Suffice to say, we were a well-known light comedy act and made our home in Freeport just off West Merrick Road for years, in the house where I live now on Elm Place. I think we bought in Freeport in 1914 or thereabouts, so you can understand I have seen many changes.

To the younger generation of Freeporters, who never knew the town in its heyday, as a home of so many (at that time) theatrical luminaries, some of the names I may recall will have little or no meaning.

The fire that destroyed the old Lights Club to you was just a big fire somewhere down by the water. To us who recall the gay times we had there and the memories it brought back, to see it-that old

their clothing, "hypnotized," and encased in a cake of ice. N.T.G.'s Nude Ranch-girls wearing little than triangular handkermore chiefs tied loosely around their necks and all engaged in sports that required leaping and bend-ing. The Enchanted Forest where Tony Sarg, through the use of reducing mirrors, presented the world's smallest nudie — "just three inches tall," the barker said. Dal's Dream of Venus where mermaids, naked from the waist up, swam at eye level in a glass tank There were these and many more.

Mike Todd, no prude, joined in the fun. At Gay New Orleans he presented the Flame Dance-his own invention — wherein Muriel Paige, as a moth with wings of flash paper, danced round and round a gigantic prop candle. At the proper music cue, Muriel's wings went up in flames and she zipped out of her costume. ("I burned up six girls," Todd used to say, "but I finally got it right.")

A representative of the Junior landmark—go up in smoke that A.R. of Freeport. New York, night brought the tears to our eyes.

It was in Frank Tinney's garage that the idea of the Lights Club first started. He was, at that time, al-most at the height of his career. A number of dwellers of the actors' colony who had been living here during the summer vacations decided to get together and organize a club of their very own where they could enjoy themselves with their friends and families and. during the idle summer months, celebrate the various winter holidays like Christmas, New Year's, Thanksgiving, Halloween, etc., at which time they were always away on the road.

To anyone who has to spend holidays like Christmas and New Year's, in a hotel, no matter how gay and festive the occasion, it is a far cry from the little home gathering around your own hearth that means so much to you, with your own around. So the idea was born to make some Saturday nights gala nights and have our own Christmas, New Year's, etc., celebrated in our own way with Christmas tree, snow house, gifts, Santa Claus, and all the trimmings, only in the summertime, when we were home with out loved ones, too.

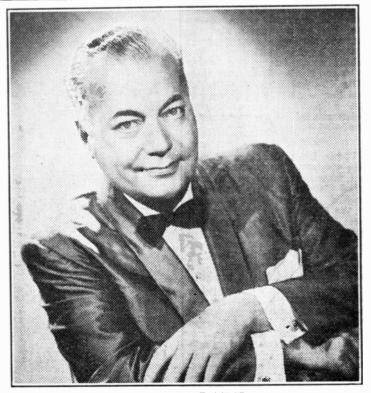
Quickly Underwritten

Bonds were sold. Charter members were Victor Moore, Frank Tinney, T. Roy Barnes (a cousin of Jack, my late husband), Jim Dooley (of Dooley & Sales), Leo Carrillo, Howard Anderson, Charles Middleton (of Middleton & Spellmeyer), whom you have seen in pictures, as well as Tom Dugan, Arthur Deagan, and several others.

And as the rest of us came in from the road, we all joined. of course-The Four Mortons (Sam, Kitty, Paul and Naomi), the Doretys, Diamond & Brennan, Ralph Austin, and so many more-Sliding Billy Watson, of burlesque fame, my neighbor and a resident of Freeport for years: Gladys Clare & Henry Bergman, Gertrude and Max Hoffman; Vic Milo of quartet fame; Frank Morrel, the silver-voiced tenor who later died in California where he was sheriff. Sophie Tucker rented a place here for at least one summer. George P. Murphy (Spider Murphy) always used to put on a yearly benefit for the late Father O'Toole's church (Spider was Jewish).

I didn't tell you how the Lights Club came to be so called. In searching and rack-ing their brains for a name, someone hit on the bright idea of taking the first letter of each word of Long Island Good Hearted Thespian Society-hence, LIGHTS-a name that came to be known all over the country.

The last festive occasion of the season was the Lights Cruise, which was usually in late August (Continued on page 244)



NINA SIMONE Singer-Pianist Star of The FORD CARavan of Music for 1964 Management, ANDY STROUD, 419 Tecumseh Ave., Mt. Vernon, N. Y. MO 7-5871 Promotion: PAUL BROWN

E CENTS

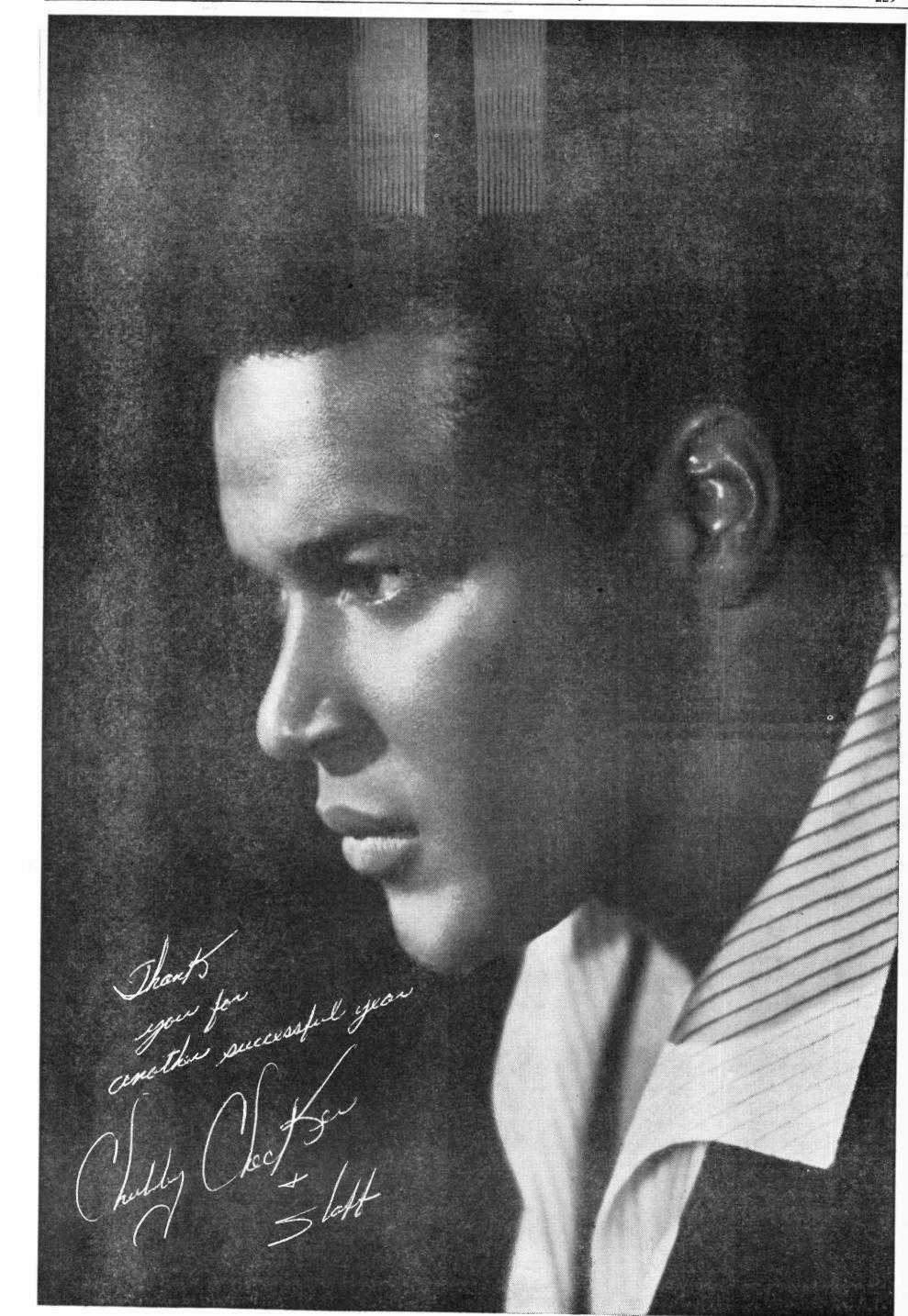
help to operate the World's Fair Monorail. George Murphy is being besieged by countless undiscov-ered movie starlets dreaming of appearing in his "How Movies Are Made" divertisment at the Hollywood Pavilion.

In retrospect this serves to conjure up a memory of the 1939 exposition when a certain madness seemed to sweep over the midway and decree that, if possible, all girls should be presented in what my dictionary describes as "a state of nature." Never, surely has so much theatrical ingenuity been expended to create a reason for presenting the female form in an al-most total state of undress.

Along the length of the midway one could find: Crystal Lassies, one nude girl reflected a hundred times in a system of mirrors devised by Norman Bel Geddes. The Ice Maidens stripped of most of

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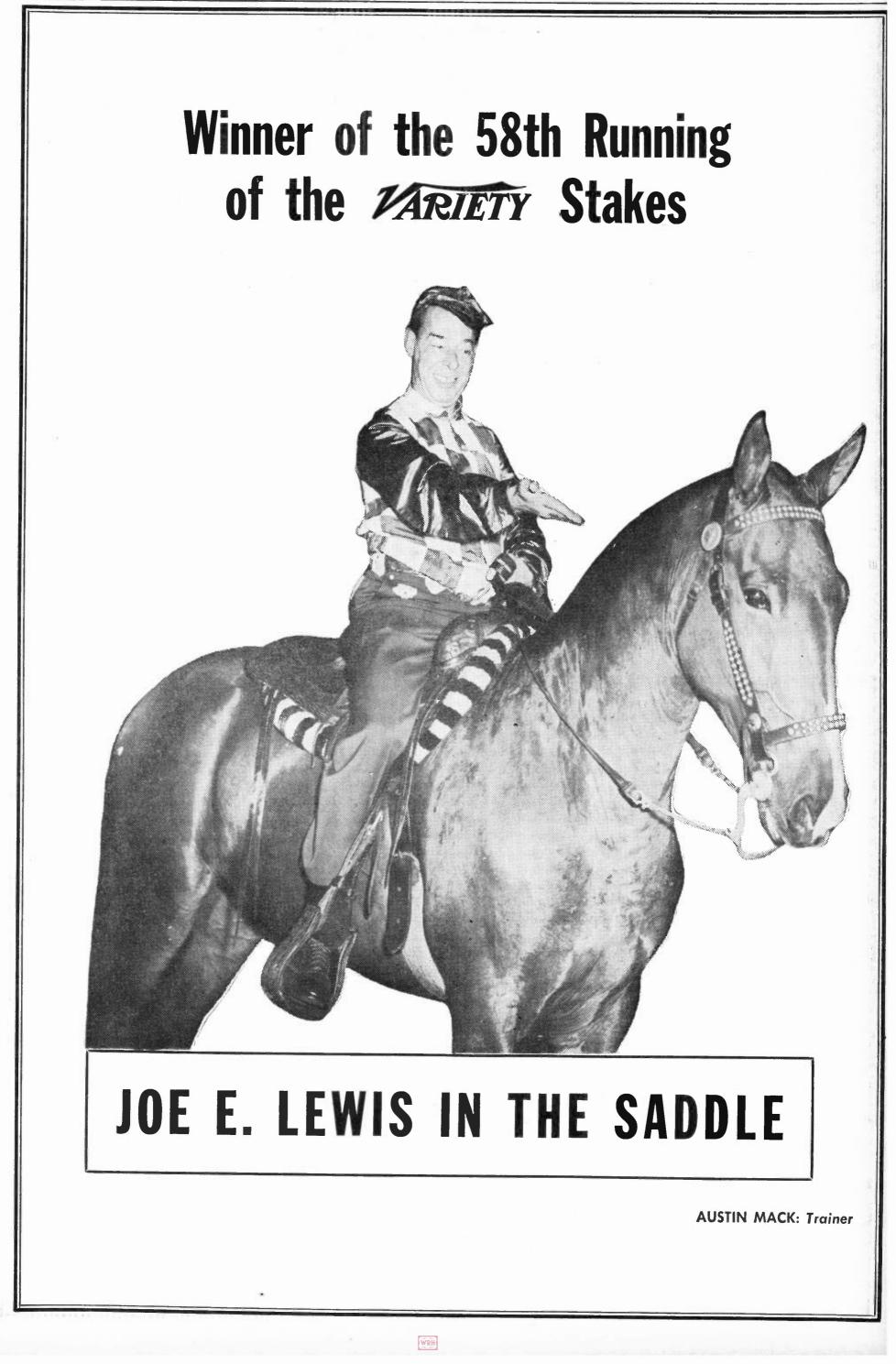
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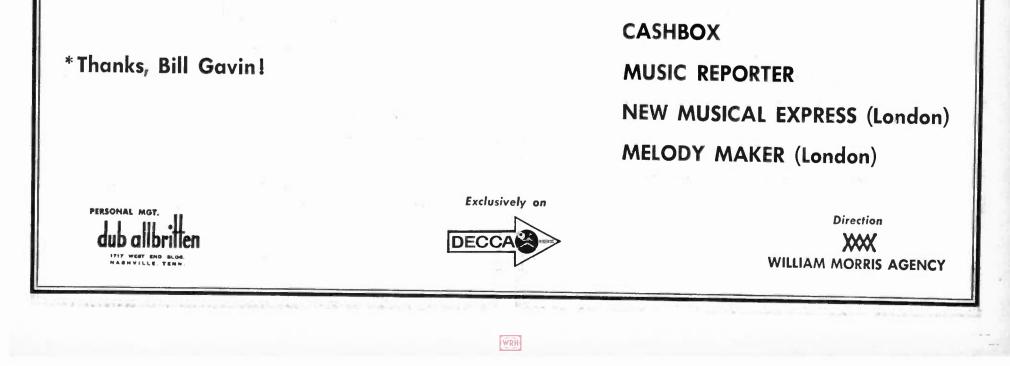
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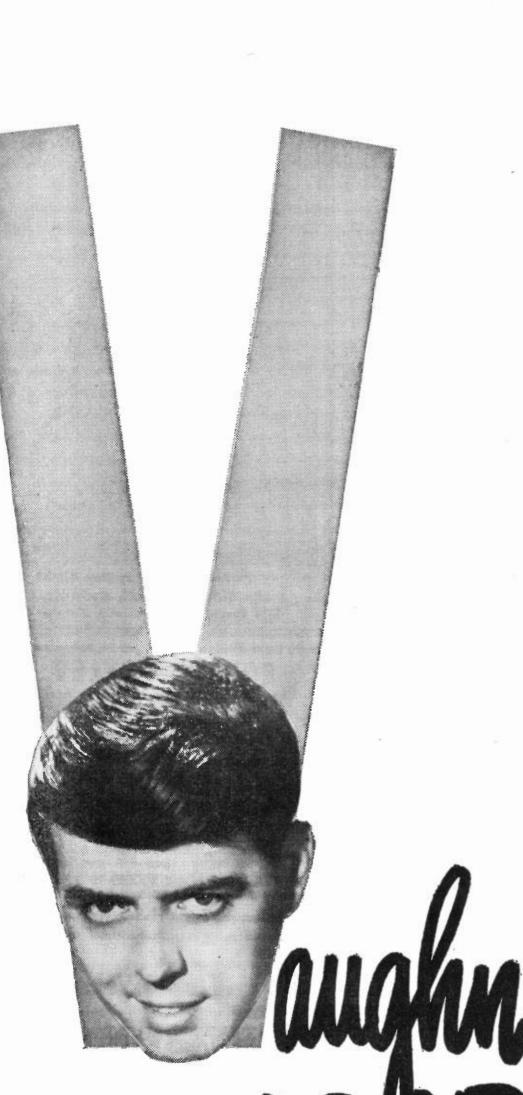
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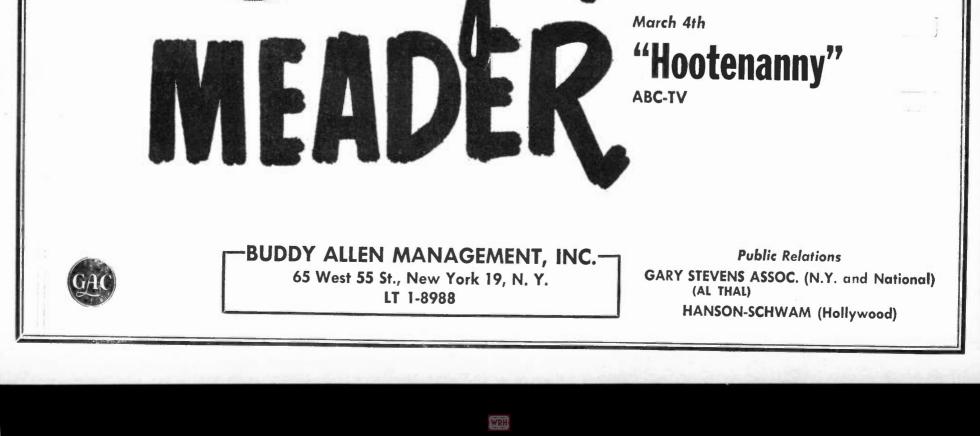
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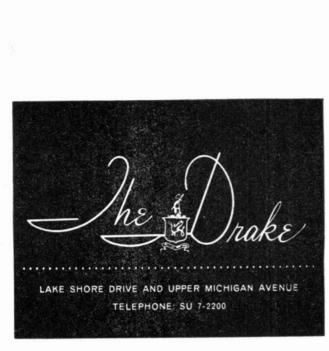
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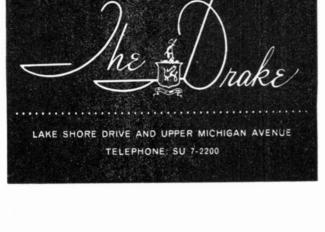




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Conways on Circus Continued from page 227

Nations Circus, sometime later in 1963, we found new generations of the Cristiani Family taking part in family acts. These Cristianis go back so far we'd have to check through volumes of circus history to confirm their beginnings. Now, on a small show, a boy of about 12 was working trampoline and tiny tot somewhere between three and five was wearing a makeup and a costume almost identical to his father and appearing with a troupe of musical clowns.

Doc Bartok, a medicine show operator until a few years ago, last year had been in a partnership called Hoxie-Bardex Circus. In 1963, the partnership had been dissolved and two separate shows took to the road, Hoxie Bros. and United Nations. Unfortunately, they both chose to play a territory which was being booked by eight other shows. Both shows went home early and wiser.

Over on Clyde Beatty & Cole Bros. Combined Circus, you'll find a young lady named Karla (Wallenda) Jordan who, in her mid-20s, probably already has 20 years of high wire work behind her. Yes, she lost a cousin and a brother-in-law when the Wallendas fell in 1962. But that is past; Karla smiles slightly when she tells you that already her tiny daughter assumes a style and cas-ually remarks, "Look, mama. I've an act of my own." Two of Karla's three children say they want to be performers, the third thinks he wants to work with circus con-cessions (novelties, cotton candy, etc.).

Hamid-Morton

Hamid-Morton Circus again featured Dime and Connie Wilson, a clown couple, and two of their daughters, Linda and Donna. All of the Wilsons are versatile and can do any number of circus routines.

One older daughter, Trudy, and her husband have a fine trapeze act with the Gil Gray Circus, another, Joanne, and her husband, are with one of the younger fly-ing-trapeze acts now touring. By the way, this circus family goes back at least three generations for Dime's parents, Gil and Lil, were on the road in '63 with Hoxie Bros. doing clowning and presenting their dog act.

When Mills Bros. finally came within driving distance, they had behind them a month of strongly promoted, completely sponsored Hood Dairy dates in New England. The season had been a good one and everybody was happy. One night, during the performance, young John Zerbini inquired if we would be on the lot the following Sunday, a day off on Mills traditionally. He went on to explain that if we would be there he was inviting us to his wedding party.

Arranging for a wedding when you are with a traveling circus must really be a problem. There was a distance of many miles be-tween the circus lot and the town of the wedding. So most of the circus performers drove four hours one way and, after the brief ceremony. turned right around and drove the four back.

fit and under the big top roasted



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Rest Wishes

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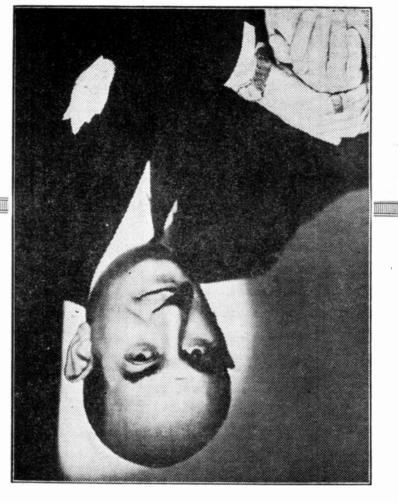
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Wednesday, January 8, 1964

Notes For Harry Puck's Memoirs Continued from page 227

EEST WISHES TO

VARIETY

from

THE EMBERS

Currently Appearing:

JONAH JONES

BEST WISHES TO

answered, "This week I'm in New She stuck to it and we got away Haven and next week I'm in with it. ridgeport.

of the few if not the only kids to had a doll in her hand until she get by the Gerry Society by play- was 22 and I carried a rubberball ing New York theatres under age., until I was 25 in order for us to This was a very strict organization to keep children under 16 from working. We were 10 and 11 at the time and how we got away with it I'll never know.

coached when we appeared in Town Strutters Ball"; if she didn't court after being arrested, which Judge said to her, "Tell me little girl, how old are you?" Eva, who been told over and over that had was 16, gave out with what she was then known as the first courtroom bellylaugh when she said, later. Bert Kalmar and I were go-"Your Honor, I'm 60 years old." ing to lend some dignity to the

Then take the matter of half-My sister Eva and I were two fare when traveling by train. Eva young enough to get by appear wich half-fare.

They used to give numbers for your turn to rehearse your music. And Albee help the woman singer Maybe it was the way Eva was on the bill who was singing "Dark set to the theatre by 7 a.m. to get singing that number.

The music business was something else again which has to do with some thoughts a few years

firm of Kalmar & Puck by wearing striped pants and charcoal gray This didn't help our cutaways. cause when, on our first appearance as songpluggers, we ran into "Minnie Glutz" at the Grand Op-era House on West 25d Street She was intrigued with our attire and welcomed us into her dressingroom but when she heard we were trying to interest her in our songs she threw up her hands and hollered "Songpluggers, get outta" here!'

Plugger's Work Never Done

Oh yes, about plugging songs. We started at 7 p.m. after a full day in the office by singing and playing in moving picture houses, then seeing acts in theatres, then cabarets until 3 a.m. One of our best pluggers left us; his excuse: he never had time to take a bath.

And oh yes, you think payola is new? We had it in 1913-14 in the music business. We bribed acts to sing our songs with a hundred photographs, or a set of music covers, or a special drop, or a new tex.

And the boys in the pit orchestra who would write personal messages on your music. Joe Blow playing a cornet in New Haven had a friend (Frank Blow) who played a clarinet in Hartford. So Joe would write a "love message" to Frank which might say. "This act stinks." or "How is your family Frank?" This writing got so out of control that by the end of the season there were no notes left on your music and all that appeared were personal messages. And this was long before "Dear

Freeport, Headliners' Home 🖕 Continued from page 228 🖕

"Cruise" was a one-night entertainment in each of the larger Long Island towns on the water, Such as Long Beach, Bayshore, Oyster Bay, Freeport, etc.—six towns in all. The seventh and last was one of the big theatres in New York City which closed the "Cruise" for the season. We played a complete vaudeville show picking from a long list of performers, volunteers who gave their services free. The proceeds went to the upkeep of the Lights Club and I wish I could remember all the well-known, as well as highsalaried, acts we had to choose from. People who were playing in New York or nearby came down by motor after their show to join us, so you never knew really just what big names you might get for the latter part of the bill.

Mitzi Green's father and mother (Joe Keno and Rosie Green) (this was in the late 20's, as I remember), and Mitzi was a tiny child. Joe wanted to show us her imitation of Moran & Mack, which she did with her father, and we got him to put it on after their act. Mitzi was a sensation. She has come far since then.

Fred Stone, whose family has lived in Freeport also, was always willing to give his services, and so was his friend, the late adored Will Rogers, when he was anywhere near. The Stone Bldg. in Freeport was Fred's father's where he was in business. and it is still in the Stone family. Of course, the fa-mous "Stepping Stones"—Paula, Carol and Dorothy—were all prominent in New York theatricals. Helen Broderick of Crawford & Broderick, whose son. Brod Crawford, is well-known in pictures and tv. Lulu McConnell with whom many laughed in the radio show, "It Pays to Be Ignorant," was a beautiful woman, then teaming with her late husband, Grant Simpson. Vic and Emma Moore (Moore & Littlefield) in their act, which they played for so many years, were always available. Leo Beers, who was so handsome, gave us such a clever act at the piano with his song about the "Persian Pussy' which was truly a classic!

Each night after playing the various towns nearby, we took all our guest artists to the Lights Club for a get-together supper.

Laymen's Delight

A number of lay members were later taken into the Club, and they began bringing in their friends and weekend guests until it was impossible to get a table on Saturday night or Sunday. Nowhere in the city could they get a dinner and a show to compare with what they got here for \$2 or \$2.50 a piece. You must realize these shows were impromptu and would consist of half a dozen stars from various shows then playing in New York. You really saw an all-star show with a lot of the lesser acts ready to fill in for any disappointment. I really should not call them "lesser acts," as they were the old dependable "standbys." Many were much better than some of the big name stars.

We had a lot of fun, of course. I remember one very funny inci-i just being Freeporters.

before too many of us went out on , dent one Fourth of July when we the road for the season. The were having diving and swimning races for the youngsters and giving prizes. Arthur Deagan was master of ceremonies, and he looked very natty in his smart blue serge suit and straw hat with a white carnation in his buttonhole. While he was announcing the events, he unwittingly stepped on the diving board as he was reading the announcement of the next swimming race. One of our best-known male comics, who was in a bathing suit and full of fun (and quite a little else) jumped on the board and Arthur shot up in the air and did a straight dive, feet first, he bounced up, straw hat and all, even his eigar still in his mouth, soaking wet, of course, and went right on reading the following event! My mother, who was visiting me from Atlanta at the time, just couldn't get over this. She never got over it! One minute you saw him, the next you didn't, and then to see him come up out of the water still immaculate and apparently unperturbed—even to the cigar!

Also Songwriters

All the music hit writers used to come down. The late Harry Von Tilzer, a resident here, was a familiar figure at the Club. Joe Howard, who lived in Baldwin, was another and many, many others.

Do you remember Buster Brown & Tige? Well, Tige lived in Freeport for years in the person of Gertrude Ali, and what a dog impersonator he was!

Williams & Wolfus had a home here, also Marion Davies' sister, Rene, who lived on Wilson Place which was later bought by Charles Freeman, former head of the RKO booking office, whose sister, Hattie, is the widow of the late Sime Sil-verman, founder of the theatrical paper known as VARIETY.

In late years I often saw Arthur McWaters whose act with his late wife, Grace (McWaters & Tyson) was a well-known name in vaudeville a generation ago. I recall Charlotte Mulvey of the Ameras Sisters who traveled all over the world with her family. Pat Rooney and Marion Bent were too well known to ever forget.

I hope I have been able to give you a little idea of some of the oldtimers that the older generation of Freeporters knew and welcomed as neighbors; who had much to do with the growth and progress of the village and who were also instrumental in bringing many of the present residents to our village and spreading the reputation of Freeport from one coast to the other as a haven to weary Thes-pians, tired of hotels, restaurants, trains. In short, just tired of traveling and seeking a home not too far from the centre of things theatrical, and with all the advantages, of which we have many (Chamber of Commerce, please note!). Where the actor can lay his weary head on his own pillow when he is tired of fishing, gardening, working or playing and living his own life as he sees it. Just being a common real person devoid of make believe and sham and chat over the fence with his next door neighbor, even as you and I-in short, I feel that we are happiest



Abby.



