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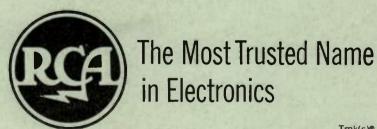
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NEW YORK, WEDNESDAY, JANUARY 5, 1966

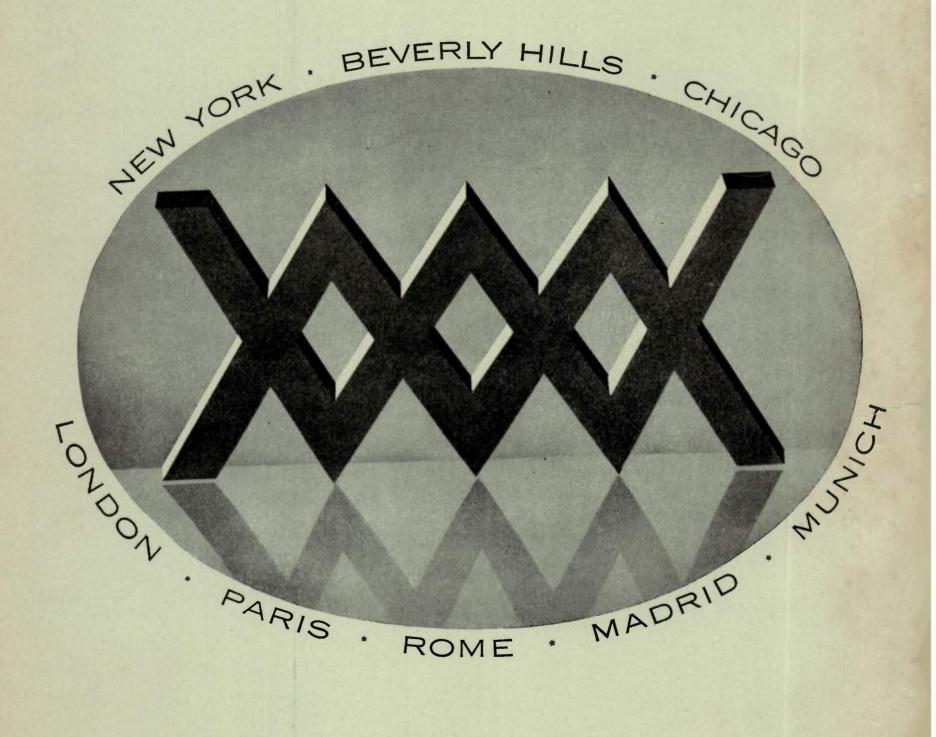
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TOWARD NEW SUPER-SHOW BIZ

Commercial Theatre Not a Dirty Phrase; Repertory Also Needs Pros

By L. SHUBERT LAWRENCE

I was mildly amused and later, as she grew more persistent, I must admit I became somewhat vexed with a lady who telephoned me a few months ago. She was, she an-ounced, a researcher for a naal survey on the American the-

"And how much money did you e last year?", she asked.

assured her that while the Shuberts had a reasonably inbred dislike of giving out figures, we had not lost money during the past fiscal year.

"Of course you have," the lady researcher insisted.

I advised her once again that

we had not. "But everyone loses money in the theatre,' she informed me.

promised her faithfully that

the Shuberts try not to.
"You don' lose money?" Her voice had become distinctly incred-"Why not?" This was flung at me with such defiance that I could see her I.B.M. machines beginning

o whirl in revolt.
"Because we work very hard,
'Madam, not to lose money." Then added, perhaps unnecessarily for he readers of Variety, "We're in business to make it."

There was a long pause on the ther end of the telephone. Then faint sigh of relief. When she poke again, her voice had taken on a gently disguised tone of conempt

"Oh." she said, relieved that her (Continued on page 58)

o. Africa's Apartheid Doesn't Keep Foreign Shows & Acts 100% Away By ARNOLD HANSON

The policy of the South African overnment on "Apartheid" has en the great concern of booking gents and local impresarios but, spite of threats and feelings of verseas organizations, the Repubhas not felt the pinch nor has isiness suffered in any way. Brith artists are boycotting So. Africa ad the widow of the late Bertold recht has forbidden her husband's ays being produced in the Reablic because of segregated audices, but top stars and companies other countries are signing and find arrangements satisfac-

African Consolidated Theatres ported the British musical comy star Bruce Forsyth and Susan ne: the Scottish singer Kenneth ackeller, and the Gurther Kall-in (Germany) choir has been ned by Ron Quibell, while Pieter erien and Basil Rubin have oked Allan Sherman and Ray ly 1966. Toerien will also tour (Continued on page 60)

The New German Movie

By ART BUCHWALD

Washington. Word has just come in from West Germany that many of the German people are getting tired shown as heavies World War II. They feel it's about time motion picture producers and writers stopped showing the Germans in a bad light and they felt it was time everyone forgot about their past mistakes.

I couldn't agree with them more. The German people have suffered enough at the hands of more. Warner Bros, and MGM and an effort should be made to forget the mistakes of the past and give Germans a new image.

One of the main problems in (Continued on page 58)

Theatre: The True American Forum

By PROF. LEE NORVELLE

(Indiana Univ.)

Bloomington, Ind. Speaking to a large group of theatre enthusiasts in New York not long ago. Eddie Dowling, Mr. Broadway himself (to those over 50) said, "The theatre is the one true American Forum."

Because of the speaker's Hibernian eloquence, dramatic pauses and deep-seated conviction, he was most persuasive. I, too, have long believed this to be true. Because the audience was composed entirely of theatre buffs no one challenged the statement. Later I wondered what proof could be found to support the statement in the event one encountered a here-

Although convinced myself. I still obsessed with the advis-(Continued on page 58)

Director of Catholic U. Views Campus Theatres By REV. GILBERT V. HARTKE

Washington.

Campus theatres, under pressure from all sides, are changing dras-tically in some places, holding their own in others. Many colleges have new and versatile theatre plants without notable production tradition; some older and important university companies make do with inadequate facilities. Campus seasons reflect theatre scene generally: musicals imports classgenerally: musicals, imports, classics, dearth of new American play-

Establishment of drama as a true profession by institutions of fully (Continued on page 63)

GLOBAL SCENE

By ABEL GREEN

In transition from JFK's New Frontier to LBJ's Great Society, the American scene, circa 1965and this Diamond Jubilee Edition of Variety—give witness to continuously effervescing activity. The mixture of politico, social, economic and diplomatic events high-lights again that "show biz" ad-junct. Television. It is today's constant catalyst of public understanding.

Television yields a new immediacy to Watts (Los Angeles' "black belt") race riots or Berkeley (Calif.) students' protestations, brings and operas have caused political upheavals. As warning example to our present day politicians, I may mention that belt") brings home problems of the Dominican Republic, Vietnam and Castro's approval for Cubans stripped of all personal belongings) "to emigrate to the U.S. to join their relatives."

Addressing him self to the persestive of voluntarily bringing

necessity of voluntarily bringing Negroes into the power structure of communities and the mainof communities and the main-stream of American activities, Taft Broadcasting Co. prexy Lawr-rence H. Rogers 2d also noted that television gave the Negroes both a "heady sense of victory" and a sense of frustration that erupted in Los Angeles' "Harlem." Television, in turn, was credited by Carl Stokes Negro independent

by Carl Stokes, Negro, independent Democrat who came within 2.458 votes of upsetting Mayor Ralph

(Continued on page 67)

The People's Clip Joints in Yugo

By HERBERT R. LOTTMAN

One evening last year I was taken by an attractive woman and her equally attractive daughter to the cellar cabaret of Belgrade's pretty well. Metropol Hotel (a kind of Danube Hilton). The band was loud and wise to today's music, the girls good-looking and the boys obviousinterested. Throughout the evening my lady friend and her daughter sat politely but primly watching the goings-on. "It is not considered right to be here." my hostess confided to me at last. "It is only for foreigners." The Metropol is the hangout of the coproduction set, those miracle men who bring Germans and Yugoslavs (Continued on page 63)

The Diamond Jubilee 60th

week only.

200 Years Ago, Circa 1940, Before They Killed Glamor in Film Biz

Music in Politics

By ROBERT STOLZ-

Music always did and always will

play a certain role in politics. Astonishing as this may be for the average music lover, it is a fact,

proven over and over again. Be-

sides the rousing and encouraging

tunes of national anthems, songs

praising liberty or one-man gov-ernments, songs and operas have

devil with his violin, Paganini, and

that hypnotist with his balalaika,

to me that composer-singer Ter-

pander, winner of Olympic games

(Continued on page 58)

By JIM KNIGHT

It has been 15 years since the

North Koreans invaded the Re-

public of Korea. A newcomer to the city of Seoul would never

know that a war had been fought or that the South Korean capital

On any given night the down-town area is the scene of much

50.000 in Korea) and natives mingle quite freely and, although there are scattered incidents in-

volving the local populace and the

Transportation in the city of

Stirred a Nazi Tempest

(Continued on page 60)

By EMIL MAASS

I suppose every Variety cor-respondent has had his "most ex-citing adventure."

"This is the last story you will

you to Dachau (concentration camp)" were the threatening words shouted at me, when enter-

ing the office of the Nazi press de-

partment here in the summer of

(Continued on page 60)

Vienna 'Variety' Review

pretty well.

city had been razed twice.

Swinging City

Seoul, Korea.

Seoul a Sinful

A more lovable character seems

Rasputin.

By ROBERT TAYLOR

No matter how old one is, the Golden Age of Hollywood was long I hope I'm not talking tired. I refer to change. Many of the major people are still working but they all have been transformed. If today is still the 20th Century, the Hollywood of the 1930s and early 1904s was 200 years ago.

In a sense it was baroque. There was a "style" in living and making motion pictures which no longer exists, which has been coldly modernized into something very facvery efficient—and, I'm not very much fun. The tual. afraid, not very much fun. The creative and artistic management and the fabulous "Showmen" still exist-there are a few-but they're largely working for themselves on a one-picture-every-two-years basis. Their great talent isn't directed toward a "program" of pictures-toward the management and betterment of a studio. For some of us who were fortunate enough to have been a part of the Golden Age, however, the memory lingers on.

In my own case, I was part of the MGM "stable," We called Metro the campus—and even the seasons became semesters. Camaraderie was shared at work and at play, up and down the line, and the aspect of jealousy was virtually nonexistent, at least among the male stars. We had the giants. Gable, Crawford, Harlow, Bob Montgomery, Wally Beery, Marie Dressler, Norma Shearer, the Barrymores, Bill Powell, Mickey Rooney, Judy Garland, Eddy & (Continued on page 60)

hustle and bustle. Cinemas and sinful night clubs and tearooms all seem to be filled to capacity. 'Drink Sanka Before The American soldiers (there are about Check, No Palpitations, Key to Paris Nitelife By GENE MOSKOWITZ

Paris.

cabarets and cafes tinue humming. Over 150 late spots of various sorts operate. The growing affluence of middle class youth leaves its mark. So do the tourists from Germany, Sweden, Britain and America. The latter complain year after year that the French cafe operators crowd them in like sardines and never pro-vide airconditioning. The French answer with a shrug that if the peepers come, why bother about expensive gadgets for their comwrite for VARIETY, or we shall send fort.

Striptease, generally credited as an invention of the United States but taken over by the French, is still the main commodity. Against that are the spectacles of the Lido, Casino de Paris and like estab-That it was my last story—until lishments, whether run as a cab-ne war ended—goes without say- aret or a theatre.

the war ended—goes without saying. It was my review of the UFA film production. "The Green Kaiser," directed by Paul Mundorf, \$2 to \$3 minimum for disco-

(Continued on page 63)

Early Press Time

Anniversary) Number went to press several days ahead of the normal Tuesday deadline,

due to the size of the paper. As a result, certain news departments are combined and certain other depart-ments are omitted for this

LOP's '30' After 40 Years as Queen Bee,

& Will H'wood Ever Be the Same Again?

Now there is just Hedda. The Louella O. Parsons column tagline—"That's all for today. See you tomorrow"—appeared for the last time on Nov. 30 in the Hearst newspapers and in other dailies which buy the syndicate wire, Hearst Headline Service.

The frail, seriously ill, 81-yearold LOP, who entered a rest home in Brentwood Hills, has stubbornly fought over a period of more than two years to hold back the tolling og time, aggravated by a broken

The Hollywood she left behind is far different from the rickety collection of studio buildings where a fabulous entertainment giant was growing topsy-turvy when she first arrived on the scene in 1926. She settled in what was to become her land of milk and honey at the command of a benevolent taskmaster-publisher, the late William Randolph Hearst, after spending a year in Palm Springs (then truly a desert waste) to fight off tuberculosis. If ever a town or a business

was made for an individual, it is difficult, if not impossible, to think of a better mating of person, place and circumstances than LOP and Hollywood. She never lost her ardor for Hollywood or the peripheral of motion picturemak-ing which she helped, more than any other single reportorial voice, to popularize and glamorize.

Actually the Hollywood of Lou-(Continued on page 62)

If They Didn't Throw Rocks, the Show Boat Knew It Had Landed By CAP'N BILLY BRYANT

Pompano Beach, Fla. When the Ohio and Mississippi rivers were the highway of the nation and showboats were the main source of entertainment for the natives in

Cap'n Billy Bryant

the river ham-lets and cowboat landings along the instreams land from Pittsburgh to New Orleans, the charm and simplicity of a river audience when attending a perform-

ance aboard a floating theatre has seldom been equaled in the history of the American theatre.

When the sweet strains of a steam calliope echoed back over the hills playing "Oh, Dem Golden Slippers" the farmers went wild (Continued on page 62)

Strauss a Beatle?

Frisco Chronicle's Paine Knickerbocker, footnoting his critique of Edwin Lester's re-vival of "The Great Waltz," recalls this warning, issued in

"The verb 'walzen', whence this word is derived, implies to roll, wallow, welter, tumble down, or roll in the dirt or mire. What analogy there may be between these seconds." be between these acceptations and the dance, we cannot pre-tend to say; but having seen it performed by a select party of foreigners, we could not help reflecting how uneasy an English mother would be to see daughter so familiarly treated and still more to witness the obliging manner in which the freedom is returned by the females."

Similar comments were made with the bow of such dances as the foxtrot and the

Ginza Influence On Hula Show Biz

By WALT CHRISTIE

Honolulu.

A visiting actor recently succeeded in stopping traffic-literal--everywhere he went. Members of his fan club cheered him at the airport, folowed him around as he made sightseeing tours, gave him a party, peered through store windows as he shopped for souvenirs, then showered him with "aloha" gifts before his plane left.

Sinatra? Wayne? Lewis? No, just another vacationing Japanese just another vacationing Japanese film star whose name isn't imporsible for the slip-of-the-English-tongue when

(Continued on page 62)



Greetings across the seas and into re Continents.
Seasonal Best Wishes to my

over the world PAUL ANKA

The 'Coquetel,' A la De Gaulle

By FERRIS HARTMAN

General de Gaulle has introduced cocktail parties at the Palais de l'Elysee, the White House of France.

However, they have produced a major linguistic problem since grand Charles is as opposed to the American word "Cocktail" as he is to the American dollar.

As Aurore, the conservative morning newspaper, put it: "Having a horror of Franglais, or Frenglish, the President will not allow the word 'cocktail' to appear on his invitations."

So far, the best substitution that officials can come up with is a Frenchified spelling of the banned word: coquetel.

(Continued on page 62)

Not Yesteryear But Now

Readers who have been paying attention already know that this weekly was founded in 1905, on borrowed money, by an angry vaudeville critic who was convinced that a theatrical paper could operate on a then-daring basis, namely that advertising solicitors did not come ahead of the editors and critics. It is still a daring concept in some quarters, so don't shrug it off as a quaint quarrel of a bygone time. Sime Silverman himself wrote in his first issue of Dec. 16, 1905 that the proof of his hunch would come if and when Variety celebrated its 25th Anniversary, which finally rolled around in 1930. So now add another 35 years to that. It seems reasonable to suppose that the survival of this paper, and its policies, proves something.

But more than the separation of text and ads was involved. Variety has been based, first and last, on the idea that show business eagerly needs, and inevitably respects, competent news and reviews. This carries the discussion beyond integrity, however basic and crucial, to know-how and insight. The obvious lesson of six decades is that it will take a lot of doing in time ahead for Variety to keep abreast of its trades, especially given the concentration of talents, skills, imagination and sophistication (not mention capital) in the present age of internationalized enter-tainment. Today is the day, and tomorrow is the promise. All that yesteryear provides in this special Diamond Jubilee Edition is the instruction of history, the perspective of time, the colorful nature of pioneers. VARIETY at 60, has its sights not on the past but strictly on the now and the from-now.

Suffice here to recite the obvious truism that show business has become enormously complex and inter-connected in a way that nobody could foresee in 1905. Grant full marks to Sime's foresight as a tradepaper architect, his astute forecasting of the rise of silent films, radio, talking pictures, and so on. In the same connection one remembers the remarkable clairvoyance of a certain few prophets, of whom Brig.-General David Sarnoff is perhaps best-known.

The point is that in the show business now shaping there will be no diminishing of need for tradepaper reporting and reviewing which manifests a "third ear" for boxoffice values. As the future challenges the past, Variety recognizes itself as under that challenge. It herewith minimizes all taking of bows for the 60 years of survival out of a surpassing sense of urgent need to keep updating its own services.

Both space and distance have been annihilated in our tin The show business of tomorrow will draw upon arts and scientific aids of all kinds. Judgment will be both more refined and trickier on their account.

But Variety is confident of one great ruling axiom—showman ship will never go out of style.. It is to showmarship that Variety's allegiance continues now, as in 1905.

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Great Curtain Lines

By EDWIN BRONNER

"... nowadays the world is lit by lightning! Blow out your candles, Laura—and so good-by . . ." Eddie Dowling as Tom in "The Glass Menagerie").

"Moffat, my girl, you musn't be-clumsy this time. You mustn't be-clumsy . . ." (Ethel Barrymore asclumsy . . ." (Ethel Barrymore as Miss Moffat in "The Corn Is Green").

"It isn't difficult to keep alive friends — just don't make any trouble—or if you must make trouble, make the sort of trouble that's Continued on page 62)



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SHIFTING TASTE IN U.S. HEROES

- By WALTER WINCHELL -

The theatre that was inaugurated over 5,000 years ago is born anew every year . . Beneath the grimy stones and glittering marquees there is an ageless magic . . . In bare rehearsal halls and tryout towns imaginations are inspired and dreams engendered . . Theatrical creations are composed of fragments of sounds, illusions, beauty and rainbows are composed of fragments of sounds. Illusions, beauty and rainbows... They are also made of bright, bright hopes... The theatre will offer about 65 new shows this season... Approximately 50 are destined to perish quickly... Nevertheless, the dread possibility of a private funeral doesn't lessen the aspiration for a public success... The cockeyed optimists of the greasepaint realm can hear the melancholy thunder of disaster... But they are guided by the hopeful music in their hearts. their hearts.

In the making of a show the raw material of success is talent, of course . . . Equally vital is the tyranny of hard work . . . The toil that goes into rehearsals, the passion for details, the construction and imagination often determine whether a show will soar or sink . Harris has often participated in 18-hour rehearsal days . . . The Lunts frequently re-do a scene 20 times before they are satisfied . . Rex Harrison continues rehearsing even after a show becomes a hit . . . Refore "My Fair Ledy" enemed by the Arden was becomes a hit . . . Before "My Fair Lady" opened Julie Andrews had 48 straight hours of intensive rehearsal... The hardest worker of all is Mary Martin... She says: "The greatest thing in life is to love your work and work at it until you're exhausted. That's what I do"... Out of such monotony and repetition and diligence are shows shaped... And stars shined.

The talented wanderers returning to the Broadway scene . erally they approach New York in a condition verging on panic . . The tryout can be a shattering ordeal . . . The five month pre-premiere ordeal endured by "Golden Boy" has been recorded in the public prints . . It detailed the countless script changes as well as the torment experienced by the cast . . . Few shows escape such nightmares . . . "Funny Girl" bombed in Boston . . . Then the rewriting began . . . One scene was revised 42 times . . . About \$30,000 worth of sets were junked . . . The fact is that while the theatre strives to express sunshine and moonlight in terms of music and drama-there are generally storms behind the scenes.

All the private demons of humans-shock, tension, anxiety, feargo into the genesis of a show . . . On opening night Helen Hayes cannot hear a thing except what's being said on the stage . . . Alec Guinness develops a crippling pain in his knees and back before a show's first Jose Ferrer tries self-hypnosis by reassuring himself that members of the audience are his friends and will adore him . . . Before the inaugural of "Hello. Dolly!" Carol Channing sat up until dawn repeating every line of the script along with the song lyrics . . . Another famed actress simply prays before her opening night entrance . . . She murmurs: "Please God, don't let me make a fool of myself."

It is the function of a playwright to bridge the distance between imagination and reality . . . In creating that bridge there is a mysterious process that is both formidable and delicate . . And it is replete with certain vagaries . . Several years ago Neil Simon decided to file and forget an unfinished comedy . . He believed it was unfunny . . A producer urged him to complete the script . . The result was "Barefoot in the Park" . . William Inge's initial click, "Come Back, Little Sheba" (an absorbing study of an alcoholic) was based on the playwright's personal experience . . . Eugene O'Neill once submitted five plays to the Theatre Guild and all were rejected by a majority of the board . . . the Theatre Guild and all were rejected by a majority of the board...

One member of it had faith in O'Neill... He pleaded with the Guild brass to produce one of the dramas and they reluctantly agreed...

His masterpiece, "Strange Interlude."

The creative process demands artistic ability . . . It also requires financial support . . . Angels with checkbooks in hand rush in where even fools fear to tread . . . It is an act of faith rather than reason . . . Money-raising in the theatre has been described as "organized calamity". . . There is good reason for the descriptive term . . . Most backers lose money . . These days musicals are generally backed by tw networks. Proceedings with the gold mines. One network's \$400,000 in-... Recording rights can be gold mines ... One network's \$400.000 investment in a hit musical resulted in an original cast album that made the company \$20,000,000 richer ... Probably the most unusual Broadway angel is a famed Wall Streeter . . . He never reads a script or goes to auditions . . . He bets his coin on producers . . . Thus far he has a high batting average.

The making of a show is occasionally coupled with another blessed event: The emergence of a star . . . The explosive radiance was most brilliantly exemplified by Barbra Streisand . . . She breathlessly explained to interviewers that the experience was bewildering and exciting as well as joyous and numb . . Ethel Merman described it as "thunder in the back of my head". . . For Roz Russell it was sheer disbelief: "The stars and the saints have been good to me and there isn't a day that I don't pinch myself and say with sincere gratitude: 'Is it really true?'"... A similar reaction was voiced by Sandy Dennis after clicking big in "Any Wednesday"... She sighed: "When I saw the reviews I somehow couldn't connect them with me. I just can't believe it happened."

Paradise never seems real Paradise never seems real.

There are no rigid rules, no definite patterns . . . There is rarely a logical progression . . . There are times when the movement has all the capricious aspects of a feather in the wind . . "South Pacific" emerged as the consequence of a meeting between Richard Rodgers and Josh Logan at a cocktail party . . . Rodgers casually mentioned he was anxious to do a musical but lacked a good idea . . . Logan responded that he had just read a book that could provide the basis for a zongndanza... That was it... There are no sure-fire formulas for making hits... The most successful producers have had their shares of flops... David Merrick simply states: "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."

Into a show goes toil and trouble, talent and money . . . There are thousands of problems The difficulties are financial as well as artistic . . The odds are against success . . . The future is always speculative . . . But nothing stops playwrights, performers and producers . . . They continue struggling and challenging . . . In most cases the explanation is sheer love . . . A dedication to the theatre that is almost beyond the understanding of ordinary mortals . . . And so, to all those who work and try and pray—all those who know . And so, to all those who work and try and pray-all those who know that success is a victory composed of many sacrifices—we wish them the overwhelming joy of happy hits . . . May their only problems be high

LONG FILM SPAN

By HERBERT G. LUFT

Beverly Hills. Bronco Billy Anderson, later co-

sunset of the

perennial early saddle-

were Dustin

swashbuckling

first

general

founder of Essanay of Chicago, an early employer of Charles Chap-lin, was one of the first heroes to ride into the



type to achieve western. Another international commodity value was Douglas Fairbanks, a recruit from the Broadway stage where he specialiized in leaps to the chandeliers. Transferred to celluloid he was a breezy. American, resourceful-inall-circumstances type who astonished and delighted his era. As much athlete as actor he died in 1939 at 56. His like has not been He was, of course, seen since.

also one of the founders of the still

pulsating United Artists.
Wholy different was Rudolph called them-and general sexy imract. He leaped to fame when cast as Julio Desnoyers in "The Four Horsemen of the Apocalypse." screen adaptation of Vincente Blasco Ibanez's novel. His mass hysteria. Followed "The Sheik," "Blood and Sand," "Mon-sieur Beaucaire" and "The Eagle" and then anti-climax, sudden peritonitis, dead in 1926 at the age of only 31 and turned into an ob-Continued on page 44)

THE MAKING OF A SHOW MANY HAD VERY British Films' B.O. Impact In Global Markets

Director-General of British Film Producers Assn. Sights Bigger Coproduction Horizons

By SIR CHARLES EVANS

London.

VARIETY having achieved this Diamond Jubilee I confidently expect to be just as avidly reading it for the next 60 years as in the

Farnum, Wil- past. I hope I may devote my thoughts to the future for there is light ahead for the British film indusand Tom Mix. Probably the In this year we will have produced 70 first-feature films, 40 of them in color, the average cost of which has been higher than in any previous year. We have increased our overseas takings to well above our previous 50% of our total earnings and have, moreover, gained an improved position in foreign markets. In this we have been assisted by the fact that Britain has for the first time for any country won, in the year, three Grand Prix at major international festivals.

One of the most profitable and exciting of the new markets for British films is that in the United States. I was fortunate enough to Valentino, an Italian immigrant laborer whose fortune was his nearsighted eyes—"soft" the gals country. During that happy time I called them—and ganeral savy impossible that came Pritish nictures. recall that some British pictures did reasonable business in specialized situations, such as in New York and on the West Coast, but I do not recall that they caused any marked congestion at the boxtango and air of seduction stirred universal female adulation, if not mass hysteria. Followed "The sheik" "Rlead and Sand" "Mon. tish films among the top five placings in action, drama, comedy and musical films. This should prove musical films. no death blow to your national economy since so many major American companies make films

in Britain and, moreover, many British films are distributed by American companies in certain territories throughout the world.

A new exciting vista is opening for British films together with the other European nations. Although I understand that more than 50% of the productions made on the continent of Europe are shared between more than one nation. Britain has only just signed, after some five years of negotiation, the first cooroduction treaty, with France. We have, of course, cooperated in production with Continental companies in the past but this coproduction treaty with France is something dramatically new since it will mean that the participants will benefit to the full by the aids to production provided in both countries and in that important respect films produced under this treaty will have dual nationality.

Anglo-French coproduction is only a start. We are interested in corroduction with Italy and Spain and many other European countries and our horizon is by no means limited to continental Europe for we would like conroducfor example, with Canada. In fact we are interested in co-production with ary country which can match the very substantial benefits available to British pro-duction and whose unions have approximately the same relationship with producers as ours in Britain.

Truly International

I would like to end by saving that I believe that the British film industry today is the most truly "international" in respect of producers, directors, technicians and certainly the artists we use, of all the film industries in the world. I believe, too, that we are all moving in this direction for I do not think that the industry of any single country, however large it may be, can continue to exist solely on the basis of the takings from its domestic market.

In these circumstances VARIETY takes on an even more important role for it is the one truly international trade paper on which the film industries of the world rely for their advance information about the doings and, indeed often, the aspirations of their opposite numbers in other countries. On behalf of the British Film Producers Assn., I send congratula-tions on an important anniversary and every good wish for that great and challenge, Future.

Campus Interest In Pix

By RALPH HETZEL

(Acting President, MPAA)

pictures is stirring America's col- colleges. leges and universities. Collegians always have been enthusiastic



Ralph Hetzel

about motion pictures. but now film for them is becoming much more than entertainment. It is culture and art, and it is s timulating students as no other contemporary art does. They have adopted

motion pictures as their own. For example, at hundreds of colleges and universities in the United States today, motion pictures are a vital ingredient in the educa-tional process. Films are not just being looked at, they are being studied in credit courses in film history, criticism and appreciation, as well as in various campus film societies.

The Motion Picture Assn. America has had a commitment to education for a long time. In fact, the Articles of Association filed in 1922, when the MPAA was established, state as one of the objectives of the organization. tives of the organization . . . veloping the educational as well as the entertainment value . . . of the motion picture industry."

In 1937 the board of directors of the Association authorized the establishment and support of Teaching Film Custodians. With many of the leading educators in the country on its Advisory Committee, TFC has for nearly 30 years been making available teaching film excerpts from commercial fea-

A new excitement about motion tures to hundreds of schools and

In an address by Eric Johnston, former president of the MPAA, in 1952 celebrating the 15th anniversary of the founding of Teaching Film Custodians, he said:

"The values that you in edu-cation have found inherent and important in the motion picture here in the United States, increase in geometric progression in the less developed areas and among the less advanced people of the free world.

"It seems to me that the mo-tion picture will achieve its full stature as an educational medium when its screen is a world screen-when it does the job that it-and it alone -can do for our leadership of the free nations and the free peoples.

I have noted that the free translation of the Latin motto of tonight's program reads: Everyone can learn from pic-tures. When those pictures move, they can move the mind of man, they can move the world."

In the Annual Report of the MPAA for 1946. Eric Johnston said: "I look upon the medium of motion pictures as one source of many values, an instrument of many services . . . The educational use of films is by no means limited to classroom instruction. Motion pictures can and should be used as its classification in the control of the visual aids in every process in which knowledge and information are disseminated."

Last year, in an effort to determine the quality and extent of college film activity and its signifi-cance to our industry, the Motion Picture Assn. of America financed

(Continued on page 47)

Robt. L. Lippert Chain Now at 51

Los Angeles

Robert L. Lippert has expanded his circuit of coastwise film theatres to 51 with purchase of all three in Blythe and the Palms, a hardtop, in El Centro, from Western Amusement Co. Lippert long has owned the drive-in in latter town. Chain now extends from El Centro to Medford, Ore.

Emphasis seems to be on area south of here, as Lippert, too, has bought the only theatre in Idlewyld and on Jan. 4 will break ground in San Dimas on a hardtop to be built near Pomona fairgrounds.

In the spring he has blueprinted a 990-seat conventional theatre for the new shopping plaza in Escondido. For last 16 years Lippert has owned the only three film operations in Indio.

Big Rental Pictures of 1965

checklist on the big pictures of the year 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 calendar year and cannot be computed; for example, some of the October-December features of 1965 were on the market too sketchily for inclusion now. They must wait for next year's compilation.

There are some exceptions, films that made such fast impact on the boxoffice (usually "roadsegment of 1965 in which they were on exhibition, are reported although anticipated total rentals are left open in some instances.

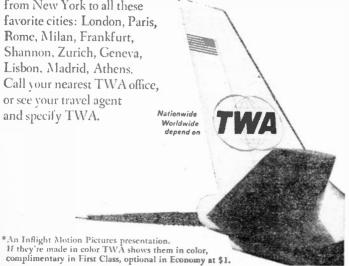
Contrarily, certain releases from late 1964 which were not included in last year's Anniversary Edition are now picked up. Information following the title is name of director, producer or production company, distributor and month of re-When director and producer are the same, name is listed once.

Mary Poppins (Robert Stevenson; Disney; BV; Oct. '64) \$28,500,000 \$33. Sound of Music (Robert Wise; Fox; Feb.) 20,000,000* 33. Goldfinger (Guy Hamilton; Eon Prods.; UA; Sept. '64) 19,700,000 19. My Fair Lady (George Cukor; Warner; WB; Oct. '64) 19,000,000* undete What's New Pussycat? (Clive Donner; Feldman; UA; June) 7,150,000 9. Shenandoah (Andrew McLaglen; Arthur; Univ; Aug.] 7,000,000 3. Sandpiper (Vincente Minnelli; Ransohoff; MGM; June) 6,400,000 7. Father Goose (Ralph Nelson; Arthur; Univ; Jan.) 6,000,000 6. Von Ryan's Express (Mark Robson; Fox; May) 5,600,000 6. Yellow Rolls-Royce (Anthony Asquith; de Grunewald; MGM; Jan.) 5,300,000 6. Yellow Rolls-Royce (Anthony Asquith; de Grunewald; MGM; Jan.) 5,300,000 6. Yellow Rolls-Royce (Anthony Asquith; de Grunewald; MGM; Jan.) 5,300,000 6. Yellow Rolls-Royce (Anthony Asquith; de Grunewald; MGM; Jan.) 5,300,000 6. Yellow Rolls-Royce (Anthony Asquith; de Grunewald; MGM; Jan.) 5,300,000 6. Yellow Rolls-Royce (Anthony Asquith; de Grunewald; MGM; Jan.) 5,300,000 6. Yellow Rolls-Royce (Anthony Asquith; de Grunewald; MGM; Jan.) 5,300,000 6. Yellow Rolls-Royce (Anthony Asquith; de Grunewald; MGM; Jan.) 5,300,000 6. Yellow Rolls-Royce (Anthony Asquith; de Grunewald; MGM; Jan.) 5,300,000 6. Yellow Rolls-Royce (Anthony Asquith; de Grunewald; MGM; Jan.) 5,300,000 6. Yellow Rolls-Royce (Anthony Asquith; de Grunewald; MGM; Jan.) 5,300,000 6. Yellow Rolls-Royce (Anthony Asquith; de Grunewald; MGM; Jan.) 5,300,000 6. Yellow Rolls-Royce (Anthony Asquith; de Grunewald; MGM; Jan.) 5,300,000 6. Yellow Rolls-Royce (Anthony Asquith; de Grunewald; MGM; Ang.) 3,300,000 4. Harm's Way (Otto Preminger; Par; March) 3,300,000 4. Harm's Way (Otto Preminger; Par; March) 3,300,000 4. Harm's Way (Otto Preminger; Par; March) 3,300,000 4. Yellow Rolls-Royce (Anthony Royce (Anthony Royce (Antho	such fast impact on the boxoffice (usually To	name is listed o	nce.	
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'Sound of Music,' 007 Pix, Streak **Into All-Timers**

By ROBERT B. FREDERICK

The most remarkable changes in the all-time top grossers list during 1965, other than the expectedly big business done by "Mary Poppins," "Sound of Music" and "My Fair Lady," were the advent of the James Bond films and the updated figures on the earlier Cinerama films.

The most promising future champion, at first glance, would appear to be "Sound of Music." With \$20,000,000 on only 140 hardticket dates, expansion of exposure for this Fox musical film should push it up even higher on next year's list.

year's list.

The tremendous business done by "Goldfinger" not only won the third Bond effort a high place but the reissue of the earlier "Dr. No" and "From Russia With Love," which followed in its wake, had similar results and won the two reissues places on the all-time list. reissues places on the all-time list.
"My Fair Lady" will undoubtedly

maintain a high spot on the grossers list but a clarification of domestic business from Warner Bros. would give its position on the list a firmer standing as VARIETY's figures are, admittedly, estimated Missing from both this list and the 1965 top-grossing films is George Stevens' "The Greatest Story Ever Told." No information was forthcoming from United Artists on the film, indicating that its business was disappointing.

The new figures on the Cinerama travel films are the first available for several years. Not only did they, as expected, boost several of the films, there was also a surprise in demoting figures on "Search For Paradise" to below the minimum \$4,000,000 figure but replacing it figures needed updating.

ALL-TIME TOP GROSSERS

(OVER \$4,000,000, U.S.-CANADA RENTALS)

Herewith, Variety again presents its compilation of All-Time Boxoffice Champions. This list repeats many figures as previously published and not since altered by reissue but some figures are revised, upward or downward, from earlier estimate. Experience has informed this publication that the All-Time list is most carefully studied by readers who look in vain for films they believe ought surely to be included but are not. Therefore these reminders are reiterated:

(a) A film to qualify must have \$4,000,000 in rentals. (b) "Birth of A Nation," released in 1915, which may have grossed \$50,000,000 or more, is deliberately omitted because it was handled on a states rights and often outright cash sale basis, and data is unreliable.

(c) Grosses as given below signify the rentals received by the distributor from the U.S.-Canada market and omit foreign market rentals, in recent years equal to the domestic playoff.

A sizable contingent of past releases is round-figure estimated at \$4,000,000, or close enough thereto, though more exact data would be distinctly preferable.

(Note: film title is followed by name of director, producer, distributing company and year of release, as well as total estimated gross to date).

_	
Gone With The Wind	
(Victor Fleming: Selznick: MGM—1939)	\$41,200,000
Ben-Hur (William Wyler; Zimbalist; MGM-1959)	38,000,000
10 Commandments (Cecil B. DeMille-Par-1957)	
Mary Poppins (Robert Stevenson; Disney; BV-1964)	28.500.00
Around World in 80 Days	=0.000,00
Cleopatra (Joseph Mankiewicz; Wanger; 20—1963)	23.500.000
How West Was Won (John Ford-Henry Hathaway-	=0,000,00
George Marshall; Smith-Cinerama; MGM-1962)	23.000.000
(Michael Anderson; Todd; UA—1957)	
Sound of Music (Robert Wise: Fox-1965)	20 000 000
Goldfinger (Guy Hamilton; Eon Prods; UA-1964)	19.700.000
West Side Story (Robert Wise-Jerome Robbins:	
Mirisch-Seven Arts: UA—1961) My Fair Lady (George Cukor; Warner; WB—1964)	19 000,000
My Fair Lady (George Cukor; Warner; WB-1964)	19.000.000
The Robe (Henry Koster; Ross; 20th—1953)	17.590.000
The Robe (Henry Koster; Ross; 20th—1953) South Pacific (Joshua Logan; Magna-Adler; 20th—1958)	17.500,000
It's A Mad World (Stanley Kramer; UA-1963)	17,500,000
Bridge On River Kwai (David Lean: Spiecel: Col-1958)	1 - 105 000
Tom Jones (Tony Richardson; Woodfall; UA-1963)	16,150,000
Longest Day (Ken Annakin-Andrew Marton-	
Bernhard Wicki; Zanuck, 20th—1963)	15,100,000
This Is Cinerama (Lowell Thomas; Cooper; Cinerama—	
1952)	15,000,000
Lawrence of Arabia (David Lean; Spiegel; Col-1983)	15 700 000
Carpetbaggers (Edward Dmytryk: Levine; Par-1964)	14.500,000
Spartacus (Stanley Kubrick: Bryna-E. Lewis: U-1951)	14 000.000
Greatest Show On Earth (C.B. DeMille; Par-1952)	12 800,000
Seven Wonders of World (Lowell Thomas; Cinerama-1956)	12,500,000
Guns of Navarone (J. Lee Thompson; Foreman; Col-1961)	12.500,000
From Here To Eternity (Fred Zinneman; Col-1953)	12,200,000
White Christmas (Michael Curtiz; Dolan-Berlin; Par-1954)	12 009,000
Cinerama Holiday (Louis de Rochemont; Cinerama-1955).	12,000,000
Giant (George Stevens; Stevens-Ginsberg; WB—1956)	12.000.000
El Cid (Anthony Mann; Bronston; AA-1962)	12,000,000

	El Cia (Anthony Mann; Bronston; AA—1962)	12,000,000
	Quo Vadis (Mervyn LeRoy; Zimbalist; MGM-1951)	11,750,000
	Samson and Delilah (C. B. DeMille; Par-1950)	11,500,000
	Duel In Sun (King Vidor; Selznick; SRO—1947)	11,300,000
	Best Years of Our Lives (William Wyler;	
	Goldwyn; RKO—1947)	11.300.000
	Irma La Douce (Billy Wilder: UA-1963)	11,250,000
	Peyton Place (Mark Robson; Wald; 20th—1958)	11,000,000
	Psycho (Alfred Hitchcock: Par—1960)	11,000,000
	Sayonara (Joshua Logan; Goetz; WB—1958)	10.500.000
	Snow White (animated) (Disney: RKO-BV-1937)	10,400,000
	Mutiny On Bounty (Lewis Milestone;	
	Rosenberg; MGM—1962)	9.800,000
r	Shaggy Dog (Charles Barton; Disney; BV-1959)	9.600.000
•	Operation Petticoat (Blake Edwards; Granart; U-1960)	9,500,000
	Parent Trap (Robert Stevenson; Disney; BV-1961)	9.400.000
	The Apartment (Billy Wilder; Mirisch; UA—1960)	9.300,000
	Cinderella (Wilfred Jackson; Disney; BV-1950)	9.250,000
	Absent-Minded Professor (Robert Stevenson;	
	Disney; BV—1961)	9.100,000
		,

Auntie Maine (Morton Dacosta; J. D. Warner: WD1959)	9,000,000
20,000 Leagues Under Sea	
(Richard Fleischer; Disney; BV—1955)	9.000,000
Caine Mutiny (Stanley Kramer; Col-1954)	8.700,000
Exodus (Otto Preminger; UA—1960)	8.700,000
This Is The Army (Michael Curtiz: J. L. Warner: WB-1945)	8,500,000
King And I (Walter Lang; Brackett; 20th—1956)	8.500,000
Mr. Roberts (Joshua Logan; Hayward; WB—1955)	8.500,000
Lover Come Back (Delbert Mann; Shapiro-Melcher;	,
U—1962)	8.500,000

	Mr. Roberts (Joshua Logan; Hayward; WB—1955)	8.500,000
,	Lover Come Back (Delbert Mann; Shapiro-Melcher;	
,	U—1962)	8.500,00 0
	That Touch of Mink (Delbert Mann;	
	Shapiro-Melcher; U—1962)	8.500,000
	From Russia With Love (Terence Young; Eon Prods;	
	UA-1964)	
	Lady And Tramp (animated) (Disney; BV-1955)	
	Swiss Family Robinson (Ken Annakin; Disney; BV-1960)	8.100.000

Guys and Dolls (Rouben Mamoulian; Goldwyn; MGM-1956)	8,000,000
Bells of St. Mary's (Leo McCarey; RKO-1945)	8,000,000
Jolson Story (A.E. Green; Skolsky-Griffith; Col-1947)	8,000,000
Shane (George Stevens; Par-1953)	8.000,000
Battle Cry (Raoul Walsh; J. L. Warner; WB-1955)	8.000,000
Old Yeller (Robert Stevenson; Disney; BV-1958)	8,000,000
King of Kings (Nicholas Ray; Bronston; MGM-1961)	8.000,000
Music Man (Morton DaCosta; WB—1962)	8.000,000
Cat on Hot Tin Roof (Richard Brooks; Avon; MGM-1958)	7,900,000
Some Like It Hot (Billy Wilder: Mirisch-Ashton: UA-1959)	7.900,000
Pinocchio (animated) (Disney: RKO-BV—1940)	7,700,000
Glenn Miller Story (Anthony Mann; Rosenberg; U-1954)	7,600,000
Unsinkable Molly Brown (Charles Walters:	

	Unsinkable Molly Brown (Charles Walters;	
	Weingarten-Edens; MGM—1964)	7.500,000
	Trapeze (Carol Reed; Hecht-Hill-Lancaster; UA—1956)	7.500,000
	Pillow Talk (Michael Gordon; Arwin-Hunter; U-1959)	7,500,000
İ	World of Suzie Wong (Richard Quine; Stark; Par-1961)	7,500,000
	The V.I.P.'s (Anthony Asquith; de Grunwald; MGM-1963).	7,500,000
Ц	How To Marry Millionaire	

with a previously non-listed "South Seas Adventure" at \$6.500,000. As these films have never been out of circulation, it was known that the season of the se (Continued on page 36)

STAR, PRODUCER, DIRECTOR IDENTIFICATION WITH ALL-TIME TOP-GROSSING FEATURES

Analyzed and Compiled By LEE BEAUPRE

Introductory Comment

Moot are many of the credit questions as to the great financial successes among feature films. By common consent, filmmaking is usually deemed a team effort. However the director is always prominent as "creator," though in the United States, if not in Europe, the producer has long shared in the prestige, and many a film producer and be directory to have maker seeks dual status as producer-director, to have it both ways.

The VARIETY All-Time Top-Grossing Films Lists, as revised each year, fascinate many film scholars. They burrow into this vast pile of fact for underlying significance. This present investigator finds it impractical to

cance. This present investigator finds it impractical to attempt any evaluation of the role of the writer of the screenplay in the boxoffice history. Partly this is because film scripts are often collaborations of three and more writers, who may never again work in just that combination. How then relate writers to the record? It seemed wise not to risk the attempt.

This examination, or breakdown, of the titles and the talent participants therein has been confined to the more immediate factors: male stars (by far the most endurable b.o. values), female stars, producers, directors. A final reminder: Variety has long followed the policy of excluding from "All-Time" any film whose rentals did not reach or exceed \$4,000,000. This automatically excludes many "successes" of earlier, less-inflated eras. This should explain to puzzled persons the flated eras. This should explain to puzzle& persons the omission of certain films. Another reason accounts for the non-inclusion of D. W. Griffith's "The Birth of A Nation": a failure of verification of any reliable sort as to its grosses, though the 1915 silent epic may actually be the greatest, ahead of "Gone With The Wind," otherwise the leader.

MALE STARS

Actors' names below are followed by the number of their starring appearances in films listed in Variety's All-Time Top Grossers (over \$4,000,000). Titles are sequenced not by release date but according to size of

1. JOHN WAYNE, (17), 8113,422,000 How the West Was Won (63), Longest Day (62), Alamo (60), Hatari (62), High and the Mighty (54), Sea Chase (55), Rio Bravo (59), North to Alaska (60), Sons of Katie Elder ('65), Searchers ('56), Conqueror ('56), Red River ('48), McLintock ('63), Hondo ('53), Reap the Wild Wind ('42), Sands of Iwo Jima ('49), Horse Soldiers ('59).

2. FRANK SINATRA, (17), \$95,450,000
From Here to Eternity (53), Guys and Dolls (55), Not As a Stranger (55), High Society (56), Come Blow Your Horn (63), Von Ryan's Express (65), Ocean's 11 (60), Hole in the Head ('59), Pal Joey ('57), Anchors Aweigh ('45), Till the Clouds Roll By ('46), Pride and the Passion ('57), Man with the Golden Arm ('55), Some Came Running ('58), Can Can ('60), Robin and the Seven Hoods ('64), Sergeants 3 ('62).

3. GREGORY PECK, (14), \$105,075,000

How the West Was Won ('63), Guns of Navarone ('61), Duel in the Sun ('46), To Kill a Mockingbird ('62), David and Bathsheba ('51), Snows of Kilimanjaro ('52), Yearling ('46), Moby Dick ('56), On the Beach ('59), Spellbound ('45), Valley of Decision ('45), Man in the Gray Flannel Suit ('56), Big Country ('58), Captain Newman, M.D. ('63).

4. BING CROSBY (11), \$68.500,000

White Christmas (54), Bells of St. Mary's (45), Country Girl (54), Going My Way (44), High Society (56), Welcome Stranger (47), Blue Skies (46), Road to Utopia (45), Road to Rio (47), Robin and the Seven Hoods (64), Emperor Waltz (48).

Crosby's last big hit, "High Society," was released in 1956, at which time his total of 10 made him uncontested king of the boxoffice. His virtual retirement since has pushed him out of first place.

5. CARY GRANT, (11), \$62,550,000

Operation Petticoat ('59), That Touch of Mink ('62), Charade ('63), North by Northwest ('59), Father Goose ('64), Notorious ('46), Bachelor and the Bobby-Soxer (47), To Catch a Thief ('55). Pride and the Passion ('57), I Was a Male War Bride ('49). Night and Day ('46).

Male War Bride ('49), Night and Day ('46). Cary Grant's price has probably been highest longest of all stars and his personal earnings may well have

6. DEAN MARTIN, (11), \$51,050,000

What a Way to Go ('64), Ocean's 11 ('60), Rio Bravo ('59), Sons of Katie Elder ('65), Young Lions ('58), Sailor Beware ('52), Some Came Running ('58), Living It Up ('54), Robin and the Seven Hoods ('65), Sergeants 3 ('62), Jumping

Martin's high rank deserves considerable qualification: three of these films were made as the quieter half of the Martin & Lewis comedy team, another four as the lesser half of the Sinatra & Martin team, while the remaining four saw him billed below the acknowledged stars—John Wayne (two films). Shirley MacLaine and Marlon Brando.

7. WILLIAM HOLDEN, (10), \$62.610,000
Bridge on the River Kwai ('57), World of Suzie Wong ('60), Country Girl ('54), Picnic ('55), Bridges at Toko-Ri ('55), Born Yesterday ('50), Moon Is Blue ('53), Sabrina ('54), Love Is a Many-Splendored Thing ('55), Horse Soldiers ('59).

8. JAMES STEWART, (9), \$77,700,000
How the West Was Won (63), Greatest Show on Earth ('52), Glenn Miller Story ('54), Shenandoah ('65), Strategic Air Commond ('55), Rear Window ('54), Anatomy of a Murder ('59), Man Who Knew Too Much ('56), Mr. Hobbs Takes a Vacation ('62).

9. MARLON BRANDO, (9), \$56,150,000

Sayonara ('57), Mutiny on the Bounty ('62), Guys and Dolls ('55), Teahouse of the August Moon ('56), Streetcar Named Desire ('51), Desiree ('54), Young Lions ('58), One-Eyed

Jacks (61), On the Waterfront (54).

Although Brando's drawing power is undeniable, it should be noted that two of his nine top-grossing films (Mutiny on the Bounty and One-Eyed Jacks) also paracoxically carry two of the biggest deficits in film history.

10. FRED MACMURRAY, (8), \$58,300,000

Shaggy Dog ('59), Apartment ('60), Absent-Minded Professor ('61), Caine Mutiny ('54), Son of Flubber ('63), Egg and I ('47), Bon Voyage ('62), Smoky ('46).

11. JACK LEMMON, (8), \$56,405,000

Irma La Douce ('63), Apartment ('60), Mister Roberts ('55) Some Like It Hot ('59), How to Murder Your Wife ('65), Under the Yum-Yum Tree ('63), Good Neighbor Sam ('64), Days of Wine and Roses ('62).

Lemmon has had more hits in the '60s than any stars except John Wayne and Frank Sinatra and should climb higher in the next few years.

12. ROCK HUDSON, (8), \$53,600,000

Giant ('56), Lover Come Back ('61), Pillow Talk ('59), Come September ('61), Magnificent Obsession ('54), Farewell to Arms ('58), Send Me No Flowers ('64). Written on the Wind ('56).

13. CHARLTON HESTON, (7), \$110,500,000

Ben-Hur ('59), 10 Commandments ('56), Greatest Show on Earth ('52), El Cid (61), 55 Days at Peking ('63), Diamond Head ('63), Big Country ('58).

Four of Heston's films have already earned upwards of \$12,000,000, and "Agony and the Ecstasy" may qualify hereafter. The poor showing of "Pigeon That Took Rome" and "Major Dundee," however, comprise a negative note.

14. RICHARD BURTON, (7), \$79,950,000

Cleopatra (63), Robe (53), Longest Day (62), V.I.P.s (63), Sandpiper (65), Night of the Iguana (64), Becket

Obviously Burton's career took off on a fresh tangent after "Cleo" and Liz, but it is arresting that an actor of secondary popularity until three years ago rates 13 of secondary popularity in a list of 25 b.o. figures.

15. TONY CURTIS, (7), \$52,774,000

Spartacus ('60), Operation Petticoat ('59), Some Like It Hot ('59), Trapeze ('56), Vikings ('58), Sex and the Single Girl ('64), Captain Newman, M.D. ('63).

16. BURT LANCASTER, (7), \$43,800,000
From Here to Eternity (53), Trapeze (56), Elmer Gantry ('60), Vera Cruz ('54), Judgment at Nuremberg ('61), Gunfight at the O.K. Corral ('57), Rose Tattoo ('55).

17. MONTGOMERY CLIFT, (7), \$42,525,000
From Here to Eternity (53), Suddenly Last Summer (59), Raintree County (57), Judgment at Nuremberg (61), Young Lions (58), Red River (48), Misfits (61), Clift's high position among the Variety all-time

grossers list probably represents producers' respect for his talent more than actual boxoffice strength. Significantly, he has not been top-billed in any of these seven films. His case reflects "participation" in success.

18. VAN JOHNSON, (7), \$35,350,000

Caine Mutiny (54), Battleground (49), Thrill of a Romance (45), Till the Clouds Roll By (46), Easy to Wed ('46), 30 Seconds Over Tokyo ('44), Weekend at the Wal-

not had a successful film in over 10 years.

19. CLARK GABLE, (6), \$65,100,000

Tall Men ('55), Mogambo Gone with the Wind

Gone with the Wind (39), Tall Men (55), Mogambo (53), Hucksters (47), Adventure (45), Misfits (61).

Gable, undisputed King until he joined the Army in 1942, would rank higher except that very few films made prior to that time earned the requisite \$4,000,000 in rentals, for inclusion in the Variety list, thus excluding from his total such big hits as the original "Mutiny on the Bounty" and "It Happened One Night."

20. HENRY FONDA, (6), \$61,250,000

How the West Was Won ('63), Longest Day ('62), Mister Roberts ('55), War and Peace ('56), Spencer's Mountain ('63), Sex and the Single Girl ('64).

21. SPENCER TRACY, (6), \$57,950,000

How the West Was Won (63), It's a Mad (4) World (63), Judgment at Nuremberg (61), 30 Seconds Over Tokyo (44), Father of the Bride (50), Cass Timberlane

Like Gable, Tracy would rank higher if old boxoffice figures were translated into the current value of the dollar. In the 1930s, boxoffice hits didn't come much bigger than "Boys Town" and "Captains Courageous."

22. DAVID NIVEN, (6), \$54,400,000
Around the World in 80 Days ('56), Guns of Navarone

('61), Please Don't Eat the Daisies ('60), Pink Panther ('64), 55 Days at Peking ('63), Moon Is Blue ('53),

23. JAMES MASON, (6), \$35,500,000

20,000 Leagues Under the Sea ('54), North by Northwest ('59), Star Is Born ('54), Island in the Sun ('57), Journey to the Center of the Earth ('59), Lolita ('62).

24. GARY COOPER, (6), \$32,650,000

For Whom the Bell Tolls ('43), Sergeant York ('41), Unconquered ('47), Friendly Persuasion ('56), Vera Cruz ('54), Saratoga Trunk ('45).

Cooper frequently appeared at the top of boxoffice popularity polls, yet very few of his films were huge grossers. "High Noon," for example, did very well in relation to its negative costs, but there were at least a dozen 1952 releases that were more substantial earners.

25. GENE KELLY, (6), \$26,500,000 What a Way to Go (64), Anchors Aweigh (45), Three Musketeers (48), Deep in My Heart (54), Ziegfeld Follies (46), American in Paris (51). Kelly's niche in this analysis needs explanation, he being

a beneficiary of an era of Hollywood musicals.

Just trailing these 25 are Jerry Lewis, Paul Newman, and Peter Sellers, also with five All-Time Top Grossers but with slightly smaller rental totals. The following actors have four films to their starring credit: Fred Astaire, Humphrey Bogart, Yul Brynner, Maurice Chevalier, Sean Connery, Kirk Douglas, Jose Ferrer, Mel Ferrer, Van Heflin, Bob Hope, Howard Keel, Peter Lawford, Karl Malden, Victor Mature, Robert Mitchum, Walter Pidgeon, Elvis Presley, George Sanders, Peter Ustinov, and Keenan

Mynn.

Male stars with three All-Time Top Grossers are James Cagney, Sammy Davis Jr., James Dean, Glenn Ford, James Garner, John Gavin, Leo Genn, Rex Harrison, Stewart Granger, Laurence Harvey, Jack Hawkins, Burl Ives, Louis Jourdan, Danny Kaye, Alan Ladd, Fredric March, Peter O'Toole, William Powell, Michael Rennie, Robert Ryan, Robert Taylor, Dick Van Dyke, Robert Walker, Richard Widmark, and Cornel Wilde.

As has been noted the list of All-Time Top Grossers.

As has been noted, the list of All-Time Top Grossers distinctly favors the stars of the 1950s and 1960s. Only four titles from the 1920s appear on the list, two from the 1930s, 75 from the 1940s, 143 from the 1950s, and 110 from

the first six years of the present decade.

Of the many older stars who do not show in the Top
25 at least in part because of this bias, several should be mentioned: Bob Hope, Bud Abbott & Lou Costello, Humphrey Bogart, Mickey Rooney, James Cagney, Wallace Beery, Will Rogers, Robert Taylor and Fred Astaire.

FEMALE STARS

1. ELIZABETH TAYLOR, (10), \$85,825,000

Cleopatra ('63), Giant ('56), Cat on a Hot Tin Roof ('58), V.I.P.s ('63), Suddenly Last Summer ('59), Ivanhoe ('52), Raintree County ('57), Butterfield 8 ('60), Sandpiper ('60), Father of the Bride ('50).

"Life with Father" is excluded from Miss Taylor's total because she was not given star billing at that time.

2. DORIS DAY, (9), \$53,900,000

Lover Come Back (61), That Touch of Mink (62), Pillow Talk (59), Move Over Darling (63), Please Don't Eat the Daisies (60), Thrill of It All (63), Send Me No Flowers (64), Love Me or Leave Me (55), Man Who Knew Too Much ('56).

3. INGRID BERGMAN, (9), \$48,025,000

Bells of St. Mary's ('45), For Whom the Bell Tolls ('43), Yellow Rolls-Royce ('65), Anastasia ('56), Spellbound ('45), Notorious ('46), Inn of the Sixth Happiness ('58), Saratoga Trunk ('45), Joan of Arc ('48).

4. SHIRLEY MacLAINE, (7), \$62,150,000

Around the World in 80 Days (36), Irma La Douce (63), Apartment (60), What a Way to Go (64), Yellow Rolls-Royce ('65), Some Came Running ('58), Can Can ('60).

5. JEAN SIMMONS, (7), \$57,450,000 Robe ('53), Spartacus (60), Guys and Dolls ('55), Elmer Gantry ('60), Desiree ('54), Egyptian ('54), Big Country

Miss Simmons is probably the female counterpart of Montgomery Clift on the male compilation as concerns her high position on this list. Talent as well as beauty has landed her top roles in important films, but her failures are as numerous as her successes.

6. DEBORAH KERR, (7), \$50,800,000

From Here to Eternity (53), Quo Vadis (51), King and I ('56), Night of the Iguana ('64), King Solomon's Mines ('50), Hucksters ('47), Heaven Knows, Mr. Allison ('57),

7. LANA TURNER, (7), \$40,450,000

Peyton Place ('57), Imitation of Life ('59), Sea Chase ('55), Green Dolphin Street ('47), Weekend at the Waldorf ('45), Three Musketeers ('48), Cass Timberlane ('47).

8. MARILYN MONROE, (7), \$39,475,000

Some Like It Hot ('59), How to Marry a Millionaire ('53), Seven Year Itch ('55), Gentlemen Prefer Blondes ('53), There's No Business Like Show Business ('54), Bus Stop ('56), Misfits ('61).

9. AVA GARDNER, (7), \$36,300,000 Snows of Kilimanjaro ('52), Show Boat ('51), Mogambo (Continued on page 36)

COFFEE, BRANDY AND CIGARS

Onward and Upward With the Arts

By HERMAN G. WEINBERG

Therefore at this fair are all such merchandise sold, as houses, lands, trades, places, honors, preferments, titles, countries, king-doms, lusts, pleasures, and delights of all sorts, as whores, bawds, wives, husbands, children, masters, servants, lives, blood, bodies, souls, silver, gold, pearls, precious stones and what not. And, moreover, at this fair there is at all times to be seen jugglings, cheats, games, plays, fools, apes, knaves, and rogues, and that of every kind. Here are to be seen, too, and that for nothing, thefts, murders, adulteries, false swarers, and that of a blood-red color."

—John Bunyan, "Pilgrim's Progress"

Who Says 'Exaggerated'?

Erich von Stroheim used to be criticized for the opulence and bizarrerie of his productions but no screen fiction can outdo reality in these respects. At the elegant Bad Homburg spa in Germany towards the close of the last century, an aged arthritic Russian countess, accompanied by a Nubian giant bearing a sack of gold coins, used to be carried to the gaming tables by two servants, playing daily from 2 p.m. to 2 a.m. (Shades of Pushkin's "Queen of Spades"!)

Artists often think alike. Thus. Scriabin, that mystical Russian composer, wrote two piano sonatas, one called, "The White Mass" and the other, "The Black Mass." Stroheim had a white semi-nude orchestra in his orgy scene for "The Merry Widow" and a black semi-nude orchestra for "The Wedding March." (Both were cut from the films.)

Homily On Value of Money

I like Jimmy Durante's homily about money. "Can it buy happiness?" he asked. "Can it buy friendship, affection, love, true loyalty, the joy of an idyllic family life? Can it buy good health, if you don't have it?" He meditated silently for a moment, sadly shook his head and walked slowly off Before leaving, he turned for an instant and added, "Of course, I'm talkin' of Confederate money."

Apropos money, it has doubtless made as many differences for the Apropos money, it has doubtless made as many differences for the worse as for the better. Especially in the arts. Examples are legion. Take the case of the first and second versions of Lehar's overture to "The Merry Widow." The original is clear, lucid and to the point. The later, and "improved" version written after the overetta became a hit, all tricked up and flossy, frilled like a high-class fille de joie on Easter Sunday showing off her finery. (Like Vladimir Horowitz's arrangement of Sousa's "Stars and Stripes" march, like a \$1,000,000 barbershop, or his arrangement of Liszt's "Second Hungarian Rhapsody"—Old Home Week the Fourth of July and a Presidential election posywow rolled Week, the Fourth of July and a Presidential election powwow rolled into one. But, of course, what a pianist! The artist, however, should be able to resist his own stimuli.

Remembrance of Mata Hari

Remembrance of Mata Hari

Film-buff readers of this once-a-year column may be interested to learn that Josef von Sternberg's "Dishonored" starring Marlene Dietr'ch and Victor McLaglen, was based loosely on incidents in the life of Mata Hari, known as H-21, a clumsy spy for the Germans in World War I. (Dietrich is called X-21 in the film and is a spy for Austria). Mata Hari was a prostitute before becoming a spy (as was the character played by Dietrich); Mata Hari had a liaison with a Col. Suvarsky of the Russian Scaret Savige whom she met at the consist state that the consist state of the state o the Russian Secret Service whom she met at the gaming-tables (exactly what happens in the film); Mata Hari was eventually apprehended and shot (so was the Dietrich character in the film). Another character in the film, the Austrian Colonei (played by Warner Oland) who was in the pay of the Russian Secret Service and who shot himself when exposed, had its real-life counterpart in the famous case of Col. Redl.

More Melodramatic Mayerling

Now that they are going to re-film the story of what happened at Archduke Rudolph of Hapsburg's hunting lodge at Mayerling the night he was found shot, together with his mistress, the Baroness Vetsera, and of the events leading up to that fateful night—all supposedly based on "newly discovered evidence"—it might be pertinent to summarize the equally supposedly true story of what happened as told by Mme. Schratt, the Austrian Emperor's best known mistress, to Raoul Guns-bourg, director of the Monte Carlo Opera, during the time she sojourned near Monaco. George W. Herald and Edward D. Radin report it in their fascinating history of Monte Carlo, "The Big Wheel."

Franz Josef had his love affairs while the Empress Elizabeth, nicknamed "Sissy," had hers. Her first lover was Hungarian Count Andrassy, and court circles always considered him the actual father of Archduke Rudolph, the heir to the Hapsburg throne, who later mysteriously died at Mayerling . . . She (Frau Schratt) told Gunsbourg that Franz Josef knew of his wife's infidelities, but for reasons of state had to remain silent. He hated Archduke Rudolph, the heir who was not his son, and the young man, in return, heartily disliked him. The Archduke was also a notorious woman-chaser, rather indiscriminate in his choices. He picked what pleased his eye, a countess one night, a scullery maid another. But most of the women he pursued had one thing in common: they were usually married. The archduke got a special delight out of cuckolding husbands.

"According to Frau Schratt's story, two members of the palace staff, a coachman and gamekeeper, requested an audience with the emperor.

Both men complained to him that the archduke had seduced their
wives. The gamekeeper was particularly bitter and is supposed to have
exclaimed. 'If I were a nobleman, I would know how to avenge myself.'
"France loss of was said to have replied the desired their said to have replied." Franz Josef was said to have replied, 'I don't think this is a matter

of social rank.

"A few weeks later they shot Rudolph in the head through an open window of his hunting lodge at Mayerling. Marie Vetsera, his mistress of the moment, was killed when she threw herself against his body in

a vain attempt to save him.

"The death of the couple was long considered by the public a suicide pact. To substantiate her story, Frau Schratt pointed out that the Pope would not grant absolution to a suicide, but when the emperor gave his word to the Pontiff that it had been a case of murder, absolution was given. She said the coachman and the gamekeeper later received a large sum of money from Franz Josef to leave Europe for South Amer-All this is rather different from the romantic fairy tale of Litvak's "Mayerling" with Charles Boyer and Danielle Darrieux, of fond

memory but dubious fact. How close to this harsh version will the new one be?'

Apropos the current stage hit, "Any Wednesday," there is an old Viennese proverb. "Women were placed on this earth to serve their husbands except on Wednesdays."

Hand Kissing

"Kissing a woman's hand is never the right thing to do." once said the Hungarian playwright, Melchior Lengyel (author of "Ninotchka"). "It's either too much or too little."

Film Shot In One Hour

The rarest film in the world—the one-reel Oriental burlesque turned out by Eisenstein to win a bet that he couldn't make a film in an hour. Everyone involved must have been drunk.) Together with his assistants, Alexandrov and Tisse, a Persian rug, a few potted palms and a cooch dancer, he shot this parody of all "exotic" films. It happened shortly after the enormously successful premiere of "Potemkin" in Berlin.

Nuance of Consolation

I saw a Greek film once consisting of several episodes (like "Trio," 'Quartet," etc.), one of which told of a begger into whose cup someone had dropped a large coin. It made such a loud clink that the begger examined it and discovered it to be a gold sovereign. Trying to cash it in a bank, he learned it was a counterfeit. Still, it shone and looked impressive. Deciding to palm it off on a nymph du pave who worked his street, he propositioned her, she accepted, and they spent the night together. Next morning he reached into his trouser pocket for the coin and found there a hole instead. He had lost the coin. When he broke his dire news to the girl, she began throwing things at him in her rage. "Calm yourself. calm yourself!" he said to her, "The coin was a fake anyway!" Ah, those Greeks.

Unrecognized Greats

Did you know that Jacob Stainer, the great violin maker, Smetena, the great composer, and Semmelweiss, the great pioneer in medicine, all lived and died like dogs because of lack of recognition? Smetena once wrote a pitiful letter to Liszt, asking for a loan, for which he promised to dedicate a composition to the enormously successful Hungarian piano virtuoso and fellow-composer, to which he got an elegantly couched letter of refusal.

The More Difficult Art

I think that what Andre Gide said in his foreword to Antoine de Saint-Exupery's "Night Flight" applies most cogently to today's novels, theatre and screen. "Too well we know man's failings, his cowardice and lapses, and our writers of today are only too proficient in exposing these; but we stand in need of one to tell us how a man may be lifted far above himself by his sheer force of will."

True Reverence!

Jean Cocteau once told of soirees of chamber music held at his grandfather's at which the violin virtuosos, Sarasate and Sivori (only pupil of Paganini) frequently played. One night Sivori, who was practically a dwarf, saw the maid as usual gathering a pile of scores for him to sit on so he could reach the level of his music stand. "Not on Beethoven!" he cried out. "Not on Beethoven!"

EPILOGUE

"The main thing is to have patience and to continue shuffling the

-DON QUIXOTE

SHOW BIZ LEXICON REVISED

Thananana By LEONARD L. LEVINSON MANANANANA

(Following is extracted from 'Webster's Unafraid Dictionary' to be published by Collier-Macmillan.)

Actor. A show-oaf.

Ad Infinitum, Television commercials on the Late Show. Advertising. Telling lies to at-

tract shoplifters. Agent. A man who helps you get

what's coming to him. Artistic Movie. An accident that happened in a camera.

Banquet. A plate of old chicken and peas entirely surrounded by warm charity appeals for dough.

Bartender's Guide. A stirring account

Belly Dancers. Girls who stand around twiddling their tums. Leonard Bernstein. A performer

who could fly if he used two ba-Beverly Hills. A pools paradise.

Bill Poster. An outdoor paper-Biography. Shutting a man up

book Book. What they make a movie out of for television.

Broadway. A string of orange-juice stands and movie houses all going out of business.

Chicago. A pompous Milwaukee. Classic. A great book they give you free to join a club that charges lot for cheap books.

Cleopatra, A sand witch, Communication. The art of con-

cealing what you think. Confession Author. One writes his wrongs.
Critic. A tone-deaf tuner.

Hollywood Divorce. Where the wife asks for custody of the money.

Dixieland Musician. One with an ear of corn. Executive. A man who brings

his secretary along to fill out his job application. Fanfare. The prelude to a dis-

appointment. Farce. A type of play that critics laugh at and then pan.

Farewell Appearance. adieu about nothing.

Foul Play. One that closes quick-

Freelancer. A rolling stone who gathers no boss.

Genius. Doing something right

the first time.

Hovering. The chief occupation of a captain of waiters. Laughter. The revolt of the in-

telligence. Simon Legree. The original efficiency expert.

Oscar Levant. A pianist who has taken the mystery out of psychiatry.

London. The metropolis New York thinks it is.

Madison Avenue. Where they

took the padding out of the shoulders and put it in the expense ac-

Miscasting. Calvin Coolidge layed by Arthur Godfrey. Mockumentary. An unpretentious documentary film.

Modern Playwright. One who has sold his birthright for a pot of

message New Year's Eve. Rolling with the punch.

Nightelub. An eating-drinkingshow enterprise that abhors a vacuum of silence or space.

Novel. A literary effort that must be sin to be appreciated. Oratory. A form of acting.

Palm Springs. The dessert of the desert. Peacock. A Technicolor turkey.

Publicity. Concealed advertising. Raconteur. A French bore. Rehearsal. Acting under orders. Seal. A fish with a one-trick mind.

Sex Symbol, An actress whose public relations are so bad because her private relations are so pub-

Shakespeare. The Babe Ruth of literature.

Silence. A tense hush in the movie house during which only the crunch of popcorn can be

SAD BEAUTIES ON H'WOOD FRINGE

By FRANK KANE

Hollywood.

Hollywood, today, is strictly a state of mind.

There is, of course. North Hollywood, where television bit players and writers hole up in the Montecito at the head of Cherokee & Retired pensioners and Franklin. oldtimers living out of suitcases and dusty scrapbooks sit on rockers outside the residence hotels that line McCadden. New recruits from the east flock to the Villa Capri on Yucca to line its bar be-cause it's "the place to be seen."

Beyond The Pole

On Sunset Strip publicized restaurants lean against each other, cheek to jowl with strip joints that would make New York's 52d St. of happy memory look refined. Here, bookies and call girls congregate nightly with no fear of interference. This is the area, right in the heart of Los Angeles, where the cops have no inrisdiction. Here, the county sheriff and his musical comedy deputies enforce the law. Here is where the gos-sip columnists and the expose magazines glean their juiciest tid-

Beverly Hills, like Sunset Strip, is outside the jurisdiction of the Los Angeles police. But unlike the Strip, where bookies and hustlers encourter a laissez-faire atti-tude. BevHil's is one of the most thoroughly policed areas in the country. Gotta guard all those millionaires. Cawks and strangers are "investigated."

Some Hollywood drugstores have achieved nationwide fome through the gossip columns as the headquarters for aspiring youngsters and expiring of sters. During the late night and early morning hours, their stools are filled with kooks who fell short of making the clan, by columnists on the make for an item, by wolves on the make for the occasional starlet doing her late shopping.

The term starlet today is elastic. They may spend a good part of their time sipping coffee in the commissary waiting for the tourist buses to roll up. That's the signal for the starlets to walk out and pretend not to notice all the cameras being aimed at them. truth is that these are the only cameras they're likely to face other than the ones that shoot the cheesecake the studio provides to magazines that are bonned from the newsstands in their home towns.

These are the lucky ones.

There are many equally beautiful girls who never make the grade. They're working behind counters, waiting on tables, working as carhors, as "artists models" who will come to your apartment to pose, as door-to-door salesmen, as garage attendants and in every other conceivable caracity. These are the hometown beauty contest winners who flocked to Hollywood with their silver loving cups clutched in hot little hands, convinced that some studio executive was waiting with pen in hand to sign them to a contract.

When they won that beauty contest, they decided they were not going to spend their lives emp-tying and filling a dishwasher or doing a husband's shirts. They couldn't see themselves vacuuming a livingroom or scrubbing a kitchen They don't want to shut floor. away their beauty for the edificacation of just one man. They want to share it with all men via the big screen.

They're the ones that arrange their days off from behind the counter, from the jobs they're using "to fill in until I get that big break" to make the rounds. They're the ones you see walking out of producers' offices, self-consciously poking at their hair-dos, smoothing out the wrinkles in their clothes after a long, closeddoor session. They're the ones you see hustling drinks at the cheaper clubs or who advertise their services as a model. They're the unlucky ones.

There's a big difference between the reel Hollywood and the real Hollywood.

FILMS IN ILLITERATE WORLD

By BENNETT CERF

(Culled from Bennet Cerf's 'Laugh Day' (Doubleday), the humor anthologist's brand-new treasury of over 1,000 stories, anecdotes and puns, this is the No. 1 raconteur's 10th collection, and his first in five years. Publisher-panelist-lecturer-author-humorist Cerf has subdivided his chapter, "All The World's A Stage," into subheaded categories of Actresses and Actors, Circuses and Fairs, The Flicks, Hollywood Shorts. Night Clubs, TV & Radio, Legit. The following are representative jokes and anecdotes from virtually every phase of show biz).

in the south.

mortal Will Rogers was delivering cession for Mabie's Mighty Circus his monolog in the Ziegfeld Follies one evening when a hatchet-faced woman in the ninth row called out, 'Why aren't you in the Army?' Rogers gave everybody in the audience time to turn around and look at his heckler, then drawled, "For the same reasons, Madam, that you aren't in the Follies: physicial dispilities."

Peter Lind Hayes delights in reminiscing about his erratic old friends, stuttering Joe Frisco. Joe was in constant terror of being robbed, says Haves. One night he checked into a fleabag in Altoona, and searched every corner of the room before retiring to make sure no robber was lying in wait for

Then he double-locked the door and dove into bed. He took ore more precaution even then. In the darkness he called out, "Oh, Lord, here I am in Altoona again -dead broke!"

Several years after she had married Charlie MacArthur, Helen Hayes announced to him and their young son James that she had secretly been taking cooking lessons, and proposed to cook dinner for them that very evening. "If I them that very evening. "If I spoil it," she ordered, "I don't want to hear a word from either of you. We'll just get up from the table, without comment, and go to a restaurant for dinner."

A short time later, she entered the diningroom, bearing aloft the first steak she ever had cooked. Mr. MacArthur and son Jamie were sitting in silence at the table -with their hats and coats on.

Gypsy Rose Lee would have you believe that this is how she embarked upon her career as a stripper: "I was trying out for a singing role in a musical comedy. sang my heart out, in fact. When I had finished, a brute of a director said, "Well, don't just stand there, young lady, un-do something!"

George Abbott advised a group studying acting for the experimental theatre "Always be extremely careful of the scenery. There's no telling who had it in his mouth just before you."

Deems Taylor tells a story to demonstrate that even the greatest stars suffer twinges of jealousy. He attended an audition of budding talent with Alfred Lunt and Lynn Fontanne. The particpiants -mostly female-groped their way through the sleepwalking scene in

Afterward, Miss Fontanne whispered to Deems Taylor, "Absolutely no tolent in the whole group—and added, "Thank God!"

Circuses and Fairs

A beautiful and adventurous girl ran away from home and joined the circus. "I don't want want to make the usual beginner's mistakes," she told the ringmaster. "Can you give me a few helpful hints?" "Well for one thing." mused the ringmaster, "don't ever undress around the bearded lady.'

George Kirgo, making a survey of new circus acts in Europe, came across one troupe that features a man diving 200 feet into a sofa pillow. "Of course." amplifies pillow. "Of course." amplifies Kirgo, "they use a different man every night."

* For generations, one of he standard products offered for sale by circus hawkers has been "pink The origin of this lemonade." peculiar potation, according to John Ringling North, goes back

During World War I, the im- was handling the refreshment con-

One afternoon was such a scorcher that lemonade sales reached unprecedented heights, and Pete Conklin ran out of his principal ingredient: water. He rushed into the dressing room of Fannie Jamieson, the Fat Lady, and heedless of her protests, seized a tub of water in which she had been soaking her bespangled red dress. "Analine dye never hurt nobody," pronounced Pete.

To the reddened water he added a spot of tartaric acid and sugar, and promptly began shouting, "This way for the only lemonade in the world guaranteed pink." customers were enchanted, and when nobody came down with even a mild convulsion, pink lemonade became standard equipment in the refreshment tent.

The Flicks

Lives there a writer with pockets so lined with gold he never once has succumbed to the siren songs of the movie and tv magnates in Hollywood? I doubt it.

Even James Thurber, one of America's greatest and most unhankcompromising humorists, ered after some of that California gold on one occasion, and set out to do a screen version of his own story, "The Catbird Seat." He was assigned a secretary and started to dictate some dialog. "I'm sorry," interrupted the secretary, "but I don't take dialog. I only take letters."

Thurber proved equal to the occasion. He began the dictation of every scene with the salutation, "Dear Sam," and he and the secretary got along perfectly.

W. C. Fields was definitely antiauthor, particularly after he hit Hollywood. After one full day's shooting on a new script, Fields returned to his dressingroom in an unusually jovial mood. "This was a day to remember," he explained happily. "I didn't say one word the so-and-so wrote for me!"

Hollywood Shorts

-Life in Hollywood is like this: a big bad man-about-town was having difficulty pursuading a sweet thing to go home and hear his hi-fi set. "Look," he implored, "how long have I known you?" "About three-quarters of an hour," she estimated coyly. "All right

(Continued on page 55)

Multilingual Answers On London Activities

London.

You are a visitor to London and want to find out what's going on in the capital. It's very simple, just pick up a telephone and dial ASK 9211. But you are a Parisien and don't know English. Still simple. You dial ASK 9311. And there are similar services for German and Spanish speaking tourists.

Or you're a cricket enthusiast and want to know the latest scores when test matches are being played in England. Just pick up a phone, dial UMP and you will get the latest score.

These are some of the services provided by he British telephone system which, incidentally, is a government-owned monopoly. During the winter months, information is available on road conditions and there is a year-round service also for weather reports, weather forecasts and, of course, a round-theclock service for the correct time.

The only drawback is that there are still hundreds and thousands of to the day when one Peter Conklin people waiting to get a telephone.

LAG CULTURALLY

By MORRIS L. ERNST

On Dec. 16, 1905 VARIETY was offered to the public at 5c a copy. It was a gamble, in fact a naive

and unwitting gamble.

The marketplace of communication was then limited (1) to print-ing of ideas, invented in China but not prodded by man until Gutenberg invented movable type in 1425;

(Lawyer and pundit, Morris Ernst, of Greenbaum, Wolff & Ernst, has long been an Anniver-sary Edition byliner. As a student of communication media he has consistently deplored the small number of powerful individuals who control access to the masses. These remarks are written in the setting of this Diamond Anniversary for Variety—Ed.).

and (2) the traveling minstrels that is the theatre-man's earliest medium for education, via what is unsubtly termed entertainment.

In 1787 when our Republic was founded, we had 100 weekly newspapers and our biggest library was 4,000 books. Only 160,000 people were literate — and they happily had the exclusive franchise to vote on the adoption of our Constitution. Daily papers and books caught on we adopted the daring ambition of free public education in the early decades of the 19th Century. Magazines caught on and had a more profound influence in 1905 than during the next three decades.

The phonograph, to be sure, had a record of "Mary Had a Little

Lamb" in 1877.

A lampmaker had exhibited in 1839 the Daguerrotype. Although the first motion picture studio, a frame cabin with black roofing paper, was built by Thomas Edison in 1892 (at a cost of \$637.67), the first theatre (a tent) was not opened until 1902. (Picture—"Capture of the Biddle Brothers.")

June, 1905-the first exclusively (Continued on page 47)

Europe's Film Sexivals

By BERT REISFELD

Now that the smoke has cleared from the battlefields of Cannes, Berlin and Venice, three sets of opinions seem to emerge in Europe regarding the future of film festivals.

The most radical opinion claims that there isn't any future. Film festivals are through, they say; they have ceased to promote the motion picture industry, promoting instead tourism (Cannes, Venice) and politics (Berlin).

The next opinion claims the opposite: bold, fearless films by young directors adhering to the principle that "art knows no taboos" have regained lost ground for the festivals, it is said.

Finally, opinion No. 3 avers that international film festivals are too important to the industry to be ignored by the major motion picture makers of the world and should not be left to the amateurs, newcomers and "angry young men."

Some festival aspects of 1965 have turned into a showcase for sick minds, degenerates and films of a nature that would have brought out the Vice Squad in droves if they were ever shown in the U.S.A. Some of the more soberminded critics in Europe have called them "Sexivals," others praised them to the skies, and only very few mentioned the fact that motion pictures should be made for people and not luna-

responsibility must shared alike by the various selection committees and some of the major filmmakers, in this country (Continued on page 44)

ALL THE WORLD'S A STAGE BILLION-&-HALF White House's 'Royal Command' Talent Roster; President's Wife as Emcee

By LES CARPENTER

Washington.

Now they jokingly call it the "White House Palace."

There is no doubt about it. Under the Lyndon and Lady Bird Johnson regime at 1600 Pennsylvania Ave., some of the best acts in show biz are giving "royal command" performances.

The 1965 entertainment fare after elegant state dinners included everything from Indian dancers shaking spears to Hume Cronyn & Jessica Tandy reciting selections of American poetry and prose. Vocalists included Sarah Vaughan and Leontyne Price, to name only two of the contrasting

There were two great highlights of the year:
The first White House Festival

of the Arts in history was staged by the LBJs on June 14, lasted a full 12 hours and was, in general, a success, despite the bad manners of an author and a critic who used it as a springboard to exthemselves via Vietnam policy.

There was music by the Louisville Symphony and Roberta Peters, with Marian Anderson as narrator. Helen Hayes narrated the drama section which included scenes from "The Glass Menag-erie" with George Grizzard, Pat erie" with George Grizzaid, Lac Hingle, Piper Laurie and Maurine Stapleton, "The Subject Was Roses" with Jack Albertson, Irene Dailey and Martin Sheen, "Death of a Salesman" with Mildred Dun-nock and "Hard Travelin" with Ronnie Cox, Ted D'Arms, Moses Gunn and Tom Ligon.

Films Shown

Feature films were included as an "art," with scenes screened from Alfred Hitchcock's "North by Northwest," Elia Kazan's "On the Waterfront," George Stevens' "Shane," William Wyler's "The Waterfront," George Stevens'
"Shane," William Wyler's "The
Best Years of Our Lives" and Fred Zinnemann's "High Noon." Charlton Heston narrated.

Gene Kelly narrated both the dance and jazz portions. Featured were the Robert Joffrey Ballet for dance and Duke Ellington for jazz. For prose and poetry, there were readings by Saul Bellow, Catherine Drinker Bowen, John Hersey and Phyllis McGinley, with Mark van Doren as moderator.

In addition, the White House was filled with exhibits of American paintings and also outstanding photography. The grounds contained arangements of sculpture.

Another outstanding event was the dedication of the magnificent new stage in the White House's by Jo Mielziner (without a fee) and financed as a gift to the White House by the Rebekah Harkness Foundation (which also bankrolls the Harkness Ballet), it is a perfect match for the grandeur of the white and gold formal room. Richard Adler, who has produced many white House entertainment programs, commented at the dedication: "It could not be more beautiful or more appropriate for this room."

In addition, the New Christy Minstrels, the Brothers Four and George Hamilton sang at dances given for young people by Transfer

It's Portable

The stage is, of course, portable. The new one is mostly made of aluminum and can be put up or taken down in one-third the time with one-half the number of men. The new stage has a gold curtain, matching the room's draperies (the old one had no curtain) and, also for the first time, paneling which hides the lights. They used to hang from molding near the ceiling in open view.

Mrs. Johnson continued practice of "emceeing" W House acts. After each dinner, she introduces the talent with appropriate words of welcome to them and an explanation to the guests of who and what they are about to see. She is the only First Lady to accord this courtesy to per-

Talent performing at the White House during 1965 included:

Jan. 12-Sarah Vaughan, accompanied by Bob James, Larry Rock-tremen in the past.

well and Omar Clay, following the dinner honoring Prime Minister Eisaku Sato of Japan,
Feb. 2—"Recitations" of Ameri-

can prose and poetry by Hume Cronyn & Jessica Tandy, following the traditional dinner jointly honoring the Vice President, House Speaker and Supreme Court Chief Justice.

March 29 - "An Evening of American Indian Art" featuring dancers from the Institute of American Indian Arts of Santa Fe, N.M., following the dinner honoring President Yameogo of honoring Upper Volta.
April 20—Leontyne Price, ac-

companied by David Garvey, following the dinner honoring President Aldo Moro of Italy.

April 29 — Scenes from "Ah, Wilderness!" by Catholic University drama students prior to their departure on a European tour. This was an afternoon program

for invited guests.

May 17 — Walter Trampler (viola), accompanied by Lawrence Smith, following the dinner for President Park of Korea.

June 8-David McCallum (emcee), Steve Addiss & Bill Crofut (songs), John Updike (readings), Andre Watts (pianist) and the Brothers Four, at buffet dinner for the Presidential Scholars.

June 30—A tribute by Danny Kaye at the "National Head Start program at the mansion.

July 20-The Air Force's Singing Sergeants at a party for American Field Service students.

Sept. 29-Excerpts from four ballets by the Harkness Ballet company at the dedication of the new White House stage. Oct. 7—The annual "Salute to

Oct. 7—The annual "Salute to Congress" with Fredric March, Hugh O'Brian, Mahalia Jackson, Robert Merrill, Shiela MacRae (husband Gordon had a sore throat and she performed as a single), Anita Bryant, Bitter End Singers, Serendipity Singers, Your Father's Mustache, Ned Odum Boys and the American Light Opera Company. Nat Greenblatt produced and directed the show, with a musical score by Ferde Grofe.

Dec. 14-Gregory Peck moderating and the Westminister Choir of Princeton, N.J., singing "Music for the White House," with 18th and 19th century music related to some President selected and arranged by Frank Lewin and with a script by Amy LaFollette Jensen; after the dinner honoring Pakistan's President Avub Khan.

Dec. 18-Kabi Laretei (pianist wife of director Ingmar Bergman) at a party hosted by Luci Johnson East Room on Sept. 29. Designed for underprivileged children from various D.C. settlement houses.

20-Robert Marrill after the dinner honoring West man Chancellor Ludwig Erhard. A group of carolers from the American Light Opera Co. sang Christmas carols before dinner as

and Luci Johnson.

The Brothers Four also sang at the dance President and Mrs. Johnson gave for Princess Margaret and the Earl of Snowdon. The Peter Duchin orchestra pro-vided the dance music.

AT&T's Big Production

Hollywood.

Jerry Fairbanks Productions is wrapping up a 65-minute public information film for American Telephone and Telegraph Company, to be distributed free to exhibitors by AT&T in its various divisions throughout the country.

Craig Stevens, Nina Foch and Roxanne Arlen appear in the film tagged "If An Elephant Answers, with Harold Schuster directing and cinematography by Hal Mohr

Fairbanks said picture will be done by the first of the year and follows a pattern of such films made by AT&T and given to thea-

Audiences' Human (And Humor) Behavior

By HARRY HERSHFIELD

the humors of any certain period, they together? they would have a pretty compre-hensive idea of the life of that Humor is the essence of the subject matter. When did an audience become just that? And its reactions become of paramount importance?

The Creator decided when an audience was necessary—when the cry came: "Let there be light!" When things could be seen and heard, then started the world's troublemaker-the audience.

First, an agonizing appraisal, via the gags pertaining to the theatre and its audiences.

Sophie Tucker, in the wings, watching a young entertainer do-ing his first bit on the stage. He,

Harry Hershfield, humorist-cartoonist-newspaperman whom New York's Mayor Robert F. Wagner officially dubbed "Mr. New York," has been active as long as VARIETY has been publishing, i.e. 60 of his 80 years. On occasion of the octogenarian journalist's birthday Dec. 4, the \$100-a-plate dinner, for bene-fit of his pet charity, the N.Y. Cardiac Center, Yonkers, N.Y., realized \$80,000. It was originally known as McCosker-Hershfield Cardiac Home when cofounded with the late Mutual Broadcasting System president Alfred J. McCosker in 1935. "Mr. New York" Hershfield has played "the celery circuit" from coast-to-coast in hotels, armories, firemen's halls, clubs, pubs and auditoriums of all types and calibre, as an after-dinner speaker and emcee, and has long been an authority on audiences' moods, manners and mores, hence this summation on Audiences' Human (And Humor) Behavior."—Ed.)

in panic, turned to her and cried: "Some people are walking out on me'." "Listen," assured Soph, "it's when they start walking toward you, that you've got to worry!"

The inimitable Nat Wills, telling this: "I was waiting in the wings for my turn to go on. On the stage at the time, was a fellow getting nothing but hisses from the audiences. Finally came my turn to go on. I wasn't on the stage but five minutes, when they started hissing that other act again!"

A dowager had a fellow escort her to the opera. All during the performance of "La Boheme," she ert yackity-yacking. When the performance ended, she said to her escort: "Will you take me to the opera next week?" "Yes," he acquiesced, "I'd love to hear you in Tannhauser'!"

A three-act play: in the smoking room, after the first act, a group were panning the show. Another, joining in the "knock," said nothing. After the second act, the same group in the smoking room, panning the play even more. finally turned to the silent one and asked: "Why aren't you saying something about this atrocious drama?" "I'll tell you why. I'm in here on a pass and I don't want to 'knock.' But if this show gets any worse. I'm going out to the hovefice and have a ticket. boxoffice and buy a ticket -and then you'll hear something!

The kid audience: A father took his youngster to the Met to initiate him in "culture." Up sprang the orchestra leader holding the baton till the diva arrived. Then he began to wave it in front of her and she started to sound off with the tremolos, at high ritch. The kid turned to his old man and asked: "Papa, why is that man hitting her with the stick?" "He isn't hitting her." "If he isn't hitting her, when why is she hollering so?"

The east in a flop show, being razzed by the audience. The 12 people on stage took it as long as possible, then the star yelled: "Let's go down into the audience and beat them up-we outnumber

Up to the boxoffice of a hit "Your undivided attention, please!" American and other films are being Or as the Russian basso was about to sing, he pointed to the auditechnicians from Germany intentional the ticket dispenser," I've only got to sing, he pointed to the auditechnicians from Germany intentional to sing, he pointed to the auditechnicians from Germany intentional technicians from Germany intentional techni

If archaeologists discovered only two in 'standing room'?" "Are

During Al Smith's hectic campaign for President, a sad little Irishman, suffering because of the deal Smith was getting, went to a show to forget his troubles. The play was an Indian story, about John Smith, Pocahontas and her mean father, Powhatan, who wanted to kill John Smith. Pocahantas, tearing her hair and waving her arms, kept running up and down the stage, yelling, "Help down the stage, yelling, "Help—will somebody help Jchn Smith!"
With that the little Irishman cried:
"The hell with John—see what you can do for Al."

One of the first to see the value "audience participation" on a grand scale were the Romans, with their theory of "bread and cir-cuses." It didn't satisfy all, but it went a great way. Some defections, exemplified by the yarn of the blase husband. Nothing could A psychiatrist break his apathy. tried to shake him out of his state: "Nothing amounts to anything You take a negative attitude towards everything. You say you are married. Well, there is a circus in town. Take her See how redblooded circus people live. Because of their pre-carious lives, they live fully— active, positive people!" So this fellow took his wife to the circus. Out came the wild lions and tigers. She loved it but he tossed it off Finally came as if it was nothing. an act, where a fellow was shot out of a cannon. About 100 feet the air he turned 50 somersaults, then pulled out a violin and started to play. After a few minutes of playing, this character turned to his wife, "Eh—he's no Mischa Elman.'

Now, to pull these loose ends together. The subject "The Audience," in all forms of attraction; but in the main, the theatre. Which includes mass and comperformance. can only live as a combinationthe creator and appreciator. there will always be more audience than performers, this partnership must live on a lopsided basis, much as each needs the

One who pays for his enter-tainment, is usually less critical than the "freeloader." Sample in A manufacturer decided to entertain a buyer, arriving in town. Bought two tickets for an opening to impress the buyer. The show was awful. The manufacturer was afraid to look at the buyer. Finally he asked: "How do you like this show, Mr. Blivitz?" "I'll tell you, Mr. Shulman—I wish I had invited you to this, instead!" The critics influence the public

but the real results come via "John Dce." Discussing a certain play, one said: "The critics haven't done it any good—but 'word of mouth' will kill it altogether."

Radio and television of late have enlisted the orinions of the audience, after a performance. Invariably no two opinions are the same, like critics themselves. One producer of a three-act play asked some of the exiting audience what thought of the show. said that if they changed one of the acts. it would be a hit—but each picked a different act.

in college riots is a more petent had to contend with an Ambassa-

awakening. Knew of a candidate reck, is tied to the constantly who hired a pollster, to go around delayed economic negotiations, and find out what his "image" promised at the time to start as was with the people. The pollster returned with this report: "98% are for you—but it's a funny thing, I only keep running into the other 2%." An early industrialist's 2%." An early industrialist's "The public be damned!" and Barnum's "A sucker is born every minute!" no longer conly. You can't "damn" them, though at times they're asking for it.

As Louis XVI put his head in the guillotine, he ignored his German in every film, more so audience. The executioner cried, "Your undivided attention, please!" American and other films are being

sian singing, there must be suf-fering—not me—YOU."

As the Dodgers used to say:
"Wait till next year." Then I'll talk more about audience human behavior, its rights and obliga-tions as the majority group.

And that is still the problem. As the scientist says, "The individual dies, but the species

Israel's Tabu On Frobe Keyed To Past Sensitivities

Motion Picture Associaion of America representive in Israel, S. Grinwald, head of local 20th-Fox Films, forwarded to the local board of censorship an affidavit received from Vienna, attesting that German Actor Gert Frobe saved a certain Mrs. Blumenau from death by the Nazis, by giving her shelter for over three years in his home in a small Austrian town.

This affidavit, signed by Mrs. Blumenau's son and notarized in the presence of Israel's Ambassador to Austria. "should convince the board." said Dr. Grinwald, that its decision prohibiting the showing of films in which Frobe appears should be reconsidered. "Should the board retain its view, we are going to appeal to the Israel High Court of Justice in Jerusalem," Dr. Grinwald said.

The Gert Frobe affair brought to the fore a problem which has been dormant ever since the State of Israel came into being in 1948. Music by Wagner and Richard Strauss has been banned from public concerts or radio broadcasts. International names, like Herbert von Karajan, could never appear in Israel. For a long time recordby Kirsten Flagstad have been banned here, as well as those of other performers who have been publicly associated with the Nazi regime, or known to be favored by Nazi leaders. Maurice Chevalier cancelled a planned tour to this country because of his dubious cooperation with the German occupation forces in France during World War II. and Keote Gold. star of the Zurich Schauschpiel Haus, had been coldly received here last year, since her record during the war had not been very

This delicate situation, where an audience may include as many as 50% of ex-concentration camps' survivors. or relatives of families murdered by the Nazis, has caused, some 10 years ago, a physical attack on violinist Jascha Heifetz (whose arm had been hurt) and he never returned to this country "where they wouldn't listen to a piece of good music by Richard Strauss just because he happened to be befriended by Hitler."
On the other hand, with per-

formers like Marlene Dietrich, who left Germany though not being subjected to trouble, many people find it difficult to accept the reasoning that "artists should not be involved in politics, or should just

continue to create and perform."
There's no doubt that the "normalization" of diplomatic relations between Israel and West Germany adds new aspects to this emotional the acts, it would be a hit—but ach picked a different act.

Today, every man, women and hild is a critic. "Protest" marches in college riots is a more potent.

The acts it would be a hit—but ach picked a different act.

Today, every man, women and hild is a critic. "Protest" marches in college riots is a more potent.

Empittered reactions to identifying trademark.

French Origin

With this exotic yokel in view, Taylor adapted the French drama opportunities of the grand manner. form of hissing in a theatre.

Don't underrate or ignore the power of the audience. Many leaders think they have them in the palm of their hands, to a rude awakening. Knew of a candidate rock is tied to the audience. The shedy past of the German Embassy's No. 2, Dr. Teo-awakening. Knew of a candidate soon as diplomatic rapprochement was set up.

All those factors made it more difficult for the board of censorship to ignore the open admission and of Frobe. At the same time there every are many people who consider any film coproduced with German stars or craftsmen suspicious, for there's no way of securing the clear "denazification" of every single

'OUR AMERICAN COUSIN'

The Play That Lincoln Never Saw Finished By SIDNEY ROSE

earthly career of Abraham Lincoln theatre at 624 Broadway, and to was ended by an assassin's bullet, suggest to her that Asa Trenchard was ended by an assassin's bullet, in a proscenium box in Ford's would be a first-class role for Joe Theatre, Washington. The event severed the arbitrary catastrophe of a Greek drama, the tragedy of a heroic protagonist rather than a the well known actor and brotherharrowing circumstance of real life.

Lincoln's entire career, thus ended literally within the arc of the footlights, was of the very stuff of the theatre and has been many times the theme of representation on both stage and screen, Lincoln himself, were his courses happier and less momentous, might have served as the prototype of one of those national characters endeared to the playgoer of his time such as "Solon Shingle" in "The People's Lawyer," made memorable by the shrewd drolleries of John E. Owens; and it is a singular fact that the last mortal scene on which his eyes rested was a dramatic caricature of American manners which bore the significant title of "Our American Cousin."

Abraham Lincoln was an obscure Western politician, when the schooner yacht America won the Queen's Cup in the Solent and gave nautical emphasis to the first Yankee Invasion of Great Britain.

Contemporaneous with this achievement was the remarkable success of the American departments at the International Exhibition at the Crystal Palace, in London, the first World's Fair, a success prompting the following effusion in an American news-paper; "Hobb's locks were placed on the doors of the Lord Chamber-lain's offices; Colt's revolvers were in the holsters of every British cavalry officer; Connecticut baby jumpers were in the Royal nursery; and Massachusetts patent backacting, self-adjusting, rotary-mo-tion, open-and-shut mousetraps were the terror of even aristo-cratic rats. Lord John Russell guessed' and 'calculated' on the Papal Aggression Bill; Palmerston and Disraeli 'whittled' one on, the other around the Woosack; and through the columns of the egantly worded Court Circular we learned that at a particular from learned that at a particular frac-tion of an hour, on a particular day the Royal Consort, His Highness Price Albert, together with the whole Royal Family, indulged in three half-pints of 'peanuts' and four and two-sixteenths of our 'pumpkin pies', while Cardinal Wiseman and the Bishop of London were playing 'poker' over two stiff 'Bourbon whiskey-slings'" stiff 'Bourbon whiskey-slings'."

Leave Man" and other highly successful melodramas, was just then beginning his career as a writer and dramatist. The prevailing "Yankeemania" suggested to Taylor a play exploiting its humors in an English country house, paron the London stage a favorite American comedian named Josiah Silsby, whose popular catchphrase.

duced in Paris in 1847, named his play "Our American Cousin" and sold it to Ben Webster of the Adelphi Theatre for 80 pounds, with the understanding that Silsby was to play the part of Asa Trenchard, the leading character. "Yankeemania," however, had a

sudden decline, and Webster, deciding not to produe the play, made it a present to Silsby, who in turn, doubting its effectiveness as a vehicle for his peculiar talents, laid it aside. Accounts differ as to how the play fell into the handa of Laura Keene. One version has it that Tom Taylor hearing that Silsby, who died in California in 1855, had never used the play, put a copy of it in the hands of his friend, John Chandler Bancroft weeks, its fate was doubtful. But Davis, Secretary of the American gradually the Dundrearyisms be-Legation in London, who brought gan to spread abroad and for it to New York and offered it to nearly two years crowds hastened Lester Wallack, He, finding it unsuitable for his own company, ad-

One hundred years ago on the vised Davis to take it to Laura black night of April 14, 1865, the Keene, then conducting her own in-law of Edwin Booth, John S. Clarke, an agent for Silsby's widow. In any event Laura Keene was persuaded by her sagacious business manager, John Lutz, to buy the play outright for \$1,000.

his autobiography Jefferson describes its rehearsal, and mentions the dejection of E. H. Sothern, cast for the insignificant role of Lord Dundreary with an allotment of 47 lines. Sothern who had been playing just such utility roles in the States for 10 years, was about to throw up the part in disgust and return to England, but having a joint interest in the ownership of some horses with Jefferson, who was taking equestrian exercises for his health, he was persuaded by the latter to

At Laura Keene's Theatre

"Our American Cousin" was presented for the first time at Laura Keene's Theatre on Oct. 18, 1858 to a crowded house. The Herald declared the next day, "The success of the piece was pro-nounced and it will undoubtedly have a good run." The Times said, 'It must be confessed, however, that he (Taylor) raves occasionally on the subject of the Green Mountains State, imagining at one time that it is in the backwoods and at another that it is in the immediate vicinity of the prairies. There are allusions to Buffalo and Crow Indians which shows that the author's mind was grasping too much of our continent at a time." The Tribune decided, "Mr. Taylor's Yankee is like all stage Yankees, an odd, queer, quaint creature never by any possible chance seen without the walls of a theatre. Mr. Jefferson did a great deal for the success of the piece. It is a very good domestic melodrama . . .

nights, a phenomenal record for its time, and was also played in of the week, Her Most Gracious German at the Stadt Theatre on Majesty Queen Victoria, aided by the Royal Consort, His Highness engagement progressed, Sothern German at the Stadt Theatre on engagement progressed, Sothern began to perceive opportunities in the role of Dundreary, and with the permission of Miss Keene added lines and "business" to it such as the famous rigmarole of patchwork proverbs and absurdities known as "Dundrearyisms" and the skipping walk which ac-Tom Taylor, better known since as the author of "The Ticket of Before the first month was over Dundreary Dundreary had practically run away with the show and even Jefferson's star part was cast into partial eclipse.