244

ROBERT CORP.'S THEATRE Philadelphia. Robert Theatre Corp. is to erect

a new 1.400-seat pop house in the Parkwood Manor Shopping Center. Structure will be colonial in design, in keeping with new homes in section, and construction begins in January with operation scheduled for summer. Robert Theatre chain, which operates in a number of shopping centers in area, will also make theatre available for civic gatherings, religious services

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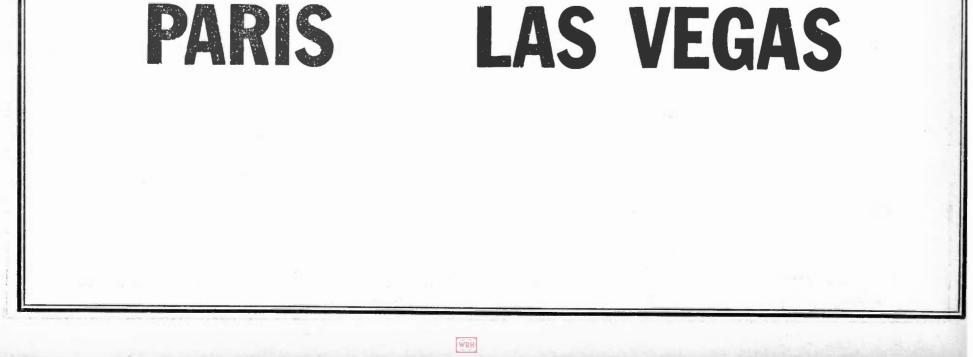
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HAPPY ANNIVERSARY VARIETY





STARDUST HOTEL



246

Will There Be Enough British Actors For Olivier, West End & Broadway?

By HAROLD MYERS

London.

In 1848 a London publisher made e bold suggestion that Britain eserved a National Theatre. Just 15 years later, to be precise on ct. 22, 1963, the idea became a ality. For the moment using the ld Vic Theatre, the National heatre, with Sir Laurence Olivier i director, is in orbit. In another ur or five years it will move to permanent site on the South ank of the Thames. Meantime, a restige company, almost unparalded in its creative resources, is aining valuable experience and as proved that there is a tremenous demand for quality and classy roductions of the kind mainly out the reach of the commercial anagements.

While commercial showmen wel-National Theatre, several)me a dependent managers have voiced isgivings. Between them, the ational company and the Shakepeare theatre in Stratford and ondon have the cream of acting ilent under contract, limiting the noice available for regular comiercial production. With less ilent available on the free maret, some impresarios fear a daner of coming out on the wrong de in future casting. This, however, was forseen, and

prward-looking entrepreneurs like believe that a National Theatre ill stimulate added interest in rama, and thus benefit all.

Otherwise, the London scene reains largely unchanged. "The Iousetrap" is now in its 12th year t the St. Martin's Theatre, "Oliver" still a big hit, and the Whitehall heatre maintains its fabulous urability for its farcical presentaions. "My Fair Lady" has finally eparted the Drury Lane, only to e replaced by another American usical import, "The Boys From yracuse.'

New Elements

The last 12-14 months have, howver, seen two significant developients, the opening of the Prince harles Theatre, off Leicester quare, and the inauguration of the **Tay Fair Theatre as an adjunct f the May Fair Hotel. The Prince** charles, which opened on Christnas week, 1962, has had an as-ortment of attractions, and a umber of experimental programs, ome of which have clicked and thers have not. The May Fair, lowever, got off to a strong start vith the importation of the off-Broadway production of Piranlello's "Six Characters in Search f an Author." It opened in midummer with Sir Ralph Richardon as the lead, but has maintained i healthy b.o. pace ever since the tar had to ankle the show for a ilm assignment.

The most remarkable feature of he past year, however, is the resilience of the British theatre ind British playwrights. Just a few rears back, the West End was domnated by a run of Broadway hits ind, it is interesting to recall, British Actors' Equity was then squealing at the number of Amercan artists appearing on the Lonlon stage. With the situation re-versed and New York dominated by British hits, American Equity s also complaining.

| edy field, there is the boff "Mary, | West End. In the past year, for ex-Mary" and the farcical "Never Too Late." There was, however, one major Broadway musical failure in "On the Town," though it was widely agreed that this had been left on the shelf for too long. If it had come to London at about the time it was launched on Broadway it would surely have made as big an impact as other musicals of that decade.

London's equivalent of Off-Broadway, theatres such as the Mermaid in the City, the Theatre Royal in Stratford East, the Arts Theatre Club in the heart of the West End, the Royal Court in Sloane Square and, more recently, the Hampstead Theatre, have all played a vital role in stimulating public interest and providing an outlet for the offbeat vehicle that might be regarded as too chancy under normal conditions. Yet many such projects, launched away from the centre of town, have eventually landed up in the heart of the

ample, the Mermaid has had an amazing run, and at one time had four of its originations in the West End. Even the more modest Hampstead venture had two transfers under Michael Codron's managements, while Joan Littlewood's Stratford company inaugurated the current Wyndham production of "Oh, What a Lovely War." theatre has always thrived on such stimulation and it is to be regretted that other enterprising ventures in the suburbs and the provinces have had a hard time to keep their es tablishments open.

But while production costs in London continue to mount and the proportion of hits to failures invariably presents an adverse balance, the West End theatre is still a lively, going concern. All through the year there are productions on tryout waiting like vultures for a show to fold and the chance to move in. That, as the saying goes, is showbusiness.

Went Over With a Leblang

tions and soon a sort of cozy

rapprochement developed between

them and the up-and-coming ticket tycoon. Batches of unsold

tickets after 7:30 p.m. appeared on

Leblang's racks. Customers were cajoled to buy tickets for dubious dramas which had been damned

by the press but which Leblang

declared had been utterly ma-ligned and were well worth the

half price he demanded. And in

many cases he was right. Many

theatrical turkeys escaped the axe

through Leblangs intercessions, and took to the road boasting of a

New York run but omitting men-

of the Interborough subway. Le-

blang found quarters in the Times Square Station — "King of the Scalpers."

"scalpers;" those selling at a pre-mium were "speculators." He was

now in the very vortex of theatre

land. The movies were still silent

and more or less regarded as juve-

nile entertainment. The patrons

of the live drama had not seceded

to a new heresy, and the devotees

of the stage still vastly outnum-bered those of the screen. Nightly,

at the witching hour, the impecuni-

blang's bargain basement watch-ing a kind of bulletin board on

which the latest consignment from

the boxoffice was announced. Sometimes it was from a hit show,

weak-kneed toward curtain time,

at which there was a scramble

ous

playgoers gathered in Le-

Only cutrate dealers were

A few years after the opening

tion of the forced feeding.

The managers of precarious at-

That's Show Biz Off-Broadway

By EDNA AMADON TONEY

He is breaking into show biz! He'll be making his debut With a hefty batch of sketches written for a new revue At a cafe situated roughly off-of-off-Broadway

Where the coffee could be coffier and they don't give any pay. But who's complaining when he thinks of all the write-ups he will get

In the better publications like The Bleecker St. Gazette?

He only goes to one rehearsal. There is so much else to do: First, phoning everyone he knows, then everyone he ever knew, And contacting producers and agents who just might Take it into their pointy heads to catch the show some night.

Alas, poor Yorick! You didn't mind the store. Where now you sit on opening night you should a stood before And kept a wary eye upon whichever shifty wretches Have slashed to one ten-second bit your hefty batch of sketches—

Replacing same with fun and mirth by Freddy Faraday, The coming Noel Coward. Or so some people say.

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Shakespeare's friend and fellow dramatist, Ben Jonson, in his prophetic posthumous tribute said of his beloved rival, "He was not of an age, but for all time." Jonson might have added that Shakespeare was "for all people." Translated into every written language his plays it has been said are per-formed "wherever the sun sets and curtains rise.'

All the world will honor April 23, 1964 as the 400th birthday of its greatest dramatist, but the thea-tre festival to take place in Britain throughout Shakespeare Year is believed unlike anything previously attempted anywhere at any time.

The nationwide celebrations will include the presentation of seven historical plays spanning a century of the kingdom's history from Richard II to Richard III. They will be performed by the Royal Shakespeare Co. in Stratford-upon-Avon, the still-small Warwickshire country town where the poet-dramatist was born, went to school, did his courting of Anne Hathaway, mar-ried and raised his children, retired and is buried.

International Festival

Merging patriotism with pro-phecy, Jonson wrote in his Eulogy to the Author in the First Folio, "Triumph, my Britain, thou hast one to show to whom all scenes of Europe homage owe." And appropriately Shakespeare Year in Britain will include an international festival of drama to honor the master of the art. Appearing at London's Aldwych Theatre will be the Comedie Francaise; the Schiller Theatre, Berlin; Peppino de Filippo and his company from Naples; the Abbey Theatre, Dublin, with two Sean O'Casey classics; Teatr Wspolezesny, Warsaw; Tech-nis Theatre, Athens; and the Moscow Arts Theatre. Audiences will have a rare chance to hear Moliere, Brecht, Aristophanes, Chekhov and Gogol performed in their native tongues; or listen through UN-type headphones to simultaneous English translation.

Aldwych and Old Vic

Shakespeare-Year theatre will commence at the Aldwych—the "London branch" of the Royal Shakespeare Theatre-with a production of Peter Hall's "War of the Roses" trilogy, the outstanding success of the 1963 Stratford season.

noon, and evening performances on opening day. Dame Peggy Ashcroft will act Margaret of Anjou in all three plays. "The Comedy of Errors" and "King Lear" will complete the Shakespeare repertory. On March 17, the foreign companies begin their London run with tion of Moliere's comedy "Tart-uffe." The Aldwych will also be the scene of an experimental theatre program called "Theater of Cruela series of contemporary protv. ductions featuring what the Shake-speare company call "way out" repertory On April 23, the birthdate of the bard, Sir Laurence Olivier opens in "Othello" in the part of The Moor at the Old Vic (temporary premises of Britain's new National Theatre)

speare's original Globe Theatre that stood nearby. Productions of "Macbeth," "The Tempest," and Elizabethan entertainments popular in Shakespeare's lifetime will be presented in May, June and July

July. Many outdoor productions have been scheduled including "Henry V" in London's famed Regent's Park May 25-July 11; and "Two Gentlemen of Verona" July 13-August 15. "Taming of the Shrew" will be presented at the Fulham Open Air Theatre July 14, near the site of Oueen Elizabeth's favorite site of Queen Elizabeth's favorite palace where Shakespeare often acted; then repeated on July 18 at London's oldest inn, The George, at Southwark.

For Iconoclasts and Students

For theatergoers who feel un-comfortable about honoring a genius who only went through grammar school, the Shakespeare company and the Arts Council of Great Britain are presenting at least one play and a poetry read-ing ("Come live with me and be my love . . .") of works by No. 2 dramatist-poet of the Elizabethan era, Christopher Marlowe, B.A., M.A.—claimed by some to be the author of Shakespeare's works. Coincidentally, 1964 is also the 400th birthday of Marlowe.

Of importance and interest to students of the theatre—in all its dimensions—is the great Shakespeare Exhibition planned at a cost of half-a-million dollars for Stratford's riverside (April 23 to August 5), Edinburgh's Waverley Market (Aug. 18 to Oct. 5) and London's South Bank (from Oct. 26).

With the Queen as The Patron and a committee headed by the Prime Minister, the producers of the Exhibition will seek to faithfully illustrate the life and career of William Shakespeare against the backdrop of Elizabethan and Jacobean England. Celebrated painters, stage and

television designers and sculptors will evoke scenes of life in country and town, in court and university, in London street and on the Thames, and will reproduce the great Globe itself as a full-size theater. At the Globe voices of the most eminent living actors will be heard speaking passages from Shakespeare's plays, in a program arranged by George Rylands, the Cambridge Shakespearean scholar Hall's production of "Henry VI," "Edward IV" (parts 2 and 3 of Henry VI); and "Richard III" will be presented in morning, after-Richard Johnson. Peter McEnery. and producer. The players whose Laurence Olivier, Michael Redgrave, Vanessa Redgrave, Ralph Richardson, Paul Scofield, John Stride, Sybil Thorndike, Dorothy Tutin, Irene Worth. Donald Wolft will be speaking an epilogue to the exhibition. The Shakespeare Exhibition has been planned by the writer and critic, Richard Buckle, who di-rected the Diaghiley Exhibition in Edinburgh and London 1954-55 and the Epstein Exhibition in Edinburgh in 1961. Alan Tagg is to reconstruct the Globe Theatre, with lighting by Richard Pilbrow; and a vital contribution will be made by choreographer and director Jerome Robbins. Jean Hugo (great-grandson of Victor Hugo, who wrote an essay on Shakespeare a century ago, and great-nephew of Francois-Victor Hugo, who translated the plays of Shakespeare into French) one of the foremost painters in France is

Legit's Bargain Basement **By SIDNEY ROSE =**

The "window privilege ticket," | enormous, he scouted every nook more commonly known in its and corner of his source of sup-times as a "billboard ticket" is plies and eventually had the cut-now an obsolete document, but it rate theatre ticket "in the bag." was once a highly negotiable piece of scrip. It denoted payment for the display of theatrical posters in shopkeepers' windows. These tractions in the playhouses were not unaware of Leblang's operaposters were the main agents of publicity—along with the big 3-sheet murals attached to random fenceboards and walls by the ubiquitous billsticker-in a period when the theatrical columns of the newspapers were confined to inconspicuous positions in the back pages. The posters have since become prized collectors' items but in their heyday were generally consigned to the ashbarrel when they had outlived their usefulness as heralds of the drama.

The payment aforesaid was in the early days, a pair of tickets weekly for seats in the gallery, but as the shopkeepers began to sense the value of the privilege, the theatre managers gracfully accepting the situation, began to issue orders on the lower regions and the rear rows of the orchestra were generally dedicated to "papers.

A traffic grew up under the new dispensation and the cigar vendors, barbers and saloonkeepers, who were its beneficiaries, began a little quiet trading in theatre tickets. Runners appeared among them to effect exchanges when there was an over- or undersupply. The pioncer figure to cen-tralize this traffic, however, was one Herman Rapf whose cigar store on Houston St., in New York, became the Big Exchange of the 'cutrate" theatre ticket.

Rapf occupier a strategic posi-tion between the cheap theatres of the Bowery-the Windsor, the Peoples. Harry Miner's, the Thalia —and the last relics of the Broad-way theatre south of Madison Square, Niblo's, Harrigan & Hart's Theatre Comigue, Tony Pastor's, tobacco shop and the theatre box-the Star, the Union Square, the office, but an acknowledged Academy of Music and the 14th Street. Rapf not alone catered to his own district but traded among the dealers in the new rialto on upper Broadway. In the 1890s, however, the glory had departed from Houston St .the Broadway theatre now ex-tended as far north as 42d St. and the chief entrepreneur of the cutrate ticket was one Joe Leblang whose little cigarstore on Sixth Ave. and 29th St. became the centre of his operations. It was in the very heart of the Tenderloin, the Cairo dancehall was just around the corner, the venerable Haymarket a block above, and the mighty citadel of the 19th Precinct police on 30th St. Leblang not alone had scouts raking the market but he himself

the advertising agents of the the-

But while the British invasion of New York seems to have made he bigger headlines, the fact renains that Broadway is still adequately represented along Shaftesoury Avenue and its environs. As one outstanding example, by the end of the year one distinguished American had three shows current in the West End. That person, of course, is Richard Rodgers, whose "No Strings" opened at the tailend of last year. Just a few weeks earlier "The Boys From Syracuse" (Rodgers and Hart) opened at the Drury Lane and "Sound of Music" (Rodgers and Hammerstein) has been a hotsy attraction for nearly three years.

The Broadway musical, of course, has a built-in attraction for British theatregoers, dating back for many years, and other current hit specimens are "How to Succeed in Business Without Really Trying," and "A Funny Thing Happened On the Way to the Forum," both of which are standout b.o. hits. In the com-

agency of the playhouse. With the passing of Leblang, however, and the vicissitudes of a changing theatre, its bargain basement, under pressure of an increased rental, was forced to ascend to street level where it became a subsidiary of Gray's drugstore, and after a few years of dwindling patronage finally succumbed. Perhaps this memoir of a departed institution might well close with a reference to its trailblazing pioneer. Herman Rapf lacked the dynamic drive of Joe Leblang, but was of a more genial disposition. His later years were devoted to ventures in real estate—the con-version of rural acreage into suburban building lots---which he pursued without conspicuous sucpedalled through the town on a cess. He had a passion for deprenewly invented vehicle called a "safety bicycle" on the days when ciated paper and on his demise his

estate yielded a trunkful of handsomely engraved stock certificates atres "paid off." His energy was of bankrupt corporations.

At the Thames-side Mermaid Theatre, the stage will be reconstructed in the shape of Shake-

(Continued on page 270)



By PHILIP DUNNING Once upon a time there was an | regular tryout." G.B.S. threw his actor out of work. This particular actor had the reputation of being a very good actor who had the misfortune of always appearing

in very bad plays. You know the type perhaps?

When he first came East he went directly to Actors Equity and applied for membership. He proudly showed his scrapbook and told of his years of experience with various stock companies in the West. He informed them he was a de-scendant of the famous Spelvin family of thespians, that his name was George Bernard Spelvin. He was flabbergasted when told that another Equity member already had the name George Bernard Spelvin and since only one member was allowed to use the same name it would be necessary for him to change his.

The initials G.B.S. were on his baggage and some of his other belongings so he decided to change his name to fit his initials. Our hero had fooled around for years with the idea of becoming a playwright, so he decided to change his name to Shawling, figuring the George Bernard Shawling monicker might come in helpful. He joined The Footlight Club and made many friends. They were always sympathetic during his string of 10 flops in a row that netted him only 14 weeks work in two years. Some of his friends left the business and advised him to do the same. So of course he began writing a play. Five years later, he completed typing the script. That was the beginning of the suggestions incorporated into new versions. He wrote 11 versions without ever getting a nibble. But he remained an optimist.

Soon he had the distinction of being out of work longer than any other actor in his club. They even talked about giving a "pipe night" in his honor.

Secretly he now worked the night shift in a lunchroom on 10th Ave. This enabled him to keep up a good appearance and have meals at the Club a couple of days a week. With this routine he was able to keep in touch with what was going on.

Built-In Central Casting

One day, while sitting around the Club after lunch, he had a sensational new idea. He would rewrite his play on completely radical lines. He would delete all profanity, all innuendo of per-version. He would be deaf to the addiage of medium and advice of producers and angels that the more loathsome the char-acters the more certain the hit. He would de - louse his script and even reduce its title from 14 words and two modifying clauses to a simple, oldfashioned three word title: "Tall and Hand-some."

He now proposed to try out this

ings, and done nothing in the way outs because they had turned out outs because they had turned out so disastrously in the past. He had to give up being choosey and finally passed the scripts around finally passed the scripts around the would read it. All recently with Kenneth Nelson and the would read it. All recently with Kenneth Nelson and discoursed. This was immediately mark. The David Merrick presentation, clear over \$11,000 weekly on capacto anyone who would read it. All recently with Kenneth Nelson and had excuses. Actor-like then had Lesley Stewart in the key roles. ity business at the Broadhurst. The SRO potential at the house is around \$58,000, but theatre party discouraged. This was immediately a superstitious dread that G.B.S. Grey is currently appearing in the forgotten when, after their first performance, ministers stood in line to book them for the rest of Grey is currently appearing in the British import on Broadway, hav-ing replaced Anthony Newley, who was repeating the role he originated in London. Anna Quayle, who made the West End-to-Broadway shift with Newley, withdrew from the Main Stem of-foring when he did Her role was luck might rub off on them. In his commissions have been keeping the desperate attempt to line up a take on sellout stanzas below that cast he would lay in wait at the the tour, a trek which took them all the way to the Atlantic and figure. The production costs, plus figure. The production costs, plus \$33,500 for special advertising, rep-resented a combined outlay of \$317,086. That amount was reduced by an overall out-of-town tryout front door and pounce upon any all the home again. Economics likely looking personality. One day he buttonholed a fellow he thought would be just the type for one of the parts only to dis-The Company now asks a guarfering when he did. Her role was antee of \$150 for a performance, suggesting that the next \$50 of cover that he wasn't an actor but a bill collector. taken over by Joan Eastman. The tuner, written by Newley tab on opening the show in New York to \$309.518. any money go to the church or G.B.S. become the brunt of a and Leslie Bricusse, is currently sponsoring group, with a 50/50 split over \$200. As it is a non-The operating profit for the first lot of corny casting jokes and some of his friends avoided him, in its 67th week on Broadway. It's at the Ambassador Theatre, N.Y., profit corporation, gifts and dona-tions are tax deductible. They also ask that evening meal, bed and One day he was sitting slone at and is one of the Main Stem ena corner table trying to figure out his next move. The president of tries with two-for-one discount tickets in circulation. The Broad-\$2,500 income from music rights breakfast for the cast, with maxi-mum of eight, be provided. and \$500 orchestrations recovered. the club-who also was a fine stage way production may be sent out on Robert Horton and Inga Swenson director—sat down beside him and said, "I think it's got a chance. a four-week date which had been Although the Company now can costar in the musical version of N. Richard Nash's play, "The Rain-maker," for which Nash wrote the Next provide busses that could seat a large group, it purposely keeps Let us cast it for a laped reading, scheduled for the touring edition then if it listens good it will be easier to line up a cast for a starting in February. the number to no more than eight, (Continued on page 274)

arms around the President and kissed him on the forehead. He thought this was a wonderful idea. It would give him an opportunity to listen to the playback to see if more work on the script was needed

Vidtape To The Rescue

During the next 24 hours things hummed at the club. A taping machine was set up in the club theatre, a fine cast was selected for the reading, with G.B.S. in the star part. The reading was a huge success. It changed the course of nearly everyone's life who belonged to the club. The tape was played-back several times, giving members an opportunity to hear it. A group of veteran managers and pressagents, who had been spending all their time in the cardroom came out of retirement and joined together in the formation of Tall & Handsome Productions. They paid George Bernard Shawling an advance and signed a Dramatists Guild contract. Shares per sold at \$10 per to mem-

bers of the club. An excellent cast was engaged, the play was tried out in the club theatre for a week's run and later was produced at a Broadway theatre. It was acclaimed by one and all as one of the greatest smasheroos the town had ever seen. Within two months there were six "Tall and Handsome" road companies playing the prin-cipal cities in the United States. Four motion picture companies bid astronomical figures for screen rights.

There were 188 members of the Footlight Club on the Tall & Handsome Productions pay roll; actors, managers, stage managers, pressagents, etc., and the remain-ing members of the club each owned at least a few shares. Since the whole situation is completely improbable it is not

completely improbable it is possible to report, in the same spirit, that "Tall and Handsome" had a longer and more profitable run than "My Fair Lady." It made everyone connected with the enterprise independently wealthy for life.

Thus ends the tall tale of an actor-playwright who had a lot of tough breaks but was unable to quit because he had show busi-ness in his blood and he couldn't do a thing about it.

'Stop World' Ended **Tour Last Week**

"Stop the World—I Want to Get Off" ended its road run last Saturday (4) at the completion of a three-day stand at the Brown Theatre, Louisville. The touring production was a big moneymaker as evidenced by a Nov. 23 audit, which reveals an operating profit of \$61.739 for the four weeks end

TOURS 4 UNITS **By ROBERT B. FREDERICK**

Los Angeles. California, which has never been famous for its contributions to the American theatre, has one of the nation's more unusual theatrical enterprises—The Bishop's Com-pany. Formed in 1952, it continual sends companies of professional or eight plays, all over the 50 United States—to hospitals, penal institutions, military installations, and to educational institutions of every level, from intermediate through college—but mostly to Pro-testant Churches. The "bite" for the services is \$150 a night! An amount within the budget of almost any group

hungry for theatre. In this manner, troupe makes a considerable con-tribution to the American theatrical picture and, yet, has remained virtually unknown in professional circles.

Eight individuals of different race and religion but with the common bond of being actors start-ed Company in 1952 under the leadership of Phyllis Beardsley Bokar. Today, six of the eight are still members of the group, now totaling 29, who make up four units plus administrative staff.

These actors do not consider themselves "chancel" players in the literal sense as performances are given wherever an audience can be gathered. When a church is their theatre, the entire chancel area is used. There are no sets, only a few props, simplified cos-tumes, and dependence on the unit's portable banks of lights for

The presiding minister is always asked to participate and the drama becomes part of an evening of worship. The thespians, however, admit that they act anywhere. It may be the initial metions may be the initial national dramain-the-church company. Its name derives from a Methodist Bishop, Gerald H. Kennedy. Corporate by it's "Drama-In-The-Church Inc."

According to Mrs. Bokar, founder and still producer, we never take a date without the approval of the particular minister even if, as sometimes happens, the booking was made by higher authority. Some years ago we did that, with an unfortunate incident. One minister, who disliked all actors, would not refuse us his church as the date had been set by diocesan headquarters, but he went on the local radio station and told his parishioners not to come to see us. Ministers are actually our best advertisement and our best booking agents.

Started Cold

That first tour was a journey into uncertainty. The troupe had been told to acquire an advance man but were so green themselves they weren't too sure what his duties were supposed to be, other than to fill in some of the open

WRH

- By ROBERT DOWNING -

Every few years, at the request scenery was awful, and coul of practically no one, I have peered down Memory Lane for suitable recollections of my youth-ful yesterdays in smalltime show biz in the hope that some of my errant experiences might amuse Anniversary Issue readers.

Having revealed in an earlier issue my misspent seasons with a rural "Tom" show in Iowa in the 1930s (I played St. Clair, doubled a slave at auction, and bayed in the wings to simulate a blood-hound in full cry after Eliza), it occurs to me that possibly to set straight the meander of the first straight the records of the Great Legit, I should report something of my gypsy tour as a lad of 21 with the great European "Passion Play."

Everyone knows that Oberam-mergau has its "Passion Play." Some people have heard that Freiburg (Bavaria) gives the original troupe a bit of competition with a No. 2 show. A few Bible buffs may recall that Morris Gest brought the Freiburg company to the New York Hippodrome in the late 1920s. Almost no one will remember that the German business manager of that attraction translated the text into lugubrious English, cast himself in the role of Judas (he had a beguiling Weber & Fields accent), and took his show on the road.

After a year of playing juvenile leads aboard Chicago's "Showboat Dixiana" (1934-5), I was tired of playing blue-shirt stalwarts and sought a more demanding assign-ment. Also, I was canned by the showboat's ungrateful manager for kidding around in the big fight scene of "While the City Sleeps." Luckily, I was offered the role of Pontius Pilate (the original "what is Truth?" boy), for the West Coast tour of the above-mentioned bratwurst translation of the Freiburg 'Passion Play."

I joined in San Bernardino, and soon learned what was expected of a Passion Player. Not much playing and no passion! We were booked under the auspices of various ministerial associations on a murderous guarantee that favored our Judas-boss, naturally.

We rambled around the Coast in a caravan of vehicles consisting of one Cadillac sedan, one roadster, one stationwagon, and a truck full of scenery and costumes. The wardrobe was magnificent, and came from Freiburg. The

'Shade' Has Made Back 27% of Nut

"110 in the Shade," currently in its 12th week at the Broadhurst Theatre, N. Y., is figured to have thus far recovered over 27% of its \$300,000 investment. As of a Nov.

Everyone was leery of club try-Washington, and two weeks at the that figure to under the \$220,000

put up either indoors in so houses, Mormon tabernacles opera houses; or rigged in a air amphitheatres or college diums.

The Rains Came

We played a lot of ou I remember in Fr dates. where we played the college letic field, that we tried to through the show one night fore a threatening rains broke. We railroaded the Ge mane scene, and got to the f with admirable alacrity. As u our extras were recruited local talent. In this instance two "thieves" hired for the C fixion scene were Fresno co boys.

We almost had the rain that night, but just as Jesus about to hit the tag line, the came. The minute the first ¢ hit our two thieves on their chests, they unhitched thems from their crosses of shame, nied to the ground and ran for dressing tents. It was a good t we were in Chico the next The front-page story in the Fr Bee was devastating.

One of the penalties of out dates was the agony suffered the actor playing Jesus. I his discomfort in t mean nailed to the cross. I mean quitoes. We took turns smea the poor fellow with citror but even so, he finished mos the al fresco performances ered with lumps.

We were stranded several t during the season while our tonic manager went ahead to more bookings. Once, we stuck for 10 days in Salinas, C where we got so hungry we at the Cadillac (or its equivalen restaurant bills) before the got back.

Finally, Judas ditched us good in Aberdeen, Wash, (on the real jumping-off places of Far Wast), Judas where the Far West). Judas went bacl Germany on a Japanese freig to rejoin his old friend Hern Goering in the Nazi regime even looked like Fatso).