Laura Keene, an imperious oldschool actress, was not entirely delighted with the turn of affairs, ticularly as there was then current shifting the limelight on two subordinate members of her company despite the boxoffice benefits, and the termination of the run of "Our "Has anybody here seen anything American Cousin" resulted, not so of a bar'l a'applesass?" was his much from a "abatement of public

> But both Jefferson and Sothern were of no mind to relinquish the windfall now within their grasp and each made arrangements with her to take the play on tour on his own account, Jefferson agreeing to pay her one-half the profits. What terms Sothern made are unknown, Jefferson's tour through the States was not a success, but from 1861 to '65, he found more favor in Australia and South America.

> To Sothern however, the play brought rapid and increasing fortune and a unique fame. After playing it for months in this country, he opened at the Haymarket

(Continued on page 40)

When! Was Ten and Bebe Daniels Was All Right For A Girl

All Right For A Girl

IT'S 'IN' TO BE 'OUT'—NOWADAYS

"What Ever Happened To That Piece AS EVER, KIDS You Wrote For Harper's Bazaar?"

By JACK DOUGLAS

"Nice to know."
"Well, it had to happen—after
"Amendment—what else

the 18th Amendment—what else was there?"

"I think you've got Buchwald by the short hair." "I wouldn't say that. He may

have done some research. How do we know? Anyway—let's give him

the benefit of the doubt. Let us

assume that he is telling us true,

and women do have the right to

vote. Does it change anything?

Did women change anything by voting for Warren G. Harding?"

"That's what I mean. Did any-body change anything by voting for Warren G. Harding? Some-

thing else that's been bothering

"Did anybody vote for Warren G. Harding?"

"I don't think so-one of my

that he just showed up at

professors at the Famous West-port School for Famous Failures

the White House one day—flashed a Diner's Club card and that was

that. They showed him right up

Another thing that bothered me about Buchwald's article was some of his other facts—he said that in

1919 when women were supposed-

ly given the vote, a martini cost only 25c."

"So they still only cost 25c."

"You don't understand-it's the

"You subscribe to the Wall

"Of course, the places that fea-

ture waitresses in topless bathing

suits can serve a cheaper martini, because they save a fortune in

"Who thought of that — the Famous Westport School of Fa-

mous Bosoms?"

"Who else? And there's something else I've discovered after reading Mr. Buchwald's article

through again—I thought he was happily married."

"They think that the United

(Continued on page 28)

"What about Fact?"

is — according to Film

price of the Bunnies that serve

"Naturally. And I also belong to the Fruit-of-the-Month-Club."

them that took a helluva rise.

That's a silly question."

"Who's he?"

"What's that?"

to the Lincoln Room.'

Sounds logical.

"Where?

Street Journal?"

'Naturally.'

happily "He

Fun.

"I'm glad you asked me that, tion of the United States—sex is Charlie. They're saving it." | okay."

"Saving it? But you wrote that back in 1960!"

"I know." "Didn't they

ever print it?"
"Not that I know of - the last I saw of the piece picked up the phone and called the Mercury Mes-senger Service to deliver it to Miss Morris, the



Jack Douglas literary editor of Harper's."

"And did they?"

"You mean the Mercury Messenger Service? Sure. In less than 10 minutes after I called them a naked man with a wing stapled to each foot knocked on my door. He assured me when he took off from my loft that he would fly my manuscript over to Harper's Instanter."

-And"

"That's the last I ever heard of

"Maybe he overshot the field and crashed."

"No—Harper's is saving it. I know."

"Saving it for what?"

"Just the right moment."

-Like what-right moment?" "I don't know what right moment! Look-what are you trying to do—undermine my confidence? "Yeah."

"Look, Charlie-being a writer is no easy task. There's a helluva lot more to it than just buying a second-hand typewriter."

'You're kidding.' "No, I'm not—yon gotta have two fingers that don's stiffen up after awhile and a lot of ideas that

Danny Thomas might like." "Maybe you should have sent the piece to Danny Thomas in-

stead of to Harper's.
"I did."

"And?" "He's saving it."

"I'd give up on that piece if I

were you."
"Why? I liked it and I don't think it should be held back any longer—I think the public should

"About what?"

"They should know what Harper's Bazaar and Danny Thomas are and is doing to me.'

"They're not doing anything." "That's what I mean. It was such a nice piece, too. It was in answer to something that Art Buchwald

wrote. "You mean Art Buchwald—the guy who used to be in Paris." "Yes."

"Where is he now?"

"How the hell should I know! All I know is he wrote an article saying that women should not be allowed to vote and I was supposed to rebut this and say that they should."

"Sounds pretty dull."
"His was. Mine wasn't."

"Well, I think he did his piece in kind of a hurry. He didn't do enough research. And research is very important. That's what they used to tell us up at the Famous Westport School of Famous Re-searcher:."

They should know."

"Yeah. And Buchwald should know too. He based his whole theme on the fact (sic) that American women are allowed to vote because of the 19th Amendment to the U.S. Constitution."

"You mean that the 19th Amendment says that women can't vote?"

The 19th Amendment doesn't mention women at all—it simply says, quote: 'The right of the citizens of the United States to vote shall not be denied or abridged by the United States or by any state on account of sex.' Now, if I interpret this correctly and I'm sure. I do—all the 19th Amend-ment says is that by the Constitu-

By ARTHUR MAYER

For us of the younger genera-tion the "in" thing—and only a square doesn't want to be "in" is to be a film buff. Elderly folk,

and by elderly we mean any one over 25 may linger in slippers or hair curlers over the re-pulsive little box in the living r o o m chiefly acu. days to mangled old mov-



Arthur Mayer

То us ies. however, the cinema is the art of our time—the particular creative form of expression that satisfies our intellectual and aesthetic needs in a fashion that the traditional arts of drama, fiction, music and painting no longer afford. As Stanley Kauffman, once as film reviewer, now demoted to a drama critic, recently said: "The film in this country is possibly the one art form that is wanted."

At Dartmouth, 1965 was the miracle year. They had a championship football team, talks on filmmaking by Wanger, Hornblow, Schulberg, Youngstein. David Picker, "Cap" Palmer and Pauline Kael, and a lowering of pandamic standards by the addiacademic standards by the addition of a strictly commercial character named Mayer to the college faculty. The Film Society escalated to a membership of 1,000 out of a total of 3,000 students and frequently every scat in the vast Spaulding Auditorium was occu-pied when a particularly good old picture or a particularly shocking new one was shown.

Approximately 900 courses were being conducted last week in American universities in motion picture appreciation and in film production, script writing and editing, and they are multiplying so rapidly that by the time this is published there will probably be alot many forms of the picture. lot more. Some of the pictures produced annually by students at NYU, UCLA, USC, Columbia, etc., compare favorably with the shorts produced by the major studios (which is scarcely high praise).

At USC, to atone for their gridiron defeat by UCLA and the loss of prestige to the Berkeley campus with its well-publicized

(Continued on page 96)

By JULES ARCHER debonair 20 with spats and watchfob, I was 10 and lived in the movies. It's all in my first diary, written in ink, pencil and crypto-Cyrenaican. Re-reading the an-cient entries, I was bemused to discover that whereas most 10year-old kids of 1925 seem to have attended school and visited the movies, I apparently attended the

movies and visited school.

Regular movie days were Friday, Saturday, Sunday and daily from June to September. (Other kids got the summer off, but not me.) Outside of the summer I also went a lot on Wednesdays and Thursdays, but not too much on Tuesdays because that was the day they showed movies at school. Mondays were the days when a fellow didn't know what to do with himself, because his mother didn't think he ought to be at the movies too much. He might use his eyes up and go blind. Besides, in 1925 dimes didn't grow on trees in the South Bronx.

A typical entry, Thursday, Feb. 12: "Went to the Empire and saw Evelyn Brent in 'Silk Stocking Sal' and George O'Brien in 'The Ruffian.' In the night I saw Bebe Daniels who is all right for a girl in 'Miss Bluebeard,' the funniest picture I ever seen in my whole life." If it hadn't been for aficionados like me, where do you think Hollywood would be today? guess it would be fair to say I the intelligent 10-year-old mind they were always aiming at.

I was also careful to observe all the non-movie special events of my life in 1925, as on Friday, March 20, when I wrote, "I didn't go to the movies at all, I went for a walk on Southern Blvd. with Mom." When a fellow doesn't go to the movies at all, and even goes walking on Southern Blvd. instead with his mother, he has either seen every film in the neighborhood twice or he is being held firmly by the collar.

Apparently a minimum contract existed between my parents and me, like not getting left back is On Jan. worth so many movies. On Jan. 31 (a Saturday) I explained, "I didn't go to the movies today because I got red marks in arithmetic and hygiene. Anyhow, I saw Baby Peggy in 'Helen's Babies' and Tom Mix in 'Teeth on Thursday'." What my parents did

In 1925 when Variety was a not seem to realize was that I was getting a much finer education at the movies than sisting in a stupid listening to some dumb teacher

> Consider this entry: "Went to the Spooner and saw Emil Jannings in 'Quo Vadis' which means Where do you think you're going?' in Roman." Could I have learned that from Miss Hirschberg in 5-A?"

> Hollywood is also responsible for my fine sterling character. Item: "Saw Richard Barthelmess in 'Classmates.' It is a most won-derful picture; it was filmed at West Point. I think I'll go to Scout meeting." Note the significant relationship between stimulus and reaction. This is a beau-tiful example of how the silent movies served to inspire us kids in the ideals of good citizenship. I'm not exactly sure why I felt obligated to attend Scout meeting since I was never a Boy Scout, but then I was often given to odd impulses. Especially on the way out of movie houses.

Doug's Everlasting Influence

Hollywood provided us kids of the '20s with our heroes, and I was no exception. Feb. 28: "Went to Boulevard and saw Douglas Fairbanks in the 'Thief of Bagdad.' It's about the magic apple, the flying carpet and the crystal Great." March 1: "We went to see 'Thief of Bagdad.' This is the third time I've seen it because I stayed to see it twice yesterday at the Boulevard." I think I tried to get my mother to let me live there for the run of the picture, and bring me hot meals.

Reviewing that entry in my diary also cleared up a few mysteries that have been baffling my analyst—why at the age of 50 I insist on wearing a dapper mustache, keeping a fencing foil on the wall over my typewriter, and running up the sides of buildings and bouncing off. I just phoned him to explain that I was psychically imprinted at the age of 10. He got it all mixed up with that old man I told him about who put his hand on my thich during Thomas Meighan in 'Tongues of Flame.' I didn't catch any trauma because I changed my scat. At 10 I'd seen enough stuff in movies to suspect that it was a good idea to change your seat when a man next to you got patty.

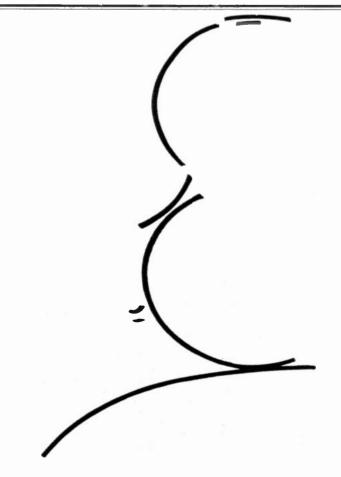
All my life people have asked All my life people have asked me how I got to be a writer. I found the answer in my entry for March 15: "I saw Wallace Beery in 'The Devil's Cargo.' I am writing a story called Ahmed and he is mysterious to everybody." The miracle to me is that averybody who went to movies in everybody who went to movies in the South Bronx of 1925 didn't become writers. Sometimes I think they did. The ones who didn't become actors or bums or

My diary reveals that movies were the biggest bargain of 1925. "At the Art Theatre they had seven pictures and I had a swell afternoon." Item: "I went to the movies and saw Herbert Rawlinson in 'His Mystery Girl.' William Farnum in 'The Sixth Commandment' and Buck Jones in 'The Trail Rider.' I saw them all for nothing because I found a dime under my seat." During one of the love scenes, which is the best time to look.

More and more I detected a note of ennui and disillusionment as 10-year-old Jules Archer seemed to become more easily distracted from the silent screen, making it imperative to invent talks to hold

"Saw 'Wife of the Centaur' starring Aileen Pringle and Lloyd Hamilton in 'Crushed.' I had a frankfurter after . . . mmm, oh

Again: "I went to Spooner's and w Nazimova (sic) in 'My Sin,' (Continued on page 28)



Current Comedy,

Circa 1965

By ROBERT ORBEN

Johnson gathering all his advisers together and saying: "Gentlemen, we're facing a rather serious situation. The war in Vietnam is deteriorating; the Red Chinese are

pushing ahead with the development of their atomic bomb; and even though we've given away a hundred billion dollars in foreign

aid, most of the world is still

against us. Now, are there any suggestions as to what I should

of the room and a voice said:
"Yes, Mr. President. I have a suggestion. Find out if Barry still wants the job!"

It's interesting how college fads

have changed through the years.

First, it was goldfish swallowing, then panty raids, then phone booth

Irregular Verbs.

A hand went up in the back

began with President

LONG-RUN, OUT-OF-TOWN STRINGERS:

VARIETY'S

VALIANT, VINTAGE, VARSITY SQUAD

By ABEL GREEN

The corps of Variety correspondents, nationally, range from Abington, Va., Akron, Albany, Alcology, and Fred Tew, Detroit.

F. Hawkins, Rome; Jerry Gaghan, that Jack Conway, master slangstands and that Jack Conway, master slangstands and the Variety writing . . . My ster, had Con. for his signature, absences were due to three years and that you had it permanently in the U.S. Army and after World Anchorage (Alaska), buquerque, Atlanta and Atlantic City to Waco, Washington, Westport, Wildwood-by-the-Sea (N.J.), Wilkes-Barre, Wilmington, Winnipeg and Worcester. Internationally, they range from Amsterdam, Antwerp, Athens, Auckland, N.Z., to Tangier, Taiwan, Tokyo, Tahiti, Tel-Aviv, Trinidad, Vienna, Warsaw and Zurich.

These stringers are separate and apart from the fulltime news bureaus and branch offices in Hollywood, Washington, Chicago, London, Paris and Rome.

When O. Monte Samuel (New Orleans) was alive, he and Sidney Burton Pfeifer (Buffalo) and Harold V. Cohen (Pittsburgh) vied in friendly rivalry as "the oldest." Founder Sime Silverman, who was partial to New Orleans as a "gay city," visited Helene and Monte Samuel on occasion and would run kidding stories on "Old Man" (for O.M.) Samuel, the "homebreaker." This was an inside joke because show biz buff Samuel was prominent in the housewrecking business in that Louisiana metropolis.

He, like Sidney B. Pfeifer, are probably the only two "civilian" correspondents in VARIETY history, meaning that they were not working newspapermen (on the amusement desks) which is the best qualification. The Buffalo correspondent's 47 years as VARIETY rep there is runnerup to Minneapolis emeritus Les Rees (52), whose son Robert Rees now collabs on the Twin Cities' show biz coverage. Pfeifer, president of the N.Y. State Bar Assn. and prominent in up-state legalistics, favors the Sidney Burton nom-de-plume (his first two names) and is one of the most knowledgable show biz commenta-tors. (Interesting sidelight; our Pfeifer was once with the FBI.)

Dead-Heat

Harold V. Cohen knocked himself out of the box in Pittsburgh by necessity of health but now, fully in good health again, is tapering off only on his own Post-Gazette coverage. (Paul Gormley, in Toronto, is another who, after 23 years, had to ease up for health reasons).

Behind Les Rees (52 years) and Pfeifer (47) are Eric Gorrick, long-time Sydney (Australia) rep, and Mrs. Ralph (Ione) Moorhead (Des Moines), both 40 years. Joe Kolling (Cincy) and Dave Trepp (Seattle) tie with 39 years (two of them in Butte, Mont., as VARIETY correspondents. Don Reed, backstopping Trepp in the northwest, especially on tv-radio coverage, toted up 25 years.

More vets: Glenn Pullen (Cleveland) and James L. Conners (Albany), 37 years; Harold M. Bone, Haven, and Emil Maass, our man in Vienna, 35 years; Sam F. Lucchese, Atlanta, and John W. Quinn, Kansas City, 32 years; Ted Liuzza, New Orleans, 30 years (O. Monte Samuel covered the initial 30-year stretch, starting virtually with the first issue).

Joe Marcello, 28 years, Providence; Glenn Trump, 27 years, divided among Lincoln, Neb., when he was parttime sub for Col. Barney Oldfield, thence Tokyo, back to Omaha and now Tucson (for reasons of health); Anna Kline (Mrs. Anna K. Stauber), Toledo,

The aforementioned Don Reed has the 25-year-club" all to himself. The 20-year stringers: Gordon Irving, Glasgow, Scotland, Edward F. MacSweeney, Dublin, Ireland and N. V. Eswar, Bombay.
Three have 19-year stints

Jim Walsh, Vinton, Va.; Robert at the turn of the century, he was his long suit.

and Joaquina Caballol, Barcelona, ditto. The 15-yearers are Paul A. Gardner, Ottawa; Guy Livingston, Boston; Rena Velissariou, Athens. Walt Christie, Hawaii, and Hans Hoehn, Berlin, 13 years; Hazel Guild, Frankfurt/Main, 11 years; Ralph J. Gleason, Berkeley, Calif., 10 years. The rest below the decade will wait another milestone issue for maturer spotlighting.

If They Don't Get Rich

Typical of almost everyone of the VARIETY correspondents is their warms of the transfer of transfer o

ourselves on Variety, write as honestly and forthrightly and with-out inhibitions or local 'controls'," opinions or coverage."

ters, correspondents get fuller latiber that my first review signed also, not long ago, when I was hos-Con brought a letter from you pitalized for some months Bob did

Gene Moskowitz, Paris, 16 years, reserved, in his memory, hence the necessity for a change in mine. Thus I took the first two letters of baptismal name and the first two of the family for Jaco. after that.'

Pfeifer Stakes 47
On the letterhead of the N.Y. State Bar Assn., Sidney B. Pfeifer president, claims longest "continuous" representation (47 years)" (since 1918) and "if anyone disputes my claim I shall be glad to joust with him at any proper time

their voluntary opinion "we can be may have to concede the laurel. Minneapolis correspondent qualifies his record as follows: 'I've been VARIETY correspondent, which has been a dominant factor since about 1913 when I was 25 in continued loyalty and also in years old—I was 77 this November their expressed "satisfaction not to have any strings attached to our now I'm just an assistant to my son Bob who is now the official Unlike the more or less hard correspondent . . . (but) I live with rule about signatures on reviews him and it's good therapy for me being limited to four italicized letto continue writing for the sheet . . . I enjoy pounding the type-

War I, I was on the road . . . am pleased to detail my VARIETY association which I've prized very

of correspondents? My late father Harry Hanson was your rep in South Africa for about 35 years and when he passed away in 1942 my brother Joe Hanson continued the good work until 1950 when Joe Capetown to settle in Israel left In a measure Les Rees (52 years) and I have been stringing for 15 years from that time.'

Can't Decide Who's **Venice Fest Boss** Wonder if there's a tax angle to the Drinking Man's Diet? Like, if you lose 15 pounds, can you list a saloon as a Medical Deduction?

The Venice Film Festival is still without a director for 1966. The brand new dimes and quarters. No silver—just copper with a thin covering of nickel. Sort of like latest meeting in Venice of the Biennale subcommittee issued a statement postponing all decisions regarding the film fest, theatre, art, and music events until Jan. 15. Previously, same group had indicated that such decisions were "undelayable," and that a firm choice would have been made by the end of 1965.

At same time, however, Biennale revealed its continued financial plight in a petition to the government for immediate action to save various events slated for the coming year.

Biennale said it would wait until January 15 for official promises of aid from government.

"If by that date no sufficient guarantees have been accorded . . shall be forced to draw the inevitable consequences with all the repercussions that may derive from them in local, national, and international circles."

The Biennale's financial plight is nothing new: in July, the Venice group almost decided to abandon the film, theatre, and music fests for lack of sufficient funds. According to reports, a deficit of some \$640,000 existed at that point, and it was only thanks to a City Venice loan of some \$320,000 that the three events could proceed on sked, though curtailed in various sectors.

At moment, some \$320,000 is needed for the '66 art exhibit. Less than \$30.000 each are allotted, in addition to this, for the legit and music events, hardly sufficient to meet rising costs.

On paper at least, the film fest, thanks to the recently passed film aid law, is best off.

The law calls for "no less than 120,000,000 Lire" (some \$192,000) to be granted to the Biennale to that'd fit, too! run the pic event, and law is retroactive to January 1st, 1965, meaning this year's expense deficit will than expected.

be less Biennale ultimatum to government suggests that at least \$480,000 will be needed before plans can be made for the 1966 events.

Trade Show Sets Part Of Studio City, Miami Miami, Dec. 28.

Dixie Displays & Exhibits Inc. has located in the motion picture complex of Studio City Inc. in North Miami, being built by brothers Dave and Ray Brady. Dixie will take 12,000 square feet with ceiling heights of 24 feet. They'll manufacture, design and create interiors and booths for trade

Brothers Brady and Spector have formed another company, Studio City Construction Corp., which will design, create and manufacture motion picture and ty sets to be used at the growing complex.

packing. Now, it's getting us out of Vietnam-and it's just wonderful the way these kids are giving the Government the benefit of their inexperience - like, I know only one student who knows just how to handle the Viet Cong, Rus-sia and Red China. Everything but

Government slugs. The Government claimed gangsters had taken over and were actually running some banks. I was talking to our local bank president and I said, "It's ridiculous-gangsters taking over banks. That could never happen here-could it, Little Louie?"

Starting next year, we'll have

These two steelworkers are talking, and one is saying: "We gotta put an end to this exploitation by the robber barons of industryflimflamming the working man out of the rightful fruits of his labor. I'm going down to the union hall and vote strike!" The other one says: "Me, too! Shall we take my Cadillac or your Jaguar?"

Last year automation gave us 83,000,000 additional hours of leisure time-and digital dialing took it away.

A Conservative Republican one who thinks Lyndon's all right —if you like a pushy President.

For those of you who haven't seen "Mary Poppins," she's kind of like Doris Day before she meets Rock Hudson,

It was another big year for James Bond. You remember James Bond —that's Sherlock Holmes, after reading The Playboy Philosophy . . . You know what intrigues me? Here's a fella who registers at the best hotels, drives a high-powered sports car, wears custom-made clothes, only goes out with sexpots wearing tight-fitting, low-cut gowns—and what's he in? The Secret Service! . . . He's as secret as Lyndon Johnson at a Cabinet

meeting. Now they want to put labels on cigarets like: "The contents of this package may be hazardous to your health." I once had a girl friend

You've all heard about the New York subways — Vietnam on wheels? . . . I went up to a station guard and said: wnat'. way to get to Brooklyn?" He called

me a cab. When it came to the Republican Party, Lindsay had a typical New Yorker's attitude: "Please, I'd Yorker's attitude: "Please, I'd rather not get involved!" . . . Lindsay is so young, so handsome, so charming—he could be the first politician ever to turn tap dancer.

Isn't it a pleasure to have two people come over from Englandand you can see their foreheads. We're so proud because Princess Margaret and Lord Snowdon came over here, but I understand it really wasn't much of a choice. It was either America or a good will tour of Rhodesia.

Christmas-when you celebrate the birth of Prince of Peace by giving your kids two rocket launchers, a machine gun and an atom bomb kit . . . I know one kid who had a perfect Christmas. He got eight guns and a victim.

WHEN SIME LIVED IN HARLEM

By JESS FREEMAN

(After a long career as a vaudeville agent, the author of this piece returned to, and remained on, the N.Y. staff of VARIETY until his death last month at 80.—Ed.)

with his wife, Hattie Freeman qualified than he in bookkeeping. Silverman, and seven-year old son, This is entirely plausible for Sime Sidne Silverman, at 110 St. was, from his earliest years, en-Nicholas Avenue. He paid \$75 a dowed with an inborn sense of month for seven rooms in a figures. While he lived he was, in neighborhood then considered most effect, VARIETY's own bookkeeper "desirable," though now about a althought he trained a bright block from 115th St. one of the officially-designated "worst" (for troubles, crowding and tension) VARIETY treasurer. areas of today's Harlem.

The apartment house to which the embryo publisher-editor paid rent was owned at the time by Huber, the dime museum man who long operated on 14th and later on 42d St. Above Sime in the identical apartment lived Alan Dale, perhaps the most prominent drama critic of the era, a Hearst delivery truck personality.

In 1905 few would have pre-dicted the future fame and fortune of Sime. He was an employe of his father, Louis Silverman, who operated a small loans business only a few weeks when they fired him, thereby provoking Sime to put his dream of his own theatrical paper into orbit. It's interesting to recall that the juggling act whose complaint to the Morning Telegraph eaused his dismissal as a critic lived to boast of the fact. It was the light of fame for Radford & Winchester, long after their retirement from show biz, and the one memorable fact of their careers mentioned in their obits which credited them with "indirect" responsibility for

Harold Myers, head of Variety have told. Namely, when he enLendon bureau and the European manager, totes 17 years, along with

In 1905, when he founded sent home by a nervous instructor Variety, Sime Silverman lived who realized Sime was better

Simultaneously with Sime's residence on St. Nicholas Ave. and his starting of this publication, the first subway was holing into Harlem and traffic was beginning to be dangerous. Sime's son, Sid, was chased by the cop when he played ball in the street and this was one motive of Sime in forming a VARIETY ball club around

That nine, if nine it sometimes included, has been the subject of certain amount of nostalgia. Needless to say memory has frayed the record. It went on for on Nassau St., on the fringe of some years, half serious, half gag. New York's financial district. But serious enough that Sime revaudeville reviewing was original-cruited a number of guys for the ly a sort of hobby, a moonlighting VARIETY office staff on the original job, of Sime. Nobody seems now appeal of their baseball form when to know just how long he was a he scouted uptown sandlots. One to know just how long he was a he scouted uptown sandlots. One vaude critic. He may have been of these ballplayers was Harry with the N.Y. Morning Telegraph Weiss who retired during 1965 with district manager rank after 34 years with the RKO (and predecessor) circuit.

Another whom the late John O'Connor (Wynn) "drafted" for the VARIETY ball club was Jack Conway, touted as a onetime semipro pitcher who was to make his mark as Con., one of the top slanguage coiners on the paper. His VARIETY style was said by some authorities to have left its mark on such better known sports writers as H. C. Witwer.

to date: George Mezoefi, Zurich, Switzerland; Ray Feves, Portland, Ore., Sven G. Winquist, Stockholm, Sweden; one for 18-years is Matty Brescia, Memphis.

With "Indirect" responsibility for starting Variety.

Of interest for the record in this Diamond Jubilee Edition, I recall one little-known detail, a story Sime himself would never in existence, Sime's foresight This writer, as a younger broth-

HOLLYWOOD OF SILENT ERA

When Hollywood Went Literate

By P. G. WODEHOUSE

It is 30 years since I was in [Hollywood, and they tell me the place is sadly changed now. Once a combination of Santa Claus and Good Time Charlie, it has become a Scrooge. The dear old days are dead and the spirit of cheerful giving a thing of the past. But "That's right. With a freckle in when I was there, the talkies had the small of her back." just started and the slogan was come one, come all, and the more the merrier. It was an era when only a man of exceptional ability and determination could keep from getting signed up by a studio in some capacity or other. I happened to be engaged as a writer, but I might quite as easily have been scooped in as a technical adviser or a vocal instructor. At least I had a roof to my mouth, which many vocal instructors in Hollywood in the early talkie days had not. The heartiness and hospitality reminded one of the Jolly Innkeeper (with entrance number in Act One) of the oldstyle comic

One can understand it, of course. The advent of sound had made the manufacture of pictures an infinitely more complex affair than it had been up till then. In the silent days everything had been informal and casual, just a lot of great happy schoolboys getting to-gether for a bit of fun. Ike would have a strip of celluloid, Spike a camera his uncle had given him for Christmas, Mike would know a friend or two who liked dressing up and having their photographs taken, and with these modest assets they would club together their pocket money and start the Finer & Supremer Film Corp. And as bothering about getting anyone to write a story for them it never occurred to them. They made it up themselves as they went along.

When Words Come In

The talkies changed all that. It was no longer possible just to put on a toga, have someone press a button and call the result "The Grandeur That Was Rome" or "In The Days of Nero." A whole elaborate new organization was required. You had to have a studio boss to boss the producer, a producer to produce the supervisor, a supervisor to supervise the subsupervisor, and above all you had to get hold of someone to supply the words. The result was a ter-rible shortage of authors in all the world's literary centers. New York till then had been full of them. You would see them frisking about in perfect masses in any editorial office you happened to enter. And then all of a sudden all you saw was an occasional iso-lated one being shooed out of a publisher's sanctum or sitting in speakeasy sniffing at his press

Well, of course, people took it for granted that the little fellow had strayed and got run over, for authors are notoriously dreamy in traffic and, however carefully you train them, will persist in stopping in the middle of the street to jot down strong bits of dialog. It was only gradually that the truth came out. They had all been decoyed away to Hollywood.

Stalking Literates

What generally happened was this. A couple of the big film executives would sight their quarry in the street and track him down to some bohemian eating resort. Having watched him settle, they would seat themselves immediately behind him, and for a few moments there would be silence, broken only by the sound of the author eating corned beef hash. Then the first executive would address the second executive, raising his voice slightly.

"Whatever was the name of that girl?" he would say.

"What girl?", the second executive would ask, cleverly taking his

"That tall blonde girl with the large blue eyes."

"The one in the pink bikini?"

"Wasn't it a mole?"

of her spinal cord."

"Yes, you're right. I remember

"What was her name?"

"Eulalie something? Claire something? No, it's gone. But I'll find out for you when we get home. I know her intimately."

Here they pause, but not for long. There is a sound of quick emotional breathing. The author is standing beside them, a rapt expression on his face.

"Pardon me, gentlemen," he says, "for interrupting a private conversation, but I chanced to overhear you saying that you were intimately acquainted with a tall blonde girl with large blue eyes, in the habit of wearing bathing suits of just the type I like best. It is for a girl of that description that I have been exercised the that I have been scouring the country for years. Where may she be found?"

"In Hollywood," says the first executive.

"Pity you won't have a chance of meeting her," says the second executive. "You're just her type."

"If you were by any chance an author," says the first executive, "we could take you back with us tomorrow. Too bad you're not."

"Gentlemen," says the author, 'prepare yourselves for a surprise! am an author! Otis Elmer Breamworthy. I've written more books than you could shake a stick at in a month of Sundays."

"In that case," says the first executive, producing a contract, "sign here."

second executive.

The trap has snapped.

By WHITNEY WILLIAMS

There have been some changes made. Should a former resident, absent since the advent of talking pix, return to Hollywood he might figure he was in the wrong town.

And rightfully.

First of all, he'd see no star faces on the Boulevard, nor on any other street, as in yesteryear. Time was when a person could walk up Hollywood Blvd. from Vine St. to Highland Ave., and he'd glimpse a dozen or so players whose names were known around the world, "No, a freckle. Just on the base either going into Eddie Brandstatter's Montmartre Cafe, Gumbiner's for haberdashery, or simply stroll-

ing. The streets of Hollywood, as should be, were locations for film companies which seldom went far afield for their exteriors. Fireengines racing down Hollywood or Sunset Blvds., a stagecoach or a runaway, camera setups for a street scene . . . scarcely a day passed but what Hollywood itself served as a scenic backdrop for some bit of action which could be shot less than a mile from the studio. Extras in heavy makeup were as common as today's smog. There were rows of drooping pepper trees on either side of Vine Street, gutted with deep ruts.

The poles in the middle of Larchmont Ave. probably were used more than any other single setting, for comedies. Directors never tired of racing autos weaving in and out of these poles, which extended three blocks-between Melrose and Beverly Blvd.—and usually there'd be cops in a following car. This was a favorite spot for Mack Sennett and the Christies. The standards have now disappeared.

Beaches & Piers Go to the beaches, too, the piers, and you could see bathing beauties by the score disporting themselves before the cameras while crowds would gather to watch the fun, which was fun in those days. Camera setups took only a few minutes—James Cruze, remembered for "The Covered Wagon," once did six setups in seven minutes for "The Goose Hangs High," star-ring Constance Bennett and Owen gn here."

Moore, no retakes required—and directors didn't mind a mob of 'Where my thumb is," says the eagerbeavers who crowded around to watch. There were no mikes in

(Continued on page 71)

GLAMOR & GOOD | British Films' Design for Living: Wedded to H'wood, U.K. Producers **Now Try Fling With French Industry**

By HAROLD MYERS

towards the end of 1965. Then, after five years of cross-Channel negotiations, a treaty was con-cluded between the French and British Governments accepting the principle of coproduction between the two countries.

In itself, that would not seem to be an event of epoch-making importance. Coproduction has been in vogue in Europe for many years, and on the Continent there is hardly a film made in France, Italy, Germany or Spain which is not on a nation-to-nation partner-ship basis. But the breakthrough in Britain has special significance, because it involved a considerable amount of give and take on the port of the unions, which have always been jealous of their better conditions and higher rates of pay. Understandably, they were not prepared to jeopardize the advantages they have secured over their brethren in Europe.

It took five patient years of argey-bargey before a treaty could be concluded, but now that the ice has been cracked the British incustry is hopeful that this initiative will pave the way for similar treaties, notably with Italy, but also probably with Sweden and even Czechoslovakia. It is known that the Germans and the Spaniards would like to move in on the coproduction scene with Britain, but at this juncture, at any rate, there is little likelihood of the British unions going along.

The agreed conditions for the nglo-French treaty have not. Anglo-French Many Yank companies feel they have had a raw deal inasmuch as the treaty directly prohibits a coproduction in which one company has distribution of both sides of the Channel. For example, Metro or Columbia could not promote an Anglo-French coproduction in which they would have the U.K. and French rights.

Only British major hurt by this stipulation is the Rank Organiza-

London.

A major legislative program is due in 1966 for the British film industry, but the most significant development of a decade happened towards the end of 1965. Then, to be put to an appropriate test and to see whether the theoretical advantages turn out to be advantages in fact.

What are the advantages of co-production? First and foremost, the sharing of the economic and financial load, i.e. the budget being split between the British and French partners. Secondly, and of equal importance, is the acceptance by both Governments of such coproductions as qualifying for national quotas and statutory or agreed film aid.

More International

One of the most far-reaching features of the treaty, however, is that it represents another move in the direction of the complete and total internationalisation of motion picture production. In-creasingly, over the last decade or so, the pattern of British film production has undergone a gradual, but continued, development.

Today, the truly British feature film, by which is meant one wholly financed through British sources and distributed through British outlets, is some thing of a rarity. Steadfastly, the American industry has moved into the British studio scene to the extent where today this influence dominates every aspect of British production. Either directly on their own, or in partnership with British companies, the U.S. majors are responsible for the overwhelming majority of pictures made as "British."

But even they are displaying a growing tendency to get a Yank partner, either ahead of production or, failing that, during production. It's all part of the realization that in a shrinking domestic market, there are very few worthwhile films which can hope to recoup their production invest-ment in the U.K. and need the assurance of American participation or partnership to keep fi-nancially afloat.

It is, of course, early days to start making prognostications about the shape of legislation to come in 1967, but there is every possibility that the new industry laws may well be influenced by the nature of the Monopolies Commission report. On the other hand, this is something that cannot be taken for granted, as Governments do not always act on such reports, but often read them, digest them and put them away on the shelf to gather dust. But the Government felt it worthwhile to defer legislation until the report is available, and that could mean that serious note may be taken of any recommendations that are made.

One way and another, the Monopolies report could therefore have far-reaching influence on the future of British production. Legislation due for re-enactment includes the Cinematograph Films Act (more commonly known as the Quota Act), the British Film Production Fund Agency (which answers to the more familiar moniker of the Eady Fund) and a new lease on life for the National Films Finance Corporation (popularly known as the Courament ularly known as the Government films bank). Renewal of this legis-lation will have to come before Parliament in the new session starting in the coming fall, to be ready to pass through all its stages and go on the Statute Book by March, 1967. That will be quite a handful of political legislation for the industry to swallow in one mouthful, but it is generally accorded that it makes more correct. cepted that it makes more sense to deal with all the problems in one all-embracing period rather than have debates in dribs and drabs spread over months and even years.



SHIRLEY MacLAINE

THAT WAS HOLLYWOOD

(A Jaundiced-Eye Recall!)

By EDMUND HARTMANN

Hollywood. The Johnny-Come-Latelys who ventured out here after Sound never saw the real Hollywood. The Golden Days were when actors didn't have to speak a word. They just moved their lips and later we put in the subtitles. Stars like Kermit Dayton had the reputation for a quick wit, but actually he was on the slow side. He made it big with our subtitles. Things were different then. Maybe better.
In those days everything west

of Broadway in Los Angeles was the Beach. Kids used to ride the waves on what is now the site of the Elks Club. Old Abe Malibu used to run up and down along the water's edge yelling "Mine! All mine!"

Pacific Coast Highway was just a trail with signs: Watch Out For Rocks. You had to watch out and not for loose rocks either. The Indians rolled them down the hills. When the early traders came west, the Indians didn't mind, especially when they traded firewater, guns, and paleface girls.

when the movie people moved in and ruined the hunting grounds with their studios, the Indians got pretty ugly. As a matter of fact, it proved a boon because the movies were looking for ugly Indians. Not antil years later did studio head Mervin Bentley get his inspiration to "make the In-

dians the good guys."
Speaking of Malibu Beach, I'll never forget the day madcap Nettie Melsheimer, the beautiful starlet, caused a sensation. She actually appeared on the sand in one of those daring six-piece bathing suits. She sat there brazenly with her toes absolutely bare. Of course she was arrested, but not before the newspaper boys had a field day sketching the display. Hollywood nudity spread like wildfire and some of the local bars advertised waitresses nude from the ankles

Ah, Those Madcap Days

In those days we had scandals that were scandals. An adoring public could forgive madeap Nora Conrad for murdering Harry Hargraves. After all, he was a heavy. Her confession that she was German spy did no damage to her image. The war was almost over anyway. The public even seemed to expect her to have two children by Western star Norman Mock and three by associate producer Phillips M. Tree alternately, as she gaily coined, "without benefit of clergy." But the one thing they clergy." But the one thing they never forgave was the day she cut her long blonde curls. From that moment on, she was a lonely forgotten major stockholder of Magnus Pictures.

Speaking of Magnus Pictures, those big studios in Sherman Oaks are a far cry from the little nickleodeon on Hollywood Blvd., then called Pico. The Dusek Bros. had just converted a vacant grocery into a 50-seat palace to show the new "flickers." Beloved old L. B. Dusek; his brother beloved young J. L. Dusek and the socalled brains of the brothers, beloved wise Adolph Dusek, had vision far ahead of their times.

Funloving J.L.

Since there were no movie projectors west of the Mississippi, they hired a hypnotist to put the crowd into a trance, then jocular, would make unioving J.L like a locomotive. It was the kind of showmanship you don't get nowadays, but unfortunately the hypnotist only knew how to convince the crowd that their right arms were steel rods. And J.L. sounded like an eight-year-old boy imitating a locomotive. However, the chairs and J.L. were insured and it was from this humble beginning that the Dusek Bros. built their now worldwide movie empire.

What parties we gave. After a hard day on "the set." we were ready to go the limit. Famous directors and cameramen would turn their caps right side forward. loosen their leggings and head for Mom's Place. Lovable old Mom Drucker presided over two counters where her "boys" could eat her famous apple pie. Pop Drucker would get out his Sweet Potato and play the latest New York hits

up her dishwater hands and exclaiming, "All right, boys, it's the wee hours. Stop that dancing!" And Those Premieres!

We had premieres that were premieres. The opening night of the spectacular three-reeler, "Joan the spectacular three-reeler, "Joan of Arc and Henry VIII, A Love Story"-Aaronson's Persian Theatre was done over from street to alley. A direct descendant of Joan Arc and the younger son of Henry VIII were imported and married on Hollywood Blyd, to the delight of over 100 cheering fans. Aaronson himself was furious when tipsy madcap Carrie Kimball O'Brien fell in a square of his fresh cement. Madcap that she was, she scrawled her name and the date over her foot and handprints. You can imagine how Sid Aaronson felt about that!

We had beautiful girls. Carrie Kimball O'Brien. May Noonan. Olive Barker. Marie Fradwick, the grown up Baby Jane Fradwick. Della Robbins. They didn't need makeup men, shooting through gauze, false bosoms, hairdressers. Give any one of those real women a shot of bourbon and a pound of mascara and they brought fresh, natural beauty to the world.

And Romantic Antics

Romance? What have you to compare with our storybook love of Alberta Mullaney and Jack Dortort? They met during the making of "Rip Van Winkle—A There's a broken hear Story For Today." It was love orange on Broadway."

from the first subtitle. He looked at her. She looked at him. The director, T. Rumis Norton, yelled "Cut! Print!," but they went right on looking. It wasn't in the script but Jack just ad libbed a facial expression. There wasn't a dry on the set. Old hardbitten T. Rumis called it the "real thing." Many many years later when Alberta celebrated her Golden Wedding Anniversary to playboy millionaire Billy Fairchild, and Jack Dortort got out of prison, the public accepted the end of their love. But even to this day, you hear oldtimers comparing Liz & Dick, Debbie & Harry, and Larry & Joan to Jack Dortort & Alberta Mullaney.

I could go on and on, but it is difficult to sit here and dredge up these memories with the tears fogging up my bifocals. In my mind's eye, I still see madcap Phyllis Dubrino driving her Stutz Bearcat at full speed through her private parking space, now the Magnus-Gruber-Meyer Studios in Culver City. I see crazy old Marcus Cahn Arkin wandering studio to studio offering razor-blades, pencils, and top stars for sale-little did any of us realthat he would one day give his initials to a great enterprise.

Main Street . . . Spring Street . . . Olivera Street . . . Broadway . . lined with palm trees and horse drawn tourist busses come all the way to California to see the palatial Spanish homes of their movie favorites.

Good memories . sad memories . . . fun . . . laughter and tears. For it was not all beer and skittles. As hardbitten director T. Rumis Norton used to say, "There's a broken heart for every

Separating The Men From The Toys

By EDDIE CANTOR

(On Sept. 14, 1964, 26 days before he died, long ailing Eddie Cantor, a regular VARIETY byliner, turned in his feature story, which, it was decided, would be held for this Diamond Jubilee Anniversary Edition.

Christmas shopping don't worryafter Xmas to pay the bills.

As Groucho Marx once told me, "Almost time for Santa Claus to come around with his bag and leave us holding it!"

What kids like most on Christmas morning is something to separate the men from the toys.

One Christmastime, Joe Frisco was working at Charlie Foy's in San Fernando Valley when the boss called all his staff together. 'Someone copped a 30-pound turkey from the kitchen," he charged, "and I promise not to fire the thief but I demand that he confess." After a silence, Frisco stuttered, "Ch-Ch-Charlie, i-f--f-f y-y-you think I st-st-stole it, why d-d-don't you weigh me?"

Christmas to an actor usually means an extra matinee. For more than 25 years, I had my Christmas dinner in hotels or restaurants a long ways from home. It's not as bad as it sounds. I used to enjoy Christmas matinees. The happy laughter of children was louder, and adults always gave a little more applause.

My unhappiest Christmas was in Shenandoah, Pa., in 1910. I was left stranded there, a hotel bill in my hand and nothing in my pocket except a pawnticket for an overcoat I had hocked the day before.

The number of days before | The next day I made the rounds of the local saloons singing song it's the number of days we've got after song, hoping to raise enough money to get my overcoat out of hock and my fare back to New York. It took more than 100 songs, but I made it.

> A Christmas story I'll never forget concerns one of Hollywood's former stars. Tough breaks had left him penniless so in desperation he applied for a job at a Beverly Hills store. The personnel manager recognized him and was shocked. "But you can't be serious," he said. The actor replied, "Not only serious, but hungry. Just let me play Santa Claus in your toy department and I'll give the best performance you ever saw!"

> It turned out to be an almost perfect performance. A cute little boy was rattling off the presents he wanted. The jovial Santa Claus promised "You'll have them all! Where's your mommy?" A woman in a mink coat stepped from behind the huge Christmas tree. Santa's laughter stopped. It was his ex-wife. He couldn't tell if she saw through his disguise. Her entire attention seemed to be taken up by her son's breathless tale of Santa's promises and his plea that she give Santa their address, just to make sure.

> She laughed and sat down at a nearby counter to write on a slip which she slipped into an envelope. Joyously the little boy handed it to Santa. When they were gone, he opened the envelope and read, "You're still a great actor. Merry Christmas." With the

> note was a check. Here's a Christmas story that was told to me by a friend who owns a smart toy shop on Wilshire Blvd. in Los Angeles. He said that a few years ago, two days before Christmas, a well-dressed couple came into the shop and told one of the clerks that they wanted some toys for their two children,

> a boy of seven and a girl of five. "They must be toys that will keep them interested long after Christmas," the man explained, "because my wife and I have so many social obligations, we're hardly ever home." The salesgirl did her best, but everything she suggested the woman would shake her head at and exclaim impatiently, "No, no, that won't do—they have one of those!" After seeing almost every toy in the the woman blurted out, "What's the matter with shop, angrily. you, don't you understand? I must find something my children can use!"

> The salesgirl said quietly, "What your children need most are parents and I'm sorry but we don't sell those."

The most poignant Christmas story I heard was from Frank Case of Hotel Algonquin fame. A young theatrical couple were struggling for the "big break" in York. Knowing the prestige value of stopping at the Algonquin, they gave up eating half the time to pay the rent. usually at the neighboring delicatessen. Their slim budget could not afford hotel food. Christmas Eve they decided to splurge. They'd have the usual meagre fare but they called room service to get an ormashed potatoes of coffee. The fancy hotel plates and silver that would come with the order would make it seem like Christmas.

They lingered over their dinner. When the waiter picked up the dishes. the actor asked, "My dishes, the actor asked, check, please."

"Check?" repeated the waiter. "There is no check. Don't you know the Algonquin plays host to everyone in the hotel on Christmas Eve? You should see the dinners some of the guests are eating tonight!"

stirred mixed feelings here. To answer the question whether a new if honest "Jew Suess" filmization is an important enterprise is certainly a delicate matter. Any un-pleasant suspicion with regard to the upcoming film's tendency can be wiped out, for both Oppenheimer and Habe are Jewish.

German Producer's Re-Do of 'Jew Suess'

SUCH A THIRD FILMIZATION STIRS GUILTY MEMORIES IN GERMANY, THOUGH OPPENHEIMER REVERTS TO INOFFENSIVE ORIGINAL NOVEL — ALL WHO MADE 'JEW SUESS' FOR GOEBBELS RUINED **PROFESSIONALLY**

By HANS HOEHN —

In 1933, there was a British film entitled "Jew Suess." The late Conrad Veidt portrayed the title role. The film stuck faithfully to the literary original, the novel of that title by Lion Feuchtwanger.

In 1940, the late Veit Harlan directed — by order of Joseph Goebbels — a German (Nazi) ver-sion of "Jew Suess." Film made history as the most anti-Semitic propaganda pic made during the Hitler era in Germany

Now a 46-year old Berlin film producer. Hans Oppenheimer, plans to produce a third film based on the very same Feuchtwanger novel. Naturally, this won't be an anti-Semitic film. Also naturally, Oppenheimer's project has stirred much attention inside and outside Germany.

One thing seems clear: had Veit Harlan's notorious "Jew Suess" not been such an (artistically) good film, there wouldn't have been so much fuss about it in postwar Germany and abroad after 1945. After all, the Nazis had turned out great many Jew-baiting pix and 'Jew Suess" was just one of them. But it employed the very best German players and the top director of the Third Reich. Its quality sealed Veit Harlan's fate. He never lived down what he did. It cost him any hope of a postwar career. (He died of cancer April 13, 1964, on the Isle of Capri, Italy.)

Film brought misery, problems and tragedy to nearly all closely associated with the infamous film: Ferdinand Marian who portrayed the title role died soon after the war's end. He was killed in a car accident which was thought suicide. His friends said: Marian was always believing that that he was pursued. Allegedly he was "forced" to play "Jew Suess" so artistically.

Heinrich George, another leading actor in the film, also became hate me: If I were a Jew, I would a victim of what he did: He was hate me. But one thing I want

in a Soviet prison camp soon after the war was over.

Werner Krauss who played several roles in the film (a rabbi, Suess' secretary, etc) also experienced a rough time and had to overcome countless difficulties until he could continue his career. He died some years ago.

Wife In Retirement

Kristina Soederbaum, Harlan's actress-wife, who enacted the female leading part in the film, saw her career practically finished when the war was over. She was still seen in some pictures but her popularity had been poisoned by the notoriety. (She now lives in retirement.)

Most of the other actors (Eugen Kloepfer, Albert Florath, Theodor Loos, Jakob Tiedtke, etc.) who appeared in the film have long passed away.

The 1940 Terra production, "Jew Suess," was often called a "mur-der film" after the war. And there is some gruesome truth to it. For example, film was often screened in East European territories during the war especially then when another transport of Jews was about to leave for Hitler's hell camps. It was shown in order to show people "how mean and vicious the Jews are." It should "liquidate" all pity for the Jews and probably did so in many instances. The Nazi propaganda ministry under Goebbels, incidentally, advised the then German press not to call "Jew Suess" an anti-Semitic film. It was said that the contents of the film should speak for it-

Harlan's Self-Defense

Veit Harlan, after the war, repeatedly described himself a "scapegoat." He insisted he "was only a tool." He once said: "I have no intention to whitewash myself. I have done wrong in many respects. I also understand the Jewish people. They have a right to and we would dance until the wee a victim of what he did: He was hate me. But one thing I want hours. I still recall Mom holding caught by the Red Army and died clear, no matter if people believe

me or not, I have never, never personally been an anti-Semite." He often asserted that he had no choice. His efforts to avoid the embarrassing assignment was aborted

by the Nazi propaganda command. He knew that his career would come to an end in Hitler Germany had he given a man like Goebbels the brushoff. Bruno Mondi, the cameraman with "Jew Suess," cameraman with "Jew Suess," said: "The Nazi insisted on making Harlan their star director and Harlan gave in."

Despite the fact that Harlan directed "Jew Suess" for Goebbels, he seemed never in good grace with the latter. Whenever he traveled with his wibe, Goebbels kept one of their children as a hostage. Goebbels also said once to Harlan: "I can smash you like a bug on the wall."

Be it as it may, Harlan's words can hardly be offered straightfaced to the former inmates of Dachau and Auschwitz. In the light of all this, the Berlin producer Hans Oppenheimer gets into a somewhat peculiar situation with his "Jew Suess" project. Naturally, local opinion is varied on such a project. Should the subject be

Ask, 'Why Not?'

Oppenheimer defended himself by saying: "If someone says that such a subject is taboo in Germany today, I must say: I don't go along with it. I suppose that one can objectively show such a subject in

today's Germany without creating a fatal situation."

He also said: "The film made in Germany during the Hitler time complete distortion and falsification of facts. It was a vicious anti-Semitic propaganda film; what I intend to do is a genuine filmization of the famous Feuchtwanger novel. It is to be a counterpart to the notorious Nazi film."
Oppenheimer, a distant relative

of Joseph Suess Oppenheimer, the film's central figure, obtained the filmization rights from the novelist's widow. According to the latter's (Mrs. Martha Feuchtwanger) wish, Hans Habe, Hungarian-born German author living in Ascona, Switzerland, is writing the script. Oppenheimer calls his project "an idealistic enterprise." "Naturally," he said, "we know that film is a commercial industry and we want to make money. But I think that 'Jew Suess' will be an important film. Above all, I intend to put Joseph Suess Oppenheimer, who was a great and colorful per-sonality, in the right undistorted light."

Oppenheimer intends to start shooting the film in May. Oppenheimer's intention has

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ONLY NEW ART FORM IN CENTURIES, YET FILM NEGATIVES WIDELY LOST

OF OF OF OF OF OF OF OF OF OF OF (Audio-Visual Librarian Of Dearborn (Mich.) Public Library)

STAN LAUREL & HIS COMEDIANS

By JOHN McCABE

(Professor of Dramatic Art, New York University. Prof. McCabe is the author of "Mr. Laurel and Mr. Hardy" (Doubleday), and is currently doing research on an indepth biography of Stan Laurel.)

In the many wonderful months I spent with Stan Laurel in researching for my book, I was always intrigued by his opinions of his fellow comedians. He enjoyed watching comedians on television—even the bad ones. Or it may be, particularly the bad ones. It was something of an education to watch him watch them. His asides were always pertinent. Frequently they were exhortatory—along the lines of "Atta boy—nice job!" or "Not so fast—take it lines of "Atta boy—nice job!" or "Not so fast—take it easy!" His comments were always kind except in the instance of those comedians who were either misusing or not using their talents. At those moments his remarks were scathing and pungent.

Show business audience might be interested in a sampling of his opinions. He usually liked or disliked strongly, but it was a tribute to those he disliked that he did watch them. He refused to watch those in the neutral range of his opinion.

LIKES

-"So terribly funny. He can still make Oliver Hardy me laugh like crazy after all these years.'

Charlie Chaplin -- "Just the greatest, that's all."

Harry Langdon - "A great comedian who had it in him

to be a great actor like Chaplin. Buster Keaton -"One of the reasons why I love him so

much is because he lives comedy as well as practices it. The real comedian has to live his work and be happy about that.

Billy Gilbert -"One of the top rank. I wonder why more people didn't know that?

Eddie Cantor -"He and Jolson were wonderful entertainers the like of which you don't see any more. They weren't comedians really, but singing entertainers of the

kind I used to see and love in the English music halls. It's a shame that young entrtainers these days aren't even remotely like them." "A real craftsman. He knows what con-

Jack Benny

Jerry Lewis

sistent comedy characterization is. The only criticism I have to offer is that once in a while he holds after his laughs too long. He milks those 'holds' occasionally and he shouldn't."

-"Droll. Uses the cigar a bit too much, though. Should sing and dance more." George Burns

Jack Paar -"Something rare—a wit."

-"He keeps imitating himself, but I think in time he'll do firstrate comedy. I hope so."

Dick Van Dyke --"If ever they do a film of my life-and I hope they won't—I'd like Dick to play me. He's one of the very, very few comedians around who knows how

to use his body for real comedy." James Finlayson-"He could just lift that eyebrow and I'd break up.

Harold Lloyd -"He hardly ever made me laugh but I

admire his inventiveness. A smart comedian. The best of the straight comedians."

(NOTE: This is a partial list only. Laurel liked a number of other comedians.)

DISLIKES

Mr. X—"I can understand why people laugh at him. I do myself once in a while, but rudeness is rudeness. I just don't care for it. I know X overdoes it deliberately, but I still can't enjoy it. The only thing that saves him from being terrible is that he can be witty occasionally."

Mr Y—"The same thing applies as to X—but Y lacks the occasional wit."

Mr. Z—"Very funny when he's not being dirty. I can't

Red Skelton's Breaking Up—"Dreadful. Just dreadful. I love the thing he does with it when he does the deliberate and the undeliberate breaking up. In my opinion this is the worst thing any comedian can do—the worst. And he even lets some of his untalented guests do it . Dread-

95% of Stand-Up Comedians-"They're so alike. The same dark tired jokes about how skinny or how fat or how stingy their wives are. The best thing I could wish for them is that they had wives like the kind they describe."

"Colorision MC's—"Who are these people? What are

they? I don't understand this business of their being billed as 'stars.' What are they stars of? Who made them stars? As far as I can see, they don't do anything but read some questions from cards or a machine. The terrible thing about some of them is that they think they can act or read funny lines well or even ad lib funny lines. And even worse than that is the fact that the public seems to accept them on these terms. These people aren't talents or even bad talents—they are simply non-talents."

That last withering blast sums up one of the essential qualities of Stan Laurel the creative man. He loved talent, he deplored bad talent or misuse of talent, but he scorned non-talent masquerading as talent. "It's the old well-known fact," he said. "You can't make something out of nothing. But, my God, how they're trying!"

Dearborn, Mich. On Sept. 29, 1965, President Lyndon B. Johnson signed the Arts & Humanities Bill which hopefully will create, among other things, an American Film Institute.

This year, the motion picture as we know it today

celebrates its 70th anniversary. The oillions of feet of film exposed in the cameras of the world since 1896 not only represent the output of the film industry in seven decades, but also is a visual record of the manners, morals, styles and creativity of our country. Since the motion picture is the only

genuine new art in several centuries, people have been slow to inaugurate any formal study of this modern art. But lately the study and appreciation of the film has grown both in high school and college classes, as well as in the thousands of film societies.

James L. Limbacher Retrospective films are being presented throughout the

As a result, the demand for films from all periods in film history has been steadily growing. It has become obvious that 16m prints of classic films (and some not so classic, but interesting nevertheless) are now needed to illustrate the development of the motion picture and it is difficult to imagine a course in film history and appreciation which could function successfully without showing any films at all.

Satisfying the needs of these groups could be met by making 8m and 16m prints from the negatives of all the great films from 1896 through 1965 so groups interested doing so could see the entire panorama of 70 years of film art.

Yet this is not possible, mainly because of a lack of money, the lack of consistently organized and interlocking film archives and the lack of the films themselves.

The negatives of many of the great and near-great

features no longer exist and for a variety of reasons. Carelessness, disinterest and ignorance of the film studios themselves, lack of funds for film preservation. In some cases individual collectors hold the "only print in existence" of a certain film,

Although it is too late to do much about these lost films, a plea should at least be made to see that this felony is not compounded in the future.

Nitrate Films

Early films were made on highly inflammable nitrate stock and they disintegrated even when properly cared for. Many have already faded, shrunk or turned to dust. Other negatives caught fire.

world.

Luckily, many of the films made before 1912 were copyrighted as "pictures" and each frame was printed on a roll of paper. These rolls have been preserved in the Library of Congress and some gems of early film-making are slowly being made available again for film study although their original negatives may have long ago disappeared. But many of the nitrate film negatives after 1912 (and extending into the middle 1940's) have deteriorated at an unbelievable rate.
The situation of "lost" prints was brought home to this

writer about five years ago when he was invited to witness the unveiling of a print of a very famous film which had been "lost" for many years. As the first can was opened, everyone shuddered in horror. The can contained nothing but brown powder. Each succeeding can revealed the same state of affairs.

Vitagraph Villainy

The great tragedy of this situation is that it could have been avoided if the motion picture industry had been far-sighted enough to understand that theirs was an art which would increase in value as the years went by. Instead, vaults of films were dumped, sold for junk, looted or allowed to decompose so that room could be made for new negatives of current productions. At one time, it was the policy of the old Vitagraph Company to destroy the negatives of all their films once the

theatrical release was completed. What a policy! What When the studios were selling their "Vaulties" vision, everything in the vaults was purchased by the television distributor. After the money was paid, the tv people found that much of the material was either not in the vaults at all or much of what was still there was

no longer in good enough condition for either tv or theatrical reissue. Who's To Blame

Who is at fault for this crime against our liveliest art? Probably no one and everyone. Yet in the long run, it is a dead heat between the studios themselves and the millions of film fans who have failed to see that films are protected either through legislation or in a wellendowed film archive.

Whenever film buffs congregate, the stories they tell about negligence and loss of important, historically-valuable movies would curl the hair of even the most blase

Of course, there is always the remote possibility that someone, somewhere has a good clear print of a lost film made from an original negative. Yet even a good positive print becomes "rainy" and faded after many projections so that satisfactory duplicate negatives can no longer be made from it. There is no law which can make a collector give up the only print of a rare film if he does not wish to do so.

Through a grant made from the Rockefeller Foundation, more than 2,000,000 feet of film from the studios of Edison, Biograph and Thomas Ince were tracked down in the 1930's by the Museum of Modern Art Flm Library, as well as some individual films found, as the Museum states, in "cellars, attics, hat closets and even garbage

The situation boils down to the tragic fact that art is (Continued on page 51)

WHEN WRITERS MEET

= By K. S. GINIGER =

One of the most time-worn stories retailed to would-be writers is about Sinclair Lewis, who, asked to address a college creative writing class, appeared, was introduced and began by asking, "How many of you here really want to be writers?"

Every hand shot up.
"Then why the hell aren't you home writing?" asked Lewis—and sat down. But, apparently, even experienced and distinguished writers don't spend all their time home writing. One evidence of this, on an international scale, is the annual international congress of P.E.N., the world association of writers. The first of these was held in London in 1923, the second in New York the following year and since then have occurred in a wide variety

of places ranging from Paris and Venice through Warsaw, Budapest, Oslo, Tokyo, Buenos Aires, Rio de Janeiro to Dubrovnik and Bled last July.

Coming from 76 P.E.N. Centers in some 55 countries, the writers who attend these meetings speak a wide variety of languages, but French and English, often of the most fractured variety, provide a common metting ground, with German running a close third. The subjects of these meetings have been varied and usually on a level somewhat higher than the day-to-day problems of poets, playwrights, essayists and novelists, the initial letters of whose occupations account for the name P.E.N.

"The Writer as an Independent Spirit" is the subject of the 1966 P.E.N. Congress, scheduled for New York City from June 12-19. One well-known independent spirit will preside, American playwright Arthur Miller, elected international president of P.E.N. at its last meeting in Bled. Miller occupies a position previously held by John Galsworthy, who founded P.E.N. in 1921, H. G. Wells, Jules Romain, Maurice Maeterlinck, Benedetto Croce, Charles

Morgan and Alberto Moravia. N.Y.U. the HQ

New York University will be the site of the June meeting and it is expected that its Washington Square "campus" and the use of its dormitory accommodations will offer foreign visitors an opportunity to get to know each

other that the use of hotels would not.

The use of the word "dormitory" is a bit misleading, most of N.Y.U.'s facilities being up to the level of the

average New York hotel.

Ken Giniger

A Russian delegation made its first appearance at Bled last year and is expected to come to New York this year. Negotiations are continuing with the State Dept. about Cuban and East German delegations; both countries were represented at Bled but their lack of diplomatic recognition here creates visa problems.

Financing the meeting presents a major task for the congress organizers, headed in the U.S. by writer-translator Lewis Galanciere, president of the American P.E.N. Center. In almost all foreign countries, substantial cash assistance has been given by government cultural and propaganda authorities; in addition, generous hospitality, both liquid and solid, has been extended by various official agencies. There is some basis to the rumors that many of the participants in these congresses, often dubbed "touristz" by their more serious confreres, ignore the working sessions entirely and are to be encountered only at the social functions, especially if these are on the cuff.

U.S. Cools It—As of Now!

The U.S. Government has offered no subsidy to the P.E.N. Congress and Arthur Miller's refusal to be present at the signing of the bill for President Lyndon B. Johnson's subsidy program for the arts because of the Vietnam situation has not engendered warm feelings in Washington for any movement with which the playwright is associated. However, the working members of the finance committee for the congress, in which former N.Y. City Corporation Judge Julius Isaacs is the prime mover, have received encouragement from various Government agencies and are actively soliciting the foundations interested in cultural affairs for help in raising the projected \$200,000 budget.

American members of P.E.N. itself have already made substantial personal contributions as "seed money" and a solicitation of American book publishers, conducted by publisher-publicist Dick Taplinger, is bringing results. But the bulk of the money necessary will have to come in the form of foundation grants and, at this writing, no major grants have been confirmed.

It is shocking to realize that, in the richest country in the world, it is so difficult to arrange to entertain writers from all over the world, including substantial numbers from Soviet-oriented and neutralist countries, many of them visiting the United States for the first time. Yet, at the same time, millions of dollars are spent on propaganda efforts with far less chance of lasting success than this very real possibility of making a strong impression on hundreds of visiting writers capable of returning to their own countries and telling their own readers what they have seen here.

American members of P.E.N. have lots of talent and ability- even genius. A mere listing of some of the names on the American executive board demonstrates this: Edward Albee, Louis Auchincloss, Saul Bellow, Pearl Buck, Marchette Chute, Norman Cousins, Langston Hughes, Norman Mailer and John Steinbeck. But they need more New York in June a success. And what they need most is money. Their big question for 1966 is: where will they find it?



I Was A Playwright For The U.S. Army (Or Military Strategy In World War II)

His Only Discharge Identification Was 'Playwright 288'— Hip Show Biz Cast Mapped Counter-Intelligence And Multilingual Interrogation-of-the-Enemy Techniques

By ELIHU WINER

papers list his MOS (Military Occupational Specialty) and Number Lieut. Noack, and casting orders as "Playwright 288."

Lieut. Noack, and casting orders cum-amplifier. But we were grass "Playwright 288."

went out for an Equity comas "Playwright 288."

functioned during the war years as a sort of playwright-in-residence, my specialty may have raised an for linguists, and members of the occasional eyebrow, but on the whole it was accepted as just one more oddity in a post full of oddities. Camp Ritchie was officially the Military Intelligence Training Conter, and its chief purpose was to train Army personnel who spoke foreign languages to serve as in-terrogators of prisoners of war and as interpreters for liaison with Allied forces.

By far the greatest number of

men in training at Camp Ritchie were German refugees, Hitler's gift to the American army, who as PW interrogators eventually performed prodigies of intelligence work in combat in forward eche-They also represented the best of European intellectual life, and service at Camp Ritchie was accordingly stimulating and chal-

I am sure there was not another training camp in the United States where the Sunday evening movie could be cancelled in favor of a concert by a professional string quartet made up of enlisted men, with every seat filled. Latrine bull sessions might range from a discussion of the categorical imperative to a dissection of the poetry of Rainer Maria Rilke.

It was even said that it was necessary to have a Ph.D. to get on K.P., although I have personal knowledge to the contrary.

I landed at Camp Ritchie because on my Form 20 at the induction centre I had entered what seemed then the innocent information that I spoke French and Italian, a mild exaggeration on the former, a rather wild one on the latter. Since I had worked in mo-tion pictures before my induction, I had hoped to be assigned to Army training films, and in fact was sent to the Signal Corps for my basic training.

But Military Intelligence needed linguists, and it had one hell of a priority over the Signal Corps. Presumably I was to be trained as a French interpreter, but I never right, used French or Italian during my went in entire military career, assuming it can be called that. Instead, I wrote

As an Intelligence Center, Camp Ritchie was supposed to be a secret installation, and there was certainly a lot of secretiveness about it. In fact, it took me the better part of my first week there to find out what the purpose of the post was. Then one morning I was called to Training Headquarters, and found myself sitting across a desk from a Second Lieutenant named Robert Noack, whom I had known before the war as an actor in New York. He had spotted my name on th**e** list of arrivals and had asked

For one period of his career Bob had been on the Federal Theatre Project, working on the Living Newspaper. During his basic training and OCS he had been brooding on the possible use of the theatre as a training medium for soldiers, and finding himself at Camp Ritchie because he spoke German he had approached the Commanding Officer of the post. Col. Charles Banfill, with the idea of creating a repertory troupe of professional actors, who would per-form training plays as part of the regular camp instructional pro-

noting that the intelligence picture changed so rapidly that films made by the Signal Corps for training purposes were useless in intelli- that kind of an outfit.

Headquarters, to be headed by At Camp Ritchie, Md., where I pany to be formed from actors already in the service. G-2's call for actors was as effective as it was company were already on their way to Western Maryland.

The unit needed a writer, and my happening along by coincidence might very well solve that problem. From that moment on I was a Playwright 288. Fortunately the very mention of Military Intelligence was so forbidding that I seldom had to explain to anyone in civilian life what it was I was doing up there in the hills. They would not have believed me anyway, I am sure.

Prisoner Interrogation

My first assignment was to write play about interrogation of prisoners of war. I was given the training poop on the subject, and did my best to absorb it quickly, for the actors were beginning to arrive, the training program had al-ready begun, and Training Headquarters was anxious to try out the

new learning aid.
Since Bob Noack had worked with the Living Newspaper technique and since I was enamored of it, we quickly decided to use it for the interrogation play. We would have a narrator on stage, a stooge in the audience to ask questions of the narrator, and a suc-cession of short scenes climaxed by an interrogation of what I hoped would be such dazzling brilliance that all the students watching it would learn just how to do the job under combat conditionsand would be eternally grateful to the writer back at Camp Ritchie who had made their task so easy.

The only trouble was that I hadn't the faintest idea about how about the Geneva Convention and all that, but I wasn't sure how nasty one could be to a prisoner, although I knew it was against the rules to sock him, but what if he just gave his name and rank and serial number and then shut up, as he had a perfect right to do?

I finally decided just to wing it, and apparently it worked out all right, because that interrogation went into the training program of Camp Ritchie and the training program of the Command and General Staff School at Ft. Leavenworth, was shown at West Point, and eventually was the high point of shows given by 15 touring companies. At the time I wrote it, I had been in the army less than two months, had had one month of basic training at Camp Crowder, Mo., two weeks of the same at Astoria, L.I., 10 days of nothing at all at Camp Ritchie, and was the buckest of buck privates. I had not been through the course at Camp Ritchie, and in fact never went through it the whole time I Many of our performances were was there. I was a Playwright 288.

GI Out of Equity, SAG & AFTRA The acting company started with Owen Davis Jr., Joseph Anthony, Curt Conway, Larney Goodkind (who had been an actor before he became eastern story editor for Universal Pictures), John Hetherington, Lionel Dante, and William Walton, a young man from the Cleveland Playhouse, who became our scenic and lighting man, as

well as actor. Later we added Don Haggerty. Leon Janney and Vaughn Taylor. Taylor, a 1st Lieutenant, had been gram.

Col. Banfill quickly grasped the possibilities as Bob outlined them,

Ritchie as a linguist. Owen Davis was our First Sergeant, and a less likely First Sergeant would be hard to imagine, but then it was

gence training. On the other hand, plays with live actors could be revised from moment to moment.

The stage of our post theatre was shallow and inadequately equipped for live performances;

I may be the only veteran of He ordered the establishment of a lighting was of two kinds, bright World War II whose discharge Demonstration Unit in Training and totally dark; and for sound and totally dark; and for sound there was one raucous microphoneciously helped by the Special Services officer in charge of the theatre, WAC Lt. Stoumen and her T/5 assistant, William Warfield, who ran the projection machines for the nightly movies, swept and polished the linoleum floor of the theatre, and, as we were soon to learn, sang like a baritone angel and played fine boogie-woogie.

Since Bob Noack had played the onstage narrator in the Federal Theater's "One Third of a Nation," it was natural for him to play a similar role in the interrogation play. Davis and Anthony played interrogator and prisoner, and the other actors each played a number of different roles. As the only nonactor in the company, I played the stooge in the audience who rose to ask questions. Non-actor, indeed! I was, by agreement, the worst actor in the U.S. Army or any army or conceivably in the entire world.

We opened cold. Our audience, herded into the post theatre and undoubtedly expecting one of the periodic showings of the VD film, was startled to find live actors on the stage acting out some of the training material that had been previously provided only in study manuals.

To my vast amazement, whole thing worked, as I could tell by the intense interest on the part of the audience seated around me, the stooge in the audience.

Beats Training Films

AGENT:

AGENT:

AGENT:

We were a hit. The Demonstration Unit had proved that soldiers could be trained by live theatre, as well as by training films. We were solidly attached to Training Headquarters, and there we stayed, gradually building a repertory of a dozen or more plays, all running about 50 minutes, and all subject to constant revision as the intelligence picture changed. All the plays taught something, but at the same time they entertained, for we were allowed a refreshing latitude in the kind of material, including the wildly humorous or incongruous, we could use. This, incidentally, was contrary to the orientation of the Signal Corps training films, which were made on the premise that if the soldiers had a good time at a training film, they wouldn't learn anything.

Invitations for bookings at other posts began to pour into Camp Ritchie. Our first appearance at the Command and General Staff School at Ft. Leavenworth turned into a nightmare, as field grade officers in the audience, unaware that they were watching a play and ont just an ordinary Army demonstration, took their cue from the stooge in the audience and began asking questions of their

given in the open, with two G.I. trucks backed up at the ends of a wooden platform to form wings, and the audience, consisting of as many as 10,000 or 12,000 soldiers, spread out on a nearby hillside.

I don't think any members of the Demonstration Unit took our

contribution to the war effort too seriously as compared with what was being accomplished by the troops we were helping to train. On the other hand, we began to take pride, as our influence increased, in the fact that whatever contribution we were making was in our civilian line of activity, yet not merely devoted to entertaining the troops.

However, when it dawned on the C. O. that the post was approaching a second anniversary, it seemed natural to turn to our concentration of professional talent to provide entertainment, and we were ordered to produce an (Continued on page 44)

MONOLOG FOR TWO

- By GEORGE MARTON

(George Marton, Yank literary agent, with headquarters in Paris, hass turned author lately. His memoir, "10%: the Confessions of a Literary Agent," will be published shortly by Kindler Verlag in Munich, Germany, while his books, "The Raven Never More" and "Catch Me A Spy," are being published by Neville Spearman in London. Another novel, "Buy Me An Island," was published a few years ago in Germany. The following is an imagined conversation between himself in the roles of both agent and the gutter In other words, the guent and the gutter the and author. In other words, the agent and the author are the same person.)

The trouble with you is that you have no respect for my AGENT:

And you? Do you respect mine? AUTHOR:

I certainly do. I have the greatest respect for your profession as a writer. But recently all you talk about is residuals, fringe benefits, staggered payments, tax reductions. AGENT:

I have to. You're so concerned with story and character AUTHOR: development that you haven't got time to devote yourself to the essentials of a writer's life.

AGENT: And if you paid more attention to the development of the character of the Duchess of Alba in your Goya script, you'd have a saleable property.

AUTHOR: Saleable property? When did you sell a script of mine the last time? You even muffed that deal with Jeremy Cross-

I practically crucified myself so I could get that job for AGENT: you . . . Some crucifixion. You flirted with that sexpot wife of his

AUTHOR: and then told me that Crossbow was interested in a story about the love life of Socrates and Xanthippe just so you could keep on pursuing your affair with the dame. Well, he hired that Communist, David Crockett, to write the script and never even looked at my treatment.

I wish you used your talent for fiction in your scripts. I flirted with Penelope Crossbow because I wanted her hus-AGENT: band to buy your script and not vice-versa.

At the time you told me that he signed up Crockett because they both belonged to the "Help the Sovie:" group. AUTHOR: Isn't that true? AGENT: The truth is that Crockett is a very talented man. That's

admirer of Lavrenti Beria but in spite of it. So, great philosopher, what's the trend as of now? Do I have to be an admirer of General de Gaulle or Fidel Castro to get an assignment? AUTHOR:

why they hired him-not because he happened to be an

AGENT: The trend is non-communication. All the new plays and

movies are about people who cannot communicate . . . I know—about human solitude caused by the inability to AUTHOR: convey their thoughts to others

That's it. People talk in monologs no matter whether they're alone or in company.

Yeah. Look, I just thought of a new idea. I want to write AGENT: AUTHOR:

Yeah. Look, I just thought of a new idea. I want to write a story about people who do communicate . . . something revolutionary. For instance: Our hero says to the heroine, "dear, while you're up. get me a glass of water," and the heroine, who is reached by this communication, just says, "Yes, dear," and brings him a glass of water. Sarcasm will get you nowhere. The trouble with you is that you're out of touch with the world. You don't read anything except Variety. That's how you found out there was a war in Vietnam. You read about the David Merrick troupe in Saigon with "Hello, Dolly."

The trouble with you is that you read too much. Remem-

The trouble with you is that you read too much. Remember that writeup you spotted in the Kilmarnock Gazette on a book called "Endemic Roots of Dandruff in the North Hebrides?" You forced me to dramatize it. AUTHOR:

AGENT:

It closed after five performances.
So it did. That's not too bad for Broadway nowadays. I'm AUTHOR: still not sure whether it was a real failure.

AGENT: What kind of proof do you want? Gallup Poll? I only go by the papers. And you know that the day after AUTHOR: the opening, the newspapers went on strike. I didn't get one line. I can't even boast about my flop. Nobody knows the play was ever produced.

Was that my fault? Of course it was. Harold Freedman or Miriam Howell AUTHOR: would have known ahead of time that a newspaper strike was coming. They don't read the Kilmarnock Gazette—

they have their own sources of information. AGENT: Look—an agent's life isn't so easy anymore. The studios are not hiring writers nowadays. They're too busy making

pictures in Mesopotamia. You have to submit a full ready to-shoot script before they buy. Are you—my agent—actually suggesting that I write a script or spec? AUTHOR:

Now don't get your Screen Writer's Guild dander up. I'm only saying that you're a writer and supposedly have some-AGENT:

only saying that you're a writer and supposedly have something to say—something you have to write out of your system. Did you know that Victor Hugo wrote "Les Miserables" on spec? That Tolstoy did the same with "War and Peace?" You're too lazy and complacent.

Look who's talking. You're the one who's getting lazy. You used to be your own leg-man and make the daily rounds of the studios. Naturally, it's easier to work with AUTHOR: a readymade script—you just mail them out to the producers and wait for reactions. Victor Hugo and Tolstov were ducky—you didn't represent them. If you had, no-body would know that "Les Miserables" and "War and Peace" existed. You'd probably say they were lousy and try to persuade the producers to buy the stories you write

yourself Have I ever neglected your stuff in favor of my c, n? You're too greedy for that. You figure it's easier to sell AUTHOR:

10 good stories than one of your own. There's nothing wrong with your arithmetic—10 times 10% equals 100% for you. It's much easier to sell 10 John Le Carres than one screenplay written by you in collaboration with Irving

Why don't you get Lazar to represent you? AGENT: Because I'm not sure he would take me. I haven't had a AUTHOR:

major success lately. But you need a good agent yourself, why don't uou get Lazar? AGENT: Lazar doesn't represent agents. I've just had an idea. You

know more about sales angles than most of the agents I know. Why don't we switch professions? I'll do the writing and you do the selling. We might both be more successful. How about it?

AUTHOR: Will you sign a two-year exclusive contract? No—one year. With an out-clause if you can't sell me AGENT: within six months.

AUTHOR: Hell-you're too difficult. I think I'll stick to writing. That leaves me where I was in the first place. I guess I'm stuck to be your agent.

'The Pre-George S. Kaufman Log'

- By HOWARD M. TEICHMANN

cessfully compiled the production problems of his dashing and suc-cessful play, "Two for the Seesaw," it has become quite fashionable for playwrights to record their amusing, bitter, lively, or outrageous experiences.

It has been two years and a bit more since I have had the jolly good fun of writing a play and seeing it blow up in my face on opening night. I have, however, been craftily at work amassing the necessary data and information for a biography of George S. Kaufman.

As Kaufman was as cautious a man as he was successful, the bulk of my information has had to come from over 150 personal interviews with Kaufman's friends and other contemporaries. Accordingly, this article will be a new a revelation of experience before writing a solitary line.

To begin with, most of the interviews are on tape. I have had, as a result, five taperecorders, one American, two German, one French, and one Japanese. In the interest of international amity and because Dean Rusk is a personal friend of my wife's family, I shall refrain from stating which machine I am presently using. But all are expensive, all are heavy, and all require a minimum of two fully trained engineers to operate properly. Since I am unable to take shorthand, and as the condi-tions under which many of these interviews are made are not always favorable, such machines are necessary.

A word now (a word, he says: watch!) about the aforementioned conditions. I have interviewed conditions. I have interviewed people in their homes, in my home, in their offices, in my office, in their hotel rooms, in my hotel room, in New York, Los Angeles. Rochester, Malibu Beach, Miami Beach, and Bucks County, Pa. In airports, dressingrooms, terraces, gardens, swimming pools, back yards, back porches, front yards, front porches, even in a dentist's chair, (Kaufman and I used the same man).

And now about personalities: Kitty Carlisle, Mrs. Moss Hart, has an English butler who looks like Alfred deLiagre Jr. and, as I had just finished interviewing the latter, I almost started in the middle of a conversation with the former.

Charles Lederer's cat chewed right through my microphone cord, and as the best taperecording shop in Beverly Hills had seen Japanese machines, it took

four hours to repair it.

The Compleat Host

Gershwin has some letters Kaufman, only he thought them too valuable to allow me to take them out of the house and have them photostated. This posed no small problem: I wanted exact copies of those letters. What to Well. let it be known here that Gershwin is no piker. Two days later when I stopped by, I found that he had bought a photostating machine! Mrs. Gershwin, however, was dissatisfied with the quality of the covies I had been given. To make us all happy, Mr. Gershwin went out the next day and bought an even more expensive photostating machine. (Every time class will tell.)

In the midst of an interview with the famed author and inventor, Dorothy Rodgers, her hus-band (also in show biz) arrived. Richard and Dorothy (he always gets first billing) disagreed fiatly as to what sort a man Kaufman was. For awhile, I feared some of those lovely knickknacks which appeared in the color photos of "My Favorite Things" (Atheneum: New York; \$15) would be thrown through the air. But before I left, calm was restored and they did not start arguing again until the door was closed behind me.

Considering the lunches, cock-tails and dinners involved in these interviews, an astonishing amount of alcohol has been consumed. It is a tossup, however, between the Clifton Fadimans and John Steinbeck as to who got me drunkest. I met Fadiman in his library at, cocktail time. He offered me a drink. I declined. He insisted.

Ever since William Gibson Firmly. Wanting a good interview wrote "The Seesaw Log," a book in which he dashingly and sucglasses the size of a small child's sand pail. He put six pieces of ice on the bottom of one of these glasses and not one sat atop another. Into this, he poured a three-letter liquid. I sipped slowly at first. Mrs. Fadiman entered, a charming lady and delightful hostess. She urged me to drink up. I did. When the glass was empty, I drove down Sunset Blvd. howling like a coyote. My wife and I were staying with a lady nearby. She was giving a dinner party in our honor that evening. I insulted each of the guests so thoroughly that our hostess not only sold her house, she moved out of Southern California.

As For Steinbeck!

Steinbeck was a bottle of a dif-ferent color. We met at Sardi's at 12:15. He mixed up his booze: aperitifs, beer, wine, while I wisely remain remained on a steady intake of Scotch. But who am I to compete with a Nobel Prize Winner? By three in the afternoon, I was fried like a thin French potato.

Both Groucho Marx in N.Y. and Morrie Ryskind in L.A. warned me their time was limited, but once caught up in Remembrance of Things Past (not a bad title. I may use it someday. Under a pen name, perhaps) each talked for well over an hour.

Edna Ferber serves the best

Dorothy Hammerstein has the most beautiful sitting room.

Nat Goldstein has the biggest

Helen Hayes has the best view in the country.

Mrs. Ogden Reid has the best view in the city.

Harpo Marx didn't know he was being taped. Nobody was to have heard Harpo speak.

Garson Kanin wrote Harpo was disturbed by this. I wrote Harpo offering to destroy

The day before he died, Harpo wrote back telling me to use the tape and what to do with it when was finished with it.

Samuel Goldwyn allowed me to

interview him in his pajamas. Ernie Martin's tape is enmeshed vith a running commentary of a Giant football game and what he thought of Y. A. Tittle's passing

Lillian Hellman was the sweetest lady to talk to me about George S. Kaufman.

Mary Astor was the funniest. And Oscar Levant well, Oscar Levant is a whole story in

Texas Gets 'Rare Breed'

"The Rare Breed," Universal's period western with James Stewart and Maureen O'Hara, will have a four-city Texas pre-release world premiere starting Feb. 2 in Fort Worth, Feb. 3 in Dallas, Feb. 4 in Houston and Feb. 5 in San Antonio.

Key-city openings for the William Alland production are sched-uled to start Feb. 18 for the Washington's Birthday holiday weekend. Stewart, Miss O'Hara, featured players Juliet Mills and Don Galloway will participate in the Texas premieres with latter two also visiting nine other cities in the terri-Andrew V. McLaglen directed.

40 Years Ago the Palm Springs Indians' Mudbaths (25c) Lured Hollywood—& a Resort Was Born

By GLORIA GREER

Palm Springs.

ente Indians practically had Palm Springs to themselves. They charged 25c for health seekers to bask in the bubblng waters of their mudbaths. After Jan. 15, 1966, it will cost visitors a minimum of \$385 to enjoy the health program and spend one week in the sleek environs of the SPA, a modern bathhouse and health hotel built on the site where the mudbaths once stood.

In the interim, the Indians-who own 40% of all Palm Springs land -have become millionaires. The town that grew around the "Indian sweat house" has become one of the world's most famous resorts and is known by such sleek Madi-son Avenue titles as "swimming pool capital of the world" (every person in five has one), "golf capital of the world" (18 championship courses surround the city), "winter playground of Presidents" (named following visits by President Lyndon B. Johnson, Dwight D. Eisenhower, Harry S. Truman, and the late John F. Kennedy, and "Polo capital of the world" (interpretional polo players here (international polo players here during the polo season will include Prince Philip of Great Britain, due in March.) It is ballyed as the "date capital of the world"—and to prove it, a movie shown daily that actually attracts thousands of tourists each year is called "Sex Life Of The Date."

Blue sky, tall palms, and miles Forty years ago, the Agua Cali-of sand and cactii have brought contentment to such social scions as those named DuPont, Rockefeller, Roosevelt, Hearst and Firestone. Bob Hope is honorary mayor of Palm Springs; Lucille Ball, honorary mayor of adjacent Rancho Mirage, and Bing Crosby, honorary mayor of Palm Desert, the nearby community where posh Eldorado Country Club, winter home of former President Dwight D. Eisenhower is located. Former singing ccp Phil Regan is Palm Springs' official "host greeter." His estate has been a home away from home for Harry and Bess Truman, Governor and Mrs. Edmond G. Brown, and Los Angeles Mayor and Mrs. Samuel Yorty.

Frank Bogert, the towering Mayor in boots and 10-gallon hat, appears to have been hired for the role by Central Casting. New-comers are certain that Charles Farrell was once honorary mayor -but he actually headed the city government as an elected official for eight years, and the grayhaired woman with blue eyes who is president of the Palm Springs school board is Susan Marx, widow of the late Harpo.

Contrary to some national maga-

zine writers fond of depicting Palm Springs as a city for millionaires run by people with silly hats, tight pants and nouevau riche dollars, Palm Springs is proud of its history.

First White Man In 1884

It was in 1884 that former San

Francisco Judge John McCallum, anxious to find a mild climate for his ailing son's health, became the first white man here. In 1909, Nellie Coffman built the Desert Inn (due to be torn down this year to make room for a shopping centre and became boarding house mistress and sanitarium keeper for victims of tuberculosis. One patient, cartoonist James Swinnerton, was sent here by his boss, the late William Randolph Hearst. Only 98 pounds when he arrived, Swinnerton recovered, was the first of many later artists to capture the beauty of the desert on canvas, and just celebrated his 91st birthday-still a desert resident.

Few realize the town's first water cooler was used by the late May Robson. She was here to film a motion picture and each evening was driven to Idyllwild, a mountainside community about 50 miles away, to guarantee that she would be cool enough to sleep. When it was discovered that the Village's first water cooler had just arrived from Fhcenix, arrangements were made for Miss Robson to rent the bungalow at the Hotel Casitas Del Monte where the water cooler was located-for the excrbinant fee of

\$5 a night.
Palm Springs' three theatres are owned by Earl Strebe. He was introduced to "show biz" when he was still a bellboy at Nellie Coffmemo from Nellie's son, Earl, ofman's Desert Inn and received a ferng him an additional \$1 per week to run the projector in the hotel lobby. He accepted - and the entire village used to turn out for the hotel's free movies.

(In 1932, Strebe opened Palm Springs first theatre, The On the bill was "Lawyer's Man" starring William Powell—now a permanent resident - and Dick Powell served as master of ceremonies. Strebe's second theatre, The Plaza, premiered "Camille" in 1936 and the picture's leading players, Greta Garbo and Robert Taylor, were among those seated in the audience.)

Torney General Hospital

Torney General Hospital
Palm Springs legend is filled
with nestalgic memories. First
funds for the local Boys' Club
were raised by the late Eddie Canter. World War II veterans at
Torney General Hospital (converted from the Hotel El Mirador)
recall unexpected entertainment recall unexpected entertainment visits by vacationing Cantor and Jimmy Durante. Jack Benny, Cantor and Al Jolson did remote broadcasts from the Plaza Theatre, and helped acquaint the rest

of the country with Palm Springs.
"Amos and Andy" spent an entire
(Continued on page 65)

POST-MORTEMS OF 1965

- By AL STILLMAN -

The blackout lasted thru the night As New York disappeared from sight. The Promised Probe will, like as not, Shed even less light than we got.

The World's Fair closed with lots of debts, Leaving Flushing to the Mets.

Sexy movies make me nervous,-I prefer my own lip service. Of all the radio ear-benders, 'Phone talkers are the worst offenders. Beame got pre-Election Day "Warm regards" from L.B.J.

The food, once good, is not the same At lots of restaurants I won't name. Despite the management's best endeavor, 'On a Clear Day" is not forever.

Though for weeks we had no hint Of "All the News That's Fit to Print," The "Telegraph" filled every need Of Improvers of the Breed.

Ogden Nash, whom all exalt, Moved from N.Y.C. to Balt. Good luck, dear Bard-mine eyes grow moister!-In the City of the Oyster.

"Drat! the Cat" was forced to seat; It ran one week: from Sun. to Sat. Robert H. Manry had his fling, he Sailed across the ocean in his dinghy. Music Hall receipts were spurtin' Thanks, of course, to Taylor-Burton, The Trots decided to extract a Few more bucks thru the Exacta. VARIETY ran a piece on Rome. Aqueduct was my summer home. Central Park played "Coriolanus." City crime continued heinous.
"War and Peace" raged at the Phoenix; O. K. for others, but for me, nix.

The Metropole, at great expense, Attracts a sidewalk audience With swingin' bands, including Krupa. Lindy's lox continues supa. Subways had a lot of cops In the trains and at the stops.

The Fred Allen letters were sharp and funny. The Yankees finished out of the money. Our Foreign Policy was far-reachin' And got an airing in a teach-in. Shooting started in Bolivia. My favorite book is still "All Trivia." Pakistan is mad at India. Radio is getting windia; Instead of canaries like Lily Pons, It's having all-night Talkathons.

The subway needs more money to run,-It's in the hole, in more ways than one.
"Tiny Alice" was praised and panned,
And difficult to understand.
Nixed by the Times, Post, Trib, and Telly,
Hardly anybody here saw "Kelly."

Lindsay made it-he's now "His Honor"-With Procaccino and O'Connor. William Buckley, after spiting All, has now resumed his "writing." Well worth the six bucks that I spent
Was Brustein's "Seasons of Discontent."

Clay made good his prophecy To "flit like a butterfly, sting like a bee."
"Bygones" by Louis Untermeyer Should please the most discerning buyer. It says—with which I'm in accord— The pun is mightier than the sword. "A Man Called Adam' won't get hurt By some rhymes of mine. (Advert.) The Ad of the Decade shows us why You don't have to be Jewish to love Levy's rye.

Levant's new opus is a dandy, And should be read with a dictionary handy. In this town of mixed-up millions, A Police Board should review civilians. One's patience has to be seraphic To endure the midtown traffic.

"I Lost It At the Movies" is Discourteous toward the picture biz. Pauline's book is bright and vital, And worthy of a better title. The phrase I hear the most is "you-know,"-Its users should be shipped to Juneau.

Robert Kennedy left terrain To "climb" that mountain in a plane. The Reverend Powell who "needed' pelf. Ran a benefit for himself. My '64 tax bill wasn't funny, But I somehow raised the money; L. B. J., on the other hand, Had to borrow a hundred grand.

I dozed thur "Flora, the Red Menace"

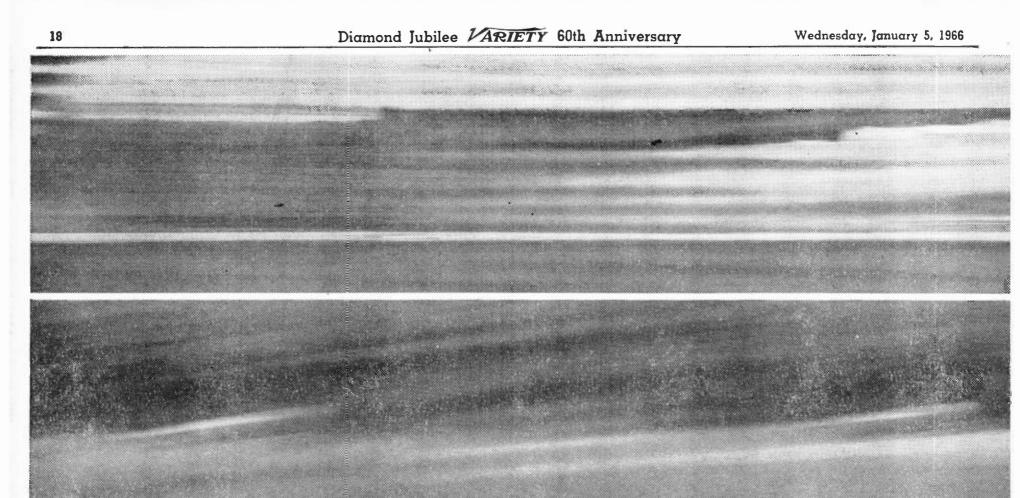
And "The Days the Whores Came Out to Play "Fade Out, Fade In" changed the marquee To: "Ready When You Are, C. B."

The Wagner-and-Zaretsky-hatched Off-track betting bill was scratched. From March the one to March the six, The Music Hall stopped selling tix, Closed the doors, shut down the till, And ran up quite a cleaning bill. "The Soul of Kindness" critics hail 'er,-"'Er" being the other Elizabeth Taylor. The court upheld Mexican divorces. Rocky fell off one of his horses.

The astronauts made us aware Of the old cliche: to walk on air. The Yankee Stadium crowds were small Except when they turned out for Paul. The Council absolved us from our "sins," As Koufax crucified the Twins. Arthur Miller sent Regrets. We lost, as usual, at the Nets.

The New Year's here,-lets get behind it! Peace on earth-if you can find it.





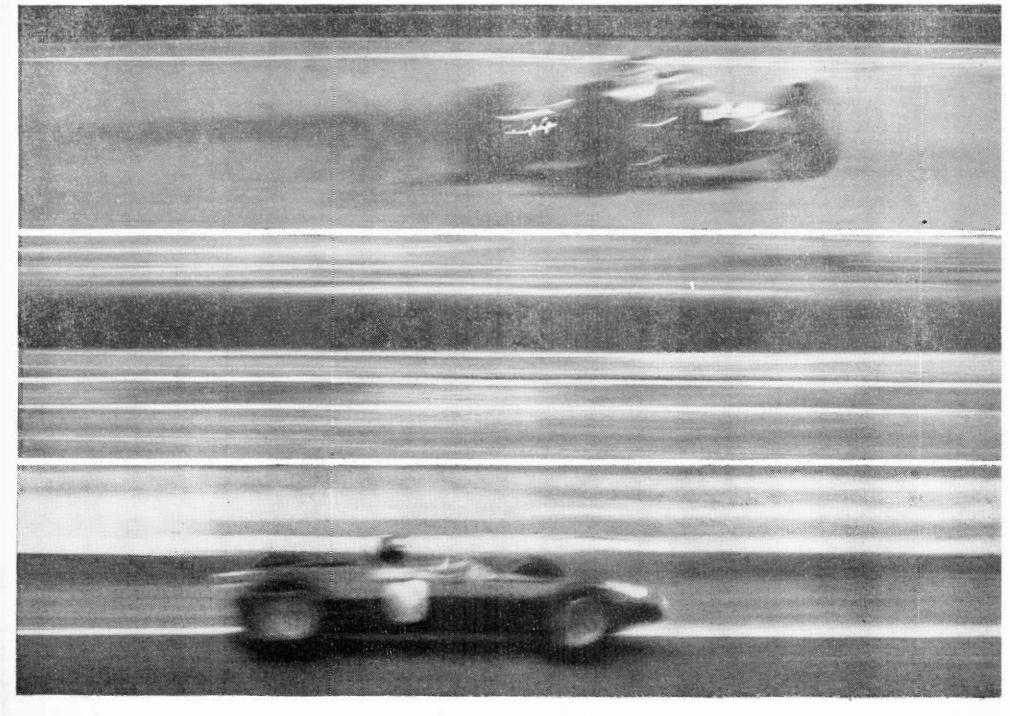
METRO-GOLDWYN-MAYER WILL PRESENT IN CONERAMA

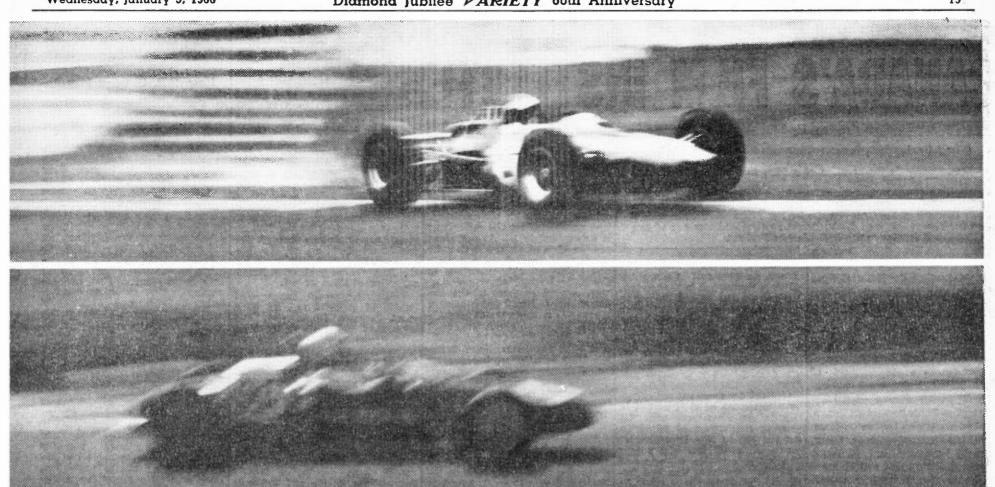
AND METROCOLOR

A JOHN FRANKENHEIMER FILM FOR DOUGLAS & LEWIS PRODUCTIONS DIRECTED BY JOHN FRANKENHEIMER PRODUCED BY EDWARD LEWIS

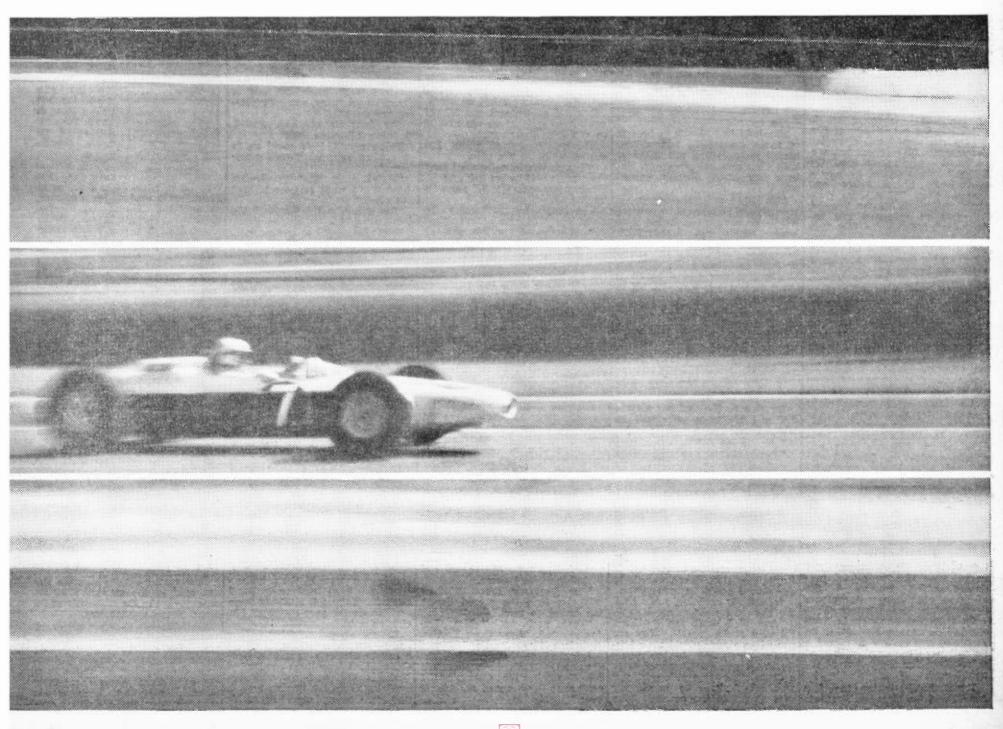
FOR RELEASE 1966/1967







GRANDPRIX



CANADA'S FILM INSTITUTE

By DOROTHY MACPHERSON

(The following historic account assumes timely interest to Yanks because where Canada pioneered, the United States may soon follow, namely in the creation of a Film Institute. A first grant of \$100,000 of Washington funds has been allocated to preliminary study of this project. Author Dorothy Macpherson works for the Liaison Office of the National Film Board of Canada and is Executive Director of the Canadian Centre For Films on Art. She served on the short-films jury at the Berlin Festival and was one of two Canadian delegates to the 1965 Moscow Festival.