Of course, our company non-Equity. My salary was \$ week. In the northwest, we paid in silver dollars. This very hard on weak pockets in suits, and once I lost half a we pay when a pocket gave out the poopdeck of a ferryboat tween Seattle and Bremerton

Nobody ever laughed at our en performances. Audiences out front in a state of pious it made tion. Sometimes, ashamed of the fakery we veyed, particularly with a sut so sacred to so many people never ceased to be astonished the praise heaped upon our wc ly employer by the gentlement the cloth who never seemed grasp the underlying fraud of enterprise.

dates. Arriving in Albuquerque, they found a message from him that he had returned to L.A., hav-Real 'Wooden' Indians daring notion of a play without a 23 accounting, unrecouped costs trace of Psycopathia Sexualis in the Footlight Club's own theatre No audience ever deman more of us than a theatre ful had been cut to \$264,680. It's esti-mated that income earned since then by the musical has reduced of \$61,739 for the four weeks ending that date. That covered two weeks at the National Theatre, ing made no arrangements for their board and lodging, no future bookon the top floor. American Indians at some 1 town in the Columbia River ley. They simply wouldn't re They sat there, staring at the st like-I was going to say-lik oduce, can lot of wooden Indians. Howe when Jesus was nailed to cross, the Indians commenced chorus of excited grunts. T just couldn't believe it. La their head man brought some his warriors backstage to insi the hands and feet of the a who played Jesus. Finding blood, no scars, the Indians parted, shaking their heads, st profit of \$7,568 which brought the ing, and muttering unhap among themselves. I was glad hightailed it out of town that ni for Yakima with our scalps int When we awoke to the fact t five weeks on Broadway, through Nov. 23, was \$41,839. Other rev-enue for that period comprised deen, I hitch-hiked to Hollyw (a far piece), and spent three h rible years before the Lunts ca along and gave me an audit that eventually brought me to N Next year: Life Aboard a Sh book, Harvey Schmidt the music boat; or, Fecund Facts Fer and Tom Jones the lyrics.

[ere Comes The Showboat! Its Calliope Lingers On

By CAP'N BILLY BRYANT

Point Pleasant, West Va. en the late Oliver Bailey, who ted the Republic Theatre durhe long Broadway run of 's Irish Rose" once told me



came back vividly again as I n Billy Bryant recently stood

e wharf at St. Louis watching up of painters, carpenters and icians putting the finishing es to the auditorium on the nrod Showboat of which two-; was recently destroyed by

the fire was first disen ed at three o'clock in the ing, 84-year-old Cap'n Bill e, skipper of the Goldenrod, ly aroused the actors and and, in their night clothes. hem from the burning boat ut on the river bank to safety.

wardrobe, musical instru-s, scripts and personal belongwere all destroyed by fire and p'n Bill sat on the river bank bed in a blanket watching his ed showboat go up in smoke /hispered feebly, "I'll build thispered feebly, "I'll build up again. I can't take the poat with me but I can't take oney with me either.'

e people of St. Louis were to respond to these stranded boaters. They sent them tets, clothing and food. Some e Civic Clubs donated in cash ich as \$600. Cap'n Bill Menke ept his word and once again foldenrod Showboat, in all its cal solendor, is anchored at pot of Locust St. making ready en another season in that city. e Goldenrod is the largest and showboat afloat. It seats has a large stage equipped spotlights and special sets, an estra pit, the main floor, a shoe balcony and loges with ; rails and as it lies tugging at awsers with the muddy Missis-breaking around its bow, it

nbles a huge white swan. e Goldenrod, on its way down Mississippi on a tour of onet stands, originally landed at ouis for one performance and peen there for 23 years. "How they do it?" the people asked. at is the secret of the drawing r of a showboat in the drawing the smaller towns?" "When they tire of it?" That's just asking, "When will they tire shing, county fairs, hillbillies, re-dancing and baseball?"

iere's an unexplainable charm it visiting a showboat. When goes aboard the Goldenrod the thing that greets him is a e open deck on the front end lounging chairs and benches. e the people gather early in the ning to watch the passing towexcursion boats and racing board motors. By the time the ture starts there are no strang-in the boat. Just one big ily.

he audience sits through "Ten hts in a Bar Room" or "East ne" eating popcorn and drink-

on the boat such as Red Skelton, Gregory Peck, Monte Blue, the late Gertrude Lawrence and George M. Cohan.

After the performance the peothat the legiti-m at e theatre ple file out on the front deck where the actors join them for a get-together and autographs. They sing all the oldfashioned songs as was on its way out, I replied, 'Maybe so Mr. they watch the blinking lights on the old East Bridge and a full Bailey, but as long as there moon turns the Mississippi into a are seats to stream of bright running silver. sit in there At the unbelievable prices of 75c will be enter-tainment." for reserved seats and \$1 for loges, a boy and his girl can live it up on popcorn and coke for two bucks. These words Conventions and private parties

(Continued on page 274)

'Loves Me' Still \$252,441 in Red

"She Loves Me." now in its 38th week at the O'Neill Theatre, N. Y., had cut its deficit to \$252,-441 as of last Nov. 30. The finan-cial condition of the musical, which has thus far repaid its backers 10% of their \$300,000 investment, isn't figured to have improved since ther. Gross receipts during the last four weeks indicate an overall op-

erating loss for the period. However, it's difficult to estimate what amount, if any, was dropped over the four frames. as the produc-tion has been instituting royalty adjustments for the purpose of breaking even or keeping losses down to a minimum when weekly business warrants. An audit, dated Nov. 30, reveals that for the show's 32 weeks of Broadway activity ending that date, the total income was \$42,736. That included, besides operating profit, \$2.000 water damage insurance and \$1.093 souvenir book revenue.

Weekly grosses for the period from Oct. 28-Nov. 30 ranged from \$26,730 to \$42,433. An operating profit of \$4.649 was cleared on the latter figure. The \$26.730 rep-resented a seven-performance take and a royalty arjustment of \$2,873 reduced the operating loss on the stanza to \$757. The musical, produced by Harold Prince, in association with Lawrence Kasha and Philip McKenna, cost \$295,177 to open in New York. That included a four-week out-of-town tryout loss of \$50,192.

Barbara Cook, Daniel Massey and Barbara Baxley costar in the tuner, based on the Miklos Laszlo play, "Parfumerie."

'Deputy' Gets Generally Good Reviews in Paris; **Audience Erupts Again**

Paris.

Disturbances at the performances of the controversial Rolf Hach-huth play, "The Deputy" ("Le Vicaire"), had abated somewhat and two complete shows given without incident until eruptions broke out anew. Auditors jumped onstage even to assault the cast. A special matinee was held for critics to insure a lack of disorder as well as due to the SRO sales of ducats.

Reviews were mixed, but generally favorable and this much discussed play appears to be a hit here. The most influential daily. Le Figaro, said the play gives all aspects of the allegation that the late Pope Pius XII failed to make sufficient protest at the massacre of the Jews by the Nazis.

The paper's critic thought first part, showing Nazi carrying out the infamous project, was ardent and done with a dignified, eloquent simplicity, that had scenes of spectacular effectiveness without vul-garity. He was somewhat against the scenes showing the Pope, since the author gave all the advantages to those opposed to the Pope's reasoning for his silence. The settings and costumes by Peter Brook and the direction of Francois Darbon were praised, as well as the acting.

The staid Le Monde thought the treatment of the problem was not caricature, unwarranted or prema-ture. The critic approved Jorge Semprun's adaptation, which he found a summing up of the Nurem-berg Trials. He felt that it transcends its theme to become a universal tragedy.

Congressman Asks Tax Probe of 'Ice' on B'way

the Internal Revenue Service to investigate the "ice" men uncov-ered in the New York probe of The Connectheatre operations. ticut Democrat told the House that IRS and other Federal law enforcement activities should "act without delay."

"If tax money has been kept "If tax money has been kept from the government, I want to know of it," he said. He added that the probe by state Attorney Gen-eral Louis Lefkowitz has shown that the Broadway stage "has be-come the prey of adventurers, op-portunists and charlatans of the worst description." worst description."

The Representative declared that Government efforts to encourage the theatre will go for naught un-less the type of activity disclosed in Gotham "is immediately stopped." reminded the Viennesse of Herr Professor in a high school. And so on.

Theatrical Bird-Watching

By WERNER HAAS

I have seen on or near Broadway in New York, and on or near Sepulveda in Hollywood these specimens:

usually an old bird, easily recognized by his

perpetual frown, gruff voice, and his uncanny ability to flutter about in a theatre boxoffice and rest his fingers on extreme side seats. also known as the "fool bird"

CASTING COUCH LOON

SIMPERING STARLET SWALLOW

STICKY-FINGERED BOXOFFICE THRUSH

where angels have feared to tread.

for he rushes in flighty bird, with lovely plumage with

the parakcet-like capacity to speak. Easily house-broken, but usually impossible to teach to say anything clearly. These birds moult early, sometimes mate with Texas Millionaire Tanagers, a polygamous wastrel bird that is glutton for punishment, thrives on oil wells alimony payments.

UNDERSTUDY WARBLER

a talented singer who is sel-c'om heard,

well-known for her healthy condition, second only to the star canary, who never gets sick, old, or tired.

POT-BELLIED STAGEHAND GROUSE

oldest of all living birds, who will never be-

come extinct as long as he has relatives. Occasionally moves or pushes scenery, but is most often found backstage in theatres assuming pinochle posture, cigar clamped in beak

HUMMING BIRD

CULTURE VULTURE

young perporming warb-ler who hasn't

learned the lyrics.

usually a blue-tinted old crow deserted by her

but making hor-

horrible noises

than the critic

makes

more

young, flutters around young male starlings, or roosts in avant-garde theatres, concert halls, and poetry recitals. Easily recognized by scads of jewelry and pearls and an entourage of scavengers for whom she carries a full purse. usually beauti-ful to look at,

TRUMPETER CRITIC SWAN

swan, and is horrible to look at, too.

Kopit Kapital, Kast Kaput Attention, Please,

At the Atelier theatre here on Dec. 28 the American play with the long title was paraphrased with Viennese quippery as "Oh, Dad, Oh Closet, but The Staging Is So Bad." Despite which humor, the play seems to have intrigued critics and public alike here in Sigmund Freud's old medical haunts.

"Born of psychiatry, made into an audience's enjoyment'', was one critical comment. But the natives here managed to balance relish of the work with pans of the cast. Erika Zihn looked the part but didn't have nuance. Petero Matic reminded the Viennesse of Herr



By BERNARD SIMON

Funny thing! How is it that VARIETY, which does it right, hasn't noticed and criticized the fact that the N. Y. Times has begun to do it wrong? I'm talking about spell-ing the word "theatre."

The files of the Times would show that for at least the 40 years up to the fall of 1962, it spelled theatre in this theatrically ac-cepted way. Then suddenly, in October of last year, the Times decided to go along with the Herald-Tribune, Time mag, Show and a few others and spell it with an "er" ending.

When I noticed this last year I wrote a letter to the Times to ask why this sudden style change had been made. I received a reply stating that it was because H. W. Fowler, in his "Dictionary of Eng-lish Usage" ("British Usage" would be a more accurate title) had proclaimed that, though "theatre the correct spelling in Great Brit-ain, the -er ending is general American usage.

Said he-with what I felt to be a touch of British condescension toward the barbarous Ameri-cans. (And how come the Times had suddenly decided to obey Fowler's directive to Americans, that was first published in 1926?)

But I contend that Fowler was and is wrong. It is true that most American dictionaries now spell it with -er-Fowler's influence? But what is the preponderant theatrical usage in the U.S.A.? It's just as civilized as the English, by gar! People in the theatre, amateur and professional, almost over-whelmingly spell it -re. VARIETY does, and so do the marquees of every playhouse I've ever seen, Yorker, Theatre Arts, Equity mag, Educational Theatre Journal (bible of the learned drama professors), Tulane Drama Review, Catholic Theatre, Players Magazine, Encore Magazine, Simon's Direc-tory of Theatrical Materials, Services & Information, the catalogs of Samuel French. Dramatists Play Service, Tams-Witmark, Dramatic Publishing Co., Theatre Produc-tion Service, Package Publicity Service, the big lighting houses like Kliegl, Century, Grand Stage Lighting, and all the costume houses.



Washington. Rep. Robert Giamo has called on

LITTLE REVIEW TRUMPETER CYGNET

rible noises.

soft drinks. Nothing stronger erved. Some of them are fully ixed and deeply absorbed in the odrama while others are hissthe villain and cheering the o on to victory. If the waves of passing steamboat rocks the denrod, causing it to twist and eak, some woman in the audie may scream but they will go with the show just the same.

Candy Pitch Climaxes All he prize candy pitch is the big ment of the evening. If some timid old lady comes down the le with a lucky number and ids it to the salesman, instead giving her an Indian blanket or Kewpie doll, he asks her which would want, a quart of milk or pint of whisky. The audience eams "take the whisky!" but : invariably takes the milk. Any mber of stars and celebrities ve spent many enjoyable hours

Ruth Etting's Break

In 1930, Larry Hart and I were in Boston with a show called "Simple Simon" which we had written for Flo Ziegfeld. Ziegfeld asked us to write a song for a girl in the show and it had to be done in a hurry because we were closing at the Colonial within a few days, prepartory to the New York opening at the Ziegfeld Theatre. We wrote the new number in no more than 45 minutes at the Ritz Hotel, played it for Ziegfeld and we taught it to the girl.

The night she did the song for the first time Ziegfeld and I sat together in the second or third row waiting anxiously to see how the audience would accept the number. To our horror the girl came out on the stage blind drunk and not only didn't know the words or the music but could barely stand up. Ziegfeld fired her immediately and engaged in her place an up-and-coming singer named Ruth Etting.

The show opened in New York and the song went extraordinarily well. Two weeks later I left on my honeymoon and after traveling through Italy and France went to a party in London where I dis-covered that Ruth Etting's recording of the song had become an enormous success and that Larry and I had a big hit on our hands. The song was called "Ten Cents A Dance." Crazy business, isn't it? Richard Rodgers.

Contralto Wise To Adhere to Natural **Notes & Morals**

By JEAN MADEIRA (Metropolitan Opera)

"Isn't it hard being a contralto, when most opera heroines are sopranos?" This is a question often tossed at me by sweetly smiling women.



Jean Madeira

ines. For some reason, composers seem to think that high range donates high morals. In musical comedy, it's the same: the nice girl, who wins the handsome hero, is usually a high-E ingenue.

are.

But as Carmen, there's high excitement in going after the man I want despite the sweetheart's soaring solfeggios from back home. The role of ruthless woman is one I wouldn't dare play in real life, and onstage I'm applauded for it.

Even when we low-ranged villainesses in opera, operetta or comedy are not cast in the title role, the plot usually pivots on our low deeds. In Strauss' "Elek-tra," the role of Klytacmnestra gives me unforgettable evenings of being made up to look beautiful and paid up to be bad. My only regret about this overa is that it's given so seldom here, I always have to wait for my sum-mer European tours to sing of this murderess' loves, lusts, terrors and remorse which have re-tained fame through 23 centuries and two civilizations.

Seriously, no singer should despair of her low range and try to push it up to mezzo. I've learned from my own experience at the Metropolitan Opera and on concert and opera stages in Germany, Austria, France, Spain and Peru, as well as on tv in this country, that audiences respond not to note range, but to the artistry with

Lee Shubert Tax Suit **Spotlights Falloff Of** Legit Since 'Syndicate' **By ABEL GREEN**

Statistics on the diminution of the American "live" theatre show in the Government's \$15,705,387 tax claim against Lee Shubert, who died Dec 25, 1953, at 78. In tracing the Messrs. Shubert's career in their fight against the "syndicate"—Marc Klaw and Abraham Lincoln Erlanger — these I smile, too, staggering figures are vivid bewhen I tell them: "It's cause of their contrast to the handful of American legitimate theanot hard-it's tres in operation today, including era fun. It feels good to be the 30-odd Broadway playhouses, bad, and most in themselves a marked contrast contralto roles to the 70-89 legitimate theatres in operation on Broadway in the The women 1920s.

are right of course about operatic and K&E, in 1905, managed 1,250 of the 5,000 legitimate theatres opoperetta heroerating in 3,500 cities, towns and hamlets from coast-to-coast.

> As an equally vivid sidebar, in that same era there were 25,000 vaudeville theatres in opera-"round actors" platforms, course, were given sharp curtail-ment by the upsurge of the moviegoing habit as an American family entertainment, buoyed in later years by the coming of sound. In turn, the filmgoing habit experienced inroads from still another technological encroachment — ra dio and television.

> In the era of those 5,000 legiters, the 1,250 cream houses naturally concerned themselves with touring Broadway attractions. The others presented permanent stock, with name stars, many of them doing better in fixed seasonal localities than chancing the Broadway hazards. These were in addi-tion to a thriving "little theatre" movement, not to mention lyceum, chautauqua, opera, concert, the usual spate of "Tiremen's Hall" entertainments and the like. Not forgetting their aquatic variations, the showboat, another timehon ored, now dim in memory, bit of Americana.

In the heyday of vaudeville an act could play a solid year's "time" in New York City alone, taking in the bigtime theatres in The Bronx and Brooklyn. Similarly, the legit theatre had its own "subway circuit" of post-Broadway touring companies whereby neighbordhood greater New York playhouses presented top hits, many with their original companies, at pop prices. (This was separate and apart from the Leblang, the "cutrate King," succoring many an in between show during its Broadway run). When the brothers Sam S., Jacob J. and Lee Shubert came down from Syracuse, N.Y., to invade Broadway (actually it was at Herald Square, in a theatre on West 35th St., opposite Macy's) they found themselves smack-dab up against the Klaw & Erlanger "syndicate." Eventually the Shuberts (in 1950) were to be accused of similar tactics and the Government was successful in 1956, in its contention that theatres came under the Sherman antitrust act. The Shuberts agreed to divest four theatres in New York and 11 in other cities: stop restrictive booking practises, refrain from financial and investment in any theatre ticket brokerage wherein there was a Shubert theatre.

MANHATTAN'S SIDE-STREET OPERA No Subscribers-No Chic-No Claques-No Prompter

and Arabic scrollwork imbedded in when Julius Rudel, who had served the not-very attractive decor. The from the first season as assistant years was 1944, the war was on, conductor, was made managing di-LaGuardia was mayor. It was then rector. He knew from long familithat the N. Y. City Center of Music arity the practical scope and limits & Drama was born of poor but re-spectable parentage. The first of its several components was opera and the original season ran one week, offering standard bread-and-butter works, Tosca, Martha, Carmen and Bohemey Mimi.

This was, it may now be re-ported, the original poor man's center for the performing arts, well before Lincoln Center. After 20 years of up and down fortunes the side-street, one-roof centre has become respected in America and celebrated in Europe, in further-ance of the venerable proverb about prophets lagging in honor at home. Along the rugged course Newbold Morris played Homer and Morton Baum played Horatio.

The opera unit of the city-sponsored project began with a Hungarian, Laslo Halaz. He reigned over the eggshell kingdom of lyric drama with his share of troubles, both self-created and external, until 1951 when he was deposed. Joseph Rosenstock ruled, 1952 through 1956. By this time the City Opera had presented the back-breaking impressionistic op-era "Wozzeck", Bartok's "Blue-beard's Castle", also Von Eiman's "The Trial" and a world premiere of Copland's "The Tender Land." Thus was established, early, the policy of presenting innovations and novelties.

Opera a la Minsky

In 1956 came the brief regency of Eric Leinsdorf. Those who were present at his opening event, an English language Eric Bentley adaptation of Offenbach's "Or-pheus In The Underworld", debate still whether it was, or was not, tion. Both segments of America's the most embarrassing evening of of opera within the memory of living ail. man. It was replete with a kind of determinedly sophisticated bedmanship whose explicit lines made sophisticated people squirm. This 'Orpheus'' called for, or allowed, Hiram Sherman to lose his trousers on stage for a laugh.

Despite mischances and mis-guided novelties during the 20 years, now being celebrated, City Opera has built a reputation for

In the beginning there was a price (until recently) of \$3.95. Dis-tax-defaulted hall, Mecca Temple, cipline, program-making and Italy. on West 55th St., with 3,000 seats policy sharply improved after 1957 New State Subsidy conductor, was made managing diof the house.

As of the present writing City Opera has mounted a total of some 106 operas. The standbys were predictable. "La Boheme" has been warbled 120 times during the 20 years. "Carmen" rated 131 performances. Both City Opera and the Met have turned often to "Fledermaus". It has racked up 35 presentations on 55th Street. At the Met "Fledermaus" has served nine times in the 14 years of Rudolf Bing's direction as the New Year's Eve gala.

Cost Comparisons

Costs are not, of course, com-parable. City Opera expends around \$35,000 on a new production, the Met perhaps \$150,000. Similiarly the top soloist at City Opera is paid \$150 per performance whereas the greats at the Met rate \$1,500. Even so, with all the comparative modesty of 55th Street compared to the golden horseshoe, City Opera represents an annual budget of around \$1,-000.000.

A comparison is drawn on occasion to the Opera Comique of Paris. There is a modicum of merit, since City Opera does things the Met cannot, or at least will not, do. Both the grand es-tablishment and the poor man's haven depend overwhelmingly upon public sale of tickets but with one stunning advantage for the Met the subscription harvest reaped annually there before the first curtain rises in October.

It puts City Opera in focus to spotlight four negatives characterizing the company, to wit:

No subscribers No chi-chi

No claque

No prompter

There exists a fund-raising Friends of City Opera but in general the second Manhattan shrine to lyric drama cannot count upon support from white-tie lawyers and stockbrokers or members of the American Establishment. The big helping hand has come from the Ford Foundation. A few rich personages have helped, notably Mrs. John D. Rockefeller Jr. and Jean wide-ranging achievement at a top Tennyson, the former Celanese



-By DOROTHY STICKNEY-

I looked for work in early fall, And could not find a part at all. I looked and looked and looked and then I looked and looked and now it's Spring, And still I haven't anything. Too fat, too thin, too short, too tall, Too blonde, too dark, too large too small.

An office boy my dream would thwart. "You're not the type," I'd hear him snort, So then I asked a big producer, "Oh, let me play a part for you, sir!" And as my eye he saw me wipe, He yawned and said, "You're not the type." A playwright next I interviewed.

A special kind of aid comes from the N. Y. State Arts Council, ad-ministered by John MacFadyan. Some \$6,000 in subsidy is handed to local auspices who are thus able to book City Opera road dates in such improbable opera towns as Batavia and Geneseo. Interestingly the City Opera associate director, John S. White, is his own bookers and touring logistics expert.

It will be asked if talent and technicians can "make a career" at this house? In general, no. And yet Rudel and White do all they can, working in close tandem, to create a stock company, to use singers as often as possible in as many roles as possible. Certainly a great many singers have, by now, found a valuable showcase. couple of dozen have gone on to membership in the Met's posher environment.

City Opera runs a tight ship, and an economical one necessarily. The permanent cadre of know-how includes such regulars as executive stage director Hans Sondheimer, stage managers Bill Field and John Seig. The unions naturally determine the minima. For a Mo-zart work the musicians may number 40; for "Wozzeck", 60; for last sesson's revival of "Louise", 65.

Champagne, Mais Non

Under American Guild of Musical Artists scale the choristers are paid a bas'c \$85 for eight "ser-vices," in which rehearsals may be counted. Otherwise rehearsals amount to about 14 hours extra weekly at \$2 an hour. Stagehand requirements range from 19 to 26,

depending upon the opera. Little is spent by City Opera on advertising, nothing on champagne suppers. The command is so avid for benefit performance money that on occasion it has cancelled press courtesies to certain premieres. Passes are under puritanical control for the all-vital weekend per-formances. (Publicity is handled on a jee basis by the Dorfmans.) European prestige newly en-joyed by City Opera derives in part from the folk operas of American origin, made possible by Ford donations. Seasons of new native scores are something man-aging directors of continental opera houses cannot duplicate. The significant trend under Rudel has been toward contemporary works, both American and European. check shows that up to 1956 the company produced 12 contemporary works by Europeans and 10 by Yanks. Rudel has stepped this up with an arresting statistics of 21 American-composed operas and 11 contemporaries of overseas origin.

There is too, the proneness of New York reviewers to complain that certain modern operas are not operas at all. Such was the case this fall when Rudel ventured to offer 'Gentlemen, Be Seated'', a hybrid of minstrelsy, choral singing, comedy sketches and vaude-ville specialties. He probably would have perferred something musically on a par with Verdi, Bellini, Puccini and such-like talents. Unfortunately, they just don't seem to be around nowadays.

Enough to testify that there

which the music is produced. And in general a contralto's roles have wider dramatic range and imfar pact than the soprano's sweet avowals.

In either popular or classical music-as soloist or in a theatrical production - the singer who yields to the temptation of pushing a contralto up to mezzo, or a mezzo up to dramatic soprano, is like the comedian who always wants to play "Hamlet." This is particularly true today.

When a composer writes music for a certain voice range, he has in mind not only the capability of the singer to "reach" the higher tones, but mainly the quality of the sound of that voice register. The singer who reaches for too high a range robs her voice of its richest qualities — sheen, lustre, and tonal beauty.

Whether you are a contralto or a baritone or a bass, remember that "doin' what comes naturally" is the way.

My heart with highest hope imbued.

He turned away and lit his pipe, And shortly said, "You're not the type." To see an agent then I went, My shoes worn out, my money spent. The agent smiled, and said, "My dear, You're not the type Come in next year. For doubtless then I'll be engaging." And I departed, madly raging.

So here within my furnished room, At last I face my awful doom. I'll starve and go (I hope) above, And this is what I'm dreaming of-Perhaps if I am very good And play my harp as angels should, Saint Peter will be kind to me And lend me once his Golden Key.

I hope to see upon the stair Imploring for admittance there, Producers, playwrights, agents too, And all the deadly office crew. When my familiar face they see They'll say, "Don't you remember me," Then from the Pearly Gates I'll pipe, "O'l. go to Hell! You're not the type."

considerable gratitude in the music world that New York has a haven for newscomers — singers, di-rectors, conductors, designers, customers and, above all, composers. Rudel is an honest broker of as-piring talent and Manhattan is fortunate to have a second company as dependable as this sidestreet company. Its presentations are frequently exciting.

Barn at Holyoke, Mass.. To Be Shuttered in '64

The Casino in the Park Playhouse, which last summer replaced the 22-year-old Valley Playhouse at Mountain Park in Holyoke, Mass., will not reopen next season. That's the decision of the nonprofit Pioneer Valley Theatre Foundation, which had been organized to sponsor the Casino operation. The venture lost more than \$25,000.

The foundation's aim was to keep legit active in Holyoke.

250 LEGITIMATE

George S. Kaufman: A Profile

George S. Kaufman, first a newspaperman, drama critic and sarlater a playwright, was never a gregarious character. donic wit, though widely acquainted in show business, which is gregarious. The inough wavely acquainted in snow outsness, which is gregarious. The legend of his snarling at waiters, cabbies and bores has been set forth heretofore. The central fact of his career was his versatility as a dramatist (in collaboration) and as a doctor of ailing scripts. A detailed fullscale biography of Kaufman is in the works by Howard Teichmann who joined him on "The Solid Gold Cadillac," Kaufman's last Broadway click Teichmann like Moss Hart in "Act Kaufman's last Broadway click. Teichmann, like Moss Hart in "Act One," pictures the warm, quiet sentimentality and generosity of the One," pictures the warm, quiet sentimentatity and generosity of the gangling, bushy-browed, betimes wildhaired scribe. Meanwhile a chap-ter in "Max Gordon Presents," now on the stands, also describes George S. This is reprinted below, in somewhat curtailed form, by permission of Gordon and his coauthor, Lewis Funke, N.Y. T. Is drama editor, and Bernard Geis Associates, publisher of "Max Go. n Dracenter" Part these prefeteres computer on the order of Kaufman's Presents." But these prefatory sentences cannot omit one of Kaufman's knowing cracks about singe plays, and true of so much else: "Satire s what closes on Saturday night."-Ed.

By MAX GORDON (With LEWIS FUNKE)

Sam Harris Passes

What a season it was, indeed-and yet not without its sadness.

In March Sam Harris underwent

covered his strength. He returned north and developed pneumonia. On July 2, at the age of 69, he

died in his apartment in the Ritz

Tower-Sam, who would not grow old, who once had boasted. "I have

spite the fact that my birthdays pile up," Sam, who had loved youth, life and the world.

his unofficial partnership

Sam's death brought to an end

Moss and George, a partnership that had given the theatre some of its richest and happiest mo-

ments. For me it was the end of

a precious friendship. Sam, like my brother Cliff, occupies a place deep inside my heart.

happy to serve him as Sam had.

that he would always be at my

a serious play about a wealthy American family, which Sam Har-

ris was to have produced in the

service.

with him.

He also expressed his

Not long after the funeral Moss and I spoke of our future relation-ship. I suggested that I would be

with

When

he

Although I had no money of my own to invest, financing "My Sis-ter Eileen" was no problem. Costs were lower in those days, and for were lower in those days, and for Burns Mantle's list of 10 best plays. So did "George Washing-ton Slept Here," by George and Moss. So did "Lady in the Dark," a play such as this there was no need for an extravagant budget. (Joseph) Fields and (Jerome) written by Moss alone. Chodorov, confident of their work, each invested \$2,500. Mrs. (Bea-trice) Kaufman put in \$1,500, Sam Harris \$1,000, and Moss (Hart) \$750. (Marc) Heiman put up \$750 and guaranteed the band for the an emergency appendectomy, in Florida, from which he never reand guaranteed the bond for Acand guaranteed the bond for Ac tors Equity. Other friends chipped in \$6,000. My share of the gamble was notes I signed with the scene builders and costume people, for which I received a 15% interest in the production. no intention of growing old de-

In the fall of 1940 George assembled the company for its first rehearsal. Plans had been made for an opening at the Biltmore the day after Christmas. George decided that it was not necessary to go out of town. Aside from the obvious savings, he was confident that the play was in sound shape and that we could open "cold."

With George in charge and Moss hovering closely on the sidelines, attended rehearsals infrequently, keeping busy with the other de-tails involved in preparing a production.

Tragedy

One event marred the rehearsals. But even as I made the offer, I knew that the chance of its being accepted was slim. Moss said he Four days before our opening word came that the real-life Eileen and her husband, the novelist and screen writer Nathanael West, had would think it over. made up his mind to cast his lot been killed in an auto accident. The news was appalling. For a with Joseph Hyman, it was a gesture of friendship and loyalty that needed no explanation . . . When Moss told me of his deciwhile consideration was given to postponing the opening. It was George who decided to go ahead, sion, he was careful to assure me saying that a delay could hardly do any good.

wish to be considered a potential Up until opening night I had restrained my anxieties. But as curtain time neared, my heart beat wish to be considered a potential investor in future productions of mine. And that is the way it was. With George it was different. After directing "My Sister Eileen." faster. Millie noticed a flush in my cheeks. I could not stand still. If this were "it," if this turned into a smash hit, I could begin to he returned to collaborating with Edna Ferber. They had just about completed "The Land Is Bright," extricate myself from the mess into which I had fallen. I grabbed Jerry Chodorov by

the arm and pulled him out to the sidewalk. Up and down 47th Street we paced. Once we stopped briefly to talk with Richard Rodgers, whose "Pal Joey" was running at the Barrymore. The clock in the fall. I hinted to George that I wanted to reach an agreement

corner store moved on. Toward the end of the third act we returned to the theatre. The audience was laughing—riotously. The curtain came down. The applause boomed forth. In the excitement I heard someone say that the whole thing had been wonderful. The comedy, we were told, had built steadily through the first act and the turning point had come in the middle of the second. "Max," he announced one day, "Edna and I have completed "The Land Is Bright," and we would like to have you produce it. Edna and I have 80% between us, and you can have the remainder. It will mean a great deal of prestige for you—doing a play by Edna and me—even if it isn't a hit."

It was gratuitous and irritating advice. But I did not have the nerve to say, "George, it seems prestige. to me I already have What about my productions of "Three's a Crowd," "The Band Wagon," "Dodsworth," "Design for Living" and all the others? What about Coward, what about Jerome Kern? George, don't you think my successes have for outweighed my successes have far outweighed my failures?"

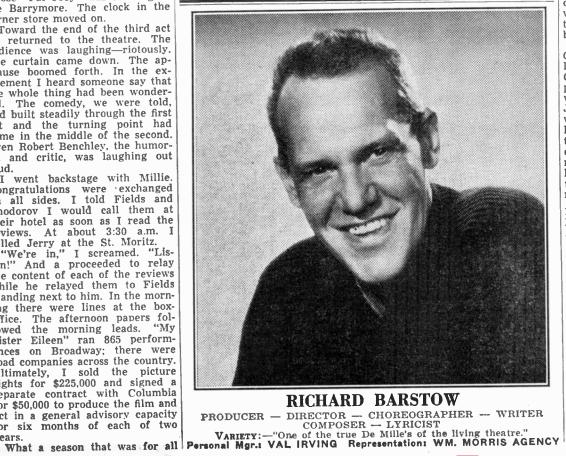
I dared not say these things. Nor did I dare reject what he must have thought was a magnanimous offer. I was on the first leg of a comeback from disaster. I may not have expected an alliance with Moss, but with George I felt that I had earned preference. As far as knew, there was no one like a oe Hyman in his life, no one to whom he owed prior considera-tion. We had, indeed, worked to-gether on and off ever since "The Band Wagon." I had been with him, as with everyone else, a loyal and fastidious manager. If I did not produce his plays now, others certainly would, regardless of terms. Moreover, if I did not, it would appear, however untrue, to be an unfavorable reflection on me. I knew that George would be difficult. But I also knew that he was George S. Kaufman-writer, director, synonym for genius in the field of American stage the comedy.

Aligned with him and having, in addition, Moss' assurance of cooperation, I would have as good a hedge against insecurity in the theatre as any man could wish. And, heaven knows, I was hungry -hungry for solvency, security and stability.

"The Land Is Bright" was shortlived. But it was not without its compensation. When the production had been wrapped and stored away, parts of it, perhaps, to be used another time, I received a call from George. The outcome was a loose arrangement between us to work together. He received half of my interest in any show he wrote or brought to me for which there was outside financing. When I put up money, so did he. We had no contract. George not being interested in such formali-And that is the way it was ties. for 20 or so remaining years of his life.

By all normal standards ours was an ideal relationship. I did everything possible, always, to please him, to guess his needs, to understand his whims. I cannot remember a single instance during our relationship when he re-proached me for something I did as a producer, nor a single in-

WRH



stance when he whined or whimpered over failure or money lost. And yet, what a strange man he was, one of the strangest I have ever met in more than half a century in show business. In the years of our association I don't think I really ever learned, as I had feared I would not, how to relax in his presence.

'Gloomy Dean of Humor'

Tall, lean, with a long, bony face, his head was topped by a bushy pompadour. He had a large nose, large ears, and he never seemed quite certain that he was holding his six-foot frame together, there being a looseness about him that suggested a perpetual disjointedness. Most striking, however, were his eyes, shielded by glasses. Above the eyes there were two heavy black brows, generally arched in plaintive inquiry. The eyes themselves could be piercing-ly sharp, disconcerning as they reflected what would appear to be an internal sneer, a sort of derision. Generally, though, they suggested funeral mournfulness, the look of a lonely, troubled, harried man, remote and beyond the crowd. It was a look that earned him the sobriquet "The Gloomy Dean of Humor." But the eyes alone did not always repel. What put most persons off, what actually fright-ened them, was his impatient brusqueness, a cantankerousness that caused strangers and ordinary acquaintances to shy away and avoid his company, which I'm sure was just what he wished in most instances.

So unlike Moss he was, Moss who had the knack of making every man think he was his friend. George deliberately shut people And if he did not succeed out. with his eyes or his manner, he did so with his rapier wit, which he used so effectively onstage and off. He had, as everyone knows, a great gift for satire, a gift for making fun of both people and the mores of the time. But con-stant derision is not pleasant. In-dead it has been coid that it has been said that deed, 'satirist is too often a sadist, very thinly disguised."

George had additional weapons with which to scare people. He could be the most impatient and irritable of men—as taxidrivers, officeboys, barbers, waiters and telephon girls learned to their dis-comfort. There once was considerable jubilation among those who had felt George's sting when word passed around the Broadway district of a courageous taxdriver's rebellion. The driver had been hailed by George to take some of his relatives to a midnight sailing from a North River pier. About between 10th and halfway Avenues the driver, weary of the caustic comments George had been making about his driving, suddenly pulled over to the curb and refused to move a wheel's turn further. He ordered George and the other passengers from the car and roared off, leaving them the wind-and-rain-swept sidewalk to trudge the remaining dis-tance on foot, carrying their own baggage. It still nettles me to recall

George's begrudging attitude fol-lowing the opening of "The Late George Apley," one of the finest pieces of work he ever did as a writer and director. I had read J. P. Marquand's Pulitzer Prizewinning novel about upper-strata life in Boston, and it had occurred to me that it would make an excellent play. I urged George to read it with that in mind. Before he finished, he said he would like to do it. I called Harold Friedman, Marquand's representative. A meeting was arranged at which it was agreed that Marquand would collaborate with George on the play. It opened in the fall of 1944, was recognized as superior work, and played 385 perform-ances on Broadway. Looking for a little kudos, I remarked to George about what a good idea it had been to make him read the had been to make mini read the book. "I can't understand," I said, "why no one else ever thought of doing this play." "Oh," he said dryly, "someone would have." Nothing, I think, epitomized George's reputation more tellingly than a suggestion made by the than a suggestion made by the late S. Jay Kaufman. An erstwhile journalist and Broadway press agent, Jay was concerned over the tendency of the uninformed

to confuse him with George because of the similarity of their surnames. He would say that he could be identified as the kind Kaufman.

But, paradoxically, those who knew George, those who had survived his slings and arrows and had succeeded in breaking through the outer ring of his defense, knew that this Kaufman could be kind. too. I had only to remember his reply when, after the crash in '29, I told him I was broke. "I have I told him I was broke. "I \$2,500 in the bank," he said. can have \$1,500." "You

Many Faces of Kau'man

There were, as Moss once pointed out, many Georges. There was George the misanthrope, the harsh, metallic, poison-tongued George who, like some ogre out of an old-fashioned fairy tale, could scare people off, the "wintry and distant George, sad, lonely, remote from his fellow men." But there was also a loving George, a man who, beneath that jaundiced, craggy facade he presented to the world, could care deeply, could be a determinedly devoted friend, who could be, and was, thoughtful of the needs of others. When he heard that an actress was having difficulty making ends meet, he could write to me and say, "I don't know how much she's getting. But I hear she's got a little boy and other problems. Can we afford to give her a little more?" Or, "Dear Max, I keep thinking about those Christmas bonuses for the boxoffice boys and wish they could have been larger. Am I crazy? We have been larger. Am I crazy? We expect, and I think we get, com-plete honesty from them in a tempting job. Any chance of giv-ing them something extra, or are you against it?"

The 'Kind' Kaufman

Years after S. Jay Kaufman had basked in the smiles of those who sympathized with his wish to be identified as the kind Kaufmana quip that hardly endeared him to George—he lay in a London hospital, alone and miserable, vic-tim of a stroke. George also happened to be in London and Jay, knowing this, and in trouble, swal-lowed his pride. He asked George to visit him. George went. Later he wrote:

"Well, yesterday I did a Good Deed, and I should learn that it is out of character. I went to visit (at his request) S. Jay Kaufman, whom I never could stand, but he had had a stroke, is paralyzed on the left side, leg and arm, and is in the ward in Paddington Hospital. You can imagine how I transferred all this to myself and spent a splendid night in a cold sweat. The poor fellow will be taken home in the hospital of the Queen Elizabeth this week, and there is a nephew there who will put him in a home somewhere in Jersey. How it depressed me, even a fellow whom I never have liked. I even offered him money if he needed it . .

How revealing that remark about his good deed being out of character. How he tried to cover up the sweeter aspects of his na-ture. Although he was incapable of praising me to my face for "The Late George Apley," he could, in letters, tell me what he truly thought of me. During one of my recurring periods of selfdoubt, he wrote:

"The main thing is that you know your judgment is still good—in fact, better than ever. If you have not produced a lot of hits in recent years, it is because there were not a lot of hits written. You also did not produce a lot of failures, remember— and re-member that hard. Most producers temporarily down on their luck would lose their sense of balance and do the stinkers. You didn't. Nobody but you and I notice that you have not been active, and you and I know that you are waiting for the good one . . And in the same vein later: "I wish there were some way that I could restore your faith in your theatrical judgment, which has always been close to 100% sound and I am certain still is. Despite your present low estate, you had no trouble detecting that "Men of Distinction" was not a masterpiece . . . And why do you think Lee Shubert sent you that script to appraise? Obvi-ously, because he valued your opinion above anyone else's, (Continued on page 252)

Even Robert Benchley, the humorist and critic, was laughing out loud.

I went backstage with Millie. Congratulations were exchanged on all sides. I told Fields and Chodorov I would call them at their hotel as soon as I read the reviews. At about 3:30 a.m. I

called Jerry at the St. Moritz. "We're in," I screamed. "Lis-ten!" And a proceeded to relay the content of each of the reviews while he relayed them to Fields standing next to him. In the morning there were lines at the boxoffice. The afternoon papers fol-lowed the morning leads. "My Sister Eileen" ran 865 perform-ances on Broadway; there were road companies across the country. Ultimately, I sold the picture rights for \$225,000 and signed a separate contract with Columbia for \$50,000 to produce the film and act in a general advisory capacity for six months of each of two years.

LEGITIMATE

Theatre 'Billing'; Managers **Outnumber Femme Stars**

By SAMUEL STARK

not-do-right-by-our-Nell. Nell could mean Nelly Leonard, which was Lillian Russell's true name. But, equally, they did not do right by Minnie, Lillie, Adah, Billie, Julia, Mary, or any of the prominent actresses of the American stage.

How many theatres were named for an actress? Okay, the Maxine Elliott, the Nora Bayes, the Ethel Barrymore and the Helen Hayes. Allow a half unit for the Lunt-Fontanne, and, if you insist, an-other half unit for the Julian Eltinge, the only female impersonator to have a theatre named in

It is understandable, by reason of indicating its location, that a playhouse would be named the Bowery, the Broadway, the 14th St. and the Fifth Ave. Theatre, al-though at one period in 1877, the Fifth Ave. Theatre was situated on the southside of 24th St., be-tween Broadway and 6th Ave. Later Proctor's 5th Ave., a vaudery, was at 23th St. and Broadway.

Surely, no contemporary play-goer of the 1830s questioned the naming of the Mud Theatre, at the corner of Holliday & Pleasant Streets, as this place of amusement was located in a section known as The Meadow. Theatre "billing," of course, tra-ditionally honored great histrionic

names such as Edwin Booth, Rich-ard Mansfield, Edwin Forrest and David Garrick.

Quite a few assumed the name of their London counterpart and we find the Adelphi, Canterbury, Drury Lane, Empire, Globe, May-fair, Piccadilly, St. James and many others derived from the British.

Managers

From yesteryear playhouses, which were named for actor-managers who had a following, such Tony Pastor's, (Lester) Walas lack's (William) Harrigan's the Arnold Daly, the James K. Hackett, eventually 20th century managers put their names on their holdings, viz. George M. Cohan, Al Woods, Sam H. Harris, A. L. Erlanger, Marc Klaw, George Broadhurst, Martin Beck, David Belasco, Charles Hopkins, John Golden, Charles Hopkins, John Goiden, Henry Miller, John Cort, Oliver Morosco, Homer Curran, Florenz Ziegfeld Jr., Earl Carroll, Sam S. Shubert, Billy Rose, as well as the first names of Alex Aarons and Vinton Freedley, to form the Alvin.

This paralleled the vaudeville tycoons giving themselves billing, whether big or small time, or, even such "death trail" circuits as Turner & Dahnken, Kohl & Castle, Ackerman & Harris (also known as the "aching heart cir-cuit"), along with Sullivan & Con-Gus Sun, Alexander Pantages, Marcus Loew, B. F. Keith, E. P. Albee, not to mention the great and small movie chains, viz., Bala-ban & Katz, Harold B. Franklin, Robb & Rowley, Wilbur & Kincey, Julian Saenger, Finkelstein & Ru-ben, Sablosky & McGurk, Durwood Bros., Moe Mark, S. L. Rothafel (Roxy), the Skourases, Bennie Berger, Stanley Mastbaum et al.

Often, the ladies tried to get in the name-calling act and a wife would rely on her husband's laurels as in the case of John Broug-ham's spouse. In 1850, this wellknown comedian and producer, established Brougham's Lyceum, on Broadway near Broome St., and later in 1869, Brougham's Theatre on 24th St. near 6th Ave., only to have his wife open Mrs. Brougham's Theatre at 444 Broadway, in 1860. Mrs. John Wood, the former Matilda Vining, a popular actress-manager, waited until her husband's death in 1863, before tak-ing over the Olympic Theatre, at Broadway, to rename it Mrs. John Wood's Olympic. This play-house leaned toward the distaff side, having originally been Laura Keene's Varieties from 1856 to 1863, as well as, for a few months in 1863, the Jane English Theatre. Of the thousands of theatres in New York City since 1750, a mere 32 playhouses have been given the names of actresses and several of these were off-Broadway, and in two instances, Yiddish theatres.

Doing research to fathom the method used in the naming of theatres, you find they really did-more Theatre on West 47th St. The former was built by the Shu-The former was built by the Snu-berts, for Miss Elliott, and opened Dec. 30, 1908 with "The Chap-erons." This house enjoyed a long, successful and placid career, marred only once by a small riot of the partical Irish during the of the partisan Irish during the run of "The Playboy of the West-ern World" in 1911. It ceased as a legitimate playhouse around 1941, with the exception of a few plays and ballets in 1948, when taken over by the Mutual Broad-casting, and, later CBS-TV. The site is now occupied by an office building.

The Barrymore opened Dec. 20, 1928 with the not-so-successful "The Kingdom of God." Miss Barrymore was rewarded for appearing in this Spanish adaptation, under the Shubert banner, by having this new playhouse named for her. The Messrs, Shubert were mas-

ters at handing out accolades in the form of namesakes. The 39th St. Theatre, also, built by them, became the Alla Nazimova when became the Alia Nazimova when she premiered with the Ibsen play, "Little Eyolf," on April 18, 1910. The Russian tragedienne's name was retained until Oct. 2, 1911, when it opened with "Green Stock-ings," and reverted to the 30th St ings" and reverted to the 39th St. Theatre. Thus it continued until

Helen Hayes was deservingly honored, in 1955, when the Fulton on West 46th St., was accorded her name. This house, curiously named after Robert Fulton, the steamboat man, and not Maude Fulton, the playwright, had opened in 1911 with "The Cave Man," having previously been the Folies-Bergere. Well, the facade of the theatre sported two huge F's from Folies-Bergere days, so it was cheaper to give the remodelled house an indigenous York state name beginning with F than to rip out the huge letters, which persisted in facade until theatre was renamed The Helen Hayes.

Frequently, ex-husbands and ex-wives got into the act. The great team of Nora Bayes and Jack Norworth had been divorced, legally and professionally, for five years, when she opened the Bayes Theatre, atop the 44th St. Theatre in 1918. Not to be outdone, he fol-lowed suit, the same year, with the Norworth Theatre at 123 West 48th St. The latter house became the Belmont, now no more.

Laura Keene, best remembered as starring in "Our American Cousin" at Ford's Theatre, Wash-ington, the night President Lincoln was shot, struggled to maintain two theatres in New York. First, she leased, in 1855, the Metropolitan Theatre on Broadway, opposite Bond St., and gave it her name for one year. The following year, she built, at a cost of \$74,000, Laura Keene's Varieties, located at 624 Broadway. Seating 1,800 persons, she operated it as actressmanager until 1863 when it was taken over by Jane English. Miss English, like Laura Keene, was a British-born actress who found favor, together with her two daughters, Lucille and Helen Western, in the U.S.. She graced this theatre for a mere five months before surrendering the lease to the aforementioned Mrs. John Wood.

Dublin Rialto's **Actors and Plays** Half-a-Success By MAXWELL SWEENEY

Dublin.

While the Dublin Theatre Festi-val sparked interest in the theatre in the fall of 1963 the general interest in productions through the year has been below average. The output of plays continues high, but few have been picked up for production outside Ireland. Exceptions have been Hugh Leonard's "The Poker Game", standout of the Festival, and the musical "Carrie" which was bought by Jack Hilton for a London presentation. Alun Owen's "A Little Winter Love", a third Festival production, also rates a chance of success in London and on Broadway.

Year was marked by the return to stage production by Hilton Edwards, after spell as Head of Drama for Telefis Eireann (Irish TV). Edwards has formed joint production company with Louis Elliman, prexy of Dublin Gaiety Theatre, and actor-playwright Michael MacLiammoir. The group had a major success with Patrick Pater-son's "The Roses are Real" in the late fall and this looks a prospect for business outside Ireland,

Abbey, just entering what com-pany hopes is last year in temporary premises in the old Queen's Theatre, broke its pattern of Irish-authored pieces to stage Eugene O'Neill's "A Long Days Journey Into Night" and Reinhard Raffalt's play about the election of a Pope, "The Successor". The Company expects to be in the new theatre, re-placing building burned out ten years ago, by Christmas, 1963. During the year Ria Mooney bowed out as producer for reasons of health and was succeeded by Frank Dermody. Company will make its first appearance in London for more than 20 years next April when it stages two plays by Sean O'Casey, "Juno and the Paycock" and "The Plough and The Stop". O'Casey banned professional production of his plays in Ireland but has given green light for the special occasion as a run-in to London presentation. A deal with Sol Hurok for an American tour in the spring of 1965 is being mulled.

Several new production units have been created but no major works have been forthcoming from these groups. Several of them have been staging plays rejected by the Abbey.

As a stimulus to new playwrights an insurance company is now of-ferring a \$1,400 prize for a new play for the 1964 Dublin Theatre Festival.

Olympia Theatre, second largest of Dublin's legit houses, was put on the market in the fall following decision of majority shareholders to quit show biz. No bid was re-ceived at auction and house continued to operate under direction of joint managing directors Leo here as follows: McCabe and Stanley Illsley. The composer had a nice little

CONFESSIONS OF A COMPOSER

Last of the Viennese Waltz Kings Dwells on Importance Of **A Good Libretto**

By ROBERT STOLZ

Vienna. The word operetta derives from opera, a diminution in the good sense of the word, and opera comes from the Latin "opus"--work. Grand opera is the musical theatre of the carriage trade, while operetta is the opera of the man in the street.

Until opera in the proper form, as we know it, was presented-I abstain from quoting names because there are too many-composing was not regarded as work. It reminds me of present day "whistling composers" (as these melody-discoverers are called here in Vienna—they whistle a tune and another one writes it down).

Composing Easier Then

Composing actually was easier in those old days, referring of course to the theoretical end of it. Discipline and exactness were not so very important; composer, di-rector and the singers met and played for the audience. It was more or less like a "jam session." That changed radically, when stage and orchestra were sepa-

rated, thus hard work was necessary to produce an opera. I even venture to state the following: Perhaps there was so much "talking" in those old operas to give the orchestra a chance to recuperate and rearrange the music sheets on their stands. Expert historians might laugh about this, but how strange are often the motives behind our actions. So after all these years of suc-

cess, failures and hardships I have it now black on white—and so have my colleagues—that we are really workers. How often did I point out in interviews or in my modest endeavors to do some au-thoring also, that the greatest talent can only reach the peak by hard work? I do not know. There are exceptions to the rule.

Operetta Overtime

An operetta composer, in fact, is worker with much overtime. Melody ideas might flock into the brain by the thousands-write orchestrate them and, as them, added hard work, find those men who will put them into frame, meaning, a good librettist. I know quite a few of them who spent half of their lives in the Austrian National Library reading - guess what? Public domain plays. But they also invented their own plots; is was sort of a coexistence. Their motto was: better a good steal than a poor original idea. Besides, we all know that-and particularly in show business - Ben Akiba's words apply: "Everything has ex-isted already. There's nothing new under the sun."

Anyway, in writing music for shows usually the procedure was



success with a ditty and already the first librettist turned up; perhaps not one of those top ones, but nevertheless. This brings me to Fritz Gruenbaum. Poor fellow,^{*} he did not even attempt to run away when the Nazis came into Austria; he was promptly sent to Dachau where he died. Though more a cabaret man, he wrote good operetta books. (His cabaret spirit did not even leave him during his darkest hours, because the story goes, that when he complained to a "human" concentra-tion camp guard about hunger and the small portions of food, and the guard had answered, "We have not enough money here to buy more," Gruenbaum replied: "If you can't afford it, you shouldn't keep so many prisoners!")

In better days Fritz Gruenbaum, a native of Bruenn, approached me with a libretto while I was orchestra leader of the Bruenn (now Czechoslovakia) City Theatre, but at that time I was so busy as musical director that I had no time to compose it. "Too bad that you did not make my valuable libretto valueless by your music" the said, keeping in the cabaret style of talking. Leo Fall com-posed it later; t was the now im-mortal "Dollar Princess."

But a few days later he turned up again. Gruenbaum this time had another book—"The Favorite." I agreed to compose the score and later it was produced at a theatre in Berlin quite successfully. One number from that show, "You Are the Emperor of My Heart' (English lyrics: "Our Finest Hour") became a standard and still is very popular.

I remember now Gruenbaum saying: "This song alone is worth that you compose the entire operetta."

Other Librettists

The man who wrote for me some of my most successful operettas was luckier in the selection of his parents; that is, he did not suffer, physically at least, under the Nazis. This was Bruno Hardt-Warden. His certificates of "Arwarden. his certificates of "Ar-yan" origin down to the grand-father and -mother sufficed. "Whirled Into Happiness" and "Wild Violets" were the libretti he wrote for my operettas. This Brune was an excentional kind of Bruno was an exceptional kind of writer. He could concoct the fun-niest situations on the stage, misunderstandings in the style of Goldoni and Lopez de Vega (this refers to the 400 plays each by them ready to be read in the Ne them ready to be read in the National Library), but after offering the funniest comedy to a composer for an operetta at the Cafe Dobner, where he spent much of his time, he would go home, sit down and write a drama, like for in-stance "The King of Life" (Oscar Wilde's biography).

Two of my closest friends are Two of my closest friends are librettists Robert Gilbert and Ernst Marischka, each of them being an expert in writing books and lyrics. They are the most successful authors for musical shows in this part of the world. I always enjoy working with them. always enjoy workinug with them, because they have such a perfect feeling and understanding for my music. They always write the right lyrics for me. The last musical I did with book and lyrics by Robert Gilbert and Per Schwenzen, "Dream Island," was a pleasure to create, as Gilbert reads music and

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Two notable examples would be

Sophie, Irene and Jennie Wor-rell, daughters of an old circus clown, "Pa" Worrell, had bright, but birf careers just following the Civil War. This prompted them to open the Worrell Sisters' Theatre at 724 Broadway, where they remained two years with their light musical burlesks and pantomimes. Their success was shortlived and the name was changed to the Globe.

This same 724 Broadway (the city changed all the numbers on Broadway, and this would now be 728) had a hectic career. It had been built as the Church of the Messiah (1838-1864) and, after being converted into a playhouse, endured many name changes. A. T. Stewart, the merchant prince, bought it in 1864 and it became the Lucy Rushton Theatre for two years. Miss Rushton had a sporadic career as an actress from 1865-1871.

Mary Provost, the wife of Sam-uel Colville, a prominent pro-(Continued on page 272)

JULIA MEADE SARAH SIDDONS AWARD "Actress of the Year" for her performance in "Mary Mary". Presentation: January 17, 1964, Ambassador East, Chicago.

therefore it suffices to give him a lead sheet of the melody to which he writes perfect lyrics. The same goes for Marischka.

A composer might call himself successful, when he reaches the following stage: the producer (the-, (Continued on page 272)

Legit Incorporations

Albany

Christopher Theatrical Enterprises Inc. authorized to produce musical shows, drama and variety entertainment, with offices in New " York. Capital stock is 200 shares, no par value. Colton & Fernbach were filing attorneys.

Set International, Ltd. has been chartered to conduct a theatrical productions and motion pictures business in New York. Capital stock consists of 200 shares, no par value. William S. Klinger was filing attorney.

WRH

LEGITIMATE 252

Fifty-eighth VARIETY Anniversary

************************************ 5 Musicals That Made History: But 'Princess' Plots Now Too Dated

songs are still

among his fi-nest but the

books by Guy

Bolton and P. G. Wode-

house are now

so dated that

writers are

stumped.

Off Broadway would like to | or Cyril Ritchard could handle delve into more of the old Princess Theatre musicals in the light of its click revival of "Leave It To Jane" but is



Robert Baral

"Oh, Boy" has been worked over at various times by several Off Broadway proucers as a next logical Princess Theatre show to revive but at present writing the project seems dead. Seasoned writers, Charles Gaynor among them, have turned the book back.

Why all this interest in the Princess Theatre offerings? These musical "gems" were our early chapter in the development of a truly American musical theatre. became radiant hits circa They World War I and their influence is still a guide for musicals today. It all started in 1915.

Musical Innovation

F. Ray Comstock owned the Princess Theatre (299 seats) on 39th Street and was having trouble filling the small house. Elizabeth Marbury, an astute literary agent of the time, and one of the three original All-American career girls (Anne Morgan, philanthropy and Elsie de Wolfe, interior decoration, were the other two) came up with an interesting idea. Her idea was to do something entirely new about the American musical comedies.

First she signed Jerome Kern for the musicals. Up to this time most of his work was confined to Interpolated songs in other shows. This was his big chance and the results are now legendary.