The Canadian Film Institute ber, 1935, when the National Film Society was established "to enas educational and cultural factors." Though at first it concentrated on the development of film societies, the word "educational" in the charter of the organization indicates that its founders' eyes were on farther horizons.

Within six months, its Secretary, Donald Buchanan, had published a report, "Education and Cultural Films in Canada," whose recommendations were for the expanded use of the Society as a national clearing house, not only to stimulate public appreciation of film as a cultural instrument, but to encourage the use of films as visual aids. The report recommended the establishment of regional libraries of such films, and cited the State of Ohio, with its use of an entertainment tax for this purpose, as an example for financing. Finally, it pleaded the urgent necessity of a film museum to preserve for posterity films and newsreels depicting Canadian life and industry which then were all too often lost or destroyed.

The Carnegie Corporation, Canadian Committee prowhose vided the modest financing this Report, received sound value for its investment. Even after 30 years, it stands as an essential organic framework for today's immense developments in nationwide film use.

In 1938. British documentary producer John Grierson arrived in Canada with a commission from Imperial Relations Trust investigate the possibilities of film production. Appointed Canadian Government Film Commissioner, he found ready to his hand the National Film Society, by now a solid body of educators and laymen. They had already done much, and would do much more, to create an informed and en-thusiastic audience for the films which began to pour from the reconstructed and revitalized national production organization, soon to world honors as the National Film Board of Canada. To ensure the wide dissemination of these Canadian Government wartime information films, regional libraries were established and industrial and rural projection circuits were conjured up, until a vast network of 16m film distribution covered the country.

Had the National Film Society not already existed, it is certain that Grierson would have had to if was machinery Canada needed at that moment to effect a typically Canadian balance between state and private production. Through the National Film Board, provincial audiences saw official series like "Canada Carries On" and "World in Action" (which at its peak period was playing in some 7.000 theatres in Canada, Britain and the U.S.A.), but through the National Film Society it also saw the films sponsored by the International Harvester Company and many other U.S. industrial pro-ducers which encouraged the adoption of the new techniques demanded by Canada's war effort.

By 1950, the semi-private Society had become a National Film Institute. Today it can record a long distance traversed, with good value given for every foot of the uphill road.

From the beginning the first function of the Canadian Institute has been the establishment and are you defending her in a thea-maintenance of a national resource tre?"

traces its beginnings to Septem- film library for all Canadian borrowers, no easy goal in a country which is the largest in the western hemisphere and second largest in courage and promote the study, the world and one, moreover, with appreciation and use of motion a notoriously uncooperative geogand sound pictures and television raphy and two official languages. This library, which now amounts to 10.000 films, has become increasingly specialized as 16m film use develops on more functional

> General documentary screenings have lost much of their appeal in Canada (as elsewhere) with the growing acceptance of television but the use of film by audiences concerned about the way people live, work, organize, educate and feed their children, who are fascinated by films about scientific

type of distribution, it seems to those concerned in it, is as vigorous as ever and capable of expansion limited only by the energy of its organizers and their capacity for providing information and imaginative advice on programming. The number of special collections is approximately 30. Among them are the films of various diplomatic missions, of the U.S., Great Britain and Commonwealth countries, of the Netherlands, Finland and Norway, as well as those of the National Film Board and several Canadian government departments.

Its Science Film Division (affiliated with the International Scientific Film Association) is supported Canada's National Research Council, It evaluates and distributes films of interest to scientists, technicians and educators and has organized several festivals of scientific films.

The Institute handles films for certain U.S. organizations without commercial distribution arrangements for their films, such as the cinated by films about scientific discovery, travel or the arts of their own and other nations—this Associations and for various U.S.

universities, among them Indiana, New York and U.C.L.A. During the year 1964/65 films from the Canadian Film Institute's library were used in 60,000 screenings in Canada.

This is an example of a bright idea transformed into a working structure very largely because of the ready facilities of the Cana-dian Film Institute. The Centre was created following a UNESCO Festival and Seminar held in Ottawa in May 1963 with the active cooperation of the Institute, whose Director, Roy Little (now on year's leave) was Chairman of the Seminar Committee. An excellent collection acquired by the National Gallery of Canada through the world-wide facilities of the National Film Board is handled by the Institute as part of a larger collection of films on art.

Information on this unsuspected wealth of material has led to a great increase in interest, and screenings and festivals of films on art have been held from coast to coast. The prints are also widely used for previews "with a view to purchase" by provincial departments of education and other purchasing bodies, a service of great value, as the National Gallery collection is necessarily unavailable for school borrowing.

Similar organization is foreshadowed for films on music, ballet and drama. These very practical results have eventuated largely because the efforts and interests of volunteer and professional workers could be centred on a

nation-wide framework-a matter of great importance in a country with ten provincial governments.

Film Societies

Since 1952, Canadian Film Societies have organized themselves as a Federation which is recogas a Division of the Canadian Film Institute. Since that year, despite the competition of television and the growing accessibility of foreign successes in the commercial movie houses, their numbers have risen from 60 to more than 100 societies with about 27,000 individual members.

The Federation provides through its voluntary officers, and with the collaboration of the Institute, an Index of 7,000 feature films available in Canada with sources and rates; it provides information to help in the preparation of programme notes: publishes a quar-terly Bulletin and occasionally buys rare and unusual films which would not otherwise be available. It is the only Canadian organization with the privilege of import-ing films from the Museum of Modern Art Film Library in New

Its screenings have served to into Canadian audiences many important features with no obvious commercial prospects; in some cases screenings with their specially specialized publicity. written programme notes and ardent word of mouth promotion, have created a basis for subsecommercial distribution. The Federation keeps a discriminating group of viewers in touch vith the witty and artistic shorts unhappily passed over by most

(Continued on page 56)

'HELLO, DOLLY'! AND THE BEATLES

- By ART BUCHWALD -

Why Husbands Are Cowards Went to see "Hello, Dolly!," the

new smash musical Carol with Channing during its Washington run, before going to Broadway. Although we



Art Buchwald

had nothing but praise for the cast, the music, the costumes and the staging, I can't say as much for the audience, particularly the lady who was seated behind She not me. only did her

utmost to ruin the show for me, but she almost broke up my marriage.

The lady turned out to be one of those compulsive talkers who always seem to find out ahead of time what seat I've purchased and then buy theirs directly behind

This lady loved the show. Every time Miss Channing sang a song, she commented on it to her husband. "Isn't she wonderful?" band. "Isn't she wonderful?" 'Isn't she darling?" "What a lovely costume." "That's a fine song." And so on. Before the first act was over I was trying to climb the wall, which is very difficult in any theatre.

"She's driving me crazy," I said to my wife.

"Don't you do anything silly," my wife warned me.

"I could kill her," I said. "That's

yourself," she said "Behave threateningly.

As soon as the first act curtain fell and we went out into the lobby, I said to my wife, "I'm going to tell her off."
"You can't," she said.

"Why not?" "You'll embarrass me."

"How will I embarrass you if I tell her to shut up? Will she think any less of you if I ask her to keep quiet?"

"You'll make a spectacle of yourself," she said.

"That woman is spoiling the show for every one around us. If I say something, everyone will be grateful. I could be a hero.'

"If you say anything, you'll spoil the show for me."

"And if I don't say anything, I'll ruin it for myself. Why are you wives always afraid their husbands are going to embarrass them? If you saw that woman in a department store at a sale, you wouldn't hesitate to knock her over to get to the counter. Why

"She probably can't help herself," my wife said angrily.

"Neither can I. You would think her husband would tell her to shut up.'

"Would you tell me to shut up if I talked during the show?"

"I certainly would," I said. "That shows what kind of man-

ners you have.' "What has that got to do with

the woman behind us?" "I wouldn't be surprised that if you said something to her she'd slap you in the face."

The bell rang and we all returned to our seats.

As soon as Miss Channing came out, the woman started up again. I turned around and said, "Would you please shut up so the rest of us can hear the show?"

The woman turned white, but not as white as my wife.

"George, that man insulted me," the woman said to her husband
"Now you're in for it," my wife

whichered. The husband turned out to be about six foot one and weighed 200 pounds. After the show I started up the aisle and he fol-

lowed me. As soon as I got to the door he spun me around and stuck out his hand. "Thanks a lot, mis-I didn't have the nerve to tell her myself."

How To Stamp Out Beatles

The trouble with most parents is that when something like The Beatles descends upon them they panic. Instead of fighting, they go into a tailspin or up the wall, depending on which way the wind is

But the answer to the Beatle problem is so simple, any parent can lick it overnight. My friends the Gordons, who have two teenagers of screaming age, have stamped Beatle-ism out of their home for good.

This is how they did it.

I dropped over to their house one night for a drink and found their 15-year-old daughter reading a book.

Mrs. Gordon was out in the kitchen washing the dishes and shouting, "Yeah, yeah, yeah." She was playing a Beatles record and jumping up and down. "For heaven's sakes, Mother.

will you turn the record down? I'm trying to read."

"Yeah, yeah, yeah," Mrs. Gordon shouted. "Love those Beatles."

Just love those Beatles.

I looked at the daughter, she shrugged. "She's been that way for a week. It's disgusting. can't even have any of my friends

Mrs. Gordon started throwing jelly beans at the phonograph.

"Hold my hand," she shrieked "Hold my hand."

"Oh, Mother, you're driving me Can't you play something crazy. else?

"You just don't understand," Mrs. Gordon said. "Teenagers never do. Yeah, yeah, yeah."

The Gordons' 16-year-old son came downstairs and said to his sister, "She still at it?"

His sister nodded. "It's the 13th time she's played it. If she keeps it up, she's going to get a slipped disk.

As they were talking, Mr. Gordon walked in. He had a Beatle

hairdo.

"Yeah, yeah, yeah," he said to the children. "Hey, you ma's playing our song."

The daughter was exasperated. "I think I'll move out."

The son said, "We could go to an orphan asylum. They'd never know."

"Play it again, Ma," Mr. Gordon shouted. "I want to hear it loud and clear."

"I'm going to the library," the daughter said.

"Wait for me." her brother said.
"I'm going with you." The two
stomped out of the house.
"Are they gone?" Mrs. Gordon velled.

"Yep," said Mr. Gordon, "They went to the library again." "Yep."

Mrs. Gordon turned off the pho-ograph and came out. "Whooh," nograph and came out. "Whooh," she said, "that was hard work." "What's going on?" I asked. Mr. Gordon said, "Our kids were

the biggest Beatle fans on the block. They were driving us sane. We tried everything. They were driving us in-We threatened them, we tried to bribe avail. Then Alice got a brainstorm. If we went for the Beatles,

in a big way, they would have to stoo liking them."
"No teenager." Mrs. Gordon said, "can go for somebody their parents think is good."

"So Alice bought a record and I got a Beatle hairdo and now the kids are completely off the the Beatles."

"All their friends think there

is something wrong with the Beatles if we like them. We've started an entire teenage anti-Beatle movement in the neighborhood. It's been hard work, but I don't think there is anything more you can do for your country," Mr. Gordon said.

We sat around drinking cognac and playing Leonard Bernstein for a couple of hours until Mrs. Gordon said, "I hear them coming."

She rushed out into the kitchen and started up the Beatles record, and Mr. Gordon jumped up as his children walked in, and shouted, "Yeah, yeah, yeah."

Bostella Named Best Joke of 1965

By MARY BLUME

The surprising thing about the Bostella - a dance created in Paris at 5 a.m. on Nov. 23, 1964 - was not its international appeal, although



countries adopted the dance over-night, but the fact that so few people who crashed to the floor to its strains ever grasped its true significance.

"The philosof the

Bostella is hope. It is a fraternal explained its burly creator, Yvan Christian Hornbostel, the distinguished locomotive and Paris-Match journalist, who writes under the name of Honore Bostel.

Alexandre Vialatte, a noted French writer and translator of Kafka, hailed the Bostella quite simply as mankind's latest conquest.

"It puts an end to man's weari-Vialatte wrote in a defininess,' tive article. "It resolves his personal problems, it releases him, it consoles him for being so far from home at five o'clock in the morning . . . It expresses the anguish of the century, the pessimism of Schopenhauer, Slavic them, we begged them, to no nihilism and Baudelairian spleen... The genius of Honore Bostel has been . . . to permit man to rid himself of his demons."

Alexandre Vialatte, said Bostel, hit the nail right on the head. The Bostella was nothing less than life itself, for everything in life goes up and down.

"To put it in politico-economic erms, the Bostella is crash and boom." Bostel added, moodily slipping on a false nose. "In a sense the Bostella traces the history of Wall Street.'

The appeal of the Bostella lay not only in the university of its message but in the simplicity of its steps. There weren't any.

Participants simply expressed joy by hopping from one foot to the other and by clapping their hands above their heads. To ex-press despair, they fell to the floor and complained loudly about their personal problems. Both moods were repeated, and the dance end-

(Continued on page 90)

Mood-Memory Reprise Of World War II From 'Variety'

JAMES DEAN

Young Actor Who Streaked Briefly Across the Hollywood Skies Remains Alive Still to Great Multitudes of Fans. One of the First of the 'Symbols' of This Fission-Haunted Age of Troubled Youth, Dean Is Put Into the Perspective of an Older Actor, Via Holloway House's Book, 'Only When I Laugh,' From Which the Following Is Excerpted, By Permission.

By HENNY and JAMES BACKUS

A new performer caused the kind of mass hysteria we had not witnessed since the early days of Frank Sinatra. With the release of "East of Eden," the country was swept by a new overnight sensation — the late James Dean.

After his second picture, "Rebel
Without a Cause," in which I
played his father, his popularity
became even greater. I know, because I have literally received thousands of letters, mainly from teenagers, and they are still coming in by the sackful. These are usually three or four pages long. They are actually quite literate, and because they feel I was his "father," they pour out their hearts to me. They want to know every-thing about him . . . what he said . . . how we got along . . . and what he was like. Every single writer asks me to send something that belonged to Jimmy or that he even touched. They even beg for articles of clothing that I had worn in scenes with him, against jured. Which he might have brushed. . . For

Now I am equipped to handle a normal amount of fan mail, but when his deluge started I became desperate and called Joe Halpern, who handled the studio's publicity on the picture, and told him my situation. He said he couldn't help me and that I was not alone, as other members of the cast were being snowed under, too. He told me that the studio was receiving literally roomfuls and roomfuls of fan mail, and that Warner Bros. was in relatively the same position.

Day by day, Jimmy's popularity kept mounting. Without question he became most in demand by the fan magazines. Dozens of articles were being written about him. The director of "Rebel Without a Cause," Nick Ray, has completed a biography of Jimmy Dean called "Rebel." France is very 'Dean-"Rebel." France is very "Doan-conscious," and its Cahiers du Cinema wants to reprint most of Ray's book.

The Jimmy Dean worship by the teenagers is still a topic of conversation in Hollywood. The "professionally analyzed" set explains it as utter self-identification - a rejection of the father image and the projection of a bewildered generation seeking a symbol. They may have something there, but I think it can best be described in

two words — great talent.

I first met James Dean at the Keenan Wynns on Thanksgiving night of 1954 before "East of Eden" had been released, and had been released, and at that time I'd never frankly heard of him . . . He was dressed in a navy blue suit that looked like he had worn it to his Confirmation, plus a black shirt, black buckles, and a pair of oversized horn-rimmed glasses.

I felt sorry for this strange kid always is with actors, the conversation was mainly about show business, which he never entered into. The only time he spoke up was when, as it often does at the Wynns', the talk turned to racing cars and motorcycles. After the other guests had departed, I lingered on and remember saying to Keenan, "It was sweet of you and Sharley to have all of us lost souls over for dinner, but don't you think that that kid who works in a garage was uncomfortable with all of us hams?'

"Works in a garage? Are you kidding?" said Keenan. "Sharley and I saw a preview of "East of Eden," and that kid you called a garage mechanic is so brilliant in it, he tore the theatre apart.

remember tolerantly thinking on the way home, "What a character that Keenan is. As far as he's concerned, anyone who rides a motorcycle can do no wrong."

Four months later, I was signed to play the "garage mechanic's"

Hollywood. | father. Before we started the actual shooting of "Rebel Without a Cause." Nick Ray got Jimmy and me together and we spent a lot of time discussing the relationship between the father and son and analyzed the motivation of each scene, rather than simply going over the dialogue. We studied the entire script in continuity instead of the usual movie practice of learning isolated scenes as they come up in the shooting schedule. The picture was shot that way, too . . . from the beginning to the end in sequence wherever it was economically possible.

James Dean worked very closely with Nick. May I say that this is the first time in the history of motion pictures that a twentyfour-year-old boy, with only one movie to his credit, was practically the co-director. Jimmy insisted on utter realism. And looking back, I sometimes wonder how we finished so violent a picture without someone getting seriously in-

For example, where Jimmy and another young man had a fight with switch-blade knives, the knives were the real McCoy. And this is one of the few films where doubles were never used. . .

A great many people, including members of our craft, seem to feel that Jimmy had some sort of secret weapon or magic formula. I do not go along with this. I know that if anyone was ever dedicated to the art of acting, it was summy. He had the greatest power of concentration I have ever encountered. He prepared himself so well in advance for any scene he was playing, that the lines were not simply something he had memorized they were actually a very real part of him. Before the take of any scene, he would go off by himself for five or ten minutes and think about what he had to do, to the exclusion of everything else. He returned when he felt he was enough in character to shoot the

On the stage, an actor has a chance to build and sustain character, and through his evening performance, to finally reach a climax. Unfortunately, this cannot be done in motion pictures, and many times you have to plunge "cold" into a highly emotional "cold" into a highly emotional scene. When this was the case, Jimmy would key himself up by vigorously jumping up and down, shadow boxing, or climbing up and down a fifty-foot ladder that ran to the top of the sound stage. In one scene in "Rebel" he was brought into Juvenile Hall on a charge of drunk and disorderly conduct. The scene called for him to have an intensly dramatic argument with the officer in charge, and end up by hysterically banging because he seemed ill at ease. As on the desk in frustration and rage Refore the actual filming of the scene, he kept the cast and crew waiting for one whole hour. Keeping an entire company waiting for an hour sent the production department into a panic. I overheard one old crew member say, "What the hell does he think he's doing? Even Garbo never got away with that,"

Jimmy spent the hour preparing for his scene, sitting in his darkened dressing room with a record player blasting out the Ride of Valkyries, and drinking quart of cheap red wine. When he felt ready, he stormed out, strode onto the set, did the scene, which was practically a seven-minute monologue, in one take, so brilliantly that even the hard-boiled crew cheered and applauded. He played that scene so intensely that he broke two small bones in his hand when he beat on the desk, which he practically demolished. Actually, he saved the production department money with his method

of making them wait while preparing himself for his one-take parting infinite in the first office take perfection. As a matter of fact, on the average "A" picture, seven minutes of film is considered a pretty fine full day's work.

During the shooting of "Rebel," Mushy Callahan, the former fighter, acted as technical advisor on the fight scenes, and also worked as Jimmy's trainer. Mushy told me that Dean was a natural, and if he'd wanted to, he could have become boxing champion of his weight. Boxing was only one of the many things this remarkable kid did well. He had studied ballet and modern dancing, and was no slouch at either. When he used to finish sparring a few rounds with Mushy, he would surprise the onlookers by doing some beautifully executed leaps, glissades and entrechats. Under the great Marcel he had studied panto-Marceau, mime, which is the telling of a complete story by use of the face and body. And as a result, he had the greatest control over his body of any actor I have ever known.

The crucial scene in "Rebel" was where Jimmy and I had a terrible argument at the top of a staircase, at the climax of which he threw me down the flight of stairs, across the living room, into a chair which went over backward, and tried to choke me to death. There is only one way to do such a scene. I had to remain completely passive and put my trust in Jimmy. If I, for any reason, got tense, we both could have been severely injured or even possibly killed.

I was 200 pounds of dead weight, and this boy, who would not have weighed more than 140 pounds, tossed, carried, dragged and lifted me down those stairs, across the room and into the chair over and over again all day long, while they shot their many angles.

Due to the tremendous intensity with which Jimmy Dean approached his work, people got the impression that he was rude, ill-tempered and surly. At first, I must admit, I felt the same way. After I got to know him, I realized that he was very shy, although essentially a very warm person.

I was one of the few people who knew what his real ambition was. He secretly wanted to be a baggy pants comedian and was quietly working on a nightclub act. Believe me, he would have "killed" the people.

never will forget the night of Sept. 30, 1955, when Henny and I were driving along in the car, listening to the radio, and the shock with which we heard the

During the period of the great "interventionist-isolationist" debate on radio and later, after Pearl Harbor, the columns of this theatrical journal were replete with stories, comments and insights which acquire some footnote value as history. On June 18, 1941, before the United States was actually at war but with U.S. sentimentalities largely with the British, the following letter written from London by Quentin Reynolds to his agent Mark Hanna in New York was published here under the caption "Reynolds Running Out Of Countries To Be Barred From." Read in the perspective of time since then it carries its own moral and mood-memory tone. It is reprinted here along with pieces by Groucho Marx and the late Mark Hellinger. Both are echoes from the mood and anxieties of a trying period in the western world.

By QUENTIN REYNOLDS +

"We had a blitz that made all the others look silly. Around three in the morning this town was a shambles. (This was the blitz of Saturday, May 10, 1941). Fires were all over. I'd been up on the Hotel Savoy roof for a few moments but the sight was too sickening and the bombs too close. We "Winant, our ambassador, is a have what we call our Shelter great man. He gets to look more here. It is open all night for the correspondents who live in the him every day. In fact all of Roosefood and drinks there whenever Cohen is terrific-and how they we want. I went down there and most of the boys were there. Actually, it's one fllight up and as a shelter it's about as effective as an umbrella but we've made it our headquarters. But now everyone was exhausted. It had been that

"A woman came in and sat down and said, 'I wonder if any of us will live until morning.' It was a silly thing to say, but none of us laughed. I remembered I had a letter from you in my pocket which I hadn't had a chance to open. I opened it and started to read it. It was full of plans for next January. I couldn't help but bust out laughing. We, wondering Spitfire Fund with it. if we'd get through the night, and you worrying about the Giants or how Leo Durocher is doing. Next January is too far away to make any plans. However, make all you want after seeing Charley Cole-baugh (managing editor of Collier's) and I'll string along.

of the hour here in London. having terrific censorship trouble; my two convoy stories hell. One might as well; there were cut so that Collier's had to combine them into one— "We have one good break—sum and that wasn't too good. It was a great trip, the biggest convoy to come over. Ave (Harriman) fact our representative at court. chance for dinner. He even went to the Cabinet, He's the Cabinet ministers are all crazy news flash of his untimely death. about him and he works about 15

hours a day and never looked bet-ter in his life. Daughter Kathleen arrived here and is well liked. We have all taken her in tow and she has been writing some good stuff for the Express. (Kathleen Harriman has an INS

assignment).

Lauds Winant

like Lincoln and act more like - strictly legal. We have velt's men here are fine. Ben all work. They are getting the stuff over here all right between them.

'Things are not nearly as much fun now as they were last fall. Then it was all new and exciting. It isn't now. It just gets you down a little. I was shocked when I arrived and saw what London looked like. It isn't a pretty sight.
"I've been spending some week-

ends in the country but had to be in town on that bad Saturday night. I finished the book this weekend and think it'll do. It's being typed and I'll airmail one copy (that'll cost about 15 bucks) to you when it's ready. 'The Wounded Don't Cry' is doing well here and I ought to raise a few thousand for the

"I had a lot of fun the first few days back. The boys opened with a surprise party run by Chris and Bill Stoneman. They had everyone to dinner and it was good. The surprise was-I got the check.

Stuart Symington was over for er's) and I'll string along.

"Averill Harriman is the man Government. He just left for home having (Averill says) done a good job. Everyone here works

mertime, which means that it doesn't get dark until 10:30. So the Germans never come over behas gone to bat for us and is in fore 11 or so which gives us a

"They have a new system. Last only man who could. The fall they came over every nightnow they come over only occasionally—but when they do they are loaded. They don't send a dozen or so over—they send 400 or 500 full of big stuff; much bigger stuff than they dropped last fall and winter. I saw one that hadn't exploded. It looked like a

Mack truck.
"The Hess story still results in bad gags here. We expect a report on it any day. It seems silly but absolutely no one knows what it's all about yet. Not even Cablnet ministers. Winston does, but he isn't telling.

Expects to Do Film

"I expect to do a film within a month or so but I've been too busy with Collier's stuff and trying to get additional facilities to think much about what it'll be. I saw Bob Harley, of Fox, and I guess Truman Talley has gotten in touch with him. Right now we haven't anything in mind that interests either of us.

"Your second letter with the reviews, just arrived. They are all right, I must say; better than the book deserved. I know Bennett Cerf will do his best with it but if I were home I'd be damned if I'd want to read any book about the war. I was awfully sick of all that purposeless war talk at home. war is not a subject for academic discussion or for radio commentators to kick around.

"Ed Murrow and Fred Bate are both back in town and doing their usual good jobs. But they're both reporters; they aren't doing 'think

"George Backer is here and we had a swell luncheon for him. Tony the relief provision I mentioned. had a swell luncheon for him. Tony Congress evidently decided that Biddle, Averill and I agreed to

could get in or out. Congress came back with a relief provision, and it is this relief provision that is the verbal masterpiece. Let me set the stage a bit. On a completely unrelated matter Congress had raised holy hell with the Internal Revenue Service about instructions the Service had gotten It's a relief to be here where the

But the all-time classic is a part

studios capital gain when they

really should have been reporting

regular income. Congress slammed the door only to discover that the

door was so tight that no one

out for people on how to fill out their income tax blanks. The part that lifted Congressional temperature to the rafters was that these instructions had a sentence containing about 250 words. And a 250-word sentence is a long, long trail a-winding.

Now came Congress' turn, with

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Why Can't Uncle Sam Write Tax Laws So That We Can All Understand 'Em?

By J. S. SEIDMAN (C.P.A., of Seidman & Seidman)

I recommend a rather radical | deal with trusts. Nor can much revision of our tax laws. My revolutionary proposition is that the wording of the law that deals our tax laws be written in English! with foreign companies.

Obviously, I don't mean this literally. But I sure do mean it literarily. The official title of our tax Code today is "An Act to Provide Revenue for the United As things now stand, a much more honest and realistic title is "An Act Permanently to Relieve Unemployment Among Tax Lawyers and Accountants.'

The philosophy on which our tax law seems to have been drafted is that if you can't convince 'em, confuse 'em. The trouble is that in taxes we just can't afford confusion. Too much is at stake for each taxpayer and the country.

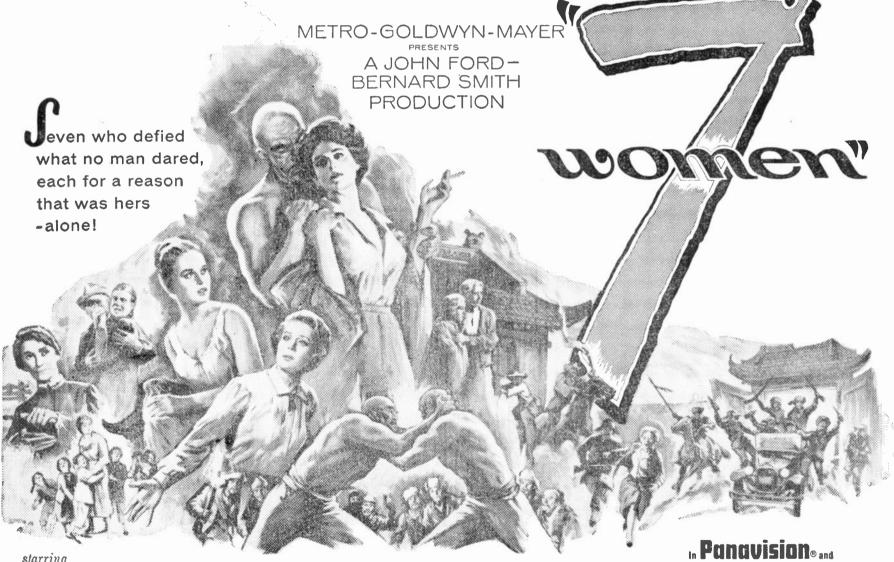
It is old hat to say that our tax laws stand or fall on taxpayer goodwill. It is not old hat to point out that with the best of will, we have to understand what it is that we are to comply with.

Yet, in many vital places in the tax law even the experts can't make head or tail of the meaning. Pity the plight of the average taxpayer.

Here are some corkers in the tax law right now. I challenge the super-duper sophisticates to figure out some of the provisions that

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ANNE BANCROFT
SUE LYON·MARGARET LEIGHTON
FLORA ROBSON·MILDRED DUNNOCK
BETTY FIELD·ANNA LEE and EDDIE ALBERT

SCREENPLAY BY DIRECTED BY PRODUCED BY

JANET GREEN and JOHN McCORMICK-JOHN FORD-BERNARD SMITH

IN THE AIR

By HAL KANTER

Hollywood.

The com-

Today, when people speak of a show they saw aired, we don't know if they mean on television or a transcontinental flight.



Hal Kanter

petition among for commuters' efficiency the carriers. show business. The casual newspaper reader does

not immediately distinguish be-tween an advertisement for a jet flight and a series of attractions for the Theatre Guild. Where the emphasis in airline

advertising was once on speed, safety and exotic cuisine, the carriers today appear to be flying citadels of cinema, concert and the performing arts: Fox West Coast TWA; Loew's American Air; RKO United; Balaban & Katz Continental.

Overhead signs now read "No Smoking," "Fasten Safety Belts" and "Applause."

Nowadays, when your board a plane, the man at the gate tears your ticket in half and gives you the stub. Stewardesses, upon completion of their standard training, take a special Music Hall extension course in ushering. This includes such subjects as "Flashlight Bat-Replacement," tery Replacement, "Immediate Seating Fib-Telling," "Lost Children Recovery" and "Candy Wrapper Silencing," Coming: The Pan-Am Rockettes!

Travel itself is secondary to today's leisure class. Entertainment is now paramount and the trend among many segments of our affluent society is to fly anywhere rather than sweat out a line in front of a theatre boxoffice. A major airline is said to be considering special "Bank Night" flights—if their current policy of giving away free dishes doesn't outdraw their competitor's "Ama-teur Night" flights. (That's the one where talented amateurs take over the controls of the plane for landings.)

One plane boasting a complete of entertainment hovered over New York's Kennedy Airport for an hour and a half last month due to an emergency: there were two movements left in the syrre phony concert.

With feature pictures getting longer and modern aircraft cruising at faster speeds, many New York-bound passengers from California find they have to continue on to London in order to see if that one. incidentally, is more predictable than the plane's arrival time.)

International Pistache

carriers. One Italian airline shows distributors in their behalf. dirty movies. BOAC is dickering with Emlyn Williams to give readings from Dickens in its with accrue from fusion. "For the control of the con and the Air France stewardesses passengers between wines.

Lufthansa goes in for groupparticipation entertainment: after steins of beer are served, everybody gets up in the aisle and marches. Victor Borge appears live on SAS flights and QANTAS stages matches between will stewards and boxing kangarocs. A recent jai-alai game played on a Pan Am flight gave rise to speculation among passengers the plane was being hijacked to Cuba. It was merely the Rio flight adding entertainment values, booked by a Puerto Rican agent who spends his summers compiling shows for by 20th Century-Fox from Albany Catskill Mountain resorts but who area representative to branch manhas found a richer lode in the air.

Where all this will end we cannot yet imagine, but we have ribs received in an automobile acheard that the transcontinental cident. bus systems are contemplating closed-circuit episodes of "Peyton

SHOW BIZ | Mexico: Its Middle Class New, Still Nervous But Film Censorship Now More Liberal

By CHARLES LUCAS & KATHERINE DE LA FOSSE

new director of censorship, must balance on a tight wire. Mexico is a land of contrast, contradiction and complexity Censorship itself exists paradoxically despite the business is no longer based on rates schedules and Science of an archy of expression restraints of anarchy of expression restraints are imposed on ideas in motion Now it's all picture, theatre and other amusements. This is, in Mexican logic. outside the purview of the Constitution. During the 1930's regime of Lazaro Cardenas censorship came into being in the exhibition motion pictures to protect public order and public morals from unspecified dangers. Censorship was a patchwork-quilt of local whims; administered at city and state level. In 1947 content of motion pictures became a Federal responsibility. To effect national control and standardize exhibition the Department of Cinemotography was created in

The basis for the new Federal censorship was: Preservation of public morals, preservation of public order, avoidance of films which are hostile towards friendly countries, and the avoidance of provocation to disorders. Mexico has had a violent history under and since Spanish rule.

Like the motion picture producers code in the U.S. the Mexican code concentrates on public morals with emphasis on censoring out of films scenes or "atti-tudes" which tend to glorify vice, violence, delinquency, and (some forms of) nudity,

Adolescents, and Adults. Such notice must accompany advertising in newspapers, by billboard,

1949. This, the official bureau of discretion in deciding who sees

censored on the same basis.

Authority Decides

The formula is difficult, at best. Nudity is allowed if (deemed by authority) it is in good taste. This means that the photography has shown certain abstractions, some nudity, avoids extreme close ups.

Actually only three films have been banned in Mexico, since Moya Palencia took office. One film, an Italian product, dealt with homosexual life, and two were hardcore pornography. More re-cently a Puerto Rican film was also banned. The film "Mientras du-erme Puerto Rico" showed tech-Features are classified as for niques of taking drugs. It is con-Adults Only, Adolescents and Adults, and Suitable for Children, an anti-drug moral viewpoint, and an anti-drug moral viewpoint, and the two stars were shown as cultured Mexican nationals-a proing in newspapers, by billboard, fessor and his wife — who "just and on the theatre fronts.

It is felt that this classification system will give the censor some light, always a taboo here.

Sensitivity built up in Mexico

Mexico City. censorship, functions under the what, and how much of it. Moya over many years of Hollywood Mario Moya Palencia, Mexico's direct control of the Secretary of Palencia states that foreign imports and Mexican-made films are were either cuthroats or quaintly lazy. Idea of Mexico as an impoverished nation, given to violence, social desperation, and general squalor gave way to a romanticized picture in which all Mexicans wore shoes, played the guitar, sang and were as middle class as any damn Yanqui.

How far to go in showing violence? It remains a problem. Moya Palencia says, "The public does not instinctively know the limits one can go in films. . . . But, of course, there is no problem with Westerns." The Western is kind of a fantasy, while the husband beating the wife is not for children.

"Rocco and His Brothers" was banned in Mexico by Moya Palencia's predecessor, but will now be released for Adults Only.

Recent Examples

Sex and some nudism are finding more acceptance. "The Empty

(Continued on page 52)

and Milt Josefsberg to write monologs for the drivers.

In San Francisco, there is at least one cabdriver who has a small screen and an 8m projector in his back seat. On hauls to Candlestick Park, he shows home movies to entertain his fares. Last September, we caught about 6,000 feet of his family's visit to Yose-"Immediate mite, much of which was in color

> But back to the airlines: look for a new ad that reads "Lincoln Center — Three Trips Weekly To Los Angeles."

Berger Sees Tiny Houses Left in Outer Void

Minneapolis.

Whether the union of Allied States and Theatre Owners of America should be welcomed by independent exhibitors has brought about a sharp conflict between the two heads of North Central Allied (NCA), national Allied States unit here. Board chairman Bennie Berger and president Ray Vonderhaar are on opposite sides in the matter.

On the heels of a Berger statement deploring the consolidation, Vonderhaar in the current NCA bulletin hails it as something for which exhibitors should be thankful and rejoicing.

When he returned from the recent national Allied convention after the union's ratification, cir-

grossing theatres now will be left The wave of airborne show without an organization to carry business has spread to foreign on the NCA present fight against

economy cabin, Shakespeare in the first time in the industry's first class. The Habima Players history we will have the advantage work live on El Al, performing of the combined talent and ideas "Fiddler On The Roof" in Hebrew, of every motion picture exhibitor of every motion picture exhibitor in the U.S.," he emphasized "it don can-can costumes to entertain will be the NCA job to coordinate and channel the benefit of this combined thinking.'

After explaining how his organization will fulfill the aforementioned role, Vonderhaar concluded with what he called a "toast" to midwest exhibition "united in a common front for the purpose of furthering the film industry generally and, specifically, increasing our theatre investment profits."

LEON WESTON'S SMASHUP

Leon Weston, recently promoted ager in Pittsburgh, is recovering at the Steel City from fractured

Weston, from New York City, worked for National Screen Serv-Place" and have been dickering with Mel Brooks, Truman Capole Albany, before joining Fox.

Party Games for Foofs

OR 'Gee, Jimmy, that's swell!'

By TED SENNETT

Late-Show Watchers can be a clanrise bunch. At parties we tend to seek each other out to compare Edmund Purdom with, "Men in runnerup); "The Two Mrs. Car-



Ted Sennett

Pangborn. It occurs to me that a party of F.O.O.F.'s

ole Lombard

(Friends of Old Films) might need a few appropriate games. I would like to suggest a few.

a turn at naming the origin of a Letter"). But what about having your guests identify some of the splendid lines that come from lessthan-memorable movies-lines that unforgettable once you've heard them.

For example, how many recall that moment in a Hardy film of the '30s when a bright youngster approached Andy's jalopy and cheerfully announced: "Hello! My name is Betsy Booth! I sing." Betsy was Judy Garland and the film was "Love Finds Andy Hardy." And hen's that for experition?

(Another great line of exposition appears in the Warners' classic, "Casablanca," where it was first noticed by James Agee. Ingrid Bergman, worried that husband Paul Henreid is headed for serious trouble with the officials, pleads "Victor, don't go to the under-ground meeting tonight!")

You might test the next moviebuff you meet on this one. In "Winged Victory," Moss Hart's stirring wartime tribute to the Air Force, a young wife watched her husband flying off on a mission and proclaimed to the other wives: "Every night I thank God for my five years with Irving!" Question: who played the grateful wife? None other than the late and wonderful Judy Holliday.

One of the best sources of lines for stumping all-knowing guests is the costume or Biblical epic, where matchless bits of purple dialog "Cinderella Jones," a 1945 horror

as the wicked courtesan with a notes on our their foolishness call me beautifavorite Car-ful!"

My favorite line of all, however, film, or to en- which is probably familiar to every joy a friendly member of the Ruby Keeler Club. quarrel over is her remark to Dick Powell after the merits of his rendition of "I Only Have Eyes Eric Blore and Franklyn that's swell!" (The film is "Dames," for those who care.)

The Ballyhooey

Another party game for F.O.O.F.'s might be called "Guess the Slogan." Logically, this consists of guessing the name of a film from the advertising slogan created for it by a zealous for bibulous) tub-thumper. Here are a Here's a guessing game for every few to whet the appetite: "If she old-movie fan who has ever taken were yours, would you forgive?" (The film was "Nora Prentiss" favorite line from a memorable if I'm not mistaken Ann Sheridan movie. Of course everyone remembers lines like "Mother of God! Is name!" (This was "The Strange this the end of Rico?" ("Little Love Of Martha Ivers" and Martha Caesar"), or "With all my heart I was Barbara Stanwyck in another loved the man I killed" ("The romantic tangle). How about "No adjectives necessary!" (The movie: "Cass Timberlane." The stars — Spencer Tracy and Lana Turnerwere considered sufficient boxof-fice insurance. The studio was wrong.)

The postwar return of Clark Gable brought forth a few games of "sloganeering." Does anyone remember "Gable's back and Garson's got him!"? He was back, all right, costarring with Greer Garson but the film was "Adventure," one of his creakiest vehicles. A few years later, the slogan was Deborah Kerr-rhymes with star!" This was "The Hucksters" and Miss Kerr's American debut, How

about "Garbo talks!"
At your next party, you might recall a few slogans of your own. like "You see it without glasses!"
("The Robe" and CinemaScope).
Or "T-N-T!" (Taylor and Turner. Together they're terrific!) The film was "Johnny Eager." for which Van Heflin walked off with an Oscar as Best Supporting Actor.

The Worst?

Still another game (one every movie-buff secretly enjoys) is called "My Favorite Bad Films." You play this by asking each contestant to top the others by re- duce the lawmakers to favor retengaling them with a lurid causule tion of exemption for theatres from description of The Worst Films minimum wage requirements.

IIe Has Ever Seen.

It's pointed out that the ho

"Valentino," possibly the worst We die-hard movie buffs and might cast his vote for the line in "Valentino," possibly the worst ate-Show Watchers can be a clan"The Egyptian" when Bella Darvi, biographical drama of all time the biographical drama of the biographical drama ("Jeanne Eagels" is a close second rolls," Bogart's worst film and a ludicrous melodrama; "Song of Scheherazade," an unintentionally hilarious film about Rimsky-Korsakov (one highlight had Yvonne De Carlo dancing to "The Flight of the Bumblebee"); "The Other Love," a dreadful "woman's" the Bumbieuee /, Love," a dreadful "woman's" drama with Barbara Stanwyck as beforeular pianist; and "The a tubercular pianist; and "The Naked Maja," a singularly dull costume drama with Tony Franciosa as Goya and Ava Gardner as The Duchess of Alba.

We will now pause while irate film-buffs declare that these are among the Best Films Ever Made. This should get your party off to a rousing start, provided you can avoid violence.

Endless Fun & Games
Of course there are many other

party games for F.O.O.F.'s, such as the one I call "Negative." (Name five films in which Katherine Hepburn did not appear with Spencer Tracy.* Name three films in which Fred Astaire did not dance, .** etc.)

In fact, there are probably as many games as there are F.O.O.F's. Which should take your party into

All right. In what film did Tony Curtis say "Yonder lies the eastle of my fodder." Give up?***

*"Alice Adams," "The Philadel-phia Story," "Undercurrent," "Morning Glory," "Break of Hearts," "The Rainmaker," and others.

**"On The Beach," "The Pleasure of His Company," "The Notorious

Landlady." ***A guess-"Son of Ali Baba? so who remembers:

WRITE YOUR REP AT HOME!

North Central Allied Anxious Re Minimum Exemption

Minneapolis, In its monthly bulletin North Central Allied, national Alied States unit,, continues to urge exhibitors to contact their Congress members personally and use whatever influence they possess to in-

It's pointed out that the holiday period affords a good time for this 'duty" because the congressional members spend it at home. Attention is called to the fact that the stain every script like grapejuice, which had Joan Leslie inheriting 89th Congress convenes again Jan. My favorite is Anne Baxter's line a fortune if she could attend a to Charlton Heston in DeMille's college for men; "Babes on Bread-"Ten Commandments." Clutching way," an incredibly idiotic Garsion. Instructions also are given rehim to her ornate bosom, she de- land-Rooney musical of 1940 with garding the arguments that the theclared: "Oh, Moses, you adorable perhaps the most embarrassing atreowner should use when seeing fool!" Of course somebody else closing number ever put on film; his Congressman. Stanley Kubrick has begun production for Metro-Goldwyn-Mayer in Usassan and Technicolor of

2001 A SPACE ODYSSEY



FRENCH FILM CRISIS: QUALITY

Pix Production Patois

=By A. D. MURPHY=

contains dozens of terms with major studio. many meanings which vary with
usage. The analysis of actual results versus ambitious promises
trumpeting the near-completion of permits a compilation of the "hidden" definitions, which must be mastered by tyro filmmakers and their publicists. For convenience, minor details, as yet unkown, are the more common terms are below listed in alphabetical order:

ACTION, PIECE OF: the participation of a person in some portion equipped rental facility with a of the monies accruing to a film, corporate image; gladly rents to of the monies accruing to a film, often granted by a producer under various degrees of duress. In genwith the percentage of the producers' share of profits (latter sel-dom realized); a more hip chara very small factor, say 2.2 or 2.8

several of his clients into a package for a producer, thus relieving latter of needless worry; agent cannot be a producer, but often performs functions thereof.

output faithfully reporting utter-ance of client to assembled mimeograph machines; on Monday handouts, usually indicates that client did something on Sunday or Saturday, right after church or golf, showing how hard he works.

BREAKEVEN: monetary level at which film has earned back its negative cost plus costs of advertising and distribution; latter costs include the distrib man (and family) who carried the film can

to a remote film festival.

CONSULTANT: a guy just fired from a sensitive post who must be kept on the payroll until all the

bodies are buried.

DECLINE: any decrease, no matter how great; as in "XYZ sixmonth net declines to \$1,000 from \$1,000,000: "dip" okay synonym. Avoid "sink," "collapse" and "plummet," all too downbeat.

EARNINGS: a flexible term, usually meaning some kind of profit, but in a bad year, play up the gross "earnings."

FLACK: press agent, public relations consultant, publicist; don't like the word. See "Publicist." younger image-conscious flacks

FORESEE: a better term than "predict" since it implies more solid dope.

GROOM: process by which new talent is physically altered to carbon of a hot name.

GROSS: a term used as widely as it is incorrectly; generally, the dollar aggregate from sales or exhibition of a film property; many subdefinitions:

Film Theatre Gross: after all Governmental taxes have been removed, the residue for divvying up between exhib and distrib, latter exacting a small percentage which varies from 50% to 90%; in the 90-10 deal, exhib is guaranteed house nut plus a 10% feel, often better than lower terms as exhibs privately admit.

Poncorn Gross: candy sales to theatregoers, not (yet) subject to distrib participation; not usually mentioned at ex conventions during film rental howls; candy is sold at intermissions which are often thoughtfully providet by pro-ducers of long pix; if not, booth projectionist makes the

decision.

Distrib Gross: that slice of theatre gross extracted from exhibs; provides dollar flow through fiscal machinery, even on a film that will never

Producer Gross: the residue from the distrib gross after minor deductions for handling (35%), publicity, and film fest trips; participants in producer gross should not be im-

COMPANY: formed by producer

with a passion; often loses savings The jargon of the film trade to distributor who owns avoided

> MAJOR INDUSTRY DEVELOPnegotiations to finalize a close-tojelling deal which will be firm at any moment provided certain worked out by parties concerned upon their return from Europe.

MAJOR STUDIO: a fullyindie producers.

MULTIPLE-PICTURE DEAL: a eral, a greenhorn will be delighted loose arrangement by which talent with the percentage of the properforms services for a producer in a certain number of properties; arrangements often are similar to acter prefers participation in the gross. Latter often starts after recoup of negative cost multiplied by clusive multi-pix pacts mean you can starve at option of one person. -really nothing at all.

AGENT: man who assembles recently died, leaving three multipix pacts totaling 12 films at four studios; among the survivors was Joe Levine.

NEW TALENT: a new-appearing face, combined with last year's ANNOUNCEMENT: Pressagent holdovers to comprise an ambitious program; signed to contract to provide eating money during grooming; if proven popular, option exercised and salary soars to

\$150 per week; see James Garner. ates the positive (no matter how OVERSEAS: non-Hollywood slight), and eliminates the negalocations used by filmmakers; tive (unless the news has to come Hollywood became film production out, in which case he minimizes centre since vicinity offered reasonable dupes of most world geography; growth of L.A., however, caused much resentment among local public which can spot the Greystone Mansion, thus forcing producers to shoot in actual locations, where costs are initially low but rise when economy is wrecked by prosperity.

PEAK: some kind of high point, undefined with respect to what has been peaked; often no peak at all.

PERSONAL MANAGER: who invests in an unknown when no agent will even look; subject to dismissal when talent's agent, publicist or biz manager convinces talent he did it all himself.

PIQUE: another kind of high point, usually in blood pressure; often accompanied by newsworthy

PRE-SOLD PROPERTY: a book that has been published in any form, regardless of sales; a play that has run for one performance, on, off or before Broadway.

PRESTIGE: an evanescent qualhardticket, regardless of b.o. response. Similar to "pre-sold prop-

PRODUCER: one who buys a completed film, or provides financing; (rare) one who coordinates the practical and creative aspects of filmmaking.

PUBLICIST: man who accentu-

Studio Publicist: provides orderly flow of informa tion which clearly indicates that studio has been willing to gamble on a property or

Personal Publicist: attempts to correct above impression by making clear that client is really doing studio a favor by letting it take the risk.

PULSE: a measure of film production, defined by upbeat adjectives such as "pleasant," "perky" or "peppy;" pulse never "soars," but has been known to

RELEASE DATE: a distrib term; the month in which the first bookon a film are set; often meaningless except in case of ex-clusive runs, since the prints can take months to cross the country.

SLATE: list of properties a producer would like to film; subject to publicized additions and secret ity gained by a film which, regardless of merit, has opened on with squeaky chalk and silent eraser.)

> SOARING: any increase, no matter how slight; whatever soars usually reaches a peak.

STAR: cast member.

TWO-ACT: old vaude term now applicable to producing partners

(Continued on page 29)

HELP AWAITED

By GENE MOSKOWITZ

There is something wrong in the general French film situation which goes deeper than falling attendance, lagging foreign mar-kets and rising costs. There is a crisis in quality. In brief, too few good films have been produced of late.

There just do not seem to be the new talents developing as in Italy, or the tingling new styles and deeper themes of Britain or the general technical knowhow of Hollywood.

Now promised reforms by the governmental Centre Du Cinema will try to pave the way for more unusual and prestige films. But the problem remains about whether the French idea of what comprises a good film or a com-mercial one for specialized and general audiences outside France coincides with their outlooks.

It might be well to note those films that scored the last season at the box-office. Among them were some that also had merit as well as commercial aspects while some had more entertainment than art handles. But it was not enough to give the general film outlook a healthy appearance.

Topper was an expensive situa-tion comedy "Le Corniaud" (The Sucker) which was generally di-Sucker) which was generally diverting with some foreign playoff chances. But next time "Furia a Bahia" emerged a Bond takeoff mainly for local chances, as ditto a costumer of a French "Forever Amber" type of pic in "Merveilleuses Angelique." A hardhitting war film "Platoon 317" still did not surpass an anecdotic aspect to make it a good offshore bet. make it a good offshore bet.