An orchestra of 11 musicians was used-the company numbered not over 30 people and Miss Marbury personally selected the dozen or so chorus girls. She also saw to it that their gowns were so designed as to fit their individual personalities (satin dance slippers tied on with thin ribbons was le dernier cri during this era). Justine Johnstone and Marion Davies, later famous Ziegfeld Girls, highlighted the chorus of "Oh, Boy' which gives one a clearcut picture of the calibre of loveliness which was exploited in the intime musicals.

Discarded Viennese

But Jerome Kern's paramount goal was to discard the old Viennese and English formulas of musical display and bravura and concentrate on meaningful songs. The plots were to be logical and modern-and there was to be no inserted comedy specialties or interpolated songs. Kern's songs were almost conversational in theme.

The list of Princess Theatre hits and their runs follow:

them with velvet gloves. The songs: "Till The Clouds Roll By," "Babes In The Wood," "The Crickets Are Calling," "Not Yet," "Be-fore I Met You," "The Siren's Song," "When All The Little Ships Come Home," "The Sun Shines Brighter" etc. are best when top finding the delving partic-ularly tough. Jerome Kern's divas and tenors sing them.

> Off Broadway which has tried just about everything in a musical frame from operetta spoofs, pretentious jabberwocky, and even a "Follies of 1910" frequently likes to overload a revival with songs from other shows for good meas-(by the same composer of ure course). This writer remembers a strawhat production of Cole Por- time.

ter's "The Gay Divorce" with Jack Whiting, Frances Williams, Harry McNaughton and Grace McDonald at the Brighton Beach Theatre at Coney Island. "Night and Day" was sandwiched in between "Find Me A Primitive Man" and "Take Me Back To Manhattan." The overture ran through several strains of "Old-Fashioned Garden" and "What Is This Thing Called Love?" as an extra fillip.

As one fat momma in the matinee audience remarked: "They sure don't write shows like that nymore . . . ! " Another time "The Siren's Song" anymore .

was inserted in a Broadway revival of "Sally." It was flat and pointless. This is one Kern song which requires a Jane Froman or Eileen Farrell voice for full justice.

So if Off Broadway tackles more the Princess Theatre works it is thought best to stay clear of any stylized ribbing. Play it straightand sing it a la Vivienne Segal or Grace Moore. Otherwise the ghost of Jerome Kern will work over-

Remembrances of Geo. S. Kaufman

Great Curtain Lines

= By EDWIN BRONNER =

"I'm going to Rector's to make be kind." (Deborah Kerr as Laura a hit, and to hell with the rest." Reynolds in "Tea and Sympathy"). (Frances Starr as Laura in "The Easiest Way").

* * - 18 "It is possible, dear, that someone may beat you and beat you and beat you, and not hurt you at all." (Eva Le Gallienne as Julie in "Lilliom").

"I don't ask for your pity, but just for your understanding-not even that-no. Just for your recognition of me in you, and the enemy, time, in us all." (Paul Newman as Chance Wayne in "Sweet Bird of Youth").

* * - 14 "Years from now-when you talk about this-and you will!---

"The son of a bitch stole my watch!" (Osgood Perkins as Walter

Burns in "The Front Page"). * *

"Only dat ole devil sea, she know!" (George Marion as Chris in "Anna Christie").

* * "Hey, Flagg, wait for baby!" (William Boyd as Sgt. Quirt in 'What Price Glory?''). *

"It's a jim-dandy farm, no de-nyin'. Wished I owned it!" (Walter Abel as the Sheriff in "Desire Under The Elms'). * *

"Oh, darling, I feel as though this were all some wonderful dream!" (Betty Field as Georgina in "Dream Girl").

"I made the last payment on the house today. Today, dear. And there'll be nobody home. We're free and clear. We're free. We're free . . . We're free . . ." (Mildred Dunnock as Linda in "Death Of A Salesman").

*

"Gin. goddammit to hell, gin!" (Phyllis Povah as Stella in "Light (Phyllis rova. ____ Up The Sky").

"Well, I'm goin' to be hanged in the end....But they'll get their money's worth at the trial. You wait!" (Emlyn Williams as Dan in "Night Must Fall").

"Four years ago you took away my name and gave me a number. Now I've given up that number and I've got your name." (Jane Cowl as Mary Turner in "Within Cowi as The Law").

"How they are cheering, Albert! Ah! if only you could have been here!" (Helen Hayes as The Queen in "Victoria Regina").

"That was in the winter of senior year. Then in the spring something happened to me. Yes, I remember. I fell in love with James

Tyrone and was so happy for a time." (Florence Eldridge as Mary Tyrone in "Long Day's Journey Into Night"). * - *

"Gee, I'm happy. Our names will be in bright lights soon. Roy Lane and Company. Remember you're all artists. Here we $go \rightarrow$ here we $go \dots$ ' (Lee Tracy as here we go . . ." (Lee T Roy Lane in "Broadway").

"Come, we bringa him home... where he belong . . ." (Morris Car-novsky as Mr. Bonaparte in "Golden Boy").

"I thank you for all kindness" (Helen Hayes as "Mary of Scotland"). *

"We've all got our health and as far as anything else is con-cerned, we'll leave it to You." (Henry Travers as Grandpa in "You Can't Take It With You").

"Hm . . . Eleven J'clock in Grover's Corners. You get a good rest, too. Good night." (Frank Craven as The Stage Manager in "Our Town").

or he would have sent it to someone else.

"On higher ground, there was 'Camino Real,' a difficult play to assess. Your judgment coincided, almost to the word, with that of Ruth and Gus Goetz, who are terrifically good judges-some beautiful scenes they said, but some bad ones. Which was what you . . . you are miles above said the run of them. I am not handing you therapeutic guff when I say this-why the hell am I so insistent on having you for a producer if I don't believe it? I am not that crazy.'

It was the same-this face-toface reticence-with Moss. Once when Moss was leaving on a long and difficult journey, he chose to spend the night before his departure with George because, as he said, "George in many ways was more father to me than my own father." They dined together and talked through the evening. Not once did George say a word about the impending journey or the reason for Moss going. When it came time for Moss to leave, George walked him to the door. made a perfunctory farewell gesture, and that was all. Moss walked home bitterly. When he arrived in his room, he found on his desk three-page, single-spaced, typewritten letter from George, delivered while they had sat togeth-In it George had written all that he knew he would be unable to say to his friend that night.

Started as a Barrister

What George could never conceal, however, was his love for the theatre, though, characteristically, there is nothing in his early history to indicate that he would make it his goal. Born in Pittsburgh, of middle-class parents, he had planned to be a lawyer. But the profession proved inhospitable and he withdrew. There followed a variety of jobs: member of a surveying team, window clerk in a tax office, secretary to the comptroller of a Pittsburgh coal company, and wholesale agent for hatbands and pump ribbons.

Those who worked with George found themselves infected by his love for the theatre. He was an love for the theatre. He was an was simple and straightforward. the cast. He may have detected a flaw that needed correcting; he

What interested him above all else was simple: Is it first a play, a idea-something that work on a stage and draw an audi-ence? He saw little point in talking about art in the theatre since he felt there was little of it in evi-dence. What he sought, and what he believed there was evident in the theatre, was good workman-ship. It was his conviction that making dialog sound natural on the stage was a knack, a trick of the ear, and not an art in itself. A really great writer of novels, he would point out, might lack that instinct and fail when he turned to the theatre, as many have. George considered himself "merely one who happended to have the knack."

GSK's 'Knack'

That "knack"---others have called it genius-accounted for one of the greatest records ever made in the contemporary American thea-tre. In the more than 40 years of George's labors he was associated in the authorship of 43 plays and musicals, many of them containing the most trenchantly funny lines ever written for the Broadway stage. A score of his works were purchased by Hollywood, 18 of them ran for longer than 200 performances in New York. He shared in the winning of two Pulitzer mine with musical "Of Thee I Sing," on which he collaborated with Morrie Ryskind, and the hilarious "You Can't Take It With You," written with Moss, which Groucho Marx estimates is probably the most produced stock and little-theatre vehicle written in this country.

But it was not only as a writer that George gained his fame. He also excelled as a "play doctor" and director. Let a farce, a comedy, a musical flounder in its pre-Broadway trials on the road, and the first thought would be, "Can we get Kaufman to fix it?" At least 43 productions of his own authorship and those of others were put on the stage under his direction. No one knows how many others, desperate for help, received his ministrations.

George's approach as a director

a director at all, in which what truly counted was the overall effect, not the highlights of showy will pyrotechnics. Nevertheless, there was something about the plays that George directed that had his special touch no matter how much in the background he kept himself. There was a neat, unified pace to those plays. The comedy always seemed sharper and wittier under his guidance. The lines and situations seemed always to have been heightened by his own unerring

> Unlike other directors who require considerable advance study George asked only that the win-dows, doors and stairways, if any, be chalked out on the floor. Then, with a few chairs or a sofa for props, he would proceed to guide the players so expertly through the rehearsals that when the time came for them to work in the actual sets and with the real furniture, the transition was made with

It must, of course, be conceded that watching George direct a play intently at the stage. When the scene was over, he would again haul his lanky frame to the stage. There would be more conversa-tions with individual members of

message or a moral or an opinion.

ear and eye. of their designer's sets before ar-

the greatest of ease.

in a dark theatre on a bare stage could be among the most tranquilizing of experiences. I cannot remember that I ever heard George shout or saw him lose his temper-though I am sure he did once in a while. Mostly, when I was in the theatre, he spoke in even tones and was extremely considerate of his players. He rarely used on them the vitriol that tipped his tongue. There was a modesty about his general de-meanor, a reticence that some-times left a viewer wondering whether the play would ever be ready. Holding a script in his hand, George could be seen on the stage at the beginning of a sequence talking in hushed tones to an actor, as if he himself were asking advice. At the end of the conversation, in which plans for the playing of a scene had been discussed, George would return to his seat, slouch down, and peer

Continued from page 250; To George, a play was not a there did not seem to have been

		indefatigable work i who enjoyed	Just as he had here use for fure	naw that needed correcting; ne	"I've had two years to sharpen	
	"Nobody Home" (1915) 135	the process of creating a play so	talk about art in the theatre, so	may have detected a piece of busi-	my claws. Jungle-red, Sylvia!	
	performances.	much that he wanted to work on	he refrained from the ritualistic	ness he wished retained for the		
	·	it as long as he could stay awake.	hocus-pocus common to many con-	future. Gradually, the actors	Good night, ladies!" (Margalo Gill-	
	"Very Good Ed Vie" (1915)-341	Characteristically he derived an		future. Gradually, the actors	more as Mary in "The Women").	
	performances.	extra bit of placeuro from working	temporary unectors. He and not		* * *	
	-	extra bit of pleasure from working	regard nimself as a combined psy-	were seeking. Nothing had been	"Now that I am Queen, I wish	
	"Oh, Boy" (1917)-463 perform-	on plays on nondays. He and Edha	choanalyst, father confessor and		in future to have a bed and a	
	ances.	Ferber found chormous satisfac-	high priest. Nor did he conduct	accomplished came from their own	room of my own." (Margaret Sul-	
	47 The Tree 11 (1017) 107	tion in writing plays on New	extensive excursions into the mo-	inner consciousness. As the re-		
•	"Leave It To Jane" (1917)-167	Year's Eve. "We used to thumb	tivations of each character in a	hearsals progressed, they gained	lavan as Terry in "Stage Door").	
	performances,	our noses at the world," he once		in poise and naturalness, achieving		
	"Ob I aday I aday" (1010) 910			more in a week than others do in	"I'm going to be baptized, damn	
	"Oh, Lady! Lady!" (1918)-219	out and get drunk."	intentions of the playwright. In		it!" (Howard Lindsay as Father in	
	performances.				"Life With Father").	
	"Leave It To Jane" was not pre-	Abjured Pomposity	contrast to some of the present lot	George's easy manner, seeming-	* * *	
	sented at the Princess Theatre but	Just as he regarded many of the			"It's a nice name. I'd like him	
	was created for the Princess Thea-	formalities of life a bother and a	ered himself the stage's all-around	determination to get what he		
		bore (he once wrote to me from	actor—a genius who could portray	wanted, a devotion to detail, a	not to be forgotten." (Judith	
	tre management and is generally		every role better than any mem-	dedication to discipline. Once he	Anderson as Mary in "Family	
	identified as one of the most famed	monywood mat na mad accended	ber of his company. He had the		Portrait'').	
-	shows in the series.	a formal dinner party in a blue	oldfashioned notion that the ac-		* * *	
•	The above array speaks for it-	suit—"I figure they're lucky to get	tors he had chosen possessed in-		"Mr. Stanley, I am suing you for	
	all and they camp along long he-	me even without a shirt.") so he		I THOUGH THE AND A THE AND	\$350,000!" (Monty Woolley as	
	self and they came along long be-	constantly frowned on the pom-	telligence, taste and talent-other-		Charlen Whiteside in UThe Man	
	fore "Show Boat" (Kern again)	posities behind which so many the-	wise they would not have been se-			
	"On Your Tocs" and "Oklahoma."	atre people hide. He had pride		dom with a long run, would be	Who Came To Dinner").	
	Anyone plotting a cavalcade pro-	but no vanity. He would be aston-	guidance, he believed they could	sharply reprimanded. George was	* * *	
	duction of Broadway musical form	ished and disbelieving if he were	I guadually mante out their veloc and	not a director to permit a produc-	"Did I ever tell about the time	
<	might just as well slick to a cap-		which have in the in sum many	tion to run down or become seedy.	I fell in love with a midget weigh-	
	sule version to spark this impor-	told how great a debt the theatre			1.011 (TALL - Deceleration	
		owed him, how many playwrights,	Equally oldrashioned was	To do so, he felt, was unjust to		
	tant milestone period.	including Moss himself, were obli-	George's theorem that the best di-	the public and poor business to		
	The books? Maybe Alfred Lunt	gated to him for guidance.	rected play was the one in which	boot.	Life").	

GENET KISSED ME

- By GEORGE OPPENHEIMER -

CENE: Exterior of a theatre, lusively devoted to the plays of iet, Ionesco, Beckett et al ort for Albee). It is a converted house at the intersection of cht & Sartre, under the East

IME: The opening night of a ' contribution to the Theatre the Absurd. The audience is g out for the first intermission. gling with them are firemen Dalmatians who have not yet n dispossessed. Two First-hters in dinner coats and garees emerge.

FIRST FIRST-NIGHTER y wife and I never miss one of e plays.

SECOND FIRST-NIGHTER 'here is your wife?

FIRST FIRST-NIGHTER ie's at "Here's Love." SECOND FIRST-NIGHTER

y wife and I never miss one hese plays either. FIRST FIRST-NIGHTER

here is she? **SECOND FIRST-NIGHTER**

ie's at "Here's Love" too. FIRST FIRST-NIGHTER nall world, isn't it? n OLD LADY with a box ap-

ches. She is soliciting funds.) OLD LADY

attling box.) oney.

FIRST FIRST-NIGHTER), thanks.

OLD LADY). No. I'm collecting money for UNESCO. FIRST FIRST-NIGHTER ood God! Is he broke?

SECOND FIRST-NIGHTER palling.

FIRST FIRST-NIGHTER ocking.

ECOND FIRST-NIGHTER ocking.

FIRST FIRST-NIGHTER

palling hey empty their wallets into

oox.) OLD LADY

d bless you, merry gentle-

FIRST FIRST-NIGHTER or, poor Ionesco.

OLD LADY t Ionesco. UNESCO. ie starts away, her fists full

pins.) ECOND FIRST-NIGHTER

)p thief. hey pursue her, knock her and retrieve their money

a small profit.) FIRST FIRST-NIGHTER

poster! ECOND FIRST-NIGHTER

badwayite! gong sounds to announce the

id act. More people pour out ie theatre. Only the Dalma-go in to reclaim their seats they cannot change their

A THIRD F.N. approaches ther two.)

FHIRD FIRST-NIGHTER net kissed me. FIRST FIRST-NIGHTER

net with the light brown hair? ECOND FIRST-NIGHTER net sais quoi.

FIRST FIRST-NIGHTER net made her mind up when vas three.

iat exhausts that topic. The sounds again.)

SECOND FIRST-NIGHTER Fourteen for me. FIRST FIRST-NIGHTER They only had 13. SECOND FIRST-NIGHTER I saw a preview preview. The gong sounds again and a voice cries.) VOICE All aboard that's going aboard. FIRST FIRST-NIGHTER think the third act is starting. SECOND FIRST-NIGHTER Certainly sounds like it THIRD FIRST-NIGHTER Certainly does. FIRST FIRST-NIGHTER It's starting all right. SECOND FIRST-NIGHTER Certainly sounds like it. THIRD FIRST-NIGHTER Certainly does. They go into the theatre never,

Please God, to be seen again.) (The marquee lights up and reads: NEXT WEEK: Mary Martin in 'GENET.') CURTAINS

Care & Sedatives For Dramatists **By EUGENE BURR**

In increasing numbers, the writers of television scripts are turning to what is sometimes ironically called the legitimate theatre. These unfortunates often find the terrain on the other side new and strange and confusing.

If and when you get it written, you find yourself in a never-neverland whose only resemblance to television tarpits is tht disthe heartening prevalence of rewrite. No more do you see your brain-child manhandled beyond recognition by editors, producers, directors and even actors; in the theatre you're asked to do the man-handling yourself. No longer may you ask, as balm for your wounded pride, that your name be omitted from the crass concoction (only to find that the critics later rave it as the best script in the series); in the theatre you must shoulder the blame, with at best the flimsy protection of an obvious nom de plume.

It all reaches climax in the legitimate with the opening night on Broadway. Just how are you to act while the tender outpouring of your inmost soul is bared before a theatreful of deadpan strangers? It was different in television; there you were pitting your craftsmanship against the leisure-time wallowings of a mindless mass audience. Now the beauty of your inner ego stands naked and afraid. You can, if you want, flutter around backstage all evening, making a perfectly wonderful nui-sance of yourself. You can get in the way of actors, stage manager and stagehands. You can transmit your nervousness to the players, and to help to ruin the performance. You can moan audibly over the treatment your play is receiving as the performers come off-stage, thus making them love you. You can wander out between the backdrop and the windows of the set, thus exposing yourself to the view of the audience. And, of

course, you're in a favored spot to respond to the cries of "Author! uthor When the cries don' come, you pretend that you stayed backstage to congratulate the cast. Or, you may prefer to haunt the lobby all evening, usually in the vicinity of the boxoffice. Here you can count the customers going in —and also those going out during your second act. After the b.o. boys have closed their windows in order to count up, you can knock on it periodically and ask the amount of the receipts. You can also help the porter sweep up cigaret butts after the intermissions. This will give you a grateful sense of being of some use in the theatre. Experienced playwrights eschew all of these techniques, and simply go home for dinner and stay there. Fledgling dramatists find there's no fun in it. You can't annoy anybody except your fam-ily and friends. You can do that

anytime-without writing a play.



Martha Greenhouse AEA, AFTRA, SAG SU 7-5400 Representation: UNITED TALENT CI 6-0464

'Zizi Jeanmaire' Playing An International Tour Prior to U. S. Next Year

"Zizi Jeanmaire," a French revue which Columbia Theatrical Enterprises and Claude Giraud plan bringing to Broadway in January, 1965, is getting worldwide expo-sure. On the basis of dates played, as well as those scheduled, engagements for the presentation cover 17 countries, including the U.S.

The presentation, in which French ballerina-singer Renee (Zizi) Jeanmaire appears, was orig-inally produced two years ago at the Alhambra Theatre, Paris. It was originally scheduled for a twoweek run, which was extended to seven months. It toured Europe last year, playing provincial France, Holland, Belgium, Luxembourg, Denmark, Norway, Sweden, Finland and Germany.

This year, a new production of the revue, with added material, was mounted for a Paris opening lest Friday (27) at the Palais de Chaillot, was preceded by an engagement in Italy. The Paris stand is to be followed by bookings, starting in February, in Thailand, Ja-pan, Hong Kong and the Philippines. It'll then be produced anew for the third time for a July 20 opening at the Vancouver Festival.

From Vancouver, the show, directed and choreographed by Miss Jeanmaire's husband, Roland Petit, will go to San Francisco and then Los Angeles. Other U. S. dates will follow, as well as a week's engagement in Mexico Citv and a Nov. 4-8 booking at the Place des Artes, Montreal. Arrangements for the involvement of Columbia Theatrical Enterprises in the venture was made by Herbert O. Fox, the firm's general manager, CTE is a subsidiary of Columbia Artists Management, of which Fox is vice-Artists president. He's also executive vicepresident of Macy's Theatre Club.

The production, for which costumes for a company of 40 have been designed by Yves St. Laurent, is being presented officially under the patronage of the French Art-istic Assn. of the French Ministry of Foreign Affairs. Most of the French and English songs for the presentation, which will need about \$40,000 weekly to break even on Broadway, have been written by Michel Mention, who's also conducting an orchestra of 25. The production does not use scenery.

Jesse James Without a Horse

Travail of Yesteryear Turkeys (and Some More Recent Roadshows) Vs. Local B. O. Gyps

By NED ALVORD

"Every local manager is a son of a bandit," pontificated "Pop" Wilson to a gaggle of fellow turkey fanciers. No doubt the entrepreneur of such give-people versions of "East Lynne," "Fable Romani" and "Lady Audley's Secret," exaggeratel. There probably were honest local impresarios but like the Abominable Snowman few road showmen could claim actual fellowship.

At a time when a dollar would buy 20 beers and was worth stealing, town Barnums were more or less myopic in viewing the show's share of the gross. Most of the outright larceny was abated when politicians came up with Federal amusement taxes. Big Brother looked over the shoulder to see that Uncle Sam got his.

Some of the bolder predators deliberately reneged on the contract. Come the countup the company manager would be informed that the 75-25 terms in the con-tract were now, by unilateral fiat, 65-35. The show was leaving on

The Wise Words Of John Barrymore By PROF. JOHN McCABE

(Chairman, Dept. of Dramatic Art, New York University.)

What was John Barrymore really like?

History usually sets its opinion on a man with finality only after many years have passed. Genuine history, after all, is an accumulation of many facets of truth that have been examined and challenged. This process is a long one, and it is, in its initial stages at least, an uncertain one.

I think that in the case of Bar-rymore we may well still be too close to reach a final opinion of him, possibly as an artist, most certainly as a man. All the anecdotes and first hand testimony are not yet in, or balanced. I tell the following about one who in his last days had the reputation of being a seedy, disreputable, oncegreat man.

It was in 1939, as a young actor in Detroit, I felt the world mine oyster. I was not long out of high school, had considerable acting experience behind me, and there was little doubt in my innermost conviction that I was going places. I was bumptious, ebullient, devotedly selfish. I knew almost all you needed to know

But I had an idol. It was Barrymore. It still is.

I was delighted, quite literally, to learn that Barrymore was coming to the Cass Theatre in "My Dear Children." I had heard of the monkeyshines during the Chicago run; I knew he had appeared on stage drunk a number of times; I had heard also that his antics both on and off stage had worried, and finally sickened, some of his dearest friends, men like Ashton Stevens who admired him years before as a superb Renaissance Hamlet. But these details (Continued on page 255)

Emile Littler.

the Cannon Ball at 11:45, the bankroll was lean. The Law? What chance had a "fer'iner" against a hometown boy with the constabulary or judiciary in his corner? Pistol at the head he stood for the robbery

Other didos could be less blatant but equally costly to the show. There would be the manager who relished porterhouse steaks. The butcher's wife adored attending matinees. The manager savored the porterhouse, the lady caught the matinee for which the show paid 75 per cent without a coupcon of soupbone. Commission on draying was small but sure. Occasionally the man back with the show en-joyed cumshaw. By adding a few loads and pieces to the hauling bill with the cooperation of the drayman, he smoked 10c ers instead of the nickel productions of the American Cordage Co.

With the connivance of the papers, bills for extra advertising were rendered at the high transient amusement or "circus" rate. The newspaper was paid at the local contract tariff. The wide spread—as much as 1.000%—not only covered the local end but

made a tidy profit. In the infancy of electric signs, wooden letters, studded with carbon globes, were used to spell out the name of the attraction. The show was charged by the letter. 'Incog" or "M'liss" got off gently. "Incog" or "M'liss" got off gently. Had the New Frontier fashion of expanded titles prevailed it is soulsearching to conjecture the travail of "A Funny Thing Hap-pened As I Passed To The Forum Today's Matinee," "How to Share A Fast Buck In Business Without Going To Leavenworth" or "Born Going To Leavenworth" or "Pappa, Poor Pappa I'm Devastated That Maw Hung You in the Chicken-Shed."

Mail lists provided an almost foolproof source of illgotten gains; perhaps still do. It was/is an easy matter to claim double or triple the actual count. With the com-pany paying the lion's share of material, postage and labor it is not remarkable that locals plugged the mail list with pathological fervor.

Free 'n' Easy 'Parer'

In towns where stagehands, ushers. musicians and treasurer served for the privilege of seeing the show or a pair for their fraus, the theatre could, along with other gyps, crack the nut before the show got fare to the next stand.

Until The Road went the way Wells-Fargo stagedrivers or commercial icecream that had commerce with a cow, many rack-ets other than juggling tickets, persisted.

Of late years the traveling manager's worst migraine is the municipal auditorium. Conceived by politicians, built with taxpayers' money, run by and for politicians, some of them make the actual money gyps of the oldtime buccaneers seem trivial.

One such a setup was encoun-tered by Billy Rose's "Carmen Jones." As soon as the house lights went out there would come stealthily through the exit doors a hundred or more friends, political hangers-on and assorted loafers who came in handy on election day.

The late Harold Goldberg, back with the show, was alerted. That night company stagehands and musicians, chorusboys, singers and dancers guarded the exits. The curtain was delayed. Ushers didn't dare interfere with the guards. The impatient wouldbe crashers outside became impatient and started to pound on the doors. Then Goldberg addressed the audience and called on the police to disperse the crowd outside; otherwise there would be no performance and money would be refunded.

253

FIRST FIRST-NIGHTER hink the second act is start-

ECOND FIRST-NIGHTER tainly sounds like it. **THIRD FIRST-NIGHTER** stainly does. FIRST FIRST-NIGHTER starting all right. ECOND FIRST-NIGHTER tainly sounds like it. **THIRD FIRST-NIGHTER** tainly does. FIRST FIRST-NIGHTER hurry. The second act is the as the first. at's what makes it so dif-**CHIRD FIRST-NIGHTER** , have you chaps seen it be-

FIRST FIRST-NIGHTER rteen previews.

nespic

London. One hears lots of odd things in a lifetime in the theatre. One sticks in my mind-merely for curiosity value-concerning the learning of lines.

An old character actor challenged a fellow-actor's powers of "quick study," reciting the following nonsense jingle only twice. The other actor gave it back without fault. Try it on any fellow who boasts of his active prowess in "East Lynne."

"He went into the garden to cut a cabbage leaf to make an apple-pie, when an old she-bear coming down the street popped his head into the window and said: "What, no soap?" And so he died. She-very imprudently-married the barber, and they were all present at the ceremony; the hobberlilly, the cobberlilly and the old Panjandrum himself (with a little round button on the top) and they all fell to playing a game of catch-as-catch-can till the gunpowder ran out of the heels of their boots."

With some 2,000 irate theatregoers in mind the politzei gave the expectant chiselers the bum's rush. The show went on but with a certain element Goldberg was as popular as ham in Tel Aviv.

Company representatives. front and back, were not immune to the exchange clout of a pair of tickets. From squaring excess bag-(Continued on page 254)

(From N.Y. Dramatic Mirror, March 4, 1914)

Bill Brady Coined The 'Punchline'

The manager sits in his swivel chair, while a hasty bite h munches, and digs through his manuscripts in despair in searc of those hidden punches. (Now, what is a punch? You may we

demand, inquisitive sir, or lady; 'tis the knockout scene the at

thor's planned. The term was invented by William A. Brady. An he, in turn, first used the name in his wild and varied orbit, whil

he was acquiring an early fame, as the pilot of Jim Corbett; an

Jim in his turn grew first acquaint with that noun to plague an

vex us, when Lanky Bob, with a dexterous feint, discovered hi

solar plexus. And so you see that potent word that tells of a art so mystic in the craft of a kindred world was heard, a kindre

Now why does the manager tear his hair and blanch with hi

desperate seeking? He can't find a single punch anywhere, thoug

with a frenzy the script is reeking. Alas, for that search for the ocean's prize, can't shaft or plummet sound it? But, alas, muc

more, for the manager wise who never can tell when he's foun

it. But isn't it well to stop and think? Perhaps it's a false positio to hold a writer who is wasting his ink who deals with a sane cor

dition; who deals with the needs and the deeds of life that follow ing an earnest striving, and by painting with truth this very strif

may show what is worth surviving. When the clean, sane thin

shall come by its own and the manager loses his hunches, the pla

shall thrive in a temperature zone and not be dependent on punche

One deduces that William Brady invented the term "punchline

Sydney Rosenfeld was a librettist and playwright. Born in Rich mond, Va., Oct. 26, 1855 and died in N.Y.C., June 13, 1931. Roser

feld was a satirist and evidently kidding Bill Brady who was about to produce Rosenfeld's play, "The Charm of Isabel" at the Maxin Elliott Theatre on May 5, 1914. In fact, they could have been i rehearsal when the above quote was written. If that was the case Brady knew what he needed because "Isabel" only ran for seve

Jesse James Dismounted

Continued from page 253 ;

A True B'way Character Was Kelcey Allen **By NORTON MOCKRIDGE**

Time, of course, mutes and mer-lows and, over the years, even the most indelible images yellow and fray and change in character. Thus it is that today many people think of Batista as a kindly little saint, and of Calvin Coolidge as a man of vast intellectual depth.

Something of this sort is happen-Something of this sort is happen-ing to my old friend, Kelcey Allen. Kelcey was the drama critic of Women's Wear Daily for 36 years until he died in 1951. A rumpled, unstylish stout, he was a man of enormous amiability. He was so well liked that about nine years ago some of his friends set up an annual award in his name to be annual award in his name to be given for contributions to the theatre.

The winner this year was a charming lady named Rosamond Gilder, a writer, critic and executive, and I do not quarrel with the choice. But I was shocked when I read the press release announcing her selection, to find the following lines about Kelcey:

"Mr. Allen had been noted for his helpful advice to directors, players and playwrights, as well as for his pithy remarks and incisive drama reviews."

Well, now-I knew Kelsey Allen quite well for 20 years and I as-sure you "pithy" he was not. Tersely cogent, he couldn't be. As for "incisive drama reviews", most of his prosy reports were as trenchant, penetrating and colorful as the Congressional Record.

And the only helpful advice l ever heard him give a director, player or playwright was the eye-squinting admonition: "Don't take no wooden nickels.'

I do not wish to detract from Kelcey's reputation, but only to fix it accurately. Kelcey needs no false glory. He was eminently satisfied with his image, and he never got over the happy wonderment that a man of his limited attainments had risen so high. He had a thousand friends and no enemies, and he was closer to heaven right there on Broadway than any man I've known.

Kelcey, born Eugene Kuttner in Brooklyn in 1875, had little formal education, even though he was the son of a man who had come here from Berlin to teach German in the public schools. As a youngster he had a love for the theatre. He admired and respected actors, and, for a time, he aspired to be one. The closest he got, however, to becoming a performer was the taking of violin lessons.

Kelcey's ingenuity manifested itself early. In his teens he used to get into the Broadway theatres without paying admission by pass-ing himself off as a messenger boy assigned to pick up reviews from critics and carry them to news-paper officies. He did this with such paper offices. He did this with such success for so long that he began to worry about being found out and so he offered his services as a mes-senger to critics on the Morning World, the Morning Sun and the Press. As a result, he not only got to see the plays, but he also got about 25c from each of the critics for carrying the reviews to Park

Row. When he was 20, Kelcey applied for a job on the old N. Y. Clipper as an advertising solicitor and the-atrical reporter. He started at \$7 a week and in 20 years he had managed to work his salary up to only \$20. This depressed him and he began thinking of other avenues

to glory—and financial security. One day in 1914 when he

Time, of course, mutes and mel- | knows, but it is an established fact that almost never could Kelcey bring himself to say anything nasty about any of the 6,500 shows, more or less, that he reviewed. Kelcey never walked out on any

kelcey never waked out on any play, not even the worst stinker— although he sometimes permitted himself the luxury of saying to his colleagues: "This show hasn't much punch, but the tickets will'—and he seldom used a word in his reviews more devastating than "adequate." Occasionally, if a bad play had a doctor, lawyer, undertaker or drama critic in the cast, Kelcey's between-acts conversation might well be highlighted by a remark like: "Well, I see this show carries its own undertaker." But none of this feeling ever appeared in print.

I asked him once why he didn't say in Women's Wear Daily what he apparently thought in private and he said: "I like the theatre and the theatre likes me. Why should I bite it?"

I first met Kelcey Allen in the dingy, cluttered rat's nest of an office that he and Bide Dudley, another drama critic, shared in the old George M. Cohan building at 1476 Broadway. There he sat, snowy with cigar ash, writing his theatrical column with a pair of scissors and a pastepot. Occasionally he would type out

a line or two from one of the press releases he was shearing to bits, mumbling: "Carbon's so lousy you can't read it." Then he'd paste the can't read it." Then he'd paste the fresh copy into his column. Bide Dudley, at that time, was review-ing shows on WOR at midnight, and I often helped him by attending the secondary openings (in those days two, three and some-times four shows a night opened on Broadway) and typing out a brief criticism which Bide would

read on the air. "My boy," Kelcey once said to me, "what are you doing wasting your time helping a lousy critic read lousy reviews over a lousy read lousy reviews over a lousy station? Why don't you write out for me what you thought of the play, and I'll put your name in Women's Wear." I told Kelcey, quite honestly, that I didn't like a lot of the shows I went to and that I probably would write something he wouldn't like

write something he wouldn't like to print. Kelcey looked at me for a moment or so, sighed and said: "You know, I think you got some-thing there." He never mentioned the matter again.

Bide Dudley

While Bide Dudley was better known to me, mainly because I worked with him on the reviewing of plays and on the Theatre Club of the Air which we broadcast Saturdays over WOR, I got quite a kick out of watching Kelcey both

in and out of the office. On the street he was a sight to behold. A short, squat man, weigh-ing well over 200 pounds but only about four inches over five feet, he had round, fat, fleshy face, with a large, bulbous nose from which deep lines drove down to the corners of his depressed mouth. and his eyes, heavily lidded, fiashed inquisitively in almost every di-

rag bag, oversize, misshapen suits, of dull and cheerless colors, dark but well-stained ties and dusty, beaten and thoroughly defeated hats. His pockets bulged with hundreds, possibly thousands of items. I asked him once what he had in his pockets and, to indulge me, he laid out on a desk two extra pairs of spectacles, about a dozen pencils, one pen, two small pocket-knives, five or six notebooks, posknives, nive or six notebooks, pos-sibly 20 envelopes, two or three sheafs of folded notepaper, one flashlight (for reading programs in the theatre), a bag of gumdrops, two wallets—both crammed with money, cards and precious papers handkerchiefs, three peanuts, a small bit of envelope containing four pieces of hard candy, the ace of spades and the queen of hearts from a deck of cards, scores of little notes to himself which he admitted he no longer could read, 30 to 40 typed or mimeographed sheets of releases from pressagents, passes and passbooks to various movie theatres, half a dozen letters he had been intending to mail about a dozen letters he had re-ceived but hadn't opened, a nail file a comb, one small pair of scissors about 20 stamps, possibly as many as 100 business cards from restaurants, barbershops, etc.; nearly 100 stubs of tickets for various Broadway s h o.w.s, toothpicks, matches, cigars, a money clip, a dozen cards certifying honorary

"See," said Kelcey, "I'm not as fat as they say I am."

Kelcey loved the figure he cut on Broadway, and he was happy as he strolled through Times Square, hailed by friends, sought after by pressagents and gladhanded by young actors who expected him to be kind to them in their next effort. Occasionally, he'd stop for a mo-ment as a thought for his column struck him and he'd scribble it on a bit of paper, stuff it in an en-velope and mail it to himself at his

"That way," he said to me once, "I'm sure of getting a lot of fan mail

Kelcey was pieased with him-self, as I said before, but I don't think he ever kidded himself that he was more than he was. He loved to see his name in huge type at the top of his amusements page in Women's Wear Daily and he had it pasted up on the wall over his desk, along with letters from advertising directors commending him for the directors commending him for the excellence of his reviews. Kelcey was no phony. He was a

complete realist. His name, for instance, wasn't his own, but he was quick to admit it. "I borrowed it," he told me. "I

thought that Eugene Kuttner didn't sound glamorous enough, so I made up my name. It wasn't that I didn't want a Jewish name. It was just that I thought I ought to have something that sounded right for professional purposes. So, one day when I was standing in front of Knickerbocker Theater, Herthe bert Kelcey, the actor, came up and stopped and he had with him the actress, Viola Allen. Now both of these charming people were somebody in the theatre and I admired them and I asked Mr. Kelcey if he minded if I used his name. He said sure. go ahead, and then Miss Allen said why don't I use her name too, so I made up my name-

gage to acquiring that handsome | This was two taps on the, tinch red-and-green ascot in the haberdasher's window a brace of "skulls" had greater impact than cash. Besides, a complimentary ticket was a "courtesy"; money was a bribe.

performances .--- Ed.

world artistic.)

Between the judicious disposi-tion of "fakes" and shepherding the troupe to a designated inn, both agent and manager, oft came by bed and board on the cuff.

In is heartwarming to recall the togetherness that frequently existed between a troupe's Captain Kidd and the local Emmet Dalton. Any proprietor in absentia who claimed he got all that was his due over the season would qualify as an Ananias or White House spokesman. If the trick returned at the end of the season in the black that was about all he could reasonably expect.

All of these were minor lar-cenies compared to the hocus-pocus that concerned hard cash. No matter what the ramifications systems were based on one all goal—paying the show off with less than its rightful share of the gross. In all cases this required that the box count be less than the pure quill. Getting shut of the surplus developed classics in the art of skulduggery.

Stiffening on The 'Stiffs'

The simpler forms played tricks with the "hards" or "stiffs" that served the unreserved gallery. (In picturehouse parlance "hard" tick-ets are not hard at all. They refer to the numbered coupon, reserved; seat billet.)

In a sizable Wisconsin city the house manager, a portly little chap along Mr. Pickwick lines, could do as much with his belly as Dick Contino with a squeeze-box. Come to the countup he sat at a kitchen table with a few inches of the drawer open and his midriff retracted. As he upended the tin box from the gallery a cascade of hards descended. So deft was he that many fell into the drawar which he closed with the drawer which he closed without hands-the expanding tummy. If he got a hundred by the shenanigan for Frank E. Long's 10-20-30 reptile outfit at 50-50 terms, he would have but a meager five smackers for his violation of "Thou shalt not steal." But it kept him in practice for when, say, Grace Van Studiford in "The Red Father," with roost seats at four-bits, the terms at 80-20, then his modus operandi could net \$40. A Kansas-Nebraska-Missouri circuit had another scheme for lessening the count of hards. The gallery ticket box had a false bottom hinged to permit hards to fall down a spout to the boxoffice. When the company watchdog turned his head the doorman pulled a hidden string. Inasmuch as company representatives have access to the boxoffice at all times the gallery Cerberus had to be warned when the coast was clear. for a chew.

· . . .

that masqueraded as a ho funnel.

Sydney Rosenfeld

A company manager who wa the ticket booth inadverte tapped the chute twice. D came a Niagara of hards.

Confronted with the fait acc pli the head of the circuit, a p octogenarian, a church dea who would not permit Sur shows, fired the entire boxo staff and doortenders. After troupe involved had departed were rehired. The incident well circulated but the effect nil. Showman considered a here and there just one of costs of doing business; like after-hours clipjoint which the convent tuition for the da ter of the precinct captain.

Besides, it was a good s town and good show towns crooks were more profitable bad ones with honest men.

Agent were royally entertai With this softening up gat when it came time for the cour avant to fill out his advance formation sheet that went bac the show, he accepted the in mation such as hotels, dray crew call, departure, extra ac tising and scale, with the n ber of seats at each price, so ciously advanced.

The Olympia Opera Co. in ertoire of "Fra Diavalo," vette," "Said Pasha," "Chime Normandy," "Martha," "Bohe: Girl" and "Rip Van Winkle," booked for a week. Ed Sea the manager, had ample tim snoop — and snoop he did thought that the parcuet see thought that the parquet see more spacious than his a sheet called for, 510.

The Bull Durham Switch The tickettaker was the h advertising agent. Beside waisthigh ticket box stood a brass cuspidor. Much to the acerbation of Mrs. Post's pred sor, Willie chewed tobacco a tore off the coupons of the r board slips.

G.B. Shaw's 2d Legit Musical By EMIL MAAS Vienna.

When the curtain rose on "My Fair Lady," Austrian premiere

inquisitively in almost every di-rection at once. He dressed as though he were a name was too long.

membership in various unions and organizations, and about \$2 in change:

office

browsing in an ashcan, he came upon a copy of Women's Wear Daily, a trade paper often de-scribed today as the only reliable link between the garment industry and the arts. But in those days the paper was concerned solely with news of the industry, and Kelcey was shocked to find that it carried no theatrical section.

No Nasty Man, He

He immediately sold the management the idea of letting him write theatrical reviews and a column of theatrical news, and also solicit theatrical advertising. His salary, until the day he died, was a per-centage of that advertising. It sometimes went as high as \$12,000 a year which, at that time, was well above what his more esteemed fellow reviewers received.

Whether it was his love of the theatre or whether Kelcey wor-ried about the delicate feelings of some of his advertisers, no one and a state of the
in the Theatre an de Wien, Sept. 19, it was for the second time that a George Bernard Shaw play had been used as basis for a musical. Today it is "Pygmalion."

Almost 55 years ago (the Vienna VARIETY correspondent remem-bers it distinctly) it was "Der Tapfere Soldat" by Oscar Straus, known in the English-language world as "Chocolate Soldier." The plot was exactly after GBS' "Arms and the Man," but not with a line of Shaw's dialog. This was one of the Irish dramatist's timulations of the concenting to libratist Remainer and Lacobson's stipulations, after consenting to librettists Bernauer and Jacobson's requests.

On Nov. 14, 1908 the "Tapfere Soldat" had its premiere in the Theatre-an-Wien. Next day the management began rehearsals for its next production, so weak was the response of the premiere audience. Shaw was personally not interested, as the second con-dition of his consent was most surprising-he had refused emphatically to accept any sort of financial reward which might result from the musical play. He would have nothing to do with it, either artistically or financially. His one and only request was that all posters, announcements and programs must carry a notice that this was an "unauthorized parody of Bernard Shaw's play,

'Arms and the Man." After the flop of the premiere the operetta would have been completely forgotten, had not New York impresario Fred C. Whitney bought the play before it had opened in Vienna. He tried it out in Philadelphia and two months later the operetta began its real career on Broadway.

WRH

Watching out of the corne his eye it appeared that V dutifully dropped the sev stubs into the padlocked Every now and then he p his hand over his face as th to wipe the brown juice " trickled down the corner o mouth.

"Willie, give me a chew," mon said.

"Shure, Ed," and reaching pocket he tendered the ma a plug of Battle-Axe ("A big piece for 10c").

"No, I mean the red kind y got in your kisser." With Seamon hit Willie in the ba the neck with the edge of his Will gagged and spat out a.1 full of half masticated red. pr stubs. Too bad. He was al on his 81st and only 19 mc go when spoilsport Seamon'

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CATS ON STAGE By GEORGE FREEDLEY -

One of the first appearances of a live cat on stage occurred in William Gillette's "Sherlock Holmes" in which he starred for a generation. Cats rarely appear on stage by pre-arrangement be-cause of their known dislike of lictation (read direction in theatcical parlance).

Their appearances on stage have nore often been inadvertent than planned. On one opening night of a dismal failure called "Decision" n 1929 (not to be confused with Edward Chodorov's wartime play of the same name) a kitten wanlered into the footlights and played there to the delight of the udience which Robert Garland reorded in the then N.Y. World-Celegram.

When S. N. Behrman's "Biogra-)hy," starring Ina Claire, appeared it the Guild Theatre, the house at sauntered on stage and approached the supposedly red-hot tove in which Miss Claire was urning up the manuscript of the itle. The cat drew closer and loser and Miss Claire, who had potted him grew more and more o sniff at the slove. Miss Claire wept down and smothered its outaged cries in her bosom until she ound an opportunity to thrust it ffstage.

George S. Kau'man and Moss lart wrote two kittens into the Pulitzer Prize winning comedy, You Can't Take It With You. 'hey were to be enslage at the pening crawling over Penny Syca-hore's typewritter used by the byable Josephine Hull. It is easy o write the stare directions but has never been known to me who ctually "directed" the kittens. A at lover obviously was on hand nd told the director that a light ardboard box shou'd be placed ver the kittens on the typewriter ible and removed just as the curin rose. When kittens are conned and freed, they rise slowly ad stretch and start to move cound and climb. No wonder auiences roared with laughter.

Examples

There were not so many probms when Spring Byington underok Mrs. Hull's role on the screen. ameras can move and the patience camera men and directors is roverbial so that the scene can shot over and over again. That asn't true in the original stage roduction because the kittens ew up every six weeks or two onths and had to be replaced id rehearsed. The job of a stage anager is rarely a happy one.

When John van Druten was castg Uncle Elizabeth, the cat in "I emember Mama," he telephoned e and asked if I could recomend a feline for the role. I might ive suggested the Library cat but knew that he was fully occupied ith his official dutics of mousing id keeping the rodent population ider control. His hours are mostnocturnal and would have been terfered with by nightly perrmances, not even considering e out-of-town tryout. Shameless-I suggested my own pet Per-Mr. Cat. as a candidate for in. dition. John agreed to come to e apartment to interview him as ts other than the much publi-ed Nicodemus ordinarily do not ake the rounds of offices. I told is story once at an Episcopal tors' Guild meeting in the presce of its president, my cousin,

Musings of A Collector Third-Generation Theatre Historian Dwells on Show Biz Trivia, Now Priceless For Historians, Writers, Researchers

By SAMUEL STARK

San Francisco.

FOR SALE: Original programs for "Our American Cousin" as performed at Ford's Theatre, Wash-ington, D. C., on April 14, 1865. Slightly damaged by bullet hole and marked with spots of blood.

If you ever see the above advertised, don't try for it as I will have gotten there first. That advertisement, of course, will never appear, but it would be a collector's dream. An equally prized program a conjector's dream. An equally prized program would be one for the Iroquois Theatre, Chicago, for the matinee of Dec. 30. 1903, with Eddie Foy star-ring in "Mr. Bluebeard." Its value would not be lessened should it be slightly burned and showed signs of having been trampled on.

Not all collectors have such macabre thoughts but most of us keep alert for the unusual. It would appear that fate has deserted us that a program can-not be found from the Madison Square Garden Roof for "Mamzelle Champagne" on the night of June 25, 1906, with a hastily scribbled notation, on the cover 'eading. "Harry Thaw did it (signed) Stanford White.

Programs for premieres are eagerly sought and an opening night program of a hit show, also, inaugurating the opening of a new theatre is a jackpot.

Each collector has a main theme or values one type type of item above all others. Along with the books, plays, photographs and other memorabilia necessary in assembling a collection some concentrate on autographs, others on manuscripts, while still another will try for original scenic or costume designs. How-ever, the most rewarding to a theatre collector is an accumulation by seasons, or by theatres, or by cities of old playbills and programs.

'Clear-Througher'

I am a "clear-througher." Which means I search out the programs for a hit show, commencing with its opening night out of town, then follow through with a program for its tryout in other cities before the New York opening; as often, there are changes in the cast and sometimes a title change. The New York opening night program is easy to secure, but a 'clear-througher" has to obtain those for the national and foreign companies as well as closing night ones. All this takes a bit of doing.

Among some of the "straight-throughers" I have are those for "Show Boat," "No, No, Nanette," "Katja, the Dancer," "Sunny," "Bye, Bye, Bonnie" and "Kiss Me, Kate." The toughest to complete through are "Florodora," "The Merry Widow," "The Student Prince" and "Blossom Time" because of the many companies and frequent cast changes. It is almost impossible, at this late date, to achieve clearthroughs on any of the early "Ziegfeld Follies" or the old New York Hippodrome spectacles, as in those productions, acts were dropped, with new ones substituted and there was a constant changeover among the showgirls and dancers.

The theatrical collection, for which I am credited. was started by my grandfather, who born and reared in Philadelphia, was exposed, very early in life, to the best in American theatre, considering that Edwin Forrest, the Drews and the Barrymores achieved their recognition there. Although his preference was for Shakespearean drama, he, also, supported the lighter fare and he commenced then saving the programs, photographs and even ticket stubs that were eventually to become mine. My mother absorbed the hobby and, in her own fashion, sorted, catalogued

and filed everything pertaining to the theatre. Each member of our family and all our friends were enlisted toward gathering and preserving these items. When you consider that my mother had four sisters all actively engaged in expanding the collection, it is not surprising that I ended up with a tremendous amount of memorabilia, quite a bit of

trivia plus an equal fervor and dedication.

A must, in those days too, for our family, were opening nights, but more important, was the 100th or 150th performance of a show. That was the night the management gave souvenirs, often, merely a silk program, but sometimes a real treasure. If mother was unable to attend a 100th performance with us. she would wait home, like a female Fagin, until my sister and I trudged home with the loot. I have most of those souvenirs at the present time. An iron elephant, 3 inches high, reading around the base, in caps, "WANG SOUVENIR—BROADWAY THEATRE -MANAGER MR FRANK W SANGER-100TH PERFORMANCE FRIDAY AUGUST 14 1891-DE WOLF HOPPER OPERA COMPANY." A real nice item is a silver nut dish, in the centre, engraved in a circle reads, "Herald Square Theatre—Charles Frohman, Manager. Wed. Eve. March 23, 1904. Charles Frohman & George Edwards present for the 150th time in New York 'The Girl From Kay's' with Sam Bernard." Also some silk and paper fans from, "Ziegfeld Midnight Frolic," "Maytime" and "Irene."

There was no thought at the time that our haphazard collection would ever be of value to anyone or that it would be used in future years by students, writers and researchers .What proved to be a frustrating and time-consuming effort to me in later years was my habit of cutting the name of the performer or the play title from below certain photo-graphs. We readily knew and could identify at once any particular picture and the photo caption seemed unnecessary. This played havoc with me later when I started a file system and had to match up all those faces and plays.

Equally baffling to me now, are a type of scrapbook kept by my sister and other young girls in the 1890s and early 1900s. A publishing company placed on the market a "Theatre Record & Scrapbook." It was meant for the romantic misses of that period and the publisher must have succeeded beyond his wild-est dreams as these horrible keepsakes have a way of turning up in old bookstores and there are at least two or three in with every theatre collection I purchase. These scrapbooks, covered in blue indigo muslin, are about the size of an average novel, and contain 75 blank pages, except for the headings: Play; Theatre; Date; Accompanied by.

Beneath this is a blocked-out space, five inches by five inches, in which the cast from the program may be cut out and inserted.

Anonymous Opry Houses

The date space, if filled in and legible, can be of some help but, often, the year is omitted.

The theatre line, in most cases, reads: "Opera House." There were hundreds of opera houses House." There were hundreds of opera houses throughout the United States during that period, so,

the researcher is thwarted at the start. However, the line, "Accompanied by" is always a bust. This line, in at least 18 out of 20 pseudo-scrapbust. This line, in at least to out of 20 pseudo-sciap-books, is inked in with trivia, such as "Dodo & Uncle Frank (peppermints, Yum Yum !!!)" or, with "Mum-my & Mr. B." As a young boy, I was not bothered by the line, "Accompanied by." Perhaps I thought Dodo was a dog and it seemed a novel idea to take a pooch to the theatre.

All the above must paint a dismal picture of the life of a collector, however, there are compensations, such as the friend who telephones and says, "Maybe I have something for you. I was helping an elderly neighbor, by carrying some trash from her basement, and there were four cartons of old theatre programs that belonged to her uncle, who was a drama critic on some New York paper. Of course, they are aw-fully old and he evidently scribbled notations all over the margins but she gave them to me . . . would you like them?'

> go to Stratford-upon-Avon for three years of graduate study I knew before I saw John Bar-

rymore that wintry evening in 1939 that his words would stay with me, but I had no way of knowing that they would literally become my professional way of life. I like to think that the acaway of demic theatre is the study not also of the "how" of theatre but also of the "why," and that the se of us who are in it come to our



Theatrical press stunts, once the joy and pride of the pressagent and a first-aid to the boxoffice, are rare today but the memory persists: Joe Flynn, the greatest stunt man of his era, put over more musicals than he could count; and he counted among his most spectacular stunts a chorus girl tug-of-war, right in the heart of Broadway, and a tight-wire ex-hibition, high over the Palace Theatre electric sign.

Another great stunt man, sure to pull a surprise trick out of his pocket for anything, from burlesque to Shakespeare, is Charley Washburn. His devotion to this form of legerdemain caused him to write a book about it-the only one ever published-together with a history of pressagents.

Washburn preceded Polly Adler with a book about the Everleigh sisters who preceded that literary madame. When he wrote it, the subject made the raised-eyebrow set shudder. The book has just come back into print in a paperback edition.

The greatest press agent of his era was a producer, Florenz Ziegfeld. Though more than a quarter of a century has passed since his death, his achievements still live. He created the American revue, produced "Show Boat," was the was the first exponent of mixed casts, "glorified the American girl," and introduced or developed a small army of musical comedy and revue stars; and an imposing list of imitators, headed by George White, Earl Carroll and John Murray Anderson

The most famous stunt in theatrical history was Anna Held's milk bath. Who devised it, has never been determined but the man who helped put it over was certainly Ziegfeld, who provided the lactic liquid for his whilom wife's daily ablutions.

A year or so ago, I made a discovery that may have provided the idea. In a collection of short stor-ies by Emile Zola, known best to this non-reading generation by "Life of Emile Zola," the motion picture, starring Paul Muni, the story stated that French women preserved their beauty by taking milk baths. Obviously, Anna Held, familiar with this theory, passed it on; and Ziegfeld or one of his lively-minded p.a.'s or a news-paper reporter 'elled it into a legend.

Incidentally, Ziegfeld anticipated the motion picture junkets by at 10 years before the advent least of the cinema. When he produced a show in Washington, he took the Baltimore critics there in a special train to cover the opening.

Another famous stunt concerned Mrs. Patrick Campbell, the orig-inal Eliza of "Pygmalion," subse-quently "My Fair Lady." She was said to have been so sensitive to noises that a tanbark covering had to be placed around the theatre in which she played in order to in-sure pianissimo quiet.

Jazz Wedding

The most outrageous stunt in the history of publicity was the invention of Neil Kingsley. The time was the beginning of the Jazz era when that type of dancing, body to body, was as shocking as it was agreeable. The place was Roseland—the old building on Seventh Avenue. The occasion was a wedding. Not a formal wedding and not an informal wedding but a Jazz Wedding. The bridesmaids, 12 beauteous selectees from the 10c-a-dance hostess personnel, honored the ceremony by swaying up the aisle of the terpsichorian emporium. The invited guests and crashees undulated to a jarr band prothalamion. The groom did a rhythmic sway as he said "I do." The bride did a simultaneous tempo for her "I do." The preacher, an un-frocked worthy, likewise swayed away as he intoned "I now pro-nounce you man and wife." The occasion was onerous, but the guests were honorable and distinguished members of the Cheese Coronnell, Mylo Quam, Anne Club-that piorner organizition of Lynn, Dennis Longwell, James prosagents, advertising agents pressagents, advertising agents and men-about-town which includ-ed Harry Hirshfield, then alread famous for his m.c. expertise.

John Barrymore Recalled

meant nothing to me. I knew only then he must do it with all his that & at least I had the chance to see my idol in person, and that I might have the chance perhaps even to talk to him. If that chance to me. "Why do you want to be-

mind and all his soul. He used the two words "mind" and "soul" frequently.

"Answer this question," he said came, I knew exactly the one ques- come a Shakespearean actor? Why also d re-actor?" Thunderstruck, I couldn't answer. He went on: "That's ex-w is actly what I mean. I don't think you'll be satisfied with life until you can answer those questions with total satisfaction to yourself. You say you love Shakespeare. Do you know Shakespeare? Do you know him well? Do you know why you love him?" I was silent. "That's part of the answer. That's what is so wrong with so much of the world — so many people who don't know why. I was shrved on to a stage when I was a kid, before I had a chance to even ask why. But you-you've got your chance. Just remember this: don't make a move in life until you're pretty damned sure you know the answer to why." These words of his are still with me. They are words that made me burn to know Shakespeare more; made me want to know the answer to a lot of "whys" about sons why he wants to do it, and Shakespeare; made me, eventually Oliver.

Continued from page 253

nton Freedley.

He quickly riposted. "George, u'd be surprised" to the delight the actors present. However, Van Druten agreed to

me for cocktails on a Sunday d thinking the feline and I uld be nervous I invited in a w close friends. I needn't have thered. Mr. Cat resplendent th a bright red bow took the itre of the floor and held it unthe conversation shifted to subets uninteresting to him. He owled around the room and ged closer to Van Druten's chair. r the first and only time in his ig life, he jumped into the lap a stranger. John reacted at ce as he stroked the cat.