The look at the seamy side of aris, the documentary "Paris Paris, the documentary "Paris Secret," did alright with legs for exploitation values abroad while a group of soapy items and gangster and spy pix that followed loomed and spy pix that followed foother mainly local bets, at best. A snappy gangster pic "Aim at the Left" and a witty spy spoof "Marie Chantal Against Dr. Kha" came out with enough flair for foreign as well as local appeal as well as local appeal.

Prolific Jean-Luc Godard had three pix in a year and a half with "The Married Woman" doing better offshore than at home. His sci-fi spoof "Alphaville," did nicely here and has okay chances abroad as ditto his new pic "Pierrot Le Fou" a sort of downbeat lowlife affair that has too many excesses in inside jokes, asides, comictragic aspects but an expert filmic

Agnes Varda supplied a personal lock at adultery while Rene Allio's gentle tale of the revolt of an old woman against her family "The Unworthy Old Woman" was a charming offbeater that denoted a probable new talent with more weighty material.

Pierre Etaix again proved his personal comedic talents in his uneven but gently comic "Yoyo" and Philippe Arthuys displayed psychological insight into Israeli problems of the past war in "The Glass Cage." Alex Joffe had a sleeper in a French-Israeli comic spoof "Impossible on Saturday" with Jean-Louis Richard bringing off a romantic costumer in "Mata Hari," helped by Jeanne Moreau, Jacques Yves Cousteau a talking underwater documentary in "World Without Sun" and Henri Verneuo contributing a big-scale war epic "Weekend at Dunkirk."

Probably the hit of this season is a Jean Gabin starrer "The Thunder of God." Here Gabin is an anarchist who manages to reform a prostie but spews selfish, self-indulgent, chauvinistic patter which pleases here if it makes for melodramatics and talkiness for any foreign chances. But Philippe De Broca has turned out a racy, zany chase seque to his
"That Man From Rio" in "Chinese
Adventures in China," and Louis
Malle's "Viva Maria," with that

(Continued on page 28)

Corinne Griffith's Denial of Quotation And Woes of Permission' Clearance

By EDWARD L. BERNAYS

Cambridge, Mass.

An old proverb maintains that posterity places few laurels on an actor's brow; therefore he competes for fame in the present. Performers, unlike sculptors, painters. architects, leave little tangible evidence of their prowess. Maybe that is why writing autobiographies is such a preoccupation among stage personalities. Today Helen Hayes, Allan Sherman, Mickey Rooney, Sammy Davis Jr., Elliott Nugent; tomor-row, hundreds of others; and in the intermediate and distant fu-ture, many more. Books preserve record; are equivalents of immorality.

Since my own memoirs, "Biography of an Idea," have recently been published, I should like to pass on some observations to future autobiographers, possibly helpful to them in achieving their goals and preventing them from falling into the pitfalls I did. I refer to the pitfalls of permission chasing. Permission in this context is the authority given by the owner of literary property for use of a quotation in a book. The richness of autobiographical writing stems in part from the use of original documents, letters and the printed record of contemporary magazines, newspapers, books and other publications Such quotations veracity to a book; for who would otherwise know what the author has omitted or modified?

The law protects what is called literary property. The content of every leter, no matter who wrote it, remains the property of the writer, even though in the physical possession of another person. Property rights of the content pass on to the writer's heirs. You can possess a letter from the late President John F. Kennedy; you can sell it but you can't release it for publication without the permission of the Kennedy Estate. And of course an artcile printed and convrighted cannot be reproduced without permission of the copyright owner And copyrights can be renewed after the first filing, for a second 28 years.

The law permits a paraphrase of patient.

INDEPENDENT PRODUCTION But to the reader authenticity seems to lessen in paraphrasing.

My 847-page memoirs acknowl-

edges permissions to over 100 Most first-time authors sources. know little about these legal aspects in book writing. They organize their thoughts and material, prepare an outline and then fill in the gaps. In my own case, I had written five books before, but with them the question of permis-sions had not arisen. In the case of my memoirs. I had finished the 320,000 words of manuscripts ready to send to my editor at Simon & Schuster, when he wrote asking whether I had secured permissions for all quotes. It is the inexorable rule of Simon & Schuster to publish no quoted material without written permission to be sent to their vaults for sofetening. It might mean safekeeping. It might mean damages if copyrighted material were infringed upon. Get your permissions, I was told.

Wild Goose Chases

A veritable wild-goose chase was now to keep me fully occupied for several months. Seeking out reference books of names, library research, correspondence with hundreds and hundreds of people, keeping and checking intricate filing records from all over, took my full time. Every quote in the book had to be accounted for with a permission in writing from the present owner of the literary property. I had no idea where many of the individuals were, whose letters I wanted to quote. As for the books, magazines, newspapers and other publications, the lapse of time had brought with it mergers, sales, or

experience with Corinne Griffith, an early movie star, illustrates the difficulties. In 1920, publicized "The Story of a over, anonymously written by Hutchins Hapgood and published At that by Horace Liveright. time I wired to some movie stars, among them Miss Griffith, to tell me their meaning of love for publication. Their responses, nothing startling or newsworthy, had human interest appeal then, and I decided to quote them in the book to give a contemporary flavor to my story. Abel Green (VARIETY) supplied the information that Bobbs-Merrill, had recently published a book by Miss Griffith. She lived at 195 South Beverly Drive in Beverly Hills. I sent the

permissions form letter for a few lines she had written some 44 years before, to her.

years before, to her.

Shortly afterwards I received a letter not from her, but from her attorney, Wells K. Wohlwend, a member of a Los Angeles law firm. Johnson, Bannon, Black & Wohlwend. It stated that Miss Griffith did not consent to my using the quotation sent her and repeating in legalese that at no time in no work were any quotations of hers to be used without getting permission in writing in advance. A notation on the letter idicated a copy had been sent

to Miss Griffith.

I wrote Mr. Wchlwend that I would be guided by his request and would paraphrase the Griffith statement. I thereupon received a telegram telling me their client, Corinne Griffith, did not author-ize her name to be used in my book and did not authorize me to attribute any statements paraphrased or otherwise to her without express authorization and that they would appreciate my cooperation.

Legal advisers told me my rights were clear; no one could legally object to paraphrasing. So I wrote Mr. Wohlwend a letter. telling him what my legal rights

"Frankly we are surprised," I wrote, "at the naivete of your request. Have you never heard of a free press? Where would other social historians be if they yielded to such unreasonable and extra legal demands? We suggest you examine the Constitution of the United States and rejoice you live in a country where these freedoms are guaranteed."

And I concluded, "By the way. the statement is so innocuous that if it were not for the principle it doesn't deserve paraphrasing."

Shortly thereafter I received a telegram signed by Wohlwend and the law firm's name in full, which stated their client considered what I proposed to print as interference with her rights and telling me she would seek appropriate relief to protect her interests and to compensate for damages.

I would have gone ahead and acted in accordance with my rights, but my publishers had the last word, and decided that while the solid duo of names in Brigitte

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Now Playing

RODGERS and HAMMERSTEIN'S

ROBERT WISE PRODUCTION

THE SOUND OF MUSIC

Directed by Robert Wise Screenplay by Ernest Lehman



A CAROL REED PRODUCTION OF IRVING STONES THE AGONY AND THE ECSTASY

Directed by Carol Reed
Screen Story and Screenplay by Philip Dunne



Now Editing

The Dino De Laurentiis

Production of

THE BIBLE

Directed by John Huston Screenplay by Christopher Fry

World Premiere/September 28, 1966 Loew's State Theatre/New York City

Now in Production

The Robert Wise Production of

THE SAND PEBBLES

Directed by Robert Wise Screenplay by Robert Anderson

Now shooting on location in Taiwan

And Now In Preparation For Production June, 1966

"Doctor Dolittle"

To be produced by Arthur P. Jacobs

Directed by Richard Fleischer

With music, lyrics and screenplay by Leslie Bricusse

Literary Characters and The Law

Future 'Capers' of Established Private Eyes, Medicos And Others Subject to Negotiation

By STANLEY ROTHENBERG

Calling Dr. Kildare, Captain Blood, Tammy, Mr. Ed and Mr. Moto, to call out the names of only a handful of famous fictional literary characters who have moved to the motion picture and televi-sion screens. Each of these sion screens. Each of these characters first appeared in several stories, novels or a combination thereof. At the time of publication of the first such story or novel the idea of using the same characters (some or all) in other adventures may or may not have been contemplated by the author (or his publisher). If all rights in the literary work are sold by the author, can be thereafter use the same characters in new and different situations? Can the purchaser thereafter use the same characters in new and different situations? Should it make any difference whether instead of "all rights" the author sold "sole and exclusive picture rights" or "sole and exclusive radio rights" or "sole and exclusive radio rights" or "sole and exclusive radio rights" or "sole and exclusive radio. exclusive motion picture, radio and television rights?"

Some of these questions were considered and answered by the U.S. Court of Appeals for the Ninth Circuit in the landmark case of Warner Bros. v. CBS et al., 216 F. 2d 945 (1954); petition for certiorari to the U.S. Supreme Court denied (1955). Briefly stated, the facts were as follows:

In 1930 after publication in book form, and after publication of all installment; of the serialization, of the mystery-detective story en-titled The Maltese Falcon" by Dashiell Hammett, Warner Bros. purchased from Hammett sole and exclusive motion picture, radio and television rights to the Falcon. In 1946 Hammett licensed to third parties the sole and exclusive right (except their use in the Falcon) to use the characters from the Falcon by their names in radio, television and motion pictures. Under such claimed rights, radio broadcasts of "Adventures of Sam Spade" were aired in weekly half-hour episodes from 1946 to 1950. (Sam Spade was the leading character in the Falcon.) Warners claimed infringement of copyright, unfair use and unfair competition by virtue of such use of the characters from the Falcon. The trial court denied relief to Warner Bros, and declared that the rights in question belong to Hammett and he could so exercise

Upon appeal, the Court of Appeals stated, among other things.
"We are of the opinion that since
the use of characters and character names are nowhere specifically mentioned as being granted, that the character rights with the names cannot be held to be within the grants . . The clearest lan-guage is necessary to divest the author of the fruits of his labor."

If the foregoing were the full extent of the Court's opinion there extent of the Court's opinion there would appear to be logically no question as to an author's right to license the use of the characters apart from use in the literary work in which they first appear. There is additional language in the court's opinion which must, however, he constully considered. The ever, be carefully considered. The quotation above was followed by

this paragraph:

"The conclusion that these rights are not within the granting instruments is strongly buttressed by the fact that historically and presently detective fiction writers have and do carry the leading characters with their names and individualisms from one story into succeeding stories. This was the practice of Edgar Allen Poe, Sir Arthur Conan Doyle, and others; and in the last two decades of S. S. Van Dine, Erle Stanley Gardner, and others. The reader's in-terest thereby snowballs as as new teapers' of the familiar characters are related in succarding tales. If the intention of the contracting parties had been to avoid this practice which was a very valuable one to the author, it is hardly reasonable that it would be left to a moral clause following special grants. Another butwrote and caused to be published in 1932, long after the Falcon agreements, three stories in which some of the leading characters of the Falcon were featured, and no objection was voiced by War-ners . . . The conclusion we have come to, as to the intention of the parties, would seem to be in harmony with the fact that the purchase price paid by Warners was \$8.500, which would seem inadequate compensation for the complete surrender of characters made famous by the popular reception of the book, 'The Maltese Falcon' .

It will be noted that reference was made to the practice among detective fiction writers to carry leading characters into succeeding stories. Clearly, this practice is by no means restricted to the detective fiction field.

Samuel Clemens, Tarkington et al. A tew examples of this (in addition to those already mentioned) should suffice to put this possible distinction to rest: Mark Twain's "The Adventures of Tom Sawyer," its sequels. "The Adventures of Huckleberry Finn," "Tom Sawyer Abread' and "Tom Sawyer, Detective": Louisa May Alcott's "Little Women" and its sequel "Little Men : the Penrod series for boys Booth Tarkington.

The "buttressing" fact of subse-uent publications by Hammet auent using the characters from the Falcon does not appear to have been a relevant factor because such publications took place after the execution of the agreement under consideration by the court. Moreover Warners had not purchased publication rights.

In other words, we cannot de-termine the scope of a transfer of rights to an author's work in which the characters first appear on the basis of whether the author uses those characters at a later date in other publications.

Furthermore, with reference to the purchase price, when Warners purchased the rights, one of the considerations present was the possibility that the Falcon might increase in value.

The next portion of the Court's opinion was devoted to a consideration of whether the Copyright Act protected characters. issue arose because Warner Bros. acquired sole and exclusive motion picture, radio and television rights under copyright. Therefore, Warner Bros. argued that if the characters of a work are protected by the copyright in said work then the use of the characters, by someone other than the owner of the copyright or of the particular rights (such as motion pictures, radio and television) under copyright, would constitute an infringement, so that Warner Bros, would have an action for copyright infringement

The Court could have stated that it was not necessary for it to con-(Continued on page 72)

Bebe Daniels

Continued from page 11

Musing over the dusty diary of my 10-year-old self, it became clear to me why my generation was so superior to the little morors of today. We didn't waste 50 hours a week sitting like a bunch of dummies in front of a studid glass box full of over-

articulate midgets. Man, we got out of the house, walked a healthy two blocks in the fresh city air, and joined thousand's of other kids in making the scene where the action was-on he higger-than-life silent screens. We were real hounds for culture. to). We thrilled to piano and organ renditions of the "William T'l Overture." "Carmen," "Brahms," "Hungarian Rhapsody" and "Scheherezade." In the darkness of the dime neighborhood

Harper's Bazaar

Continued from page 11

States should not interfere in

"Neither do I-but getting back to Buchwald — it may be a cliche —(they usually are) but doesn't he realize that behind every successful man-there's a woman?

"Like who?" "Well, like Mrs. Long Tack Sam.'

"Who?"

"You see how easily you forget. And what about Mrs. Leon Czolgosz—I'll bet you can't quite place her—can you?''

"No-nct quite."

"Mrs. Leon Czolgosz was the wife of the man who shot McKin-ley—in Buffalo."

"Oh."

"You must remember McKinley's last words from your history

What did he say?" "Just two words - 'why Buf-

falo?' "I should have remembered."

"At the beginning of his piece, Buchwald brings up the names of some people who agree with him. He says this group are selfless, non-partisan and distinguished and also that they are American citizens. And that they are from the 'communications field.'"

"What's that?"

"He doesn't explain. But he does go on to list them and what they do-would you like me to read the list?"

"No-but we're all out of pot so you might as well."

"First he has Mr. Wagnall Funk prominent writer. Well, I called up the Famous Westport School of Famous Prominent Writers and they never heard of him, but they referred me to the Famous Westport School of Famous Frauds & Famous Con-Men whose campus adjoins the Famous Westport School of Famous Prominent Writers-

'What did they say."

"They said that Wagnall Funk had been with them but he was now filed under 'dropouts' and that the last they heard of him he was working for the Hong Kong Fortune Cookie Co.—as a reader."

"He must be a ball at parties."

"Yeah—next on Buchwald's list

is Mr. Truly Folic-whom Buchwald has described as a magazine editor—well I looked him up and you know what he is? He's not Truly Folic.

"No-he's Captain Folic-a German U-boat Commander — operating out of the Famous Westport School of Famous U-Boat Commanders."

"That's shocking."

"I thought so at first, too-but I understand he does some very good work-all summer long he cruises Long Island Sound and torpedoes water skiers.'

What a beautiful thought."

"I felt the same way. Now—get-ting back to Mr. Buchwald and the problem I'm trying to give him. Next on his list of selfless, non-partisan, distinguished American citizens, is Mr. Clyde Darlington, an artist. And do you know what Mr. Darlington, the artist's, Clyde claim to fame is-

"He painted the George Washington Bridge Kemtone and a

"He paints the white lines-on

highways."

"I was pretty close."

'He's also a mental case. The what a stinker. There was a fire Highway Commission now conin the cellar across the way. It fines him to the back country, bewasn't big."

Note that the data discussion of the back country, because they caught him painting straight lines on curves!

"Shocking!"

"That's not the word for it-on Merritt Parkway alone last New Year's Eve. 23 drunk drivers turned off Exit 35 at 3412!

"Socking!" "It is-there are now 23 widows in Westport whose only solace is in the comforting arms of the A&P bag boy."

"Shocking!" "Wait a minute—there are a couple of more clowns on Buchwald's list of character witnesses have you ever heard of Wassail Greenley?"

"Yes.' "You have?????" "Yes."

"Shocking!" "What's Wassail claim to fame?" Greenley's

nim to fame?"

Never-to-Be For Gotten Exotic
"He was the first man to go Suicide Methods—I want to make movie houses of America, we 10year-olds became music lovers by

They Don't Write Dialog Like That No More, Glory Be!

How to use movie dialogue to blasted heat that drives men out shame, bully, flatter, trick, and/or of their minds! — but inside of anger a man into taking a dan-two weeks the deterioration beanger a man into taking a dangerous assignment:

"I know how close you and Jack Randall were, Brady. That's why I'm assigning you to catch his

'This job is plenty dangerous, Bradshaw. You're under no obli-gation to take it, you know."

"There'll be no medals in this for you, Lieutenant — just the satisfaction of knowing you saved the entire world from total destruction."

"I only wish I were 20 years younger, Cartwright, so I could go along with you. When I was your age I liked nothing better than a good fight."

"There's only one man who can clean out the Bragson gang, Maloney. That's why I sent for you.'

"All those tests we had you take, Benson — the ones you thought so foolish at the time — well, son, they were all leading up to this one assignment. If you refuse - and you have every right to do so - it just means we'll have to find another man with your exact qualifications. Of course, that could take another 30 years."

How to put one whole plot into one dramatic speech. "The Curse Of The Tropics," or "it's this blasted heat that gets 'em!"

"I've seen a lot of bright-eyed eager young men like you come out here to Africa, Prendergast, in their immaculate tropical white suits and brand new pith helmets, so sure that they would be the first to lick this heat — this

tainer—wearing a Bulova watch."
"How did he make out?"

"Well, the watch stopped but the coffee container held up just

"Look-I hope you're getting near the end of this because the pains are down to every 15 minutes and I feel I should be getting over to the hospital.'

"There's just one more—Pentel Poonby—whom Buchwald designates as a television producer."

"Nothing wrong with that-

sometimes.

"I know but I looked this guy up too, and he isn't a television producer at all-he's a secret recording company executive—he re-cords dirty Captain Kangaroo rec-Nursery ords for advanced Nursery Schools. What do you say to

"What can I say—it made Amer-

ica strong."
"Well, that's it with Buchwald's article. I don't think he's made much of a case out of it, do you, Charlie?" "I wasn't listening."

"That's the trouble today. No-

body listens."
"Well, what difference is it going to make a thousand years from "Plenty."

"What do you mean?"
"A thousand years from now
Mel Brooks will be 3,000 years
old." "I never looked at it that way."

"Of course, you didn't."

"Look—I just gotta get over to the hospital."

"Wait a minute—aren't you going to help me with my problem?"

"What's your problem?"

"It's nothing really—it's just

"It's nothing really—it's just been bothering me for five years

that's all." "You mean, because you thought that your piece was better than

Buchwald's piece and they printed
HIS and they didn't print YOURS.
Is that all that's bothering you?"
"Yeah—that's all, But, actually it's really not bothering me at

all—now that I've got it off my chest to you. Thanks for listening."
"Anytime. Anytime. sure nothing's bothering you now?"

"No-nothing at all-Goodbye, Charlie, I gotta get out of here, "Where are you going?"

"Up to Westport.

"But why?"

"They got a great new Famous School up there—the Famous Westport School for Famous and over Niagara Falls in a coffee con- sure I'm remembered."

gins to set in - first you stop shaving every day then you take to the bottle, and lastly, the final step on the road to degridation - you take up with some native woman — poppa goomba — and stop working altogether, becoming nothing better than a remittance man, just living for the boat that comes in once every six months, and vowing that some day you'll get back on your feet and take that very boat back to England — England how wonderful it sounds! leaving this hell-hole behind you forever — but you never do take that boat, Prencergast — you just lay around slowly rotting away in this infernal heat until one day they find your body outside the British Embassy — your passport clutched tightly in one hand and a picture of your fiancee back home in the other.'

French Crisis

Continued from page 25 Bardot and Jeanne Moreau, is headed for a solid career.

Robert Enrico tried to make an approximate Frenck western in 'The Big Shots," about provisionally free convicts working a sawmill that was actionful if too long and not virile enough for anything but mainly local chances. But it was a fresh attempt. The good news was winding pix by such veterans as Rene Clement, Rene Clair and Robert Hossein with Alain Resnais and Miss Varda also finishing up films.

Coproductions and American investment have helped give the latter their possibilities and this is playing a big part in perking production here. This new crop should be ready for the Cannes Fest and may begin to show a brisker and brighter outlook in form and content in local pix.

Resnais, who has not worked for over two years, and made the controversial but ecsthetically successful "Hiroshima Mon Amour" "Last Year in Marienbad," did a film about a man still involved in the Spanish Civil War "The War is Over," while Miss Varda is finishing "The Creatures." Both are French-Swedish coproductions as is Bresson's "By Chance Balthazar," with Godard also set for a Scandinavian-French pic.

Clair did his film in Rumania "Les Fetes Galantes" while Clement is winding "Is Paris Burning?" for local producer Paul Graetz and Paramount. Tati took almost ten months for his first pic in eight years "Playtime." So things may be promising if these films live up to their creators.

Centre Du Cinema plans for revamping the industry have yet to pass as decrees but have been fervently discussed by both the industry and the National Assem-bly. It would cut taxes, restore aid to exporters and exhibs, try to cut down on quickies by cutting film aid to them and helping big scale films in 70m and experimental and prestige items.

Only industry worry is that a ple, even if some are industry, press and art reps, may have different ideas about what films should be helped and that too much help to big budgeted pix are unnecessary. However, some needed shoring up of the fiscal picture may be in store soon. Now some new talents, more probing subjects as well as more forthright commercial opuses are needed

So at this yearly reading things do not look overly bright but there are some good aspects in the new film fare. But too many local talents are opting for working abroad. With the right chances they might come back and the French film might get a new up-surge and incentive. It remains to be seen, and it is needed.

Recent issue of 56,198 additional shares of 20th Century-Fox common stock represents the company's declared 2% stock dividend.

Have Taperecorder, Will Travel

'Assignment Hollywood' Now Makes the Global Pix Scene, Where the Action Is

By FRED ROBBINS

about 35 lbs. It was just a big box ing and screaming of any Neapoliand did not even have a handleyou had to pick it up with both like she was ready to go inside and hands, which was like carrying a cook dinner for her big family. case of soda, but there were no She maintains that she was and bubbles, except on the tape itself, still is one of them, and working which at that time was papercoated in those back-alleys is just like on one side. Every Friday after- coming home. noon in that winter of 1947, I Mastroianni joined us. His Engwould carry that box on the train lish is not very good, but his to Baltimore to spend the waning charm makes up for it. weekends of his life with my father, sitting with him, talking with him and recording all those precious conversations on the newly invented miracle—the taperecorder.

That was 18 years ago and hearing those tapes today is unbelievable—like a flashback in a movie and it just can't be that long ago.

Fast dissolve—to the top of a villa in Capri, 100 feet above the sea, overlooking the Faraglione rocks. The scene is a Brigitte Bardot movie "Contempt." To get there was a half hour boat ride around the island from the Marina Grande, the main harbor, a climb up steep incline or rocky steps to what is surely one of the world's most breathtaking sights—and I don't mean Miss Bardot, though she isn't exactly chopped liver either, or should I say crepes suzettes.

That 35 lb. box is now a shoulder job-only 8 lbs.-that made the swimming trunks). same trip every day for five days. and by then it seemed to me that we talked with The Beatles on the BB was trying to live up to the title of her picture, as far as I sau during filming of "Help." The title of her picture, as far as I was concerned. Because that's how long it took-after promises and promises — before she sat down mor. Their musical taste is very with me for what I thought had definite—they dig Peggy Lee, but been a carefully prearranged interview. Even then, she gave little of herself, and in answer to all steve Lawrence, but they do think those who want to know "what was she like," she is shy, introverted, like a distrustful kitten — and adorable. She is anything but her sequiturs and abstract remarks. movie image and indeed this is the reason she has never come to the U.S. She is afraid of crowds and photographers.

What a contrast to Claudia Cardinale, who taped up a storm in got bitten by a ferocious German her deliciously fractured English shepherd on the set of the picture. in the back of a limousine. drove to the set of "The Centurions" in Madrid, in which she costars with Anthony Quinn and month to prove it wasn't-or could Alain Delon. She is warm, bubbly,

I didn't have to introduce my taperecorder to Quinn, because he had the same model sitting in a corner of his magnificent villa on the outskirts of Madrid-unusedand I had to show him how to work rious stars presents a constant it. But I didn't have to tell him problem. what to say about himself. We've talked on tape many times—on the set of "Behold The Pale Horse" in at the after-theatre party of "Zorba The Greek" in New York, and on his picture with So-phia Loren "Black Orchid" in Hollywood.

Then there was "Cleopatra" Cinecitta. I was there the very day the "news" broke, but you wouldn't know it from listening to my interview with Richard Burton He. was most circumspect, kept refer- for "Young Cassidy." Julie An-ring to her as Miss Taylor, though drews in the Mirabelle Gardens in the sang her praises as an actress the enchanted city of Salzburg in no uncertain terms. Liz listened during "The Sound of Music." Auto his every word and was amazed at the reproduction of his mellifluous voice when I played it back.

Hollywood-On-The-Tiber

We have been in Italy many Sue Lyon, Gina Lollobrigida, Sophia Loren and Marcello Mastroianni in the deepest, grimiest back-alley of Naples for "Yesterday, Today And Tomorrow." Her dressing room was someone's home -and if you know the poor section of Naples, you know that that is just one dark room with an open doorway and the barest furniture. which sleeps a whole family. The people on the street knew she was to go Sophia Loren, but she was one of them—no airs, talking and laughing with the kids between takes and chatting freely with her felrather pungent cooking odors per- where. It's the movies' way of giv-

The first one must have weighed meating the alley, and the shouttan street scene. She indeed looked

Today's taperecorders—compact, portable, unobtrusive and batteryoperated—can go anywhere you can. We've turned ours on in the strangest places: On top of an orthodox monastery in the Valley of the Cross, near Jerusalem, when Otto Preminger was filming "Exodus," You can hear the wind on tape-blowing through the eucalyptus trees - and in the background Preminger's precise commands to the company. Then there was Greece-("Never on Sunday" and Melina Mercouri)—Honolulu (Preminger's "In Harm's Way"). Acquigny (100 kilometers outside Paris with Burt Lancaster, dirty and sweaty, at a railroad siding, during breaks on "The Train"), Train"), Acapulco (at Teddy Stauffer's incredible Viall, Vera, talking to Albert Finney, who sat in the pool fully dressed in trousers and shirt, because he hadn't brought his

There was no screaming when boys are delightfully irreverent and abstract in their sense of huthem to save your life—only non-sequiturs and abstract remarks.

It's not all travel and glamor at 712 inches per second such as that time in Berlin, covering "Escape From East Berlin" with Don Murand Christine Kaufman and Although director Robert Siodmak assured me the animal was docile. I had an enormous bruise for a it have been my taperecorder that sensuous and serious about her infuriated him so, made in Gerwork.

Taping against time is nervewracking-having to be back in New York for a show at a certain time and coping with the moods, vagaries and schedules of the va-

The World's The Stage

Times have changed. Mobility is the thing and you go where the stars go—and they are all over. You do Romy Schneider in Munich, Lana Turner in Mexico City, Peter O'Toole in the back of a Rolls on the way to Shepperton Studios in London, John Wayne in San Antonio, Peter Sellers and Brett Eklund in their villa outside Rome, Rod Taylor in the slums of Dublin drey Hepburn in Paris, Maria Schell in Lugano, Kirk Douglas in Honolulu, Charlton Heston and Richard Harris in Durango, Mexi-

The sky's the limit. And talking times-my taperecorder and I, re- about the sky-that's where I've cording such artists as Rex Harridone some of my best interviews—son, Charlton Heston, Diane Cilen-Mel Ferrer on the way from Zu-Mel Ferrer on the way from Zurich to Rome, Ringo Starr in the Beatles' chartered jet from Nassau to London (they let me off in New York), Joan Collins in a plane from London to Rome, and Paul Newman in an Alitalia jet on the way back to New York from the Venice Film Festival.

You can't beat planes for interviews—you've got their undivided attention and they've got no place

Actually, the name of my show, "Assignment Hollywood," is a mis-nomer, because today Hollywood is a state of mind and its all over low-Neapolitans, with the clothes the world. Pictures are and more drying and flying overhead, the more and more will be made every-

ing you more than you get on TV, which itself is taking its cue from Hollywood and making the international scene as well. Sure, there's plenty of action in Hollywood, where we've taped Doris Day, Tony Curtis, Jack Lemmon, David Janssen, David McCallum, Robert Vaughn, Shirley MacLaine and many more, but if you want to be where the action is—and the action is where the celebrities are -you've got to have your passport up-to-date and your portable taperecorder ready—to travel.

Gorinne's Lawyers

Continued from page 25

law upheld my side, it wasn't worth the possible bother. Co-rinne Griffith's innocuous statement is lost to posterity.

But Some No Grief Sometimes it was impossible to find a source we thought could be readily found. At other times we were pleasantly surprised at the ease with which we found our Chancellor Heinrich Bruening of Germany, who preceded Hitler, we thought would be difficult to trace. The German Infor-mation Bureau wrote us he lived mation Bureau wrote us he lived vicissitudes. They fly to him, cling on Carpenter Street in Norwich, to him, like iron filings to a lode-Vermont, close by Cambridge. He stone.

Angier Biddle Duke was neipton with his intro-works ful in locating Ambassador William Bullit on Kalorama Road in on Shakespeare's Falstaff characters. Washington, D.C., and Hamilton ter. Shortly before that, it was Hamish, Ltd., publishers of London, told us that the late Viscount battle with windmills. But all this Capital of Chalward had an execution of the course as demonstrated in the course of the course as demonstrated in the course of the course as demonstrated in the course of t Cecil of Chelwood had an execu- is par for the course, as demontor, the Marquess of Salisbury at strated by the following dialog be-Hatfield House, Chaffield in Hart-tween Welles and me, culled from fordshire. And Lord Halifax, a brief but cordial contact the was blucked out of the British "Who's headquartered in Rome at the Who," sent back a routine permission blank duly signed.

Sometimes it got so complicated we just gave up. This was the who he the duly signed.

case with a witty telegram Childe Hassam, the artist, had sent me in the 1930s, at the time of the laying of the cornerstone of Hampshire House. The editor of the Arts Magazine, whom we queried, wrote us that the American Academy of & Letters had been named executor of the Hassam Estate in connection with the Childe Hassam Fund which they administered. A permissions letter to the Academy brought a regly that since the Hassam telegram had nothing to do with the Academy, I did not need their permission and asking us for information that might connect the telegram with the Academy. This we could not do. Simon & Schuster insisted on a permission. A telephone to the Academy brought a response that if the telegram was part of the correspondence willed to them by Hassam, they could give us permission, but the collection was enormous and they had no way of checking the telegram. I threw in the sponge.
Several of my correspondents

heirs or living owners wanted to see the context in which their material was to be used. Herbert Hoover had a long-standing rule against approving quotations, out of context, his secretary wrote me. William Hays Jr., son of Will Hays, former Postmaster, asked to see the context in which material was used. But I preferred that my quotes be permitted without any But I preferred that my implied or actual censorship. Alfred P. Sloan Jr., just refused permission and is paraphrased in my book.

These examples typify the difficulties and quirks in our several Even months' round-up activity. confusion of names needed unrav- quote an earlier magazine article olling. Harold E. Fellows and of mine: "In a time when lesser who make joint announcements; Harold A. Bellows, at one time actors speak knowingly of re-important directors of the Na- straint and underplaying to rational Assn. of Broadcasters, got Finally this was mixed up. straightened out.

An author should not be burdened with the loss of effort, time and money to carry on this activ-

I have a solution to offer. Publishers should take on this nonwriting function with their ready instant resources of mindpower manpower and mechanics. and Or the publisher's law office should carry out the jcb. The can furnish clues, needed; everything else can be handled in a routine way in publisher's or attorney's office.

I urge that the Authors Guild carry on a campaign to lift this unwanted unaccustomed and pensive burden from the should-They should spend ers of writers. their time, thinking, writing and not on routine legal and bookkeeping research

ORSON Vs. THE HATCHET MEN

[A Chat with the Quixotic Mr. Welles]

- By RAY RUSSELL -

voice for Robert Coote's in 'Othel- Flon, Gregoire Aslan, Mischa Auer

tion about the agony and the ecstasy of filmmaking mainly the

Ray Russell

agony. For the magnetic Mr. Welles has always

been particularly magnetic toward stone. Recently, VARIETY reported a siege of backer-trouble in consented to be quoted.

Angier Biddle Duke was help-connection with his in-the-works headquartered in Rome at the

> WELLES: You're the only one who has ever caught me out on the dubbing of Roderigo! Reason: Bob Coote was in America by the time we looped "Othello."

RUSSELL: I'm thinking of writing an angry blast at the irresponsible editing of an artist's work by unqualified meddlers. Can you tell me anything in regard to your own picture, "Touch of Evil?"

WELLES: "Touch of Evil" was the release title of "Badge of Evil." Neither title was mine—I'm no good at titles, but I'm not that bad. I wrote the script, but not the original story. It was produced by Universal-International, in Hollywood. and it costarred Charlton Heston, Marlene Dietrich, Janet Leigh and myself, with Mercedes McCambridge, Joe Cotten, and Zsa Zsa Gabor in "cameo" appearances, whatever that means. Joseph Calleia, Ray Collins, and Akim Tamiroff were featured.

RUSSELL: The film got only neighborhood distribution in the U. S., as the lower half of a double bill. I very nearly missed it.

WELLES: It was released in most areas without any press showing, and none of the American news weeklies reviewed it. In spite of this sensational lack of confidence on the part of Universal, "Touch of Evil" received two prizes at the Brussels Fair—the Critics' Prize for the Best Film, and also I got prize for Best Performance. lWelles has never won an Oscar, an Emmy, a Tony, or a Grammy for his acting in films, on tv, stage, or records - a negligence he shares with Chaplin and Garbo, by the way -and his baroque flambovance as an actor has often made him the butt of sophisticated ridicule. tionalize their own inhibitions. Welles is not afraid of bigness and flourish. He belongs to a vanishing breed; the heroic actor."—R.R.] In breed: the heroic actor."—R.R.J In Paris. "Touch of Evil" ran all winter-although it was originally booked for only two weeks; and the notices I received were the most enthusiastic since "Citizen Kane."

RUSSELL: Why did Universal editing?

WELLES: Why did they try to keep it away from Brussels? Why did they all but hide it at home in America? I honestly don't know. There was no argument between us ables income from turkeys to be on the cutting, but one day I was told flatly to stay away. My letters weren't answered and I wasn't imvited to the preview.

RUSSELL: Was "Mr. Arkadin' also edited by other hands?

Beverly Hills. was a European film shot in Spain, "How come," I once asked Orson France and Germany, with Michael Welles, "you dubbed your own Redgrave, Katina Paxinou, Suzanne lo'? Don't think you fooled me!" and Akim Tamiroff. It was my own This casual story and was published as a novel, question, originally in French — and then in spired translated by somebody or other, by idle curios- and brought out in England and ity unplugged Amounts. Heter in Martindale's ity, unplugged America. ILater, in Martindale's a gush of Wellesian opinions and inside information about the leveled a dramatic finger at the volume and said. "I never wrote that book. None of it. Somebody tion about the also wrote it from my screenplay. else wrote it from my screenplay. Maybe I ought to sue."—R. R. | The movie itself was reedited by the Swiss producers and released in England and on the Continent under the title "Confidential Report."

RUSSELL: Laying unsanctioned scissors on a Welles film is an atrocity, to my mind, reminscent of the hatcheting done on Eisens.cin's Mexico footage.

WELLES: Would you be interested in a piece by me for your magazine? [He was referring to Playwhich I was then editing .--R.R.1

RUSSELL: I'd love to have something from you in the magazine. Maybe, rather than me writing about the bloody, bawdy villains who chop and distribute films, you'd like to do a full-ength, bylined blast at the whole problem, drawing from your own experiences and possibly the experiences of others? You could talk about the corrosive envy the noncreative person harbors for the creative man, the hack for the artist, the derivative brainpicker for the original talent. What do you say?

WELLES: I'd like to write about bullfighting, having been pretty close to it, off and on, for the past quarter of a century , . . I was even a novillero myself in Spain before the civil war . . . most of the great "swords" are my good friends; Manolete was a pal; and I keep up with the seasons both in Spain and Mexico . . . there's no subject more abused by misinformation in American journalism, and there's no subject I know better.

As an admirer of Welles' filmic genius, I must quarrel with that last assertion, although Welles on bullfighting undoubtedly would have been fascinating reading. The piece never materialized-presumably because, soon after, he was in Paris, chin-deep in another quagmire of vicissitudes: "The Trial," from Kafka's novel.

Eschewing false modesty, he annouced, "I wrote the script, and directed, and picked the locations and the cast, and took a starring role, and sketched the sets, and chose the music, and set up the camera, and dubbed most of the voices. The male voices. "Also," he added, "I edited the final footage!" I was glad to hear it, and fervently hope it will not be his last victory over the hatchet men.

Production Patois

TERM CONTRACT: agreement between producer and talent; can run no more than seven years; specifies certain salary increases at intervals decided by manage-ment. Rarely lasts its term, since a smash talent will get restless, leading to renegotiation, or walkout followed by renegotiation; if talent flops, so does pact.

WRITE-OFF: process by which refuse to allow you to complete the new company management sweeps clean the cobwebs of ousted execs; establishes a comfortable tax loss carry-forward, a handy device while new execs search for the golden touch in filmmaking; encounted as a kind of profit; new team may eventually overreach on a film which in turn becomes the springboard for a new corporate switcheroo.

YOUNG BLOOD: inexpensive, welles: Yes. "Mr. Arkadin" promising, inexpensive talent.



PARAMOUNT 1966 WILL BE A YEAR OF INCREASING POWER AND STATURE. ALREADY WRAPPED UP AND READY FOR RELEASE IS A LINEUP OF PRODUCT THAT RUNS UP AND DOWN AND ACROSS THE WHOLE RANGE OF TODAY'S AND TOMORROW'S ENTERTAINMENT TRENDS AND TASTES. AS THE YEAR UNFOLDS YOU WILL HAVE STRIKINGLY DRAMATIC PROOF OF THIS. EACH PRODUCTION WILL BE BACKED BY PARAMOUNT'S PACE-SETTING POWER IN OVERALL MERCHANDISING.

Guinness Book of World Records

[Culled From the Sterling (\$3.95) and Bantam Books (95c) Paperback Editions, By Permission, With Selected Accent on Show Biz & the Lively Arts

Theatre and Theatrical Entertainment

Theatre has its origins in Greek drama performed in honor of a god, usually Dionysus. The earliest amphitheatres date from the fifth century B.C. The largest of all known orchestras is at Megalopolis in Central Greece, where the auditorium reached a height of 75 feet and had a capacity of 17,000.

Oldest. The oldest indoor theatre in the world is the Teatro Olimpico in Vicenza, Italy. Designed by Palladio in the Roman style, it was finished after his death by his pupil Scamozzi in 1582. It is preserved today in its original form.

Largest. The largest indoor theatre in the world is the Radio City Music Hall, Rockefeller Center, New York City. It seats more than 6,200 persons and the average annual attendance is more than 8,000,000

The stage is 144 feet wide and 66 feet 6 inches deep, equipped with a revolving turntable 43 feet in diameter and three 70-foot-long ele-

The greatest seating capacity of any theatre in the world is the Blanquita, Havana, Cuba, opened on Dec. 30, 1949, and having 6,500

The Great Hall of the People in Peking, China, built in 1958-59, has capacity of 10,000 and is sometimes used for theatrical productions. Largest Amphitheatre. The largest amphitheatre ever built is the Flavian amphitheatre or Colosseum of Rome, completed in 80 A.D. Covering five acres and with a capacity of 87,000, it has a greatest length of 612 feet and a maximum width of 515 feet.

The largest open-air theatre in the world is at Mendoza in Argentina.

It can seat 40,000 people.

Opera Houses-Largest. The largest opera house in the world is Teatro della Scala (La Scala), Milan, Italy, completed in 1778, with a seating capacity of 3,600. The largest opera house building in the world is the Opera House in Paris, which extends over 2.7 acres. The tallest Opera House is on Wacker Drive, Chicago, which is housed in a 42-

Opera Houses—Most Tiers. La Scala shares with the Bolshoi Theatre, Moscow, the distinction of having the greatest number of tiers. Each has six, with the topmost in Moscow being termed the Galurka.

Song
Oldest. The oldest known song is Chaoudf, sung by Egyptian irrigation workers on the man-powered treadwheel Nile watermills (or saniyas) since time immemorial.

Top Songs of All Time. The world's most frequently sung songs are, Happy Einthday to You (originally Good Morning to All), written in 1893 by Mildred and Patty Hill of New York (copyright expired 1949); For Hc's a Jolly Good Fellow (originally the French Malbrouk), known at least as early as 1781, and Auld Lang Syne (originally the Strathspey I Fee'd a Lad At Michelmass), of which some of the words were by Robert Burns (1759-96).

Longest Runs. The longest run of any show at one theatre anywhere in the world was by the play The Drunkard written by W. H. Smith and a "gentleman." First produced, as a moral lesson in 1843, by the American showman, Phineas Taylor Barnum (1810-91), it was not used commercially again until the Theatre Mart in Los Angeles revived it on July 6, 1833. From that date it ran continuously, one show a night, until Sept. 6, 1953. Starting on Sept. 7, 1953, a new musical adaptation of The Drunkard, called Wayward Way, started to play alternate nights with the original version. On Oct. 17, 1959 it played its 9,477th and final time. The producer, Miss Mildred Ilse, was with the play throughout. The Broad way record is 3,224 performances of Life With Father at the Empire, which closed at the end of 1947.

The Broadway record for musicals was set by My Fair Lady (March 15, 1956 to Sept. 29, 1962), with 2,717 performances. It grossed \$20,-250,000 and played to about 3,750,000 people. Abroad and "on the road"

it grossed another \$46,000,000.

Shortest Runs. Many are tied for the record for opening and closing after only one Broadway performance. Shorter runs have been recorded in London. On March 11, 1930, The Intimate Revue at the Duchess Theatre was stopped after the first half, and in 1888 As You Like It at the Shaftesbury Theatre never got under way because the fire curtain jammed.

Longest. The Oberammergau Passionspiel, performed every 10 years since 1633, was in 1960 performed 85 times, with 125 speaking parts,

each occupying 12 hours, including intervals.

Longest Chorus Line. The world's longest permanent chorus line is
New York Radio City Music Hall's Rockettes; 36 girls dance precision routines across the 144-foot-wide stage. The whole troupe, which won the Grand Prix in Paris in July, 1937, is 46 strong, but 10 girls are always on alternating vacation or are undergoing repairs. The troupe is sometimes augmented to 64.

Motion Pictures

Earliest. The greatest impetus in the development of cinematography came from the Frenchman E. J. Marey (1830-1904).

The earliest demonstration of any celluloid cinematograph film was given at Lyons, France, by Auguste and Louis Lumiere, on March 22, 1895. The first public showing was at the Grand Cafe, Boulevard des Capucines. Paris, on Dec. 28, 1895. The 33 patrons were charged one franc each and saw The Arrival of a Train.

The earliest sound-on-film motion picture was demonstrated by Dr. Lee de Forest 1873-1961) in New York City, on March 13, 1923.

Largest Theatre. The largest open-air cinema in the world is in the British Sector of West Berlin, Germany. One end of the Olympic Stadium, converted into an amphitheatre, seats 22,000 paople.

Oldest Theatre, The earliest cinema was the Electric Theatre, part

of a tented circus, in Los Angeles, which opened on April 2, 1902 The oldest building designed as a cinema is the Biograph Cinema, Wilton Road, Victoria, London. It was opened in 1905 and originally

had seating accommodation for 500 patrons. Its present capacity is 700 Most Expensive Film. The most expensive film ever made is 20th Century-Fox's Cleopatra starring Elizabeth Taylor (born, London, England, Feb. 27, 1932). It cost \$42,000,000 and required 10 months to film in Italy, from Sept. 1961, to July 14, 1962. Miss Taylor, who had 65 costume changes costing \$130,000, was reputedly paid \$1,000,000 plus 10% of the gross, plus \$50,000 a week for 12 weeks' overtime, plus \$3,500 a week "living allowance" for 52 weeks. Her total earnings will reach \$7,000,000 if the film just breaks even.

The highest price ever paid for film rights is \$5,500,000 for My Fair

Lady, in February, 1962, by Warner Bros.

Longest Film. The longest film exhibited is The Human Condition nickname stuck like glue. As all there was always a big reunion, (Continued on page 94) by Jumpei Gomi which lasts eight hours 50 minutes. It was put on in good newspapermen know, you

Tokyo in October, 1961, at an amdission price of 250 yen (or 70c).

Biggest Box Office Gross. The film which has made the highest gross earnings (amount paid by theatre owners) is Gone With the Wind, re-leased in 1939. It cost under \$4,000,000 to produce and has now been adapted to five languages on soundtrack and 30 others by subtitle. Grossed variously estimated at from \$75,-\$125,000,000.

Highest Earnings by an Actor. The greatest earnings by any film star for one film is that of Cary Grant (born, Archibald Alexander Leach, at Bristol, England, Jan. 18, 1904) in Operation Petticoat. His 75% of the profits had reached a known \$5,250,000 by May, 1962. This total is expected to be exceeded by Elizabeth Taylor (see above).

Oscars. Walter (Walt) Elias Disney (born Dec. 5, 1901) has won more

-awards of the Academy of Motion Picture Arts & Sciences, instituted 1929—than any other person. His total is 24 since 1931. The film with most awards have been Ben-Hur (1959) with all 11, followed by Gone With the Wind (1939), Gigi (1958) and West Side Story (1961),

Phonograph

The phonograph (gramophone) was invented by Thomas Alva Edison (1847-1931), who gained his first patent on Feb. 19, 1878. The first practical hand-cranked foil cylinder phonograph was not manufactured in the U.S. until Bell & Tainter's machine appeared in 1886.

Most Successful Recording Artists. The most successful recording artist has been Elvis Aaron Presley (born, Tupelo, Miss., Jan. 8, 1935). He has achieved 40 golden disks, marking the sale of over 1,000,000 copies of any one label. The greatest sales ever achieved in a year were those by Presley in 1956 with 10,000,000 and earnings of \$1,000,000 for Hound Dog, Don't Be Cruel, I Want You, I Need You, I Love You, Heartbreak Hotel and Love Me Tender. In June, 1960, Harry Lillis (alias Bing) Crosby (born May 2, 1904) was presented with a unique platinum disk to commemorate his 200-millionth record sold from the record 2,600 titles he had recorded.

Biggest Sellers. The greatest seller of any phonograph record to date

is White Christmas by Irving Berlin (born Israel Baline, at Tyumen, Russia, May 11, 1888). First recorded in 1941, it has sold 40,000,000. This figure includes Bing Crosby's recording of this song which, alone, accounts for 20,000,000.

The first classical record to sell a 1,000,000 copies was the performance by Enrico Caruso (1873-1921) of the aria Vesti la giubba (On with the motley) from the opera I Pagliacci, by Ruggiero Leoncavallo (1858-1919), first recorded in 1902.

Long Players. The all-time bestseller among long-playing record is Cadence's The First Family (see below) with 5,500,000 up to May, 1963. The first classical LP to sell a 1,000,000 copies was a performance featuring the pianist Harvey Lavan (Van) Cliburn Jr. (born July 12, 1934) of the Piano Concerto No. 1, by Peter Ilyich Tchaikovsky

Fastest Seller. The fastest selling record of all time is The First Family, a satire on the Kennedy family by Vaughan Meader which sold 1.6 million in its first two weeks, and 4,000,000 in its first five weeks (November-December, 1962).

Longest Title. The song with the longest title is Green with Envy, Purple with Passion, White with Anger, Scarlet with Fever, What Were You Doing in Her Arms Last Night Blues, written by Philip Springer and Nita Jones in 1961.

Radio-TV

Greatest Audiences. The world's most widespread radio program is "The Lutheran Hour." It is sponsored by the Lutheran Laymen's League, a body of 80,000, who form an agency within the Missouri Synod of the Lutheran Church in the U.S. It is transmitted by 1,314 radio stations in 69 countries, and the program is broadcast regularly

in 59 languages. It has a potential audience of 360 million people.

The invention of television, the instantaneous viewing of distant objects, was not an act but a process of successive and inter-dependent (Continued on page 56)

THE MIGHTY HOP

- By PETER LIND HAYES -

Peter Lind Hayes

kins, and, at the present writing, he is my stepfather.

I say "at present," simply because Hoppy and my mother, Grace Hayes, have had several disagreements that made the Clay-Patterson stinker look like a clergyman's garden party.

"Hoppy' just recently turned 80 —which he claims is par for the course. He also suddenly stopped smoking and drinking, which leads me to predict he'll play the back nine in sub-par figures.

Robert Hopkins started his career as a newspaper columnist in San Francisco. His byline was called "Hoppy's Hop," and the

For years now I've considered can't eat a byline, so Hoppy took myself the chief cook and Boswell of Joe Frisco lore—needless to say, I've missed the little man can't eat a byline, so Hoppy took up a sideline. He had a natural flair for caricature, so he took to moonlighting around the stagedoor of the old Orpheum, doing "leathers" I've missed the little man of the old Orpheum, doing "leath-sorely. Nature makes com-Doing "leathers" meant that Hoppensations, py would burn the profile of the however, and star into an animal pelt and sell to the acto IOL ago, a new Even to this day, when Hoppy rechero came ognizes a long lost friend across into my life. the crowded room, he'll invariably His name is say, "I'd recognize that hide in a Robert Hop-tannery!" Incidentally, Charlie Chaplin was bad pay — he still owes Hoppy five skins. When the movie business was

in its infancy, Hoppy migrated to Southern California and became a "title writer" for silent movies-regardless of what the star was actually saying, the jokes that appeared were pure Hopkins. His fame began to spread, so it was only natural that he would wind up on the roster of writers at Metro-Goldwyn-Mayer. Hoppy was to remain at Metro for 22 years and became a legend in his own lifetime. His lack of respect for the generals, colonels and majors of that institution constantly had him in hot water-from time to time he would go A.W.O.L. but

Thanksgiving In **Aussie Means TV** Falls From Peak

By DALE TURNBULL (Gen. Mgr., Hoyts Theatres)

The past 12 months have been momentous in Australia. The public, after nine years of intensive immersion in both commercial and government-sponsored television, has at last shown unmistakable signs of a return to cinema entertainment. Latest surveys indicate a steady decline in evening television viewing in most capital cities. Saturation point has almost been reached and there is a levelling off in enthusiasm for this medium.