More recently Ginger Downing, ndsome orange Persian belongto Bob Downing has been prepting the feline roles begin-ig with "Cheri" with Kim inley, Lili Darvas and Horst chholz.

ask nim. knew that his answer would remain with me always.

Well, I did meet him. How is not important here, but perhaps you may be interested in his answer to my very simple and perhaps naive question, "Mr. Barry-more, how can one become a great Shakespearean actor?"

I can see him now, rubbing the makeup off his ravaged but still magnificent face, pondering an almost ridiculous question from an eager, highly impressionable young man. He looked at me young man. He looked at me gravely, and then at length he answered my question. Mind you, I was nothing to him. I cannot repeat all that he said, although everything he said is still bright in my heart. What I can tell you is the essential point of what he said, and this point he emphasized with many examples. In sum, he said that a man must know what he wants to do, know all the reacalling with this as our guide word. I found the guide word through the forbearance and kindness of a very great gentleman.

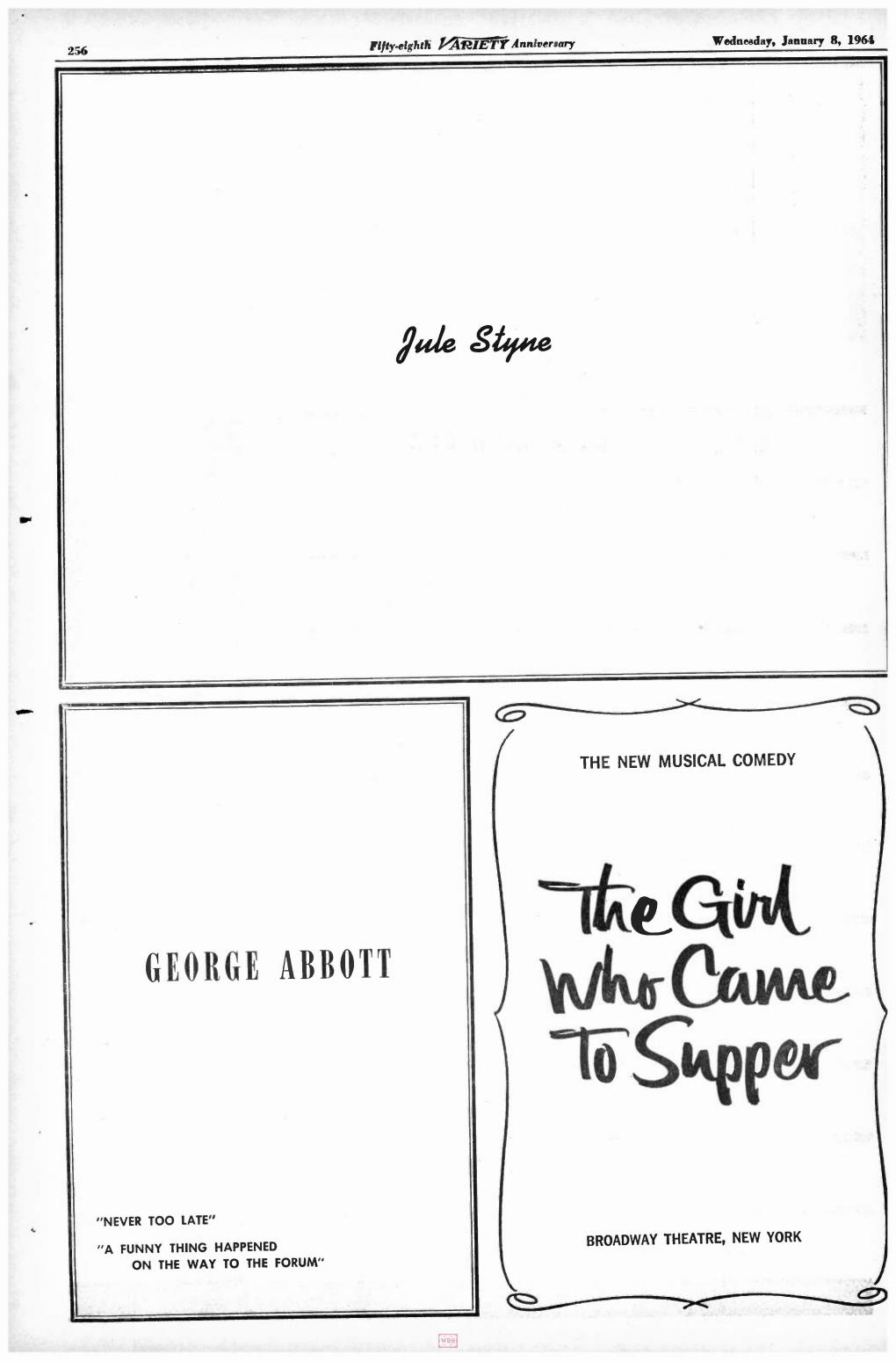
RE-DOING MOLIERE

'Tartuffe' By Richard Wilbur Into Miller, Milwaukee

Milwaukee.

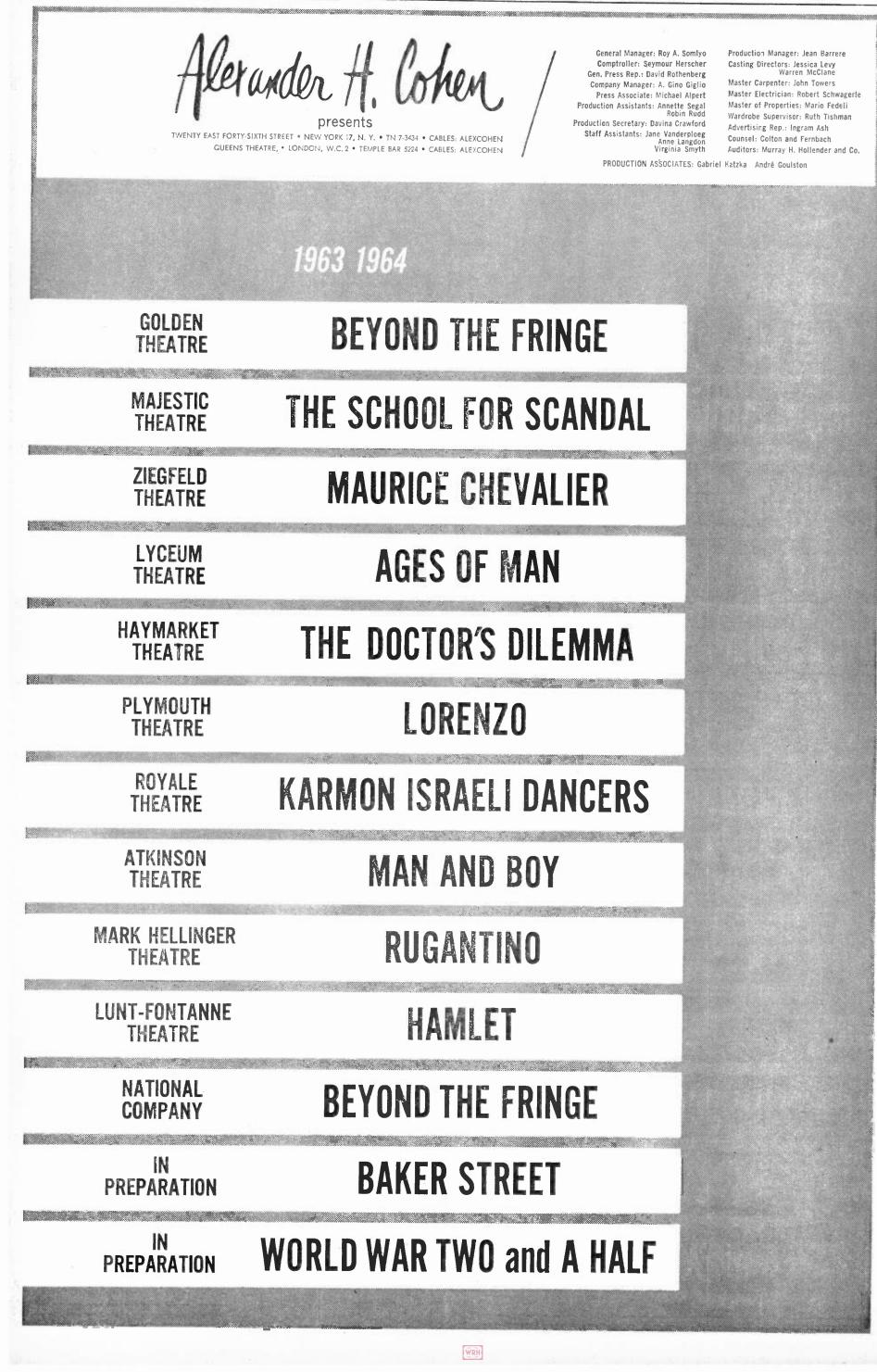
A new translation by Richard Wilbur of Moliere's "Tartriffe" is scheduled to oven, avena s'yle, tonight (Wed.) at the Fred Miller Theatre here. Stephen Porter is directing the presentation in which Philip Minor will play the title role.

Other members of the cast in-clude Robert Stattel, Patricia Cahill, Mary Doyle, David Grimm. Barbett Weiss, Janet Noble and Jan



Wednesday, January 8, 1964

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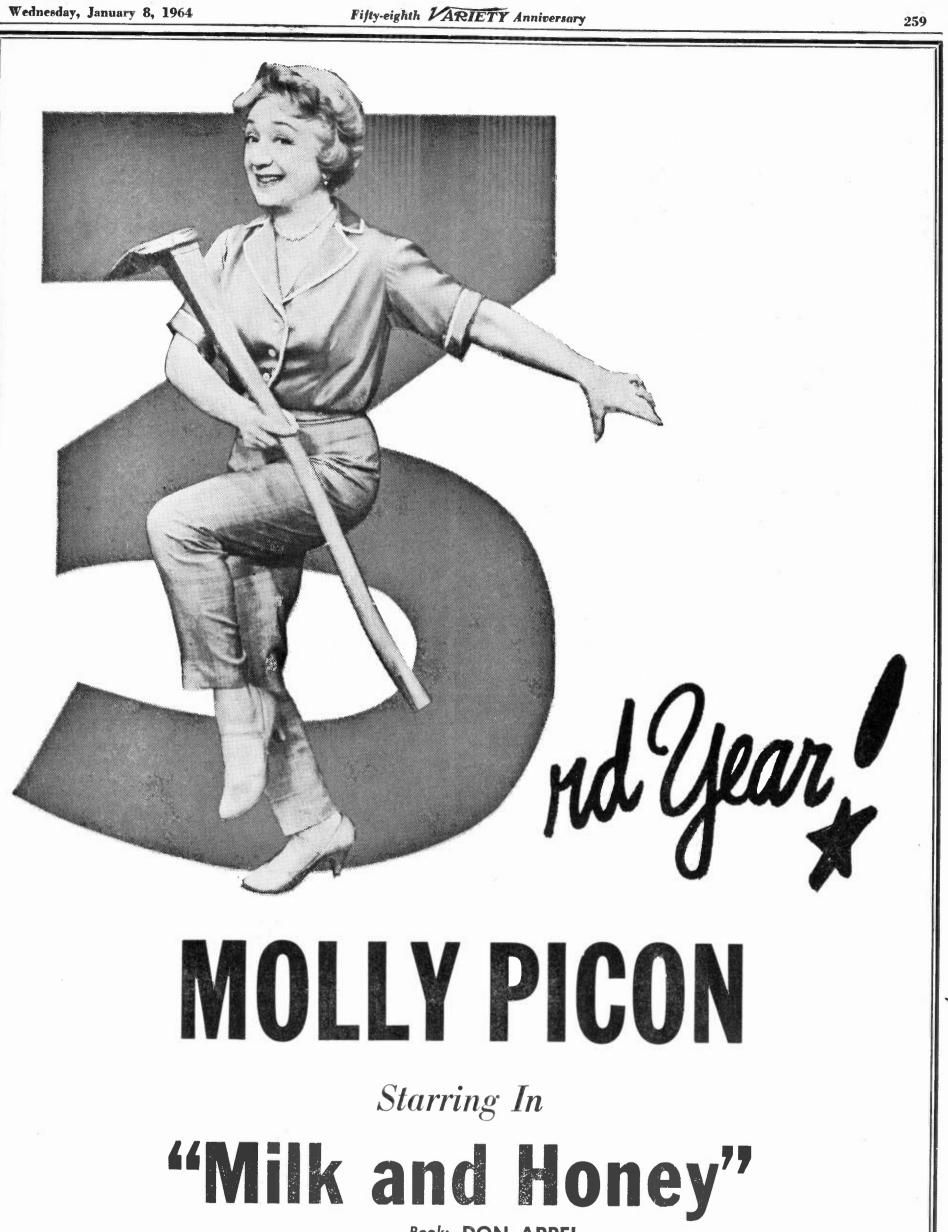


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Fifty-eighth VARIETY Anniversary

Wednesday, January 8, 1964





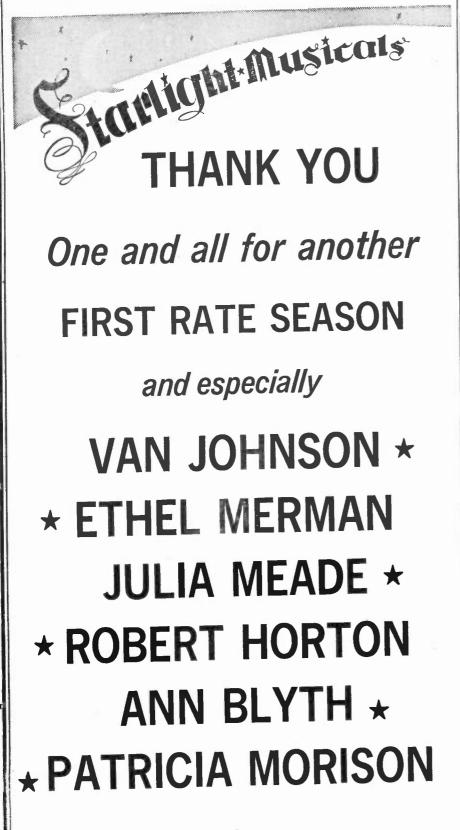
Book: DON APPEL

Music and Lyrics: JERRY HERMAN

WRH

JACOB KALICH, Personal Representative

Ed Robbins, WILLIAM MORRIS AGENCY



also

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WRH



JODY BERRY Just Completed Starring as Sky Masterson in "Guys & Dolls" at DORCHESTER MUSIC HALL Phone WHitehall 4-4970 Per, Mar.: JACK BEGUN, 20 E. Delaware, Chicago, III.

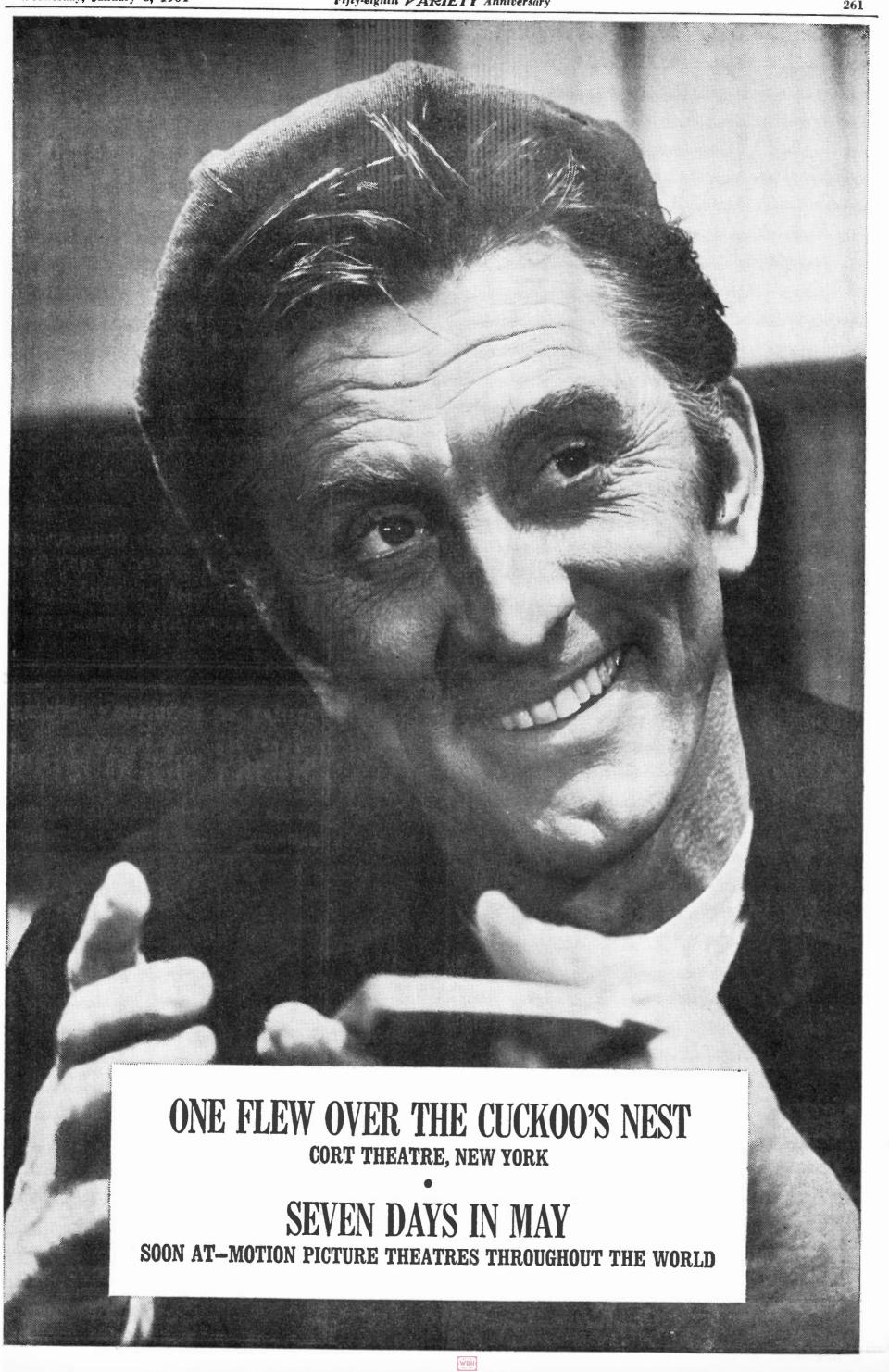
ZEV BUFMAN-STAN SEIDEN THEATRICAL ENTERPRISES

LOS ANGELES LE GRAND CAMEO CIVIC IVAR PLAYHOUSE PLAYHOUSE THEATRE THEATRE also THE BACKSTAGE LOUNGE



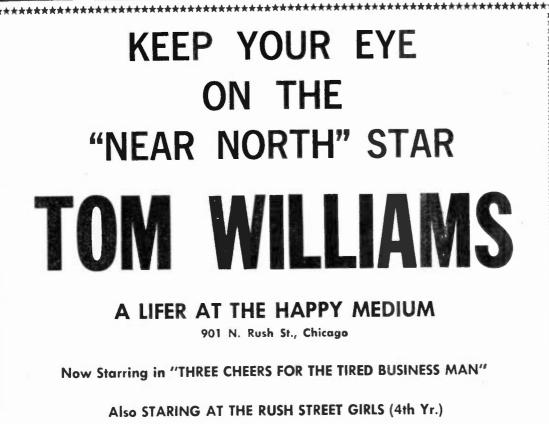
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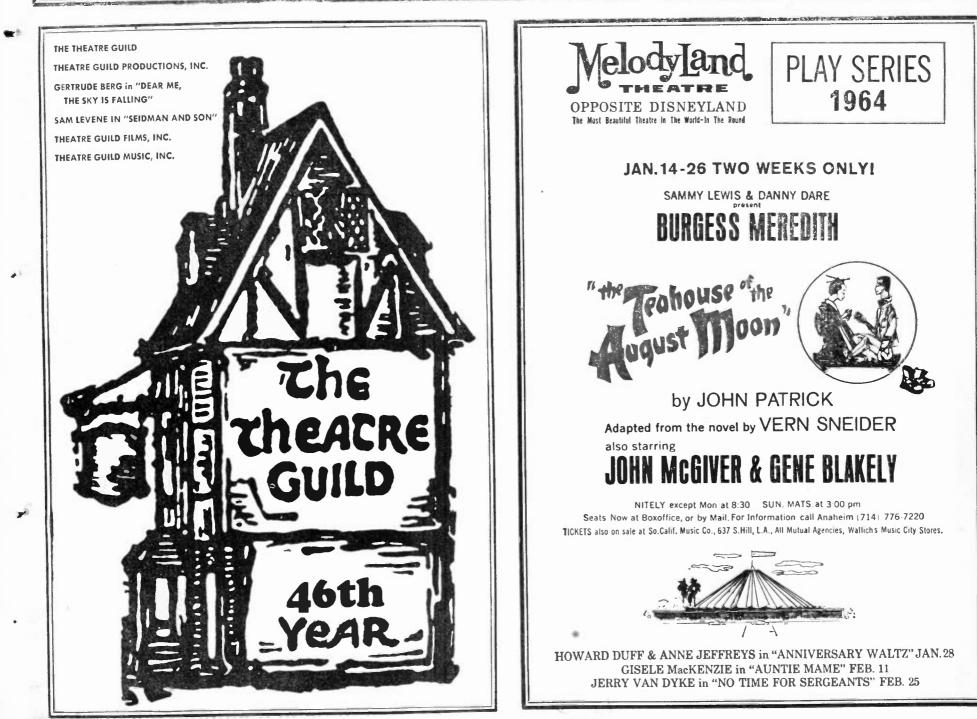
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ALL GOOD WISHES O'KEEFE CENTRE

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Hr. J.J.

By Rev. Dr. Nathan A. Perilman

(At the Funeral of Jacob J. Shubert, Temple Emanu-El, December 29, 1963)

WRH

Just ten years ago yesterday many of us were gathered in this sanctuary to say farewell to Mr. Lee Shubert. Everyone of the many hundreds who were present then, felt, as we do at this moment, that we were gathered to pay the tributes of our hearts not to one person alone, but to a part of a family and of a great and unique institution — the American theatre.

Today we come to bid farewell to Mr. J. J. who represented the other part of that almost fabled family, and in an important sense, to bid adieu to an era which will long be remembered, but will possibly never be relived.

We Americans love legends and success stories. We like our heroes to have had humble origins and we want their dedication to duty, and their hard labors to win great rewards. J. J. Shubert fits this pattern as did Mr. Lee and Mr. Sam many years ago.

It can be an awesome thing to become a legend in one's own lifetime and to live to see that legend embellished by the imaginative, exaggerated by the sycophant, challenged and pried into by the curious, and denigrated by those whose only need of heroes is to destroy them.

J. J. Shubert was a vital part of this legend which touches a significant area of our American civilization. He was among the pioneers who brought the American theatre into the modern age. His name is associated with over 500 plays which he produced-with many thousands which his theatres housed in every part of this land over the past century. It would be difficult, indeed, impossible to name the great stage and screen personalities of the past generation without listing many of those who were discovered by Mr. J. J. or who began and developed their careers under his demanding and exacting tutelage. As it was with performers, so was it with authors and playwrights whose names and works are classic in the theatre.

To New Yorkers, Broadway is more than the name of a meandering avenue running from the Battery to Yonkers. It is a magic world where people go to find all the manifold values that they prize in life. As not all of these are good, so are they not all evil. Broadway's very locale was largely determined by the choice which these fabulous brothers made over a half century ago. Where they led, all the rest were bound to follow.

The time must come when someone versed in theatre lore, familiar with the great personalities who have peopled the stage and the business offices of this world of makebelieve, will do an authentic work on the significant contributions which this trio of brothers made. There will be many legends to enrich that story.

publicity was the warming, lifegiving, sun. J. J. shrank from this aspect of theatrical life. He was almost painfully shy of personal attention. He rarely gave interviews and avoided as much as he possibly could the haunts where people of the theatre went to be seen. When some night place claimed his presence, it was almost invariably in search of the talent to which he was peculiarly sensitive. and which he helped in so many instances achieve fame and success. There was nothing of the flambouyant in this retiring, almost self-effacing, often somber man.

He could be generous in a princely manner toward those for whom he felt affection or gratitude. Many people knew the benefits of his kindness without even knowing who their benefactor was. He was as reticent in his public benefactions as he was in his private life. His giving knew none of the barriers of race or religion or any other distinction.

But J. J. could be demanding too. There was no limit to which he would not push himself in the busy creative years of his life when as many as a score of productions were under his directing hands at one time. He demanded of others the same undeviating lovalty and unqualified devotion which he himself was ready to give. When he was disappointed or felt betrayed by another, he withdrew his attention and friendship and could be adamantine in a relationship which once had been warm and deeply affectionate.

J. J. loved to travel. He knew this country very well. Every cosmopolitan community in Europe was familiar to him. But home was the heart of things - 44th Street was most of his world.

J. J. loved his family. His devotion to the memory of his brother, Sam, was one of the most meaningful and enriching factors of his life. With his brother Lee he confronted and met the challenge of the theatrical world for fifty magnificent years. Together they were a part of its golden age. This man who shrank from sentimentality had a deep and abiding sentiment for all his family.

He was a loving and proud father of his only son, John, who died just a little over a year ago. He leaves behind not only a devoted wife and nephews, but a great host of people in and out of the theatre who will long remember him for his personal involvement in their lives and for his role in a dynastic family whose name will forever be a part of this exciting world which they helped to build.

The wise men of old tell us we should not mourn for the dead. All the tears in the world could not bring J. J. Shubert back, even for a moment, to say "do not weep for me." For too long he has walked deep in the valley of the shadow. His life was blessed in years, rich in accomplishment, enlarged by enduring friendships. His imprint upon the life of our time will long be clearly seen.

But behind the legends were men, each with peculiar gifts of heart and mind and spirit. Each serving in his own deeply personal way. Today we come to pay our final tribute to the last of them.

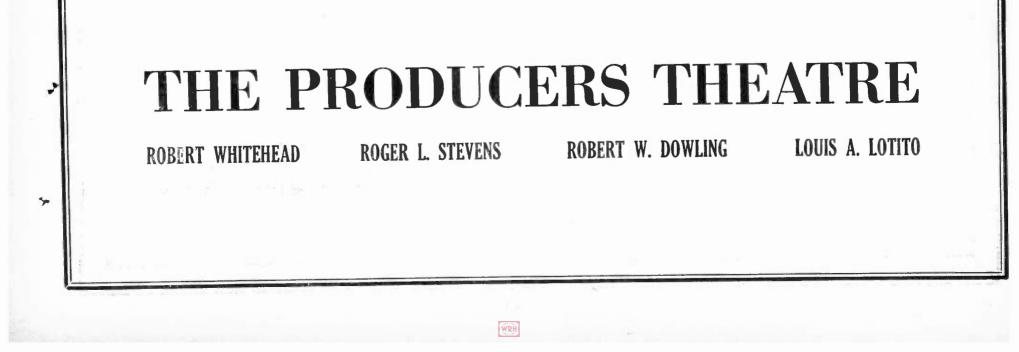
Like every person of great dimension, J. J. Shubert had contradictory personal characteristics and qualities. He loved the theatre with all of his being. It was almost like the love of a man for the women of his heart's desire. He delighted in its beautiful unreality, and was intimately involved with so many for whom the glaring spotlight of

To him we say, GO IN PEACE, may peace and quiet be thy portion in life eternal. To his bereaved wife, his nephews, his friends and associates, to all who were bound to him by whatever tie, what was precious in him will remain in the treasure house of memory. Let those who truly loved him follow his example of cherishing and enshrining the memory of a beloved.

AMEN

Wednesday, January 8, 1964





Wednesday, January 8, 1964

NEW YORK CITY, N. Y.