During the early television years cinema attendances dropped alarmingly. There was steady decline up to the end of the 1963-64 trading year. The period 1957 to 1963 was one of retrenchment for Hoyts, as for all other exhibitors throughout the country, but it was a happier tale this past year—one of forging ahead again. For the first time in eight years paronage on the Hoyts circuit of theatres lifted appreciably above the pre-vious twelve months' figures.

Much stronger and more popularly appealing product from Hollywood and Britain, together with a renewed and vigorous attitude by exhibitors, have helped immeasurably to reverse things.

Vast Expansion-New Drive-Ins Hoyts have, over the past 18 months, spent huge amounts on building and remodelling. During 1965 it spent over \$1,000.000 building new drive-in and up-dating key city and neighborhood

Fortunately Hoyts did not need to build any new hardtops as the majority of our 26 major city cinemas have a seating capacity below 1.000, giving us quite an operational edge over competitors.

During 1966 Hoyts plan to build more drive-ins and to continue its policy of refurbishing and re-equipping. With an increase in the availability of 70m product it is possible that more conversions will be required. The re-equipping of the Hoyts Century Theatre in Sydney for the opening of "My Fair Ladv" last July brought our total of 70m houses in this area alone to five.

The renewed interest in the cinema might best be judged by the activity of the industry in the three major capital cities. In Sydney, where Hoyts have eight topclass theatres in the city area, competitors are now building three new intimate 600 to 800 seaters within a radius of half a mile. These should all be operat-

ing by mid 1966.

In Melbourne, where Hoyts have five key city houses, another rebuilding program has been under way for some time and four new hardtops have been erected

in the past year or so.

A similar program is developing in the Queensland capital of Brisbane where one new hardton opened recently and another is

about to be built.

A great deal of the impetus behind this huge revitalization of the industry here can be attributed to the wonderful success of films other than the hard ticket road shows. Hundreds of thou-sands of new patrons have been attracted to our cinemas in the last eighteen months to see entertaining films like "Tom Jones" (72 weeks at Hoyts Paris, Sydney).

"Irma La Douce" (83 weeks at Hoyts Century, Sydney), "What a Way to Go," "From Russia With Love." "Move Over Darling" and "Goldfinger." Each one of these films recorded business unequalled in this country for many years. The coming year looks equally

as promising from our point of view. Fox's "The Sound of Mu-sic" is still playing to capacity business in Sydney (seventh month), Brisbane (fifth month) and Perth (fourth month) and looks destined to be the biggest grossing motion picture ever in Australia.

Fox's second 1965 road show Those Magnificent Men in Their Flying Machines" opened to record-shattering business in its Australian premiere Paris, Sydney in mid October

PATRON SAINTS OF SHOW BIZ

- By SAM'L STEINMAN

(The Roman Rambler)

Rome. he left-hand side is No. 10 and it louses several of the Holy Conregations of the Roman Catholic Church. When one alights from he elevator on the third floor the carving in the marble proclaims, 'Sacra Congregateo Rituum'' (Holy Congregation of the Rites) and that s where one can find in one of he many offices a studious aging elergyman, Msgr. Saverio Mattei, who is the custodian of the laws ind serves as the ultimate authorty on the officially-designated pafron saints of the Church.

While the patrons who have been lesignated according to the laws which are printed in a buff-colored volume entirely in Latin, they are less than the many alleged patrons who have been adopted by various crafts and callings by tradition without official sanction. The true patrons are those who are contained in this volume. From time to time an addition is made but the changes are infrequent.

Not every branch of show business has its own patron but no less than eight are given official designation to oversee the activities of the folks in show business and to take heed of the prayers of those who make recourse to them. One need not be a Roman Catholic to utter prayers to a patron saint. The essential requirement is that he have faith in God. Nor is it true that every prayer can be answered as the suppliant would have it but wherever the prayers are directed they belong to the attention of the designated patron saint.

Let's have a glance at those who affect the lives of the workers in the vineyards of theatre, music. television and allied arts and

THEATRE: St. Genesius is the patron of theatre, cinema, circus and all of the workers in these areas. A Roman actor, Genesius the Comedian, was suddenly converted to Christianity while giving a performance in which he received a mock baptism, Beheaded on Aug. 25, 301, his body was later transferred to the Church of Santa Susanna, the American Roman Catholic Church maintained by the Paulist Fathers in Rome. There are ist Fathers in Rome. There are those who maintain that he is a legendary offshoot of St. Genesius of Arles, France, who was a court clerk who rebelled against taking notes at a trial of Christian martyrs, for which refusal he was beheaded. (Official Day: Aug. 25)

MUSIC: St. Cecilia is the patron of music, which includes grand opera, ballet, symphony, popular song, music, musicians and sing-ers of every form. A maiden who belonged to a noble family which had a reputation for devoutness she was nevertheless promised in marriage with no attention to her objections to Valerian, a young pagan, during the third century. Hearing the pipe organs on her wedding day she sang silently in her heart to Christ to preserve her virginity. She stood off her husband on their wedding night by telling him that an angel was protecting her. When he demanded to see the angel she told him he would have to be instructed and baptized. He received his instruction from Pope Urban I and upon his return both he and Cecilia saw the angel offering them laurel crowns. Their home is now the site of the Church of Santa Cecilia in the Trastevere section of Rome. (Official Day: Nov. 22).

TELEVISION: St. Clare left her wealthy life in Assisi to join her fellow-townsman, St. Francis of Assisi, 12 years her senior, in his work by seeing a vision through a window. For this reason, she has become the patron saint of television and telecommunications. In order to carry out the mission of St. Francis she had to contend with three Popes, Innocent III, Innocent IV and Alexander I but she succeeded in establishing the Secon." Order of St. Francis, that which is known as the Poor Ladies and at other times as the Poor Clares, Clarisses and Minoresses. (Official Day: Aug. 12.)

made the greatest single contribu-As one comes up the Via della tion to the New Testament, was a Conciliazone to face St. Peter's Greek who was most active in the Square he arrives in the Square of cultural life of his time and in pre-Pius XII. The austere building on serving the heritage of the past. For this reason he has been made the patron saint of everything artistic, which includes all scenic designers, creative artists and painters of all kinds. It was his stories of Annunciation and Nativity which opened the door to the religious art of the churches, and it is possible that he heard the stories themselves from the lips of the Virgin Mary. Since he is also the patron saint of physicians, he holds sway too on "the doctor in the house," so to speak. (Official Day: (Oct. 18).

COSTUME DESIGNERS: St. Homobonus is the patron saint of every facet of clothing and fashion, including costume designers, wardrobe mistresses, tailors, seam-stresses and all of the members of the Ladies Garment Workers and Amalgamated Clothing Workers who are ready to accept him. Not a worker in the field of religion he was a merchant in the northern Italian city of Cremona in the 12th century who made it his avocation to seek out the poor in order to help them. (Official Day: Nov. 13).

CARPENTERS: St. Joseph, the head of the holy family, who was now has a membership of 70, largthe husband of Mary and who taught Jesus the trade of carpentry, is the obvious patron saint of the entire carpentry trade and most of the building trades. Thus, those who work backstage as carpenters and those who build sets for the theatre fall within his scope. In 1955 he was proclaimed patron saint of all laborers and given a ner.

second day. (Official Days: March 19 and May 1).

PRESS AGENTS: St. Francis de Sales is the patron saint of everyone who writes news, information, propaganda and in an expositive vein, thus including press agents within his scope. Born in Savoy part of France on Aug. 21, 1567, he was destined for a lordly career as the eldest son of a nobleman, Educated at Annecy and Paris he came to Padua to study law between 1586 and 1591 and it was here that he turned to the priesthood, In 1609 he wrote his greatest work, "Introduction to the Devout Life," which served, along with his other work, to show every walk of life can be sanctified. It was his research into every walk of life for his writings that has brought about his identification with all forms of journalism and information services. (Official Day: Jan. 29).

A WORD TO THE OTHERS: Any craft which does not have a patron saint can obtain one by presenting a proper petition to the Holy Congregation of Rites, Piazza Pio XII, Roma 950, Italia (or Vatican City, if you prefer to go through the internal post office). It would be advisable to confer with your Roman Catholic Chancellery for the offi-cial procedure since this is offered as a bit of little-known information about the world of entertainment and not as an official tract.

SHOUP LEADS DESIGNERS

Hollywood.

Howard Shoup is new prexy of Costume Designers Guild, which est since it was formed in 1953. Dorothy Jeakins was elected veepee at last week's session, Tom Pierce, secretary, and Sheila O'Brien, biz rep and treasurer.

Board of directors includes Morton Haack, Billy Traville, Albert Michel, Ange Jones, Michael Woulfe, Jack Bear and Rep Tur-

A YEAR IN EREHWON

The Never-Never Land of Hollywood -- And A **Transplanted New Yorker Loves It**

By EUGENE BURR

Samuel Butler once wrote a novel about a cockeyed nirvana called Erehwon (which is probably where Serutan got the idea of spelling backwards). It was a place whose ties to reality were slight. I've just finished my first year there—only these days we call it Los Angeles.

In the last Anniversary Issue I wrote it a love letter, being a new arrival encircled by sunshine and scenery. Now, after a year, the innate and all-pervading idiocy of the place - encompassing everything from business methods to geography—has begun to sink in. And I'm still in love with it.

It's no news that about 80% of the television programming that afflicts the airwaves emanates from local celluloid factories. Nor is it news that, without the advent of the magic eye and its insatiable demand for product and more product, Hollywood Blvd. by this time might have looked a bit like the Bowery after a bad night. Television rode to the rescue like a company of F Troop Marines; and it's television money that keeps Cloud-Cuckooland afloat. But all of us in television (including this reporter, who's negotiating to buy his first feature property) want nothing better than to break into feature-film production.

In the first place, it's not a city at all; it's a string of amalgamated villages, like the Hanseatic League in the Middle Ages—an era which various of its other aspects also resemble. It's spread out over an area about the size of Connecticut and Rhode Island, with a hunk

of Texas thrown in. Walking to where you want to go is out of the question unless you tote a sleeping bag; and pedestrians are so scarce on a block constitute a crowd) that they're given the right of way on the avenues, and are privileged to create a traffic jam and a couple of assorted accidents whenever they decide to cross a street.

PICTURES

And to help anyone get where he has to go, there's no public transportation system whatsoever except a few bus routes that make the Toonerville Trolley seem like a fan-jet, plus a single fleet of pirate ships masquerading as taxis. Their fares are so high that to get from the Warner lot in Burbank to the MGM lot in Culver City costs about as much as a halfhour pilot.

Smegging Along

So, in a town where everyone screams about controlling the smog, everyone's forced to go everywhere by private car, in-creasing the smog with each turn of the engines.

And, spread out as the place is. it's almost impossible to find your way in it. It has more streets than a road map of Europe, most of them boasting small signs that say they're dead ends. The signs are carefully placed where you won't notice them, so you end up either making an impossible (and illegal) U-turn or driving stranger's living room. driving into some

One bank of streets is numbered, as streets are in regular human-type cities; but they're bent and criss-crossed like all the other thoroughfares hereabouts. The rest of the several million byways have names, most of them ranging from the absurd to the ridiculous. It gets so confusing that even the cabbies carry thick books designed to help them get where they're supposed to be go-ing. This doesn't always work. If you see a Los Angeles cab tooling dazedly down the streets of Manhattan, don't be surprised. It merely took the wrong turn trying to get to the ABC lot.

But that's not all. To complete the confusion, there are two Santa Monica Boulevards - side by side! San Vincente Blvd. wanders in from the west, stops somewhere in Westwood, and then reappears, heading in a different direction, several miles from where it got lost. And there are countless cases of entirely different streets carrying almost duplicate names: Beverly Drive, Beverly Boulevard, Beverly Place, Beverly Glen Boulevard (and, for all I know, Beverly street, avenue, way, lane and al-

Figure 1t Out Yourself!

To a misplaced Broadwayfarer the rural attitude (in the heart of one of the most populous cities in the world) is as confusing as the street names. In what amounts to the middle of town there are numerous forest-fire areas, where you're not allowed to smoke even in a closed car—though you are allowed to smoke in the department stores, which is verboten in the fire-infested jungles of Fifth Avenue!

And there are railroad tracks down the side of Sepulveda, an important and much-traveled thoroughfare. An innocent easterner is apt to put the tracks in the same class as those that used to run down the middle of 11th Avenue; but the other night we parked our car at the side of Sepulveda, crossed the tracks, and went into a hash-house for hamburgers. As we were contentedly munching we suddenly lost sight of the car. Believe it or not, it was hidden from view by a Santa Fe freight train rumbling along the sidewalk.

The attitude toward glamor is sort of rural too. The place is supposed to be the glamor capital of the world; but in a day of wandering you see fewer pretty girls than you would walking down one block on 45th St. Sure, there are cuties in or on the fringes of showbusiness, who can be seen around favored show business spots (and a lot of them, even, fail to display anything to make you swallow

(Continued on page 92)

Sees Distortion of 'Art' Film Market As Undeserved Bonanza for Theatres

By JACK HOFFBERG

low echoes views of many in U.S. that the economics governing imported features of artistic preten-He argues that sions are askew. the exhibitors in the U.S. are enjoving great advantages while distributors, of which the author is one, assume all the risks and, simultaneously, European producers cultivate expectations verging on fantasy.—Ed.)

During 1964, according to the U.S. Custom House figures, the following number of pictures were imported, viz: Italy 86; Britain 56; France 51; Scandinavia 10. 203 pictures.) Most of these pictures were earmarked for exhibition in the so called "art" theatrcs. From other countries the number of pictures imported were as follows:

5 10110 % 5.	
Hongkong	157
Greece	70
Mexico	68
Germany	57
Spain	24
Japan	20
USSR	14
Austria	11
Argentina	11
(Total 432 pictures.)	
The majority of these	nictu

are aimed for exhibition in specialized theatres playing the language of the country from which these pictures were imported. Out of this total of 432 only an occasional picture of this type is ever seen in an "art theatre" and among this number only one or two meet with boxoffice success.

Of the 203 pictures imported to find a market in the U.S. less than 20 of them achieve any degrees of success. Probably not more than 40 earn the royalty paid for the rights, costs of prints, publicity, advertising etc. The other are practically complete losses. The other 163

A Guess As To Losses Close to \$10,000,000 a year would be a realistic estimate of what is lost annually. Many of these pictures generally wind up with laboratory liens, storage bills and other encumbrances because of unpaid bills.

year 1964 trade SCENIC ARTISTS: St. Luke, who papers listed 66 importers and dis-

(Author of the commentary be- | tributors. Only 12 of these are whims of the critics of the New genuine distributors who operate with equipment and facilities to conduct a distribution business. The rest of them are desk room operators without sufficient working capital. The majority of them exist through high pressure promotions.

So far in 1965, 12 additional newcomers crept in through a hole in the wall from left field with pre-viously rejected imports. They get considerable publicity in the trade press, creating the impression that highly successful business has been created. After the release of one or two pictures which they have acquired nobody hears anything further about them. As fast as they go out of business, new ones come to take their places.

There is no market in the U.S. for all these 203 pictures which were imported in 1964. The maxi-mum number of pictures from the four leading European producing countries, Italy, Britain, France and Scandinavia, which have some chance of achieving financial success, is about 60. No one, no matter how much experiences he has had. can accurately speculate. upon looking at a picture in a pro jection room, whether or not it will make money. Certain funda-mental ingredients are needed in these pictures. If you have them in a picture, the importer stands a chance of achieving financial success.

An Over-Supply?

The result of the overabundance of pictures has resulted in a bonanza for the exhibitor, especially those in the Metropolitan New York area and suburbs with the introduction of the four wall or ninety ten deals. This compels the distributor to guarantee the ninety nut and spend the money for the advertising. Millions of dollars go down the drain every year with the exhibitor footing no part of the risk. Consequently it is up to the distributor to risk capital investment on royalty for the rights, absorb the bills for prints, advertising matter, etc. and expose himself to the mercy of the money and prevent complete disexhibitor. Worse than that is the integration.

York Times—the only daily newspaper which carries any weight with the public and the exhibitors. A rave review helps but does not necessarily guarantee success. A fair review hurts—a poor review and the picture is dead. In no other country of the world are such un-realistic terms offered by an ex-Most of the deals in the foreign countries are as much as 50-50 from boxoffice collection. Prior to the introduction of these four wall deals the terms were generally 25% to a split figure and 50-50 after the house nut was achieved. Cost of advertising and exploitation was deducted by distributor's share in the same percentage proportion as that percentage which was due the distributor.

Meanwhile the European producers have acquired an exaggerated idea about the U.S. market. Pictures of the type that used to be glad to accept \$5,000 royalty now ask \$50,000. Certain of the bigger operators have gone to \$350,000. When such an expensive picture lays an egg you cant even recoup the print cost. Some of the foreign producers have gotten to the point of such impudence that they wons't even send you press book to look at before negotiations start. They de-mand that one go to see them in their country; screen a picture and take along a blank check.

The so called festivals have declined in importance in recent These festivals have beyears. come traps where the over zealous and uninitiated distributors risk promotional money; go to these festivals, get emotionally carried away and over pay for pictures which in their sober moments they wouldn't even consider.

Of course, knowledge and experience of the business and ability to manage plays an important part. One who has the know how, plus the ability to manage can The
Proudest
Name
in
Entertainment.

Diamond Jubilee MRIETY 60th Anniversary



Time Film Croccore

All-Time Film Grossers	
The Alamo (John Wayne; Batjac; UA-1960) To Kill A Mockingbird (Robert Mulligan; Pakula; U—1963) What's New Pussycat? (Clive Donner; Feldman; UA—1965) Not As Stranger (Stanley Kramer; UA—1955) For Whom Bell Tolls (Sam Wood; Par—1943) David and Bathsheba (Henry King; Zanuck; 20th—1951) David Parad Zinnemann; Magna-Hornblow;	7,200,000 7,200,000 7,150,000 7,100,000 7,100,000 7,100,000
Oklahoma (Fred Zinnemann; Magna-Hornblow; Magna—1957) Son of Flubber (Robert Stevenson; Disney; BV—1963) Hatari (Howard Hawks; Par—1962) Shenandoah (Andrew V. McLaglen; Arthur; U—1965) Gigi (Vincente Minnelli; Freed; MGM—1957) Snows of Kilimanjaro (Henry King; Zanuck; 20th—1952) Country Girl (George Seaton; Perlberg-Seaton; Par—1954) Going My Way (Leo McCarey; Par—1954) High Society (Charles Walters; Siegel; MGM—1956) I'll Cry Temorrow (Delbert Mann; Weingarten; MGM—1956) I'll Cry Temorrow (Delbert Mann; Weingarten; MGM—1956) Imitation of Life (Douglas Sirk; Hunter; U—1959) Come Sentember (Robert Mulligan; Arthur; U—1961) Wonderful World Brothers Grimm (George Pal-Henry Levin; Pal-Cinerama; MGM—1963)	7,100,000 7,100,000 7,000,000 7,000,000 6,750,000 6,500,000 6,500,000 6,500,000 6,500,000 6,500,000 6,500,000 6,500,000 6,500,000
101 Dairnations (animated) (Disney; BV-1961)	6.400,000 6,400,000
Spicgel; Col—1960) Picnic (Jochua Logan; Kohlmar; Col—1956) Nun's Story (Fred Zinnemann; WB—1959) War and Peace (King Vidor; Ponti-deLaurentiis; Par—1956) Charade (Stanley Donen; U—1964) Welcome Stranger (Elliot Nugent; Siegel; Par—1957) Vikings (Richard Fleischer; Bryna-Bresler; UA—1958) Sergeont York (Howard Hawks; Laske-Wallis; WB—1941) La Delse Vila (Federico Fellini; CIAMA-Pathe; Astor—1961)	6,375,000 6,300,000 6,300,000 6,250,000 6,150,000 6,100,000 6,000,000
North by Northwest (Alfred Hitchcock; MGM-1959) Life With Father (Michael Curtiz; Buchner; WB-1947) Ivanhoe (Richard Thorpe; Berman; MGM-1952) Hans Christian Andersen (Charles Vidor; Goldwyn;	6,000,000 6,000,000 6,000,000
RKO—1953) High and Mighty (William Wellman; Wayne-Fellows; WB—1954) To Ho'l and Back (John Hibbs; Rosenberg; U—1955) Sea Chace (John Farrow; WB—1955) Seven Year Itch (Billy Wilder; Feldman; 20th—1955) A Star Is Born (George Cukor; Transcona-Luft; WB—1955) Strategic Air Command (Anthony Mann; Briskin; Par—1955) Tall Men (Raoul Walsh; Bacher-Hawks; 20th—1955) Tall Men (Raoul Walsh; Bacher-Hawks; 20th—1955) Raintrae County (Edward Dmytryk; Lewis; MGM—1958) Butterfield 8 (Daniel Mann; Berman; MGM—1960) Come Dow Your Horn (Bud Yorkin; Lear-Yorkin; Par—1963)	6,000,000 6,000,000 6,000,000 6,000,000 6,000,000
Bye. Dye Birdie (George Sidney; Kohlmar-Sidney; Col—1967) Father Goese (Ralph Nelson; Arthur; U—1965) Blue 6k es (Stuart Heisler; Siegel; Par—1946) Rear Window (Alfred Hitchcock; Par—1954) Gypsy (Mervyn LeRov; WP—1967) Move Over Barling (Michael Gordon; Rosenberg-Melcher; Fox—1964)	6,000,000 6,000,000 5,700,000 5,700,000 5,700,000
What A Way To Go (J. Lee Thompson; Jacobs; Fox—1964) Seven Brides For Seven Brothers (Stanley Donen;	5,700,000 5,600,000
Cummings; MGM—1954) Teahouse of August Moon (Daniel Mann; Cummings; MGM—1957) Vol. Ryan's Express (Mark Robson; Fox—1965) Leave Her To Heaven (John Stahl; Bacher; 20th—1946) Big Parade (King Vidor; MGM—1925) Egg And I (Charles Erskine; Finkelhoffe; U—1947) House of Wax (Andre de Toth; Bryan Foy; WB—1953) Analsmy of a Murder (Otto Preminger; Carlyle; Col—1959) Please Don't Eat Daisies (Charles Walters;	5.600,000 5,600,000 5,550,000 5,500,000 5,500,000 5,500,000 5,500,000
Pasternak; MGM—1959) Ocean's 11 (Lewis Milestone; WB—1960) Solomon and Sheba (King Vidor; Richmond; UA—1960) Thrill Of It All (Norman Jewison; Hunter-Melcher; U—1963) Viva Las Veras (George Sidney; Cummings; MGM—1964) Song (The both (animated—live) (Disneyi RKO-BV—1946) Yellom Tils-Tevee (Anthony Asquith; de Grunwald;	5,500,000 5,500,000 5,500,000 5,500,000 5,500,000 5,400,000
MGM-1965) Pink Pan(her (Blake Edwards; Mirisch; UA-1964) How To Murder Your Wife (Richard Quine; Murder; UA-1965)	5,400,000 5,400,000 5,380,000
Eddy Luchin Story (George Sidney; Wald; Col-1956) Sleeping Beauty (animated) Disney; BV-1959) Hard Day's Night (Richard Lester; Shenson; UA-1964) The Cardinal (Otto Preminger; Col-1963) Unconquered (C. B. DeMille; Par-1947) The Yearling (Clarence Brown; Franklin; MGM-1947) Blackboard Jungle (Richard Brooks; Berman; MGM-1955) Meet Me In St. Louis (Vincente Minnelli; Freed;	5,300,000 5,300,000 5,300,000 5,275,000 5,250,000 5,250,000
MGM—1954) Show Boat (George Sidney; Freed; MGM—1951) Mogambo (John Ford; Zimbalist; MGM—1953) Magnificent Obsession (Douglas Sirk; Hunter; U—1954) Moby Dick (John Huston; Moulin-Huston; WB—1958) Rio Bravo (Howard Hawks; WB—1959) Hole In The Head (Frank Capra; 'Sincap-Capra; UA—1959) Elmer Gantry (Richard Brooks; Smith; UA—1960) From The Terrace (Mar!; Robson; 20th—1960) Cat Balle. (Elliot Silverstein; Hecht; UA—1965)	5,200,000 5,200,000 5,200,000 5,200,000 5,200,000 5,200,000
Gentlemen Prefer Blondes (Howard Hawks; Siegel, 20th—1953) A Shot In Dark (Blake Edwards; Mirisch; UA—1964) The Outlaw (Howard Hughes; RKO—1946) Forever Amber (Otto Preminger; Zanuck-Seaton; 20th—1947) Friendly Persuasion (William Wyler; AA—1956) Mrs. Miniver (William Wyler; Franklin; MGM—1942) Song of Bernadette (Henry King; Perlberg; 20th—1943) Green Dolphin Street (Victor Saville; Wilson; MGM—1947) Razor's Edge (Edmund Goulding; Zanuck; 20th—1947) Red Shoes (Michael Powell; Pressburger-Rank; EL—1948) Jolson Sings Again (Henry Levin; Buchman; Col—1949) Moulin Rouge (John Huston; Romulus; UA—1953)	5,100,000 5,100,000 5,075,000 5,050,000 5,050,000 5,000,000 5,000,000
Three Coins in Fountain (Jean Negulesco; Siegel; 20th—1954) Pete Kelly's Blues (Jack Webb; WB—1955) East 12 to in Kazan; WB—1955) There's No Business Like Show Business	. 5,000,00
(Walter Lang: Zanuck-Siegel: 20th—1954)	5.000.00

(Walter Lang; Zanuck-Siegel; 20th—1954)

A Man Called Peter (Henry Koster, Engel; 20th-1955)

Bridges Toko-Ri (Mark Robson; Perlberg-Seaton; Par-1955)

Anastasia (Anatole Litvak; Adler; 20th—1957) Island In Sun (Robert Rossen; Zanuck; 20th—1957) Farewell To Arms (Charles Vidor; Selznick; 20th—1958) On The Beach (Stanley Kramer; Kramer-UA—1959) Journey To Center of Earth (Henry Levin;	5,000,000 5,000,000 5,000,000
Brackett; 20th—1960) North To Alaska (Henry Hathaway; 20th—1960) Judgment at Nuremberg (Stanley Kramer; UA—1961) Bon Voyage (James Nielson; Disney; BV—1962) Flower Drum Song (Henry Koster; Hunter-Fields; U—1962) The Interns (David Swift; Cohn; Col—1962) The Birds (Alfred Hitchcock; U—1963) Under Yum-Yum Tree (David Swift; Brisson; Col—1963) 55 Days at Peking (Nicholas Ray; Bronston; AA—1963) Hud (Martin Ritt; Revetch; Par—1964) Becket (Peter Glenville; Wallis; Par—1964) Night of Iguana (John Huston; Stark-7 Arts; MGM—1964) Sons of Katie Elder (Henry Hathaway; Wallis; Par—1965) Spellbound (Alfred Hitchcock; Selznick; UA—1946) The Great Escape (John Sturges; Mirisch; UA—1946) Since You Went Away (John Cromwell; Selznick; UA—1944) Good Neighbor Sam (David Swift; Col—1964)	5,000,000 5,000,000 5,000,000 5,000,000 5,000,000 5,000,000 5,000,000 5,000,000 5,000,000 5,000,000 5,000,000 4,975,000 4,965,000 4,950,000
In Search of Castaways (Robert Stevenson; Disney; BV—1963) Fantasia (animated) (Disney: RKO-BV—1941)	4,900,000 4,800,000
Yankee Doodle Dandy (Michael Curtiz; Wallis-Cagney; WB—1942) Notorious (Alfred Hitchcock; RKO—1946)	4,800,000 4,800,000
King Solomon's Mines (Charles Bennett; Zimbalist; MGM—1950) The Searchers (John Ford; Whitney-Cooper; WB—1956)	4,800,000 4,800,000
Pepe (George Sidney; Col—1961) Streetcar Named Desire (Elia Kazan; Feldman; WB—1961). Salome (William Dieterle; Adler; Col—1953) Dr. Strangelove (Stanley Kubrick; Col—1964) Bambi (D. D. Hand; Disney; RKO-BV—1949) Battleground (William Wellman; Schary; MGM—1949) Dragnet (Jack Webb; Mark VII; WB—1954) Pal Joey (George Sidney; Essex; Col—1957) Gunfight at OK Corral (John Sturges; Wallis; Par—1957) Hercules (Pietro Francisci; Teti-Levine; WB—1959) Dlue Hawaii (Norman Taurog; Wallis; Par—1961) Dr. No (Terence Young; Eon Prods; UA—1962) Annie Get Your Gun (George Sidney; Freed; MGM—1950). The Green Years (Victor Saville; Gordon; MGM—1946) Babes In Toyland (James Donohue; Disney; RKO-BV—1949) Four Horsemen of Apocalypse (Rex Ingram; MGM—1942) Anchors Aweigh (George Sidney; Pasternak; MGM—1942) Anchors Aweigh (George Sidney; Pasternak; MGM—1945) The Paleface (Norman Z. McLeod; Welch; Par—1945) Thrill of a Romance (Richard Thorpe; Pasternak; MGM—1945) (Continued on page 72)	4.800,000 4.750,000 4.750,000 4.748,000 4.700,000 4.700,000 4.700,000 4.700,000 4.700,000 4,700,000 4,655,000 4,655,000 4,650,000 4,500,000 4,500,000 4,500,000 4,500,000 4,500,000 4,500,000 4,500,000 4,500,000 4,500,000
Ton Grossers	of 19

'Juliet' Loses, 7-6, For Oscar Try

Vittorio DeSica's "Marriage, Italian Style," produced by Carlo Ponti and Joseph E. Levine, has been officially selected as the Italian entry for the foreign language follows according to the control of guage film Academy Award race.

Pic won after close battle with Federico Fellini's "Juliet of the Spirits," finally topping its rival by 7-6 with one abstension on the third ballot. Special committee made up of members of ANICA, AGIS, ANAC, and the Italian film critics association made selection, which was restricted to pix released between Nov. 1, 1964 and Oct. 31, 1965.

Embassy releases pic in the U.S.

UNITED ARTISTS TOP IN JAPAN PLAYOFF

The nine major American film companies earned a total of approximately \$20,437,000 during the first 11 calendar months of 1965, a boost of about \$1,239,000 from the January-November period of 1964. But increase does not necessarily signify higher attendance or fatter net income, since admission prices were again hiked during the period and operating costs continued to climb.

United Artists was runaway leader in billings for the period compiled, with \$4,924,000, aided in a big way by the whopping earnings of "Goldfinger."

After a slow start, 20th-Fox vaulted to second place with \$3,264,000 on the push of "Sound of Music," "Von Ryan's Express" and "Those Magnificent Men,"

10p Grossers of 1965

Continued from page 6		
Great Race (Blake Edwards; WB; June)	2,000,000	undetermined
Pawnbroker (Sidney Lumet: Landau; AA; Jan.)	2,000,000	2,500,000
None But The Brave (Frank Sinatra; WB; Feb.)	2,000,000	2.500,000
Harum Scarum (Gene Nelson; Katzman; MGM; Oct.)	2.000.000	3,100,000
Harum Scarum (Gene Nelson; Ratzinan, Monn, Oct.)	2,000,000	2,200,000
36 Hours (George Seaton; Perlberg; MGM; Dec. '64)	1,800,000	
Get Yourself a College Girl (Sidney Miller; Katzman; MGM; Nov. '64).		2,000,000
Iperess File (Sidney Furie; Saltzman; Univ; Mar.)	1,750,000	3,000,000
Collector (William Wyler; Col; July)	1,650,000	3,500,000
Major Dundee (Sam Peckinpah; Bresler; Col; April)	1,600,000	2,500,000
Of Human Bondage (Ken Hughes; Woolf; MGM; Jan.)	1,600,000	2,000,000
The Outrage (Martin Ritt; Lubin; MGM; Sept. '64)	1,600,000	1,800,000
Moll Flanders (Terence Young; Hillman; Par; May)	1,600,000	2,000,000
She (Robert Day; Carreras; MGM; April)	1,550,000	1,700,000
Joy in Morning (Alex Segal; Weinstein; MGM; March)	1,550,000	1,700,000
Pleasure Seekers (Jean Negulesco; Weisbart; Fox; Dec. '64)	1,500,000	2,000,000
Very Special Favor (Michael Gordon; Shapiro; Univ; Aug.)	1,500,000	1,750,000
Mirage (Edward Dmytryk; Keller; Univ; June)	1,500,000	1,500,000
McHale's Navy Air Force (Edward Montagne; Univ; July)	1,500,000	1,500,000
Kiss Me Stupid (Billy Wilder; UA; Jan.)	1,420,000	1,750,000
Genghis Khan (Henry Levin; Allen; Col; July)	1,350,000	2,250,000
Rounders (Burt Kennedy: MGM: Jan.)	1.350.000	1,500,000
Morituri (Bernhard Wicki; Rosenberg; Fox; July)	1.300.000	3,000,000
Dear Brigitte (Henry Koster; Fox; Feb.)	1,300,000	2,200,000
I'll Take Sweden (Frederick de Cordova; Small; UA; June)	1,250,000	1,500,000
Emil and Detectives (Peter Tewksbury; Disney; BV; Dec. '64)	1.200.000	1,275,000
Face of Fu Manchu (Don Sharp; Unger; 7 Arts; Oct.)	1,200,000	1,300,000
Sylvia (Gordon Douglas; Poll; Par; Feb.)	1.200,000	1.500,000
Mr. Moses (Ronald Neame; Ross; UA; April)	1,060,000	1,250,000
	1,000,000	1,500,000
Truth About Spring (Richard Thorpe; Brown; Union; April)	1.000.000	
Casanova '70 (Mario Monicelli; Ponti; Embassy; July)	1.000.000	3,100,000
I Saw What You Did (Wm. Castle; Union; Sept.)		1,000,000
Ship of Fools (Stanley Kramer; Col; Aug. '65)	990,000	3.500,000
Baby Rain Must Fall (Robert Mulligan; Pakula; Col; Jan. '65)	850,000	1,500,000
Hallelujah Trail (John Sturges; UA; June)	795,000	4,000,000
Pumpkin Eater (Jack Clayton; Romulus; Col; Dec. '64)	740,000	1,200,000
Love Has Many Faces (Alex Singer; Bresler; Col.; Feb.)	700,000	1,100,000
Agony and Ecstasy (Carol Reed; Fox; Sept.)	600,000	12,500,000
That Funny Feeling (Richard Thorpe; Keller; Union; Sept.)	600.000	1,000,000
The Nanny (Seth Holt; Sangster; Fox; Oct.)	600,000	2,000,000
Old Yeller (Robert Stevenson; Disney; BV; Oct. '65)	600,000	2,000,000
Red Line 7000 (Howard Hawks; Par; Nov.)	600,000	2,500,000
Billie (Don Weis; UA; Sept.)	510,000	1,500,000
Lilith (Robert Rossen; Col; Oct. '64)	500,000	1,100,000
The Knack (Richard Lester: Leivenstein; UA; May)	500,000	1.500,000
Synanon (Richard Quine; Col; May, '65)	350,000	1,000,000
*The \$20,000,000 figure on "The Sound of Music" is on only 140	domestic hardticke	

cating that Fox's projected figure of \$35,000,000 is comparatively conservative.

**The \$19,000,000 figure on "My Fair Lady" is unconfirmed as Warner Bros. would neither release the domestic figures to date, nor hazard a guess as to an eventual total. For those who would like to know how we arrived at our total, it is based on Warners' report last October that, as of pic's first anni date, the world boxoffice take was \$44,000,000. Projecting this to Dec. 1 would be about \$49,000,000. Using story's comment that approximately two-thirds of total came from U.S.-Canadian dates, estimated domestic b.o. at Dec. 1 would have been \$32,000,000. Taking the difference between \$46,000,000 and \$49,000,000, averaging over a six-week period, about \$500,000 per week has come in at the world b.o., so about \$330,000 may be attributed to domestic b.o. only, on a per weekly basis. Extrapolating ahead for four weeks in December, at \$300,000 each week, to reflect a tapering off of biz as hardticket runs peter out, gives us \$32,000,000 plus \$1,200,000 as year-end hardticket b.o., or a total of \$33,200,000.

Projected 200 new non-hardticket dates opening at Christmas in domestic houses could account

Projected 200 new non-hardticket dates opening at Christmas in domestic houses could account for another \$1,800,000 in b.o., figuring pic's newness in these areas, plus a higher number of showings, although at non-hardtix prices, maybe getting about \$9,000 per house for, say one week's biz, at the year's end. This forced figure, added to \$33,200,000, comes to a \$35,000,000 total for domestic b.o. Most distribution and exhibition sources say that the 90-10% hardtix dates today tend to return about 55% of the b.o. in form of net rentals. As for non-hardtix dates, which were probably sold 70-30 or 60%, will reflect the net rental. Thus, 55% of \$33,200,000 (or \$1,260,000), plus 60% of \$1,800,000 (or \$1,080,000) adds to \$19,340,000. Dropping the \$340,000 to counteract estimate of the

5,000,000 200 new dates, we arrive at our chart figure of \$19,000,000. If it isn't correct, maybe Jack Warner will provide the official take.

5,000,000 5,000,000

5,000,000

Talent Angles In All-Time Grossers

('53), On the Beach ('59), 55 Days at Peking ('63), Night of the Iguana ('64), Knights of the Round Table ('54).

10. JUDY GARLAND, (7), \$33,500,000

Star Is Born ('54), Meet Me in St. Louis ('44), Judgment at Nuremberg ('61), Till the Clouds Roll By ('46), Easter Parade ('48). Harvey Girls ('46). Ziegfeld Follies ('46). One of M.G.M's boxoffice dependables in the 1940s,

Miss Garland has proved an economic hazard on screen in recent years.

11. AUDREY HEPBURN, (6), \$26,900,000 My Fair Lady (64), Nun's Story (59), War and Peace (56), Charade (63), Breakfast at Tiffany's (61), Sabrina

12. JENNIFER JONES, (6), \$35,450,000

Duel in the Sun ('46), Song of Bernadette ('43), Farewell to Arms ('58), Since You Went Away ('44), Man in the Gray Flannel Suit ('56), Love Is a Many-Splendored Thing

Shrewd showmanship and casting of her late husband, David O. Sclznick, figure importantly.

13. SUSAN HAYWARD, (5), \$28.250,000

David and Bathsheba (51), Snows of Kilimanjaro (52), I'll Cry Tomorrow (55), Conqueror (56), Demetrius and the Gladiators ('54).

14. JANE WYMAN, (5), 823,750,000
Yearling ('46), Magnificent Obsession ('54), Bon Voyage

('62). Hollywood Canteen ('44). Johnny Belinda ('48).

An interesting career profile is suggested bearing in mind Miss Wyman's Oscar for the nonspeaking role in the 1948 "Belinda."

15. EVA MARIE SAINT, (4), \$27,100,000

Exodus ('60), Sandpiper ('65), North by Northwest ('59), Raintree Country ('57).

16. DOROTHY McGUIRE, (4), \$25,100,000

Swiss Family Robinson (60), Old Yeller (57), Three Coins in the Fountain (54), Summer Magic (63).

Even her agent might agree that Disney deserves the credit for her boxoffice.

17. GRACE KELLY, (4), \$22,500,000

Country Girl ('54), High Society ('56), Bridges at Toko-Ri ('55), To Catch a Thief ('55).

Miss Kelly's four films on the VARIETY All-Time

Grossers List were made within two years, while two others from this period ("Mogambo" and "Rear Window") are omitted because of billing peccadilloes.

18. JUNE ALLYSON, (4), \$21,800,000

Glenn Miller Story ('54), Strategic Air Command ('55), Till the Clouds Roll by ('46). Three Musketeers ('48).

19. JANE RUSSELL, (4), \$20,615,000

Tall Men ('55), Gentlemen Prefer Blondes ('53), Outlaw ('46), Paleface ('48).

A phenomenon of her times gives Miss Russell this

historic status.

20. GENE TIERNEY, (4), \$18,800,000

Leave Her to Heaven ('45), Razor's Edge ('46), Egyptian ('54), Left Hand of God ('55).

21. GREER GARSON, (4), \$18.250,000

Mrs. Miniver ('42), Random Harvest ('42), Valley of Decision ('45), Adventure ('45).

22. ELEANOR PARKER, (4), \$18,250,000

Hole in the Head ('59), Return to Peyton Place ('61), Man with the Golden Arm (55), Hollywood Canteen ('44).

It is arresting to find Miss Parker associated with the compilation. As much as anyone else her fans per-

sistently deplore her failure of good parts and lack of deserved recognition.

23. KATHRYN GRAYSON, (4), \$18,200,000

Show Boat ('51), Anchors Aweigh ('45), Till the Clouds Roll By ('46), Ziegfeld Follies ('46).

24. JEANNE CRAIN, (4), \$18,075,000

Leave Her to Heaven ('45), Cheaper by the Dozen ('50), Margie ('46). State Fair ('45).

Miss Crain was America's teenage sweetheart in the 1940s but she fell out of favor as she grew up and eventually descended into the inferno of Italian spec-

25. OLIVIA DE HAVILLAND, (3), \$52,400,000 Gone with the Wind ('39), Not As a Stranger ('55), Snake

Pit ('48).

Other actresses with three All-Time Top Grossers in VARIETY are Lauren Bacall, Carroll Baker, Capucine, Les-lie Caron, Claudette Colbert, Joan Fontaine, Betty Gra-ble, Gloria Grahame, Katharine Hepburn, Dorothy Lamour, Angela Lansbury, Janet Leigh, Gina Lollobrigida, Myrna Loy, Maggie McNamara, Ethel Merman, Hayley Mills, Kim Novak, Maureen O'Hara, Merle Oberon, Nancy Olson, Jane Powell, Eva Marie Saint, Romy Schneider, Natalie Wood, and Esther Williams.

Several veteran actresses whose past drawing power should have earned them a higher place on such a list, except for the inflationary qualification mentioned earlier, are Betty Grable, Shirley Temple, Joan Crawford, Bette Davis, Janet Gaynor, Marie Dressler, Ginger Rogers, Sonja Henie, Claudette Colbert, Norma Shearer, Mae West, Jane Withers (believe it or not), Alice Faye, Margaret O'Brien. The omission of Miss Grable is especially misleading since

she has appeared on more lists of top boxoffice draws (10 years, from 1942 through 1951) than any other actress.

PRODUCERS

1. WALT DISNEY, (23), \$177,150,000

Mary Poppins ('64), Snow White and the Seven Dwarfs ('38), Shaggy Dog ('59), Parent Trap ('61), Cinderella ('49), Absent-Minded Professor ('61), 20,000 Leagues Under the Absent-Minded Professor ('61), 20,000 Leagues Under the Sea ('54), Lady and the Tramp (55'), Old Yeller ('57), Pinocchio (40), Peter Pan ('53), Son of Flubber ('63), 101 Dalmatians ('61), Song of the South ('46), Sleeping Beauty ('59), Bon Voyage ('62), In Search of the Castaways ('62), Fantasia ('40), Bambi ('42), Babes in Toyland ('61), Sword in the Stone ('63), Summer Magic ('63), Misadventures of Merlin Lones ('64) Merlin Jones ('64).

Because credit is given only for personal productions, "Swiss Family Robinson" is excluded from the above list. Disney's lead is so hefty that this hair-splitting hardly matters.

2. HAL WALLIS, (13), \$63,750.000

This Is the Army (43), Sergeant York (41), Becket (64), Sons of Katie Elder (65), Yankee Doodle Dandy (42), Blue Hawaii (61), Gunfight at the O.K. Corral (57), Sailor Beware (51), G.I. Blues (60), Saratoga Trunk (45), Rose Tatoga (755), Jumping Jacks (52), Don't Give Up the Ship too ('55), Jumping Jacks ('52), Don't Give Up the Ship

3. BUDDY ADLER, (9), \$60,300,009

South Pacific ('58), From Here to Eternity ('53), Anastasia ('56), Salome ('53), Inn of the Sixth Happiness ('58), Bus Stop ('56), Heaven Knows, Mr. Allison ('57), Left Hand of God ('55), Love Is a Many-Splendored Thing ('55).

4. ARTHUR FREED. (9), \$43,150,000
Gigi (58), Show Boat (51), Meet Me in St. Louis (44), Annie Get Your Gun (50), Till the Clouds Roll By (46), Easter Parade (48), Harvey Girls (46), Ziegfeld Follies (46), Areavier in Paris (51) ('46), American in Paris ('51).

5. SOL C. SIEGEL, (8), \$41,850,000

High Society ('56), Welcome Stranger ('47), Blue Skies ('46, Gentlemen Prefer Blondes ('53), Three Coins in the Fountain ('54), There's No Business Like Show Business ('54), Some Came Running ('58), I Was a Male War Bride

6. DARRYL F. ZANUCK, (7), \$47,303,000 Longest Day (62), David and Bathsheba (51), Snows of Kilimanjaro (52), Razor's Edge (46), Island in the Sun ('57). Man in the Gray Flannel Suit ('56), Egyptian ('54).

Zanuck, in his many years at, first Warner Bros, and later 20th Century-Fox, has overseen many other All-Time Grossers than the personal production credits listed above and should perhaps be ranked more highly.

7. ALFRED HITCHCOCK, (7), \$41,100,000

Psycho ('60), North by Northwest ('59), Rear Window ('54), Birds ('63), Notorious ('46), To Catch a Thief ('55), Man Who Knew Too Much ('56).

8. SAM ZIMBALIST, (6), \$68.250.000

Ben-Hur ('59), Quo Vadis ('51), Mogambo ('53), King Solomon's Mines ('50), Adventure ('45), 30 Seconds Over Tokyo ('44).

9. STANLEY KRAMER, (6), \$47,800,000

It's a Mad (4) World (63), Caine Mutiny (54), Not As a Stranger (55), On the Beach (59), Judgment at Nuremberg (61), Pride and the Passion (57).

10. PANDRO S. BERMAN, (6), \$30,000,000 Ivanhoe ('52), Butterfield 8 ('60), Blackboard Jungle ('55), Knights of the Round Table ('54), Three Musketeers ('48), Father of the Bride ('50).

11. JOSEPH PASTERNAK, (6), \$27,100,000

Please Don't Eat the Daisies ('60), Anchors Aweigh ('45), Thrill of a Romance ('45), Great Caruso ('51), Love Me or Leave Me ('55), Holiday in Mexico ('45).

12. CECIL B. DeMILLE, (5), \$67,750,000

10 Commandments ('56), Greatest Show on Earth ('52), Samson and Delilah ('49), Unconquered ('47), Reap the Wild Wind ('42).

Relative to other film rentals of their respective years, Crusades" probably rate mention.

13. DAVID O. SELZNICK, (5), \$67,625,000

Gone with the Wind ('39), Duel in the Sun ('46), Farewell to Arms ('58), Spellbound ('45), Since You Went

Selznick's position would be higher but for his habit of lengthy pre-production planning that resulted in relatively few films made in a great career, combined with the inflationary aspect that slights such successes as "Rebecca" and "Tom Sawyer."

14. SAM SPIEGEL, (5), \$46,870,000
Bridge on the River Kwai ('57), Lawrence of Arabia

('62), Suddenly Last Summer ('59), On the Waterfront ('54), African Queen (51).

15. BILLY WILDER, (5), \$38, 275,000

Irma La Douce ('63), Apartment ('60), Some Like It Hot ('59), Seven Year Itch ('55), Sabrina ('54).

Wilder's credits as a producer are in alter ego to his work as a director (See separate data under that

16. MARTIN MELCHER, (5), \$35,700,000 Lover Come Back ('61), That Touch of Mink ('62), Pillow Talk ('59), "Move Over Darling" ('63), Thrill of It All

17. ROBERT ARTHUR, (5), \$33,000,000

Operation Petticoat ('59), Shenandoah ('65), Come September ('61), Father Goose ('64), Captain Newman, M.D.

18. JERRY WALD, (5), \$30,900,000

Peyton Place ('57), Eddy Duchin Story ('56), Return to Peyton Place ('61), Johnny Belinda ('48), Mr. Hobbs Takes a Vacation ('62).

19. ROSS HUNTER, (5), \$29,700,000

Pillow Talk ('59), Imitation of Life ('59), Thrill of It All ('63), Magnificent Obsession ('54), Flower Drum Song ('61).

20. OTTO PREMINGER, (5), \$27,825.000 Exodus ('60), Anatomy of a Murder ('59), Cardinal ('63), Man with the Golden Arm ('55), Moon Is Blue ('53).

21. WILLIAM PERLBERG, (5), \$25,600,000

Country Girl ('54), Forever Amber ('47), Song of Bernadette ('43), Bridges at Toko-Ri ('55), State Fair ('45).

22. JACK CUMMINGS, (5), \$25,400,000

Seven Brides for Seven Brothers ('54), Teahouse of the August Moon ('56), Viva Las Vegas ('64), Easy to Wed ('46), Can Can ('60).

23. JACK L. WARNER, (4), \$44,500,000

My Fair Lady ('64), Auntie Mame ('58), This Is the Army ('43), Battle Cry ('55).

24. SAMUEL GOLDWYN, (4), \$29,300,000

Best Years of Our Lives ('46), Guys and Dolls ('55), Hans Christian Andersen ('52), Kid from Brooklyn ('46).

Inactivity of recent years and inflation following his heyday keeps Goldwyn lower in this competation than his historic niche otherwise rates.

25. AARON ROSENBERG, (4), \$29,100,000

Mutiny on the Bounty (62), Glenn Miller Story (54),
To Hell and Back (55), Move Over Darling (63).
Rosenberg's position on this list is suspect, given
"Bounty's" sinking and his coproducer credit on "Move
Over Darling" with Doris Day's business advisor and
husband, Martin Melcher. But the data is literally interpreted terpreted.

Lawrence Weingarten and Arthur Hornblow Jr., closely Grossers that amassed a rental total slightly less than those listed above. Producers with three films to their credit are Charles Brackett, Albert R. Broccoli, Samuel Bronston, Charles K. Feldman, Sidney Franklin, Howard Hawks, Fred Kohlmar, Mervyn LeRoy, and Harry Saltzman.

DIRECTORS

1. GEORGE SIDNEY, (12), \$57,250,000

Bye Bye Birdie ('63), Eddy Duchin Story ('56), Show Boat ('51), Pepe ('60), Pal Joey ('57), Viva Las Vegas ('64), Annie Get Your Gun ('50), Anchors Aweigh ('45), Harvey Girls ('46), Three Musketeers ('48), Cass Timberlane ('47), Holiday in Mexico ('46).