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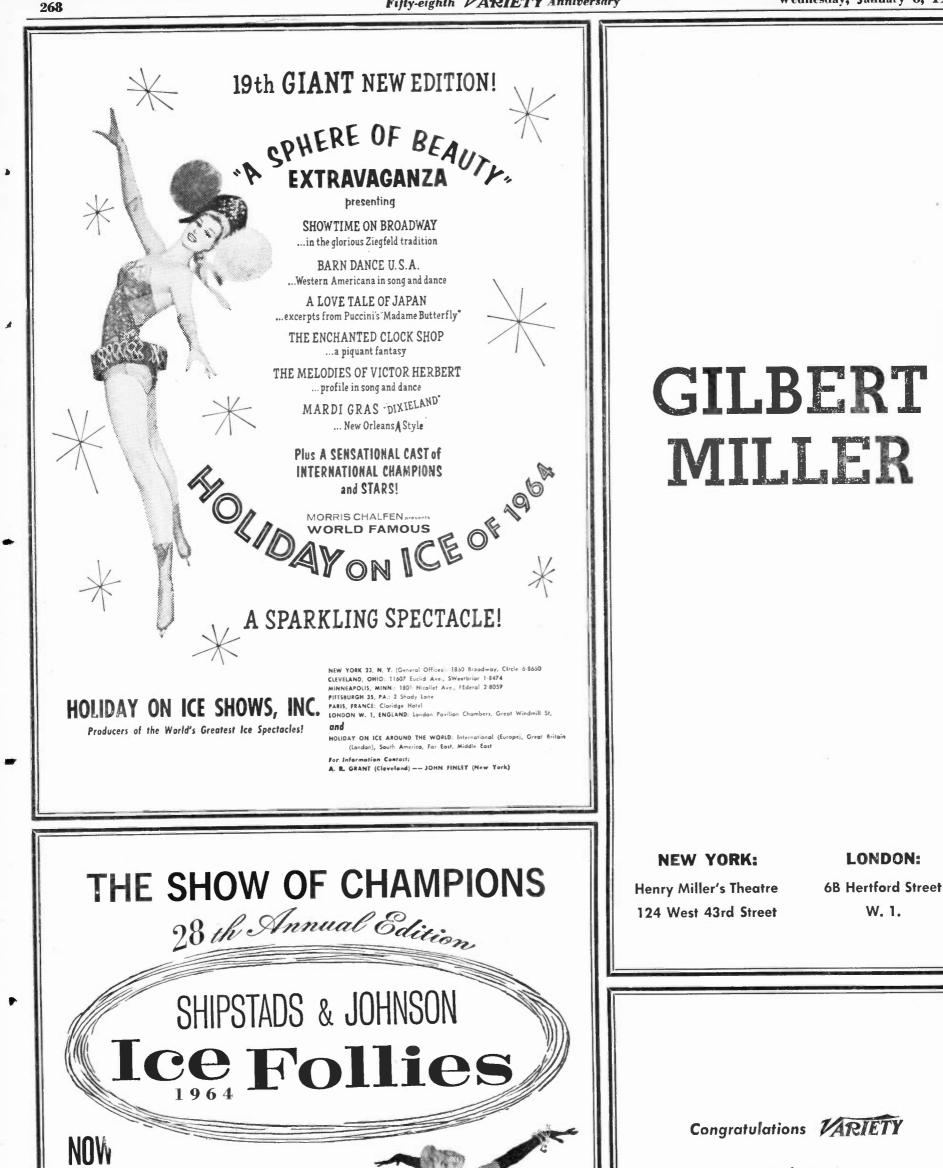
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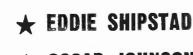
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Wednesday, January 8, 1964

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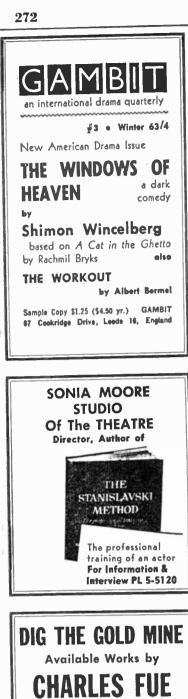
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Show on Broadway

The Milk Train Doesn't Stop Here Anymore

It was the late George M. Cohan who, after dropping in without warning one night to check up on the performance of a play he had the performance of a play he had staged, posted a notice on the back-stage bulletin board. "Rehearsal tomorrow," it read, "to take out the improvements." Something of the sort applies to "The Milk Train Doesn't Stop Here Anymore," which opened last Wednesday night (1) at the Brooks Atkinson Theatre.

Theatre. The Tennessee Williams drama, originally done at the Festival of Two Worlds, at Spoleto, Italy, was produced on Broadway last season by Roger L. Stevens, with Herbert Machiz as director, Jo Mielziner as designer, Paul Bowles as composer

of the incidental music and a cast headed by Hermione Baddeley, Mildred Dunnock, Paul Roebling and Ann Williams. The author is a tenacious man

about his scripts, as he has demonstrated several times, notably with "Battle of Angels," which finally got to Broadway, after about a de-cade, as "Orpheus Descending," but still a failure. In the case of "Milk Williams has refused to Train. quit, but has done considerable rewriting, and the new version has been presented by David Merrick, with Tony Richardson as stager, scenery by Rouben Ter-Arutunian, incidental music by Ned Rorem, and a cast including Tallulah Bank-head, Ruth Ford, Tab Hunter and

Marian Seldes. In this instance, comparisons indeed edious, for "Milk are indeed odious, for "Milk Train" isn't as good as it was be-fore. Or, to be blunt, it's worse then our, What was once a somethan ever. What was once a somewhat obscure talkfest about a dy-

ing harridan and her mysterious young poet-visitor has become a slightly clearer conversational jamboree, but an absurdly preten-tious, over-produced, exasperating bore.

Richardson's mannered, "busy hopped-up direction, coupled with the arty fussiness of Rouben Ter-Arutunian's scenic design and Ro-rem's studiously artificial music, has about as much reality as a bad dream. Miss Bankhead gives a vivid but empty portrayal of the dissipated old harpy, but she doesn't create more than the outline of a character of the vulgar, egocentric, exhibitionist windbag. More-over, her enunciation is so slurred that's she's frequently hard to un-derstand, and its slightly disconcerting to see such type-casting as the ruin of a once-great but squandered talent.

Miss Ford has style and admir-able emphasis as the venomous friend whom the garrulous heroine calls the witch of Capri, and Hun-ter is at least animate in the still vague role of the young visitor with the sinister reputation of an "angel of death." Marian Seldes is properly intense and occasionally vital in the slightly simplified part of the young secretary.

"Milk Train" is obviously not going anywhere as a boxoffice bet, and the film rights already belong to last season's production. This edition is a presentation of the David Merrick Foundation, which has already been represented this season by the successful "Luther" and the flop "Arturo Ui."

Someone should have flagged down "Milk Train" while it was ahead, or rather, not so far behind. (Closed last Saturday (4) after performances.) Hobe.

five performances.)

Theatre Billing Continued from page 251

ducer of the 1860s, assumed management of Brougham's Lyceum, Broadway & Broome St., in 1862 and converted it into her theatre for a year. This house was better known as the Olympic.

As early as 1836, Annette Hawley Nelson leased the Richmond Hill Theatre, on the southeast cor-ner of Varick & Chambers, and gave it her name for several months. She had been the second wife of John Brougham, the comedian, but retired from the stage following her marriage to a New York hotelman.

The Madison Square Theatre, on the southside of 24th St., between Broadway & 6th Ave., was in 1878, for a few months, known as Min-nie Cummings' Drawing Room Theatre.

A place of amusement, known in 1837, as Miss Monier's Dramatic Saloon, formerly the City Theatre, occupied the "upper part of a building on Broadway, opposite St. Paul's Church." It opened and closed the same year.

The Berkley Lyceum at 19 West 44th St. was, for a brief time from 1902 to 1903, known as Mrs. Osborn's Playhouse.

Lucille La Verne managed the Princess at 104 West 39th St. under her name in 1929, but it soon re-verted back to the Princess again. Later it was known as the Labor Stage, the Assembly Theatre, and Orson Welles used this originally as his Mercury Theatre. Now it is a car-park.

Sydney Group Schedules Wilde's 'Earnest' Revival Sydney.

The Old Tote Theatre will open its second season Feb. 1 with a revival of Oscar Wilde's "The Im-portance of Being Earnest." The cast for the local group's produc-tion will include Ron Haddrick, Sophie Stewart, Ellis Irving, Neva Carr Glyn, Reg Livermore, Hilary Bamberger and Janice Dinnen. Settings and costumes will be designed by Robin Lovejoy and the play will be staged by Robert Quentin.

The Old Tote's Lunchtime Theatre sucpended operations Nov. 22 for the summer, but will reopen again about the end of February.

-Says Robert Stoltz

🖀 Continued from page 251 a atre director) offers him a book for a show. This not only means a sure production, but also first class collaborators and presentation.

The formula of taking a famous, established play as the basis for a musical show has been applied by all famous composers the world over. This idea has been and still is the best. The difficulty lies in finding a suitable book for a musical show which the producer, di-rector and everybody else will find wonderful and which will not be too costly from the viewpoint of royalties for the original writer. The public domain plays in this category have been done time and again and still seldom fail.

Writing musical shows has always been and is today a very hazardous profession. Sometimes the writer and composer (often in collaboration with the director, choreographer, stage designer and even his or her majesty the star) work for months, even years. After having reluctantly given in to the demands and wishes of most of them, including the producer, his wife and his sweetheart, they get panned by the press and all dreams are shattered, all efforts, sacrifices were in vain, the show folds.

You have to be quite a fanatic in this business to stay on and not to give up in disgust. The only way to recover your self-respect, self-confidence and joy of living is to start immediately working on a new project. It's like horsebackriding; when you are thrown off, mount the horse immediately again, otherwise you'll never be able to ride. Tenacity and stamina, self-discipline and a good stomach are just as important in order to get anywhere in this profession as God-given talent for composing music.

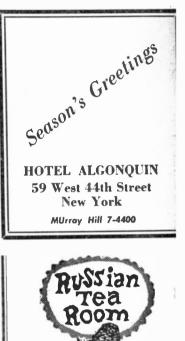
I suppose this is the case everywhere in the world and will be so as long as there will be show business

Still, to quote Irving Berlin, "There's no business like show business"!



The teenage workshop division of Island's Bellport Gateway Long Playhouse will again give classes in Acting, Voice, Dance and Jazz as well as acting opportunities in the 30 plays and musicals to be given in Gateway's two theatres.

Program is carefully supervised, serves as training farm for Columbia Pictures and an accredited semester for Suffolk Community College. Center, 65 mi. from N.Y.C., has dormitories, studios, dining rooms, and a pool. Write Gate-way, Bellport 7, N. Y., for informa-tion, & specify age. PL 7-0590.



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A Yiddish theatre at 45 Bowery was named for Bertha Kalich, an outstanding Jewish tragedienne, in 1907, and Molly Picon had her own theatre in 1942. Maurice Schwartz's Art Theatre, now the Phoenix Theatre, on 2d Ave. and 12th St., for a time was called the Molly Picon. This popular actress' name also graced the old Al Jolson Thea-tre on 59th St. and 7th Ave., now, a new cooperative apartment. Still another Molly Picon Theatre was on 2d Ave. at 2d St., which, also, for a time bore the name of another Yiddish great, David Kessler.



One day an Argentinean Chef walked into La Fonda and said: "I can broll

the best steaks you ever tasted." He's been doing just that for us ever since. You can find him in front of our 25-foot Broiling Wall, in what must be the most exciting room in any New York restaurant. Luncheon, Dinner, Supper daily. Reservations if you wish. Fiesta every Sunday and holiday. (No dancing on the tables.)

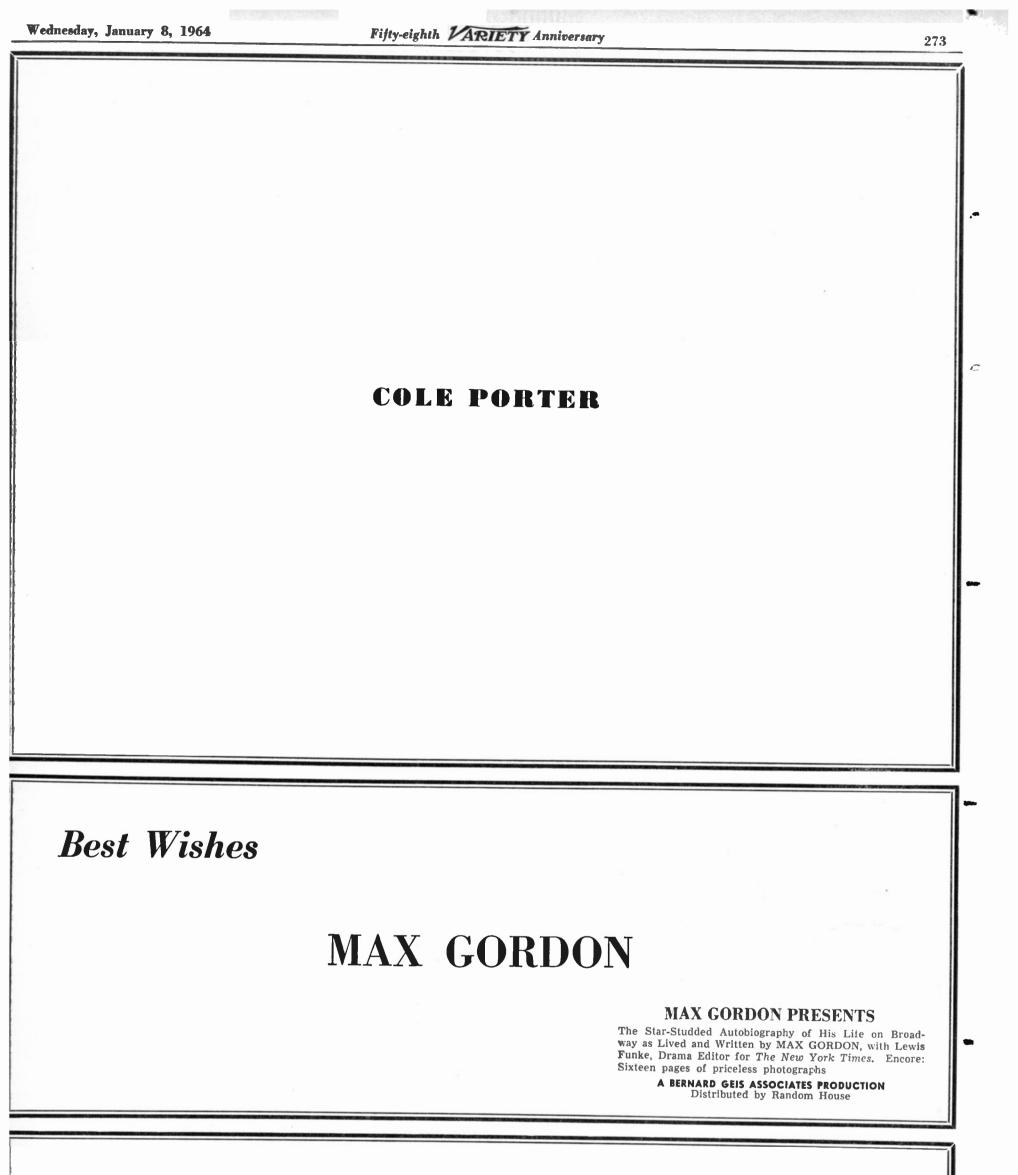




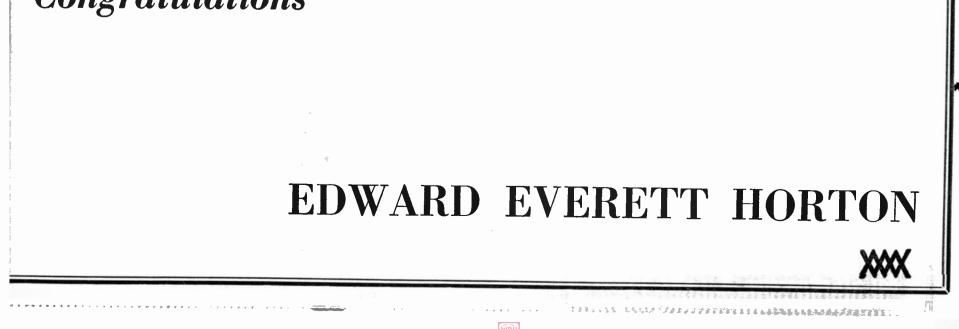




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OBITUARIES

HUMPHREY DOULENS

Humphrey Doulens, 56, vice-president of Columbia Artists Management Inc., New York, died Dec. 30 at Mayo Clinic, Rochester, Dec. 30 at Mayo Clinic, Rochester, Minn., of complications, following heart surgery. He had been ac-tive in concert management and A Faye Emerson. Doulens was as personal representative of top a frequent contributor to VARIETY. concert artists for many years.

and music editor of Newsweek. He was head of Columbia's radio and television departments and as such road. Early in his career, he was responsible for the appearance of many prominent concert artists circus. He was an ardent circus on the networks' radio and tele buff. piograms.

Kirsten, Robert Merrill, Licia Albanese and Rosalind Elias. He was Artists manager of Lily Pons and of the late Grace Moore, and had been as-In 1958, he was a producer of

Doulens joined CAMI in 1937 after serving as a reporter on the Norwalk (Conn.) Hour, as editor of the Bridgeport Sunday Post and Bridgeport Sunday Post which was devoted to the revival road. Early in his career, he toured with the Ringling Bros.

Elected to the Connecticut State Elected a v.p. of Columbia Art-Elected a v.p. of Columbia Art-is s Management in 1954, Doulens at the time of his death was per-sonal representative for Dorothy

In Memory of a trouper to the end

NAT CHERIN

known in show butiness as

NAT BAKER

one of the original Gus Edwards School Day Group

Died Dec. 3, 1963

Paul Hindemith

The staff, officers and directors of Broadcast Music, Inc. records with deep sorrow the passing of Paul Hindemith. One of the foremost composers of our century, he has greatly enriched the musical culture of our nation and the world. BMI is honoured and privileged to have the music of Hindemith in its repertoire. We extend our heartfelt sympathies to Mrs. Hindemith.

> In Loving Memory **CHARLES V. YATES** January 9th, 1955

Reggie

In Memoriam

SAUL ABRAHAM SAM ARNOLD CLARENCE BELL trical Guild, the Catholic Actors Guild and the Dutch Treat Club. During the last World War, as captain in the Air Force, he served as press aid to General Lauris Norstad and later as aide-de-camp to General Lawrence Kuter, in charge of Air Force operations in the Pacific Theatre.

Funeral was held from the Trinity Church, Norwalk, last Friday A brother, Roger Doulens, a (3). v.p. of Pan American Airway, is the sole survivor.

HARRY F. MACE

Harry Fred Mace, 41, a cartoon-ist whose works appeared in many national magazines, died Dec. 30 in Redding, Conn., after a brief illness.

Mace, who specialized in the children's cartoon field, was best known for a cartoon character, "Amy" which he drew for the Des 'Amy" Register and Tribune Moines Syndicate.

Survived by wife, two daughters and parents.

DAVID BURTON

David Burton, 86, a retired stage director, was found dead Dec. 30 in his New York apartment. He was also a Hollywood director for a time

Burton's Broadway credits in-clude "The Royal Family," "The Swan," "The Firebrand" and "Serena Blandish."

BILL TELAAK

Bill Telaak, 65, onetime gagman for Bob Hope, died of cancer Dec. 21 in Long Beach, Cal. His wife, son and daughter

survive.

Mother of Marchette and Joy Chute, authors and dramatists, died Dec. 24 in New York. Marchette Chute is best-known for her biography, "Shakespeare of Lon-don," and is coauthor of the current 2-person entertainment, "Worlds of Shakespeare." Joy Chute wrote "Greenwillow," on which Frank Loesser based a musical a few seasons ago. Another sister, Mary Grace, resides in Boston.

Mother, 73. of Thomas Velotta, v.p. in the ABC News department, died Dec. 27 in New York. Survived by another son and three daughters.

Hugh McGowan, 69, scenic artist for ABC-TV in Chicago, died Dec. 22 in that city. Wife survives.

Kate Oglebay, 88, time member of Minnie Maddern Fiske's legit company who also toured in vaude, died Dec. 27 in Cleveland.

Showboat With Caliope Continued from page 248

orten have a wiener roast or bar-becue on the wharf alongside the the Goldenrod headed all its billshowboat after the performance and they invite the actors to join them. It's the most enjoyable eve-ning anyone can imagine and it brings people and their families back week after week to this clean and different entertainment that is true Americana.

No TV Bogey Here!

Television has undoubtedly hurt and all types of entertainment but it has not changed the river bottom-land farmer's love for a showboat or brought him any sophistication. It would be hard to attach sophistication to a cow pasture, penthouse or a crop of tobacco. True, they have television, but they will quickly turn off "The Price Is Right" to get the Chicago stock market report for the price on hogs or to spend an evening at the river landing on a showboat.

In the good old days when the actors doubled in brass, they were known as band actors. It was a heyday for the showboats as they could pick a 10-piece band out of their cast to make a daily parade at no extra expense. It was almost impossible for a man in Chicago to get a job unless he blowed a horn so he usually mastered the horn first and then learned to act later. Incidentally, Charles Win-niger was once an "under canvas" band actor-and a good one.

'Band Actors'

These actors hibernated around Chicago where hundreds of onenight stands took to the road every fall and headed for Iowa, Kansas and Nebraska featuring a brass band. The leading man might play a trombone, the character man alto and the soubret drums. The long list of producers of these one-night shows included Kilroy & Britton, Roland & Clifford, Holton Powell, Jim Wakefield, Linco'n J. Carter, Jack Hoskins, Bob Sher-man, C. S. Primrose etc. At one time Carlos Inskeep had six "The Girl and the Tramp" shows on the road.

In those days there was a small four-page theatrical sheet that was published at Esterville, Iowa, called The Opera House Reporter. In a copy I once had was a letter from an opera house manager in Parsons, Kansas. "Last Saturday I played a show that was a Peachr played a snow that was a Peach-eroo! There were six people in the company, a girl and five men. They called it 'The Girl and a Tramp.' Wrong title. It should have been 'The Girl and Five Trampe'." Tramps'.'

New York had always been suspicious of band actors from Chi-cago and looked down on them to certain extent. This. I could never understand because at the never understand because at the same time, in New York, Augustus Pitou had a melodrama. "The Gal-ley Slave," on the road; Al H. Woods had "Bertha the Sewing Machine Girl"; Sam H. Harris had Terry McGovern in "A Fight for Love"; Charles E. Blaney, "Across the Pacific," and all were the same type of one-night shows as were

going out of Chicago. The smaller showboats acknowledged the big Goldenrod to be the

In Memory of

ROBERT LEONARD

Marilyn, Roy, Lillian

ing, in big type, with, "After the minnows comes the whale," they resented having their small boats referred to as minnows. However the Goldenrod decided it when was time to bring the Broadway plays to the river, they all followed The river people didn't like suit. such Broadway standbys as "A Pail of Sixes," "Peg O' My Heart.' William Cushman's "Toy-Maker's Dream" etc. They wanted plays with a mortgage on the farm and a happy ending.

Cohan's Beau Geste

We fared better than any o them. I went to New York to try and lease one of George M Cohan's shows. As I had known him for years, I thought I might make a go of it. I met him in hi dressingroom at the Erlanger The atre where he was starring in "The Merry Malones." When I told him what I had come to New York for he took me by the arm and led me to a trunk at the other end of the dressingroom. "I've written 50 plavs and hundreds of songs," he said. "They're all in that trunk Take your pick. It won't cost you a dime." a dime."

Tears blurred my eyes as I mum bled something about thanks. He put his arm around me and said "Cut it kid, I remember your act it was a knockout."

Overjoyed, I took one play "Broadwav Jones," a comedy, and streaked for the river. We put line of girls in the show and turned 'Broadway Jones" into a musical It was a homespun comedy and the river folk loved it. When Cohan heard what I did he threat ened to come to the river and se our musical version but his mothe passed away at that time and h changed his mind. However, h conied my idea and he, too, turned 'Broadway Jones'' into a musica starring Polly Walker and h named it "Billie" after a friend o his down along the river.

Have Actors

Continued from page 247

knowing that quarters and food fo more could work hardships on som smaller churches.

The nucleus of The Bishop' Company is, and has always been a staff made up of founder-produc er Phyllis Beardsley Bokar, executive secretary Elizabeth Wolf tive secretary Elizabeth Wolf, booking manager Merle S. Harbacl general manager Tom Mills, publi relations chief Elisabeth Office and costumes supervisor Jea Needham. Their duties overlap and in addition, they're all active former-members of the resider unit.

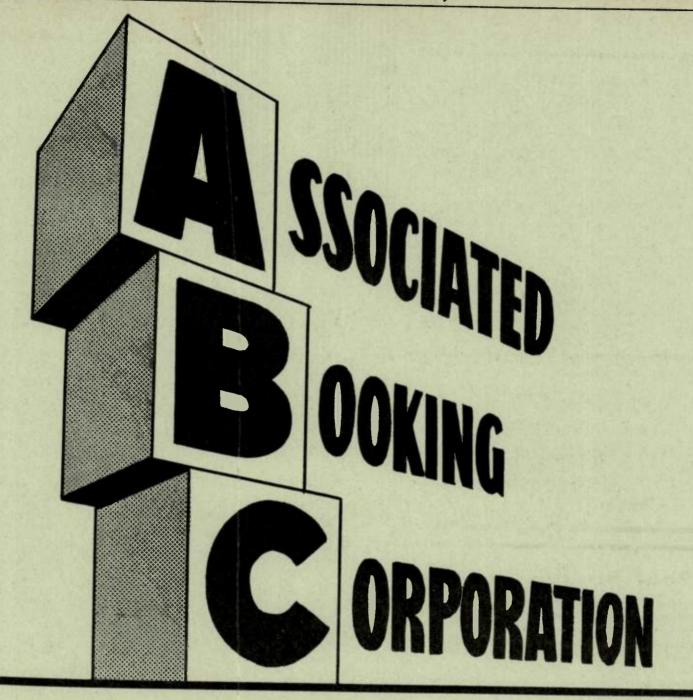
Since its inception Company ha produced 19 plays. The 1963 rej ertory consisted of Christophe Fry's "The Boy With The Carl Frys "The Boy with The Carl (their first play, and never out (the repertory), Alan Paton's "Cr. The Beloved Country," Fry's " Sleep of Prisoners," Rumer Go den's "An Episode of Sparrows C. S. Lewis' "The Great Divorce A. A. Milne's "Winnie-The-Pool and Mic. Poker's "Pass By Th and Mrs. Bokar's "Pass By Th House.

"Billy Budd" is the only pla that has required considerable r writing. It had too large a ca and ran too long for church pre entation. "Church seats are inval ably hard seats," Mrs. Bokar r minded.

Operation expenses for 1962 to aled \$18,382; living expenses, \$50 596; general expenses, \$8,452; pr \$6.202-a toi

1963

	HERMAN BERNSTEIN		In Loving Memory	of \$83,633. Operating included su- items as travel (gas, etc.), \$5,03
and the second	MANNY DAVIS		Mabel Esmeralda EDNA ESMERALDA	maintenance, \$1,874; repairs, \$3,14 Living included food, \$9,767; lod ing, \$4,885; personnel insurance
	ARTHUR LIGHTON			\$4,229. General expenses charg more than half its \$8,452 total telephone and telegraph (\$3,42
	HAL OLVER		In Loving Memory	and postage (\$1,470), due to t tremendously heavy corresponden
	EMANUEL ROSENFELD	Color South	MAUD MARIAN BISHOP	necessary to book and rebook ϵ gagements. The Company has fou that ministers are not the prom
	FRANCES WEINTRAUB		EDNA ESMERALDA	est of correspondents and wire phone followups are constantly : quired.
•	ASSOCIATION OF THEATRICAL PRESS AGENTS AND MANAGERS		FRED HARPER In Memory of My Husband LULA HARPER	Production expense, a very t item with most theatrical compa- ies, is kept under control throu the use of lighting instead of sce ery, a minimum number of pro- erties, and extremely adaptal costumes. Some necessary charg- include costumes, \$664; promoti- publicity and public relatio \$3,935; royalties, \$560.



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AN OPEN LETTER TO SHOW PEOPLE Everywhere

We in show business are called upon to help in many causes. The fund for the Olympic athletes must be one of the most appealing because there is no government agency or government subsidies behind the marvelous men and women athletes whose only glory is Old Glory and their personal honor of representing all of us in the fifty states. In peaceful tests of strength and skill for world championships, we need their help in making friends all over the world and, boy, we sure need them!

I have been invited to assist among show people in raising funds to help send our great athletes to the Olympics I am calling upon all of you in the world of show business to join me in submitting any ideas you may have to help in any way on this all-important program.

All of us, whether we are ardent sports lovers or simply devoted Americans striving for world peace in a troubled world, believe that international sports is a great stepping stone to world peace.

Whether you are on or off Broadway, or in Pocatello, Idaho, in prime time or sustaining, between pictures or spoken for in '64—yours may be the great idea about how we can get the job done. The Olympics is a great show—and everybody can get into the act.

WRH

HELP!

Esdie (

Eddie Fisher Olympic House 57 Park Ave., New York 16, N.Y. J. Lyman Bingham, Executive Director