2. ALFRED HITCHCOCK, (8), \$46,075.000

Psycho ('60), North by Northwest ('59), Rear Window ('54), Birds ('63), Spellbound ('45), Notorious ('46), To Catch a Thief ('55), Man Who Knew Too Much ('56).

3. BILLY WILDER, (7), \$46.575,000 Irma La Douce (63), Apartment (60), Some Like It Hot (59), Seven Year Itch (55), Lost Weekend (45), Emperor Waltz (48), Sabrina (54).

Wilder, often and usually his own script collaborator, as his own producer is a special case.

4. MERVYN LEROY, (7), \$45,000,000

Quo Vadis ('51), Mister Roberts ('55), No Time for Sergeants ('58), Gypsy ('62), Random Harvest ('42), 30 Seconds Over Tokyo ('44), Bad Seed ('56).

5. VINCENTE MINNELLI, (7), \$33,800,000
Gigi ('58), Sandpiper ('65), Meet Me in St. Louis ('44),
Some Came Running ('58), Father of the Bride ('50), Ziegfeld Follies ("46), American in Paris ('51).

6. ROBERT STEVENSON, (6), \$61,600,000

Mary Poppins ('64), Absent-Minded Professor' ('61), Son of Flubber ('63), Old Yeller ('57), In Search of the Castaways ('62), Misadventures of Merlin Jones ('64),

7. MICHAEL CURTIZ, (6), \$39,650,000
White Christmas ('54), This Is the Army ('43), Life with Father ('47), Yankee Doodle Dandy ('42), Egyptian ('54), Night and Day ('46).

8. OTTO PREMINGER, (6), \$32,875,000

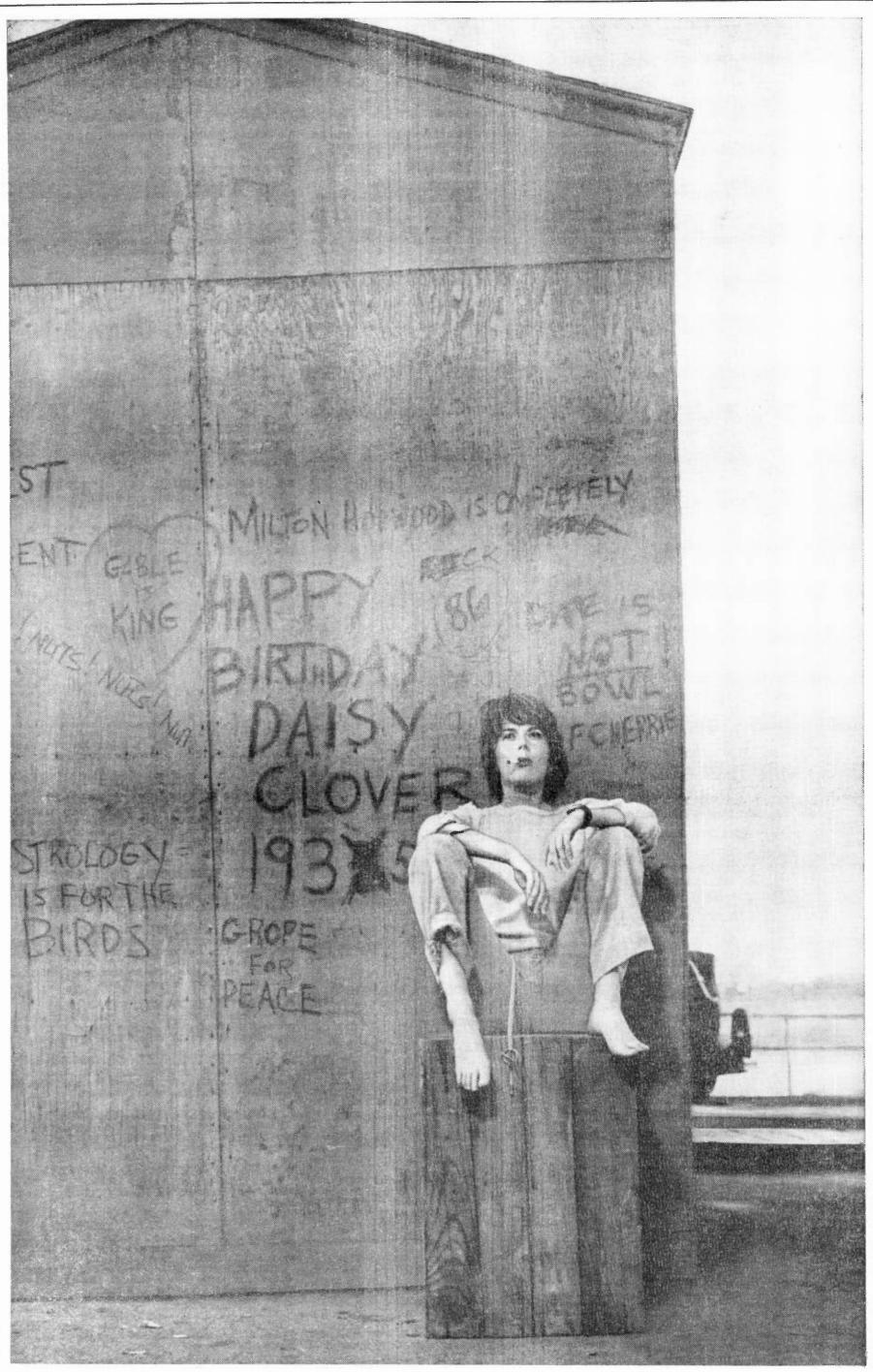
Exodus ('60), Anatomy of a Murder ('59), Cardinal ('63), Forever Amber ('47), Man with the Golden Arm ('55), Moon Is Blue ('53).

Again an instance of the director who is his own producer. For some time Preminger has enjoyed unique power over his respective distributors.

9. HOWARD HAWKS, (6), \$31,750.000 Hatari ('62), Sergeant York ('41), Rio Bravo ('59), Gentlemen Prefer Blondes ('53), Red River ('48), I Was a Male War Bride ('49).

10. WALTER LANG, (6), \$30,275,000

King and I ('56), There's No Business Like Show Busi-(Continued on page 72)



...and a

special word

of thanks to

all the

slobs, creeps

and finks

of the world.

Without you

my story

could never

be told..."

Daisy Clover

the story of what they did to a kid...

ROBERT REDFORD RODDY McDOWALL RUTH GORDON Music: Andre Previn Screenp'ay by GAVIN LAMBERT-Produced by ALAN J. PAKULA Directed by ROBERT MULLIGAN TECHNICOLOR ** PANAVISION ** FROM WARNER BROS.



'WHERE CAN A GUY GO TO BE LOUSY?'

By CARROLL CARROLL-

something insidious gnawing at the vitals of show business. The railroads opened up "the road" and touring companies dealt a death blow to local stock companies. When the movies came along they took the business away from the road companies. In the '30s radio and the talkers teamed with the depression to hand the old one-two to vaude. And through all this showfolks gathered "beside dis-tilled waters," to quote Howard Lindsay, to worry. They are still gathering in such forums as Lindy's, the Polo Lounge, Brown Der-by, Pump Room, Toot's, Moore's, The Friars, Lakeside, The Lambs, "21," Hillcrest, Harry Drucker's, Sardi's, and occasionally The Players, where they worry less, and what they worry about is where future young thespians can go to learn to thesp; where they can learn their trade. George (Not) Burns, bemoaning the attrition of spots where live talent could lay enough eggs to perfect their skills, once said, "Where can a guy go to be lousy?"

This was back in the dark days when two-a-day houses were turning into supermarkets and grind houses were becoming garages. The few remaining spots where live talent could get exposure were either strip joints or closet size bottle clubs where a few blue jokes passed for comedy. But dex-terity with a G-string wasn't much of a leg-up on the long ride to Breadway stardom nor did working on the floor of an obscure boite offer much training for how to behave on a stage before an medical school. As a matter of fact, audience that was practically

Then along came television and delivered the coup de grace to training places. It became impossible for an unknown performer to get booking in the few spots that were left because all the oldtimers were working in them. They were taking short money to break-in new acts for Vegas, Reno, Ed Sullivan and Grossinger's. Occasionally an act would get itself booked into some side-street bistro, in an upper-middle class whistlestop, to get a quick line on where the laughs in the new material might be before playing the Milton Berle Show. The bill was usually headed by Berle doing the same

Hordes of potential hoofers, twoacts, monologists, ballad singers, magicians, female impersonators, equilibrists, mimics, whistlers, yodelers and baggypants comics began wearing their wardrobes and going into such civilian lines as real estate, travel and insur-

Many think this is one of the finest things that ever happened to show biz. But real estate and the travel business are still reeling from the shock.

On the other hand, nothing seems to upset the insurance business, even the tidal wave of show biz retirees that flooded their sales department with risley artists trained to lie down on the jcb and artists slapstick comedians still wearing their leaning shoes.

tinually dwindling list of places that answered the question, This was, of course, before the appearance of the late night confession klatches invented by Steve Allen, brought to a boil by sack Paar and kept at an active simmer by Johnny Carson. These are definite spcts where a guy can go to be lousy. But unfortunately when as an overnight success." he does, he's leasy in front of 10-to-12,000,000 people. This can Broadway, pictures or tv by playcatapult him into instant oblivion in ladies' wear, hardware or howto-get-somewhere.

But seriously, as every comic in change the subject" (something I do not plan to do), where can a guy go to be lousy, find his mistakes, correct his blunders and learn his trade? Off-Broadway?

There has always seemed to be How far off? A little theatre promething insidious gnawing at the mething insidious gnawing at the Casopolis, Mich.? An all-state convention of Kiwanis Clubs in Klamath Falls, Ore.? A regional meeting of the B'nai B'rith at Sea Island, Ga.? Or an intimate revue in the basement of a church on 3d St. presenting comedy East sketches and songs taken directly from the casebook of an abnormal psychologist (and you can take that either way).

Such places do not offer the kind of material and background to challenge the mettle of future Jolsons, Crosbys, Hopes, Bennys, Fred Allens, Mary Martins, Mermans, Astaires, Gene Kellys, et al. Today producers protect their investments by casting Rex Harrison, Richard Burton, Julie Harris, David Wayne and such legit nonsinging cats in the leading roles of musical shows. They've had to. Upcoming talent has lacked versatility.

many performers have Too grown up and gained whatever ex-perience they possess one-dimensionally; singing on a record, talking on a floor, writing jokes, doing imitations. They have but one facet.

One facet never made a diamond nor a star. They are not used to working in costume, with props, with cues, even with other members of a large cast. These are the experiences it's hard to get outside of professional schools. And good as some of these schools are, when you've finally graduated you're no more an Alfred Lunt or Lynn Fontanne than you're a "Ben Casey" the minute you get out of a Broadway angel might be more willing to let a recent med school grad handle his lobotomy than allow a Theatre Arts Class grad to star in a show he's backing.

Cycle Completes Itself

But all is not black. Things are larging regional theatre and a reviving road, there is a new field in which aspiring musical comedy singers, dances and comedians may work with others a little more advanced than they are: acquire some seasoning, and what is more, get some exposure which if they're good will further their careers, and if they're bad will give them just exactly what's best for them.

Traveling the country at all times today are an ever increasing number of live industrial shows, many of them big, flashy and elaborate. These musical productions have as their real stars U.S. Tires, Phillips Gasoline, Mustangs, Listerine, and all manner of advertised products. These behemoths of commerce are supported by little groups of entertainers, versatile young singers, dancers and comedians, who do a show that pinpoints the virtues of their Star Product for the purpose of reintroducing it to sales staffs, softening up dealers and bringing all kinds of show biz magic and razzledazzle to the drab yeomanry of selling.

These shows are written and produced by professionals. They often are cast with very experi-The result of all this was a sharp falling off in the stockpile of upcoming, audience-trained professional talent qualified for appearance on Broadway. There was also money for lessons and more immoney for lessons and m a great increase in worry on the portantly with invaluable on the vealed 32 pictures on its German part of veteran stars over the con-job training. They are just what tinually dwindling list of places the doctor ordered at this point that answered the question, for young people who have talent "Where can a guy go to be lousy?" and ambition and are willing to invest a few years training themselves, in developing and perfect- in 11, and Walt Disney scheding the tricks-of-the-trade, later using 9. to be called techniques. It is the sort of work that will some day cause some columnist to hail each of them, when they finally hit it,

ing to a bunch of brush salesmen and shoe dealers in Noodles, Pa.? You may not, But you'll learn, The pros who are needed to create the world says because he is conthese shows are only too eager to actually completed last year and vinced it's a synonym for "to pass on the news of a discovery only about 15 due for the final to the big producers who also are

public relations people, people on the edge of show business, pecple who make commercials, people anxious to discover new and interesting talent for a tv series. The urge to discover burns fiercely in everyone. Because of this, if you have something to offer and can find a place to show it someone will find

Bring 'Em Back Alive

Industrial shows today are a new place where those who have talent can find out how to use it. Once they have found this out there are only two ways to go, up or out.

Just as radio helped to revive the concert business, tv seems about to revive the desire to see living people at work. And the growing number of industrial shows may mean that we're all the way back to the traveling medi-cine show. That is what gave birth the minstrel show, that gave birth to the burlesque show, that gave birth to vaudeville, musical comedy and the Broadway Revue.

All of which means we're on the threshold of another go-round involving live talent and it's time to stop asking "where can a guy go to be lousy?" There'll always be a somewhere to practice and learn the trade of the theatre. And as long as there are talented people willing to practice and learn there will always be stars. should open a spot called "Lousy,

TRAFFIC GLUT **HELPS GERMAN**

CINEMA

By HAZEL GUILD

Germany's jampacked highways, with the Volkswagens and Mercedes slowed to a crawl along with the masses of trucks and omnibuses, are credited with driving picking up. In addition to an en-folks back home-and into the cinemas

> The roads are so loaded with the over 10,000,000 autos now that it's become a popular sport, once more, to spend the weekends at home and go to the Cinema on Saturday and Sunday nights.

> Diminishing interest in television also is credited with helping revive the film industry in Germany. And cinemates, who have been looking down in the mouth when film grosses 1957, since started to slide, are more optimistic about the 1965-66 figures. The trend is definitely toward fewer and better films, both on the import side, with the biggies coming, as always, mainly from America, and on the home talent side of the slate as well.

> In fact, the filmsters are pointing out that it looks as if the major American distributors will once again account for at least a third of the total distributors' fees, and will bring home around \$23,000,000 for the 1965-66 calendar, if the bookings continue firm.

While there were 424 films available for the cinemas in Germany last calendar year, a big drop from the 566 high in 1958, current estimates are that the 1965-66 slate, with Columbia-Bavaria offering 23, United Artists and Universal tying at 21 each, 20th Century-Fox and Paramount each presenting 14. Warner slated to bring

Of the handful of German distributors still in business. Constantin is offering 36, Nora has 22, and Gloria 14, mainly German originals and coproductions. And should the percentages follow last year, about 84% of those annouced will actually show up on the screens.

The count of pure German films is really on the downgrade, with 35 1965-66 count, while coproductions

USIA Tops in Show Biz: Len Marks

Take it from Leonard H. Marks, chief of the U.S. Information Agency, there's no biz in show biz to match USIA. Says Marks: "USIA makes more films a year than Harry Warner ever did

-more than 400 a year." (Marks admits most are short ones.) "USIA plays to the biggest television audience; the telecasting reaches 82 nations.

-"USIA is without an equal in radio, broadcasting 850 hours a week in 38 languages, and most of our transmitters have 1,000,000

-"USIA publishes 80 magazines."

-"USIA publishes more books than several of the biggest U.S.

publishers combined.

In addition, Marks notes his agency has 12,000 employes and operates on an annual budget of \$156,000,000. Too, it is teaching more than 2,000,000 people to speak English every year.

'Our American Cousin'

Continued from page 10

nobleman babble about "things no fella can understand" such as "birds of a feather gather no moss" and the "adventures of Brother Sam." Punch lampooned the character. Dundreary jokebooks and pamphlets littered the bookstalls. Dundreary coats, waistcoats, cravats and monocles appeared in the shops and Dundreary whiskers were trimmed for years after the early vogue of the play.

The Yankee buffoon which had been Taylor's central idea gave way to an antipodal creation and the very name of "Our American Cousin" became obscured by the magic shibboleth "Dundreary." For over 20 years it was Sothern's professional mainstay, and he is even more closely identified with it than is Jefferson with "Rip Van Winkle."

That Fatal Night At Ford's

On the fatal night at Ford's Theatre, the President, Mrs. Lincoln, Miss Harris and Major Rathbone entered the right hand, second tier box, just as Dundreary in the first act, is blunderingly trying to explain to Florence Trenchard. "Can't you see it?" he asks. "No, I can't see it." she answers. Just then Miss Keene caught sight of the President comin. "Well, everybody can see that" she said, nodding toward the box as the orchestra struck up "Hail to the Chief."

This incident has been reckoned at between halfpast eight and a quarter to nine. The shot was fired during the second scene in the third act, as Asa Trenchard is left alone on the stage. Booth, who knew the play thoroughly, had in all probability, timed his deed for the moment promising the least resistance to his flight. Many in the audience thought the shot an incident in the play, and it was only when shrieks arose from the Presidential box and the assassin leaped from it and hobbled across the stage after catching his spurs in the flags draping the box, that the awful reality was apparent and pandemonium followed.

Laura Keene rushed to the illfated box and with Miss Harris ministered to the distracted Mrs. last week, the 1,800-seater is be demolished for a parking been in the audience was endeavoring to ascertain the nature rolls by Jan. 1, under a least of the rolls by Jan. 1, under a least of the rolls by Jan. 1, under a least of the rolls by Jan. 1 and rolls by Jan. 2 this rolls by Jan. 3 this roll by Jan. 3 this roll by Jan. 3 this roll by Jan. 4 this roll by Jan. 4 this roll by Jan. 5 this roll by Jan. 5 this roll by Jan. 5 this roll by Jan. 6 this roll by Jan. 6 this roll by Jan. 1 t

of the President's injuries.
Ford's Theatre was never again used as a playhouse but was bought by the Government for official purposes. Some time during the '90s one of its floors collapsed causing considerable loss of life and injuries and closing its melancholy record of calamity

British About-Face

tion reached England 10 days would come down. Other prin later, there was a vast revulsion pals in the Ron-J Corporation of feeling on the part of many who Sidney Gennis, of Utica, and M had been inimical to the Northern cause. Punch, whose caricatures of Lincoln were in the current vein of crude exaggeration, was among these and one of its historic documents was the famous "Recanta-tion" written by Tom Taylor who was now on its staff, and the accompanying cartoon by Tenniel "Brittania Mourns with Columbia."

You law a wreath on murdered

Lincoln's bier, You who with mocking pencil

wont to trace, Broad for the self-complacent

British sneer, His length of shambling limb, his furrowed face,

His gaunt gnarled hands, his unkempt bristling hair,

His garb uncouth, his bearing ill at case, His lack of all we prize as debonair,

Of power or will to shine, of art to please. You whose smart pen backed up the pencil's laugh,

Judging each step as though the way were plain; Reckless, so it could point its

paragraph, Of Chief's perplexity or peo-

ple's pain.
Beside the corpse that bears

for winding sheet The Stars and Stripes he lived to rear anew.

Between the mourners at his head and feet.

Say, scurril-jester is there room for you?

"Our American Cousin" w not again seen on a Washingt stage until December 12, 19 when the younger Sothern reviv it at the Belasco Theatre, built the site of the house in whi Secretary Seward was murderous attacked by Lewis Payne on t same night that Lincoln was sla

It was my privilege to see t revival at the Lyric Theatre, N York, in the following year. Ta lor's original three acts of scenes were transmuted into drama of four acts with thi scenes. Much of Dundreary v eliminated and a manifest eff made to present the play as was known to the Broadway of years previously, but the "sil ass" Englishman and the Yanl 'bumpkin'' were obsolete, a what I saw on the stage was or a wraith of the phenomenal that had made a fortune for Lat Keene and launched two ce brated comedians into starr

IGNOBLE FATE

Albany

Stanley Warner Avon in Uti which recently played a 15-we engagement of Warners' 'Fair Lady," has been sold owners of the First National Ba Building on Genesee St., blocks away, for \$25,000. Darker last week, the 1,800-seater is be demolished for a parking action contemplated.

Ron-J Corp., whose princip own the bank building, a negotiating for the acquisition the recently-closed Utica, a sm er downtown theatre, accord to Attorney Milton Abelove. Purchase of both film hou

would provide 35,000 square for or enough parking for 125 c. Even if the deal for the Ut were not finalized, the Avon s colm Glazer, of Rochester, principals in the bank buildi they control the 185 Genesee Co

Title to the Avon was taken in New York, from the Van C ler Broadcasting Corp., a unit Stanley Warner, Van Curler, erating WAST-TV, Albany, theatre corporations in five sta

Pre-Xmas Burglary

couple of presumed cracked the safe at Bailey Tl tre circuit's Empire and got a with \$2,000, which included we end receipts.

Manager Walter L. Chase ported cracksmen entered the tre office between time he clc Sunday (19) after midni and time he opened following (

I WAS A TEENAGE MOVIE TEACHER

By Rev. JOHN M. CULKIN

(Director, Center for Communications, Fordham University)

Teenage movie teachers teach two things: teenagers and Both are fun to work with. Both need working with. Teenage movie teaching is one of the fastest grow ing indoor sports in the American high school. It is still new enough to earn the pioneering label, but within 8½ years everybody will be doing it. What is it and is it worth doing?

TMTs want their students to see as many fine films as possible, in much the same way that teachers have always wanted their students to read great books and experience great art. They want to free students from the narrow confines of their own "I, my, me" world by showing them films which widen and deepen their understanding of what it means to be human. They want to equip the student with ways of analyzing and reflecting upon the constant flow of moving images which flood his world. They want to produce an enthusiastic, intelligent, selective, and mature film and television viewer.

The schools had a fling at the flicks once before back in the '30s. The movement started fast and faded fast since it was built on a negative approach to film. The burgeoning second spring of the movement is based on a respect for film rather than on a fear of film. It sees film as one of the humanities, as one of the liberating arts, and it strives to produce the largest possible audiences for the best possible films. Its methodology is built around the screening, discussion, and analysis of well-made, relevant films. It believes that a lively art demands lively teaching and it is, therefore, opposed to a pedanticism which would stifle the spontaneity and enthusiasm which most of us bring to films.

The whole process of being a TMT can be broken down into four approaches to films: show them, discuss them, teach about them, and make them. A few words on each.

a) Show Them. The success of English teachers can be partially measured by the number of books which their students read. Same for the TMT. A film per month for the four years of high school would add up to 40 films. The celluloid syllabus should include both American and foreign films, 16m in-school screenings and 35m theatre screenings, and a generous blend of feature, documentary, and animated films, Discuss Them. When a TMT is asked whether he is

just sitting around showing films and talking about them with the kids, the perscribed answer is: "Yup." This is where the fun begins. When you give the students a free forum to discuss films, you are also inviting them to idscuss themselves. This is the most exciting part of the process and the one which separates the teachers of teenagers from the teachers of movies. The latter group stresses the subject to be taught. The former focuses on the people to be taught and is more anxious to probe and listen to student reaction to the film and the way in which it touched

upon their attitudes and values.

Teach About Them. Each teacher has to make his own way in deciding how much the student should know about film history, techniques, production, economics, and all the other things which can be known about the wild blend of art, commerce, and technology which is the movies. My own prejudice at the high school level is for keeping as close as possible to what Robert Warshow has called "the immediate experi-

Make Them. The study of film inevitably leads students to a desire to try their hand at making a film. The results are wondrous to behold. In England where the movement has 15 years behind it, films are now being made by eight- and nine-year olds. There are tentative beginnings of such a development in this country under pioneering teachers like George Bouw-man of Horace Mann in New York, Zane Rodriguez of Fordham Prep, Sister Bede Sullivan of Lillis High in Kansas City, and Rodger Larson who has been working with the Neighborhood Youth Corps in Harlem.

A 'Wanted' Art Form

Stanley Kauffmann has called film "the one art form that is wanted." The man in Time has told us that our generation must be "cinemate as well as literate." The less snobbish part of ourselves tells us that we would have loved such a film course and that we want our own teenagers to have one. Here are some of the things happening which give hope to the movement.

Young People's Film Festival-600 students, five feature films, and the people who made the films added up to the first Young People's Film Festival of New York. Fordham got the idea; the MPAA got the talent; a committee of educational, cultural, and industry representatives got it organized. That week to remember in July 1964 included:

"David and Lisa" "To Kill a Mockingbird"

Films

"The Hustler" "Seven Brides for Seven Brothers"

"The Miracle Worker"

Film Personnel Frank and Eleanor director & writer. Horton Foote, screenwriter. Robert Rossen, director. Howard Keel, actorsinger. Arthur Penn, direc-

The lively dialog between the filmmakers and the audience generated a new level of mutual respect and the conviction that film study's most important rsource is the filmmaker himself.

Harlem Film Project. A project designed to encourage student involvement and insight through the discussion of films was kicked off in the spring of 1965 from the stage of the famed Apollo Theatre. Actress Claudia McNeil told an audience of some 800 teenagers of how her role in "Raisin in the Sun" reflected much of her own experience up in Harlem. The Saturday morning screenings were followed up by group dismussions during the following week. The film discussion techntique has also proven extremely effective with mental patients, staff and students at Job Corps centres, participants in religious retreats, and parent groups. Film gets into people and what comes out of them after a film is a mixture of both themselves and the film. To some degree, everyone sees his own film and this makes for lively discussion.

Cinema in Cincinnati. Jan. 24-28 will be movie week for 400 students of St. Xavier High School in Cincinnati. English Prof. Lawrence Splain has worked up a program of in-theatre screenings and in-school discussions built around "Hud," "David and Lisa," "Oklahoma," "To Kill

a Mockingbird" and "The Loneliness of the Long Distance Runner." The audience at the Covedale Theatre will be swelled by teacher, parent, and student observers from all over the city

Fordham Film Study Conference. The film talent meets the film teacher at Fordham's annual Film Study Conference. Past conferences have featured directors Sidney Lumet, Robert Rossen, Frank Perry, and George Stevens; actors Paul Newman and Piper Laurie; critics Judith Crist, Bosley Crowther, Pauline Kael, and Stanley Kauffmann; film educators Tony Hodgkinson, David Mallery, Arthur Mayer, Ned Hoopes, Edward Fischer, George Stevens Jr., and David Stewart. The 1966 conference runs from June 27 to July 1 in the Fordham Law School in Lincoln

The Philadelphia Story. Five schools in the Philadelphia area have cooperated for The Schools Film Festival. Each month of the school year on a Monady or Tuesday evening at 6, 8, and 10 p.m. the Hill Theatre shows a film chosen by the school and then on the following day the teachers discuss the film in class. In the second year of the program attendance is running better than 700 students per evening. This year's festival includes the following titles: "Loneliness of the Long Distance Runner," "Whistle Down the Wind," "The Hustler," "Great Expectations," "The Seventh Seal" and "The Manchurian Candidate"

A Summer to Remember. Forty high school teachers achieved the little boy's idea of heaven last summer—they got paid to go to the movies. Through the first Government grant ever given to train film teachers, Fordham sponsored a seven-week summer institute designed to create prototype film study programs for high schools. The teachers, who were selected from several hundred applicants, came from all kinds of schools in all parts of the country. In addition to hearing the faculty and Film Study Conference speakers, they also discussed films and television with director John Schlesinger ("Darling"), David Susskind, Arthur Mayer, actress Diana Sands, and media theorist Marshall McLuhan. Some of the teachers viewed as many as 100 feature films during the seven

Film director George Stevens said it last year: "The future of film has to do not with the filmmakers, but with the audience—with the people in the hands of the teachers." Expensive media like films and talarisis ers." Expensive media like films and television can't get too far ahead of their audience. They have to rely on public acceptance. TMTs are trying to raise the aspirations of that audience.

Director John Frankenheimer echoed Stevens' comment in a challenge to critics which is equally a challenge to TMTs: "If the critic could influence the youth—that group which seems most to influence the taste of the nation—to want to see better movies, I am quite sure that more good movies would be made. As creators in this field, we are dependent on the public and need a true climate of acceptance for our best efforts . . . A good critic should stimulate them to discuss films, to argue about them, to become excited about them." Let's do it.

HAVEN'T I SEEN YOU BEFORE?

– By CLAUDE BINYON –

It was a thirsty summer day and I had retreated to the coolness of the Lebec Bar, two miles from my ranch. Less than a minute after I ordered a beer I wished I had stayed

home and sweated. A middleaged, grizzled character slid his glass along the bar and sat on the stool next to mine. He jerked his head

toward the bartender.
"Gordie tells me as how you're a
Hollywood writer," he said. I frowned at Gordie and he turned away, busying himself rinsing glasses. "No need to be ashamed of it," said the character. "We all got to earn a living somehow. Me, I work for Southern Cali-fornia Edison—man's work."

This was my cue to hit him but I

let it pass. He really looked like a guy who did man's work. "Don't get me wrong," he said, "I'm not running you

down. I'm also a writer myself—but just in my head. I never put nothing down."

"That's the best way," I said. "Yeah," he nodded. "It's like having a head full of money." He looked at me speculatively. "How'd you like having some of that cash outa

my head?"
"No, thanks," I said quickly. "I'm working on a story of my own.

"I'll split my head cash with you," persisted the man. "Fifty-fifty, right down the middle. I tell 'em, you write 'em down." He snapped his fingers. "Jackpot!"

"I said I'm busy The man seemed astounded. "You mean you don't want to hear about Ringo Wanderlush?"

Claude Binyon

"Yeah, Ringo. Man, is he in trouble! First he gets sentenced to die for murdering his wife, but he escapes because he didn't do it and he wants to find the one-legged guy who did. So he comes west, chasing this fellow—and bam!"

'Bam what?"

"He butts in on a barroom brawl and gets conked on the head. When he comes to he don't know who he is or where he was going. So he sets out to find out. Then one morning— bam!"
"Again?"

"He wakes up with his memory back, and the detective who's been chasing him all along is pounding on his door. So he dives out a window and lands smack in a wagonload of hav. He escapes, all right, but his head has hit the floor of the wagon and he don't know who he is again. I think the scientifical name for what he's got is chronical mag-

"Well, he has to get his scalp sewed up so he finds a doctor. This sawbones is a curious guy so after he sews up the scalp he gives Wanderlush a full checkup: Guess what he finds out.

"All right," I said. "My guess is that Wanderlush has a rare disease and has only one year in which to live it up."
The character's jaw dropped and he looked at me suspiciously. "How did you find that out?"

"You must watch television quite a bit," I said.
He shook his head contemptuously. "Naw," he said.
"Them stories on the tv are all alike. It looks to me like all you writers do is steal from each other."

Remnant of A 'Jewish Culture' In USSR

By MEYER LEVIN

Just around the corner from our hotel facing Red Square in Moscow, we saw a large poster advertising the appearance of Anna Gouzik and her Yiddish troupe. Here was an opportunity to check for ourselves on the disputed

subject of Jewish culture in the Soviet Union.



From American Jewish organizations, over the past several years, there has come a concerted outcry against not only the difficulties placed in the way of religious worship, but on the virtual elimination of educational and cultural programs through which Jewish identity can be maintained. It has been charged that a program, virtually of forced assimilation, is in prograss, which can only end in the elimination of Jewish con-

sciousness and, within a few genera-tions, in the disappearance of Russian Jewry, which still numbers an estimated 3,000,000 souls.

To answer such charges, the Soviet Union has published a booklet called "Jews in the U.S.S.R.," with the usual denials. Tourists are taken by bus to visit the Moscow Synagogue, where a few hundred out of a Jewish population of perhaps 400,000 come to pray on the Sab bath-or to make contact, in this one possible way, with visitors from abroad.

A magazine in Yiddish, Soviet Homeland, is published monthly, with a run of 25,000 copies. One of the editors of this magazine, Comrade Shulman, told me, "We are not here to preside over the liquidation of Jewish culture. We receive more and more letters from young people, who are becoming interested." However, none of the young Jews to whom I spoke during a six-week visit were familiar with the magazine, except for one young man I was to meet at the Anna Gouzik performance, who had only scorn for it.

And the issue I examined, containing 150 pages, could hardly be called an instrument of Yiddish culture. The first 50 pages were part of a novel, and I had gone halfway through the excerpt before I could determine whether the characters were Jewish. The story was about a girl and two boys; the young hero, who thought he was losing the girl, was going off as a volunteer to work in the mines in the far north. What all this had to do with Jewish literature, life, or tradition, I could not make out.

The second story, again some 50 pages in length, was a

novelette about a Jewish child, just before the revolution, who joins a circus. The first few pages dealt with the vil-lage-life familiar to readers of Yiddish literature, but once the lad went off with the circus, the novelette was devoted to examples of the exploitation of circus workers, to the dawning revolutionary consciousness, and finally to the feat of the hero in climbing a pole, on the eve of the revolution in Petrograd, so that it was he who called out the great news that Lenin's train was arriving!

Thus, two-thirds of the magazine, already, was devoted to assimilationist themes, in which the Jew's Jewishness was shown to disappear. The rest of the issue contained some thirdrate nature poetry, and, indeed, one article

about Yiddish literature. However, the editor assured me, as did the official bro-

chure about the Jews, that the theatre was alive. As proof -in the country that gave birth to Habima and the Jewish Art Theatre—there was cited an amateur group in Vilna, that performed Sholem Aleichem's plays. (When in Vilna, could find no sign of their activity.)

Also, there were folksingers and concert artists, touring the cities. One of these was the celebrated Anna Gouzik, and there, large as life, was her picture on the poster—a saucy young woman, appearing in a musical adaptation of Sholem Aleichem's "Wandering Stars," a tale about a family of actors.

Sholem Aleichem, incidentally, has continuously been published in the Soviet Union, and his works are always cited when there are accusations of constriction of Jewish culture. Probably because he wrote of the downtrodden, he has remained acceptable.

We sought out the Gouzik performance, in a large, barnlike theatre in a Park of Culture. The house was nearly filled, with perhaps 800 spectators, and although by far the greatest number were elderly, a springling of young intellectual types, such as one might find on a visit to Second Avenue, was apparent. We asked one such couple whether they spoke Yiddish? No, but they understood it.

A Soubret At 70

On stage was a troupe of four: a pianist, a burlesque-style comic, with a female counterpart, and the redoubtable Anna Gouzik, who sang, danced, recited, performed a dozen roles. All this was done, perhaps with nostalgic intention, in the highly emotive style of the old-time theare, with grand gestures, quavers, shouts, declamations. What passed for Chassidic melodies and folk-lullabies were interwoven with satiric gags and simple, but energetic dance routines. Costumes were on the polka-dot side. Broad anti-American sallies, in the scene in which the actors wander to America, were duly appreciated.

But it was the audience that was most interesting. They hung on every word, on every snatch of song, they applauded every banal routine. Two old women, in our row, were constantly dabbing their eyes, and sighing. A heavy, elderly man, on my right, explained that Anna looked no more than 30, in her makeup, was really close to 70, and that she had been giving these performances as long as anyone could remove the long as anyone could remember.

She was, in a sense, the embodiment of what was left of the Jewish community. For the community had no way to express itself, even to gather together, except in going to see Anna Gouzik, who performed in Moscow for a few weeks, every year.

What the performance really meant came through to us in a scene toward the end of the evening, when, in her wandering-actor role, the star recited a climactic speech from the drama of Uriel Acosta. It ended with the ringing lines, "A Jew I was born, a Jew I will die."

At this, the entire audience exploded into an hysterical demonstration. There in the dark hall, they gave vent to their underground feelings. Sobs, shrieks, wild applause, a standing ovation that endured for several moments, while Anna Gouzik faced them, her arms outflung.

So it cannot be said that there, is no Jewish culture, or no Jewish consciousness left in the Soviet Union. Just as in the concentration camps, a remnant survives.

THIS IS THE STORY OF THE DREAM HUSTLERS AND THE HOPEFULS...THE FREE FAKERS AND THE FAMOUS...ALL FIGHTING FO



STEPHEN BOYD as FRANKIE FANE He'll do anything... use anybody... just to win!

ELKE SOMMER
as KAY DANTON
Fane's wife —
the only time
they're together
is in print!

milton berle as KAPPY He excels at getting Fane into good parts and out of bad scenes!

ELEANOR PARKER
as SOPHIE
She made Fane
a star by
introducing him
to all the right
people—for all the
wrong reasons!

JOSEPH COTTEN
as KENNETH REAGEN
He knows exactly
how much Fane is
worth as a star—
and how little he's
worth as a person!

JOSEPH E. LEVINE Presents TO LET LE

STEPHEN BOYD. ELKESOMMER. MILTON BERLI and EDIE ADAMS and ERNEST BORGNINE HARLAN ELLISON

Percy Faith · In Pathe COLOR · A Greene-Rouse Production

ERS AND THE SCHEMERS...THE LOADERS AND THE PHONIES...THE R THE HIGHEST POSSIBLE AWARD!



JILL ST. JOHN as LAUREL Life with Fane started with one night of heaven and turned into an eternity of hell!

TONY BENNETT as HYMIE KELLY His title covers a lot of jobs for Fane - most of them dirty ones!

EDIE ADAMS as TRINA She uses the right kind of curves to play the wrong kind of angles!

ERNEST BORGNINE as BARNEY YALE He never divulges the name of a client - unless the price is right!



LEANOR PARKER JOSEPH COTTEN JILL ST. JOHN TONY BENNETT AS Hymie Kelly

JSSELL ROUSE and CLARENCE GREENE - RICHARD SALE - JOSEPH E. LEVINE - CLARENCE GREENE - RUSSELL ROUSE

Embassy Pictures Release World Premiere Egyptian Theatre Los Angeles, Feb. 15th

Taste Shift In U.S. Heroes

Continued from page 5 ==

scene spectacle, the victim of six | a quarter of a century.

Ramon Novarro, the latter a native of Mexico who portrayed "Ben-Hur" and "The Prisoner of Zenda" was one of those nominated but never quite elected to succeed. Antonio Moreno and Gilbert Roland will also be recalled Latin from (Roland self-made Vienna, Ricardo Cortez. is the only one who continues to go on in romantic parts after almost 40 years before the camera.)

In 1927, Al Jolson started a new phase of motion pictures with "The Jazz Singer." The silent disappeared, the squeakyvoiced stars of yesteryear toppled, though a few with previous stage experience managed to handle dialogue. A new crop of Broadplayers was hastily recruited to fill the vacuum.

Perhaps the most tragic case of decline was the one of John Gilbert, a King Vidor discovery and in pictures since the early 1920s, who zoomed to stardom with "The Big Parade" and appeared opposite Lillian Gish in "La Boheme" and with Eleanor Boardman in "Bardelys, the Magnificent," In Greta Garbo's first U.S. film, "The Flesh and the Devil," Gilbert received star billing while her name appeared in much smaller print after the name of the picture. When sound was added to the silent image, Gilbert's flutey voice disappointed his many female ad-

John Barrymore, "The Great Profile," combined his stage presence with a well-modulated arti-culate voice. He brought exquisite style and great alcoholic capacity to Hollywood. In silent days, he made his screen debut in 1922 as 'Sherlock Holmes" and two years later portrayed "Beau Brummel"; he was an obsessed Ahab in an earlier cinema adaptation of Herman Melville's "Moby Dick," a performance by many regarded superior to Gregory Peck's. He essayed "Don Juan" in a soundsynchronized version of 1927.

Westerns

Westerns persevered from silents into talkies. Presently there were George O'Brien, Harry Carey, William Boyd, Roy Rogers. An early gangster film was (1927) Josef von Sternberg's "Un-derworld," a hard-hitting melodrama that catapulted bulky George Bancroft, as a new type hero, fall guy and/or betrayed lover. Paul Muni created another "hero" "Scarface. the crime boss. Muni refused to allow himself to stereotyped, tackled Pasteur, Emile Zola and Juarez of Mexico. Last seen he was the

old doctor of Brooklyn in "Last Angry Man.'

Another heroic heavy in gang-ster films was today 72-year-old, Bucharest-born Fdward G. son who made his screen debut in "The Bright Shawl." His "Little had a relentless drive Caesar' and a better message, reiterating in no uncertain terms the since worn slogan that "crime doesn't Robinson, just as Muni, refused to be typed. He has acted in historical films, played villains and heroes, kings and beggars, jilted lovers and loving fathers. Last he was seen as a loner in "A Boy Ten Feet Tall."

James Cagney, a Broadway re-vue hoofer, also began his career as a hard-boiled gangleader. During his over 30 years on the screen, participated in numerous un-

As the mesmerism of the depression gave way to a new healthy optimism, Clark Gable and Richard Arlen were new type leads Gable in "It Happened One Night" won the 1934 Academy Award. A few years later, he mained worldwide fame with "Gone With the Wind." He had a long, sloces of career to end, age 60, on the sour note of "The Mistits" (1961) with

Marilyn Monroe. Then there was Humphrey Bogar: who won considerable critical acclaim as the dromed gangster in "The Petrified Forest" (1934). He nator and scored in "Treesure of the Sierra Madre." 'The African Queen" projected him as a man c. many moods and netted him an Academy Award.

A goodly number of thespians II.

There is Spencer Tracy, today 65, who has a record of 35 years in the camera. He looks like the neighbor next door and has depicted simply every kind of a man, except the meek and the He was an understanding, yet hard-hitting priest in "San Francisco"; an illiterate fisherman and a powerful landowner. "Fury saw him as an innocent man in the clutches of a lynch mob; "The Seventh Cross" as a vigorous anti-Nazi escaping from a concentration camp. A rich vein of humor runs through his many screen performthrough his many screen performances, from "Edison, the Man," Father Flanagan in "Boys Town," to "Father of the Bride," "Bad Day at Black Pock," "State of the Urion" and "The Old Man and the Sea." He was a judge will disdain for the dishonest in "Judgment at Nuremberg"; and a ment at Nuremberg"; and a shrewd policeman who outsmarts himself in "It's a Mad, Mad, Mad World."

Another "indestructible" has been Cary Grant. Charm has been his stock-in-trade.

Gary Cooper typified the rugged, lean, taciturn Westerner with his simple face void of emotion. in "Morocco" he was the youthful, naive officer of the Foreign Legion lured by the wiles of Marlene Dietrich. He zoomed to world-wide fame in "Farewell to Arms" and "Pride of the Yankees" winning his first Academy Award as the laconic war hero of 1918 in "Sergeant York," adding to it his second Oscar many years later as the sheriff in "High Noon," the only Western film ever to receive the highest awards. Love in the Afternoon," he was for a change, an unlikely man-about-town. Some thought the lovescene under the table with his grand-daughter (so she seemed) Audrey Hepburn was his low water mark.

James Stewart has remained himself, straight-forward, shy, fair-minded, hard-working individual from real life set against a manifold background. Unlike Gary Cooper who indicated little humor. Stewart often has given us amusing vignettes of human "Seventh Heaven' feibles, from (the re-make of the 1930s), "Mr. Smith Goes to Washington," to his most recent, "Shenandoah."

John Wayne (Marion Michael Morrison) started as an extra. became a stuntman in Westerns, and made his debut as an actor in "The Big Trail" 34 years ago. He zoomed to the top with Walter Wanger's "Stagecoach" (a picture re-made this season by 20th-Fox). Wayne has played many rugged characters, including the "Quiet made in Ireland, a laugh

Wayne, Sinatra, Power

Wayne was regarded to be fading when, in 1948, then 41, he nade a spectacular comeback in 'Red River." He has remained one of the world's biggest money makers ever since, though his screen career was slowing down last year for a little while due to illness. Samuel Bronston used him in the "Circus World," made in Cinerama Spain. More recently he was the fourth navy commander of "In Harm's Way." Wayne currently is co-producing in Israel, "Cast a Giant Shadow," the story of Col. Mickey Marcus whom he relates to the leaders of America's revolutionary war.

derworld exposes, both for and against the law. His portrayals deepened and grew more mellow. Eternity" (which won him an Academy Award in 1953). He has dared unpleasant roles, such as the frail dope addict in "The Man with the Golden Arm" and the sadistic coward in the Western, "Johnny Concho."

Tyrone Power who died at the age of 46 during the filming of "Solomon and Sheba" on location in Spain was the prototype of the heroic male depicting almost exclusively the clean-cut, gallant young man such as in "Lloyds of London," "The Mark of Zorro." "Blood and Sand"; a war hero in "This Above All," "American Guerrilla in the Philippines" and "Crash Dive"-after in real life performing a tour of duty in the U.S. Marine Corps of World War II. Especially suited for historical candy-bar area as well as a com-

toinette," "The Black Swan," "The Black Rose," "Captain from Cas-tile" and "Prince of Foxes." Shortly before his untimely de-"Captain from Casmise, he essayed two humanly warm roles in "The Sun Also Rises" and "The Eddy Duchin Story" whereby he combined Story" strength with human foibles.

Robert Taylor started at 23 in "Handy Andy" and quickly became well known in "Broadway Melody" and "Magnificent Obsession." portrayal opposite Greta Garbo in "Camille" brought him to the attention of a world-wide public.

The public taste for the film hero not only has changed many times in the past 55 years, with new trends coming and going perpetually; but today some of our most popular stars themselves underwent a complete metamorphosis in their characterizations. There is Richard Widmark who, in 1947 at the age of 29, portrayed respulsive, pathological killer, following the same road in such films as "Cry of the City" and "No Way Out" In 1950, Widmark appeared in Elia Kazan's 'Panic in the Streets" surprisingly handsome and lovable as a police strongly advocating the With a few exside of the law. ceptions, most of Dick's screen roles since have been wholesome and pleasant such as the ones in and pleasant such as the 'Judgment at Nuremberg' and Was Won." Most "How the West Was Won. recently, he was the hero of "Cheyenne Autumn," a John Ford epic, opposite Carroll Baker and the protector of the uprooted Indians of 100 years ago.

When Widmark made his switch "Panic in the Streets," Kazan introduced in the same film a new, even more frightening menace, tall, skeleton-like, Jack Walter Palance whom no one would have thought would develop into a romantic screen hero. Yet he has portrayed many sympathetic roles such as in "Big Knife," "Attack" and "Warriors Five."

Henry Fonda, 60, made his screen debut 30 years ago in "The Farmer Takes a Wife"; was a desperate outlaw in "Jesse desperate outlaw in "Jesse mes"; a hunted criminal in James' Fritz Lang's relentless "You Only Live Once"; a farm boy driven from the land by drought and the depression in John Steinbeck's un-forgettable. "The Grapes of Wrath"; a maddened mass killer running amok in Anatole Litvak's "The Long Night"; before becoming the beloved stage and movie hero of "Mister Roberts"; philosopher-soldier Pierre Bo Pierre Bezukhov of the King Vidor film based on Tolstoy's "War and Peace"; and the fair-minded juror of Sidney Lumet's "Twelve Angry Men."

The film hero of today can afford to be simple, less pretentious and less glamorous as were his predecessors in the time before the atomic and rocket age. day, neither the sword nor the gun can win a war or a woman

Morton Adds No. 9 Site To West Canada Chain

Winnipeg.

Morton Theatres Ltd., local Rank Organization affiliate, has added a ninth theatre to its fast growing western Canadian chain. Latest acquisition is the 729-seat suburban Park, previously independently operated as a sub-run house.

The 30-year old house, with seating reducing to about 575, due to relocation of lobby facilities, opened Xmas week with Warner's "The Great Race," which had con-cluded eight weeks at the downtown Odeon.

Odeon-Morton president, P. G. Morton, indicated the hardtop, located on a newly-opened cross-town access, will specialize in moveover, day-and-date and art film bookings. This function was to have been performed by the suburban acquired three years ago Kings, but that house has been so successful with hard ticket bookings, that a new outlet for the product available to the chain had to be

Theatre, acquired for less than \$90,000, had at one time been open on a daily basis, but in the last few years had only been functioning two nights a week.

Plans call for eventual major renovations to the lobby, seating and marquee facilities. Initial rehave been in pictures more than roles, he was seen in "Marie An- rlete cleaning-up and repainting."

Europe's Film Sexivals

Continued from page 9

and abroad, who refuse to make their best product available for into Europe's festivals. There is a vicious circle: major producers cannot be blamed for refusing to compete with most of the junk shown at the festivals under the guise of "art"; on the other hand, film festival directors and their selection committees have to build a program and since they cannot get the best product, they must rely on second and thirdrate filmmakers and their films of pornography, misery and bad taste.

This vicious circle will be the minute one major broken be it in this country company or abroad—decides that it will support a festival with its best product, provided that the festival devotes itself exclusively to the promotion of motion pictures, for which it was created in the first place. The longer we hesitate, the longer it will be before we can use film festivals once again as means of publicity and promotion of our motion pictures. The fact that only very few of the films shown at Europe's festivals have been able to find releases all over the world and that most of them remained obscure, not even reaching one of the smaller art theatres in the world's major capitals, indicates that the great majority of festival films is not—as it has been claimed—what the art lover wants, let alone what the audiences want.

Many films were sheer misery, perversion and filth. There is a total schism between so-called "festival films" and the public. This has led to opinion No. 1, that festivals must cease to celebrate a small circle of sick filmmakers or they will be finished for good. Pessimists claim that this has happened already.

Don't Call It Art!

The public has a keen eye for these things and stays away from Nothing against movies. these films! There is a market for them, only, please don't call it art and don't call me a square if I believe that certain things in life still belong to privacy and not on the screen. Most people are capable of leading a normal sexwithout relying on the

"ersatz" on the screen, on "peeping Tom" shows, or on films who overstep the most widely accepted rules of good taste.

Members of selections committees, while not always experts and therefore never too sure of themselves, are nevertheless no sexfiends. They search for art, becoming less and less discriminate while doing it. With the major films of the year out of their reach, they end up by praising everything that is odd and revolting, actually believing that every rule of filmmaking and of good taste must be violated in order to produce art. If they had the sup-port of the majors from all over the filmmaking world, they might come to a different conclusion because their mind would not be dulled by the poor product which they have to view. Let's not forget that they see at least five miserable films to every one that we suffer through. It's a miracle they don't all wind up in an insane

There is a story that made the rounds at one of the festivals. It tells of a janitor at one of the studios who saved all sorts of film clips, odds and ends that the cutters had thrown away. One day, it is said, he spliced them together and won a prize at a fes-

Of course, the story isn't true but it could very well be.

The very fact that is being told. means that people at festivals are beginning to realize that a complete overhaul is more than over-The present conception of a festival-film doesn't have to be perversion, rape, crime, bloody gore and every human weakness that you can think of, including those you wouldn't be capable of thinking of. Laughter, happiness, beauty, entertainment and the pleasant aspects of life still seem to be taboo at festivals. "Films of that sort don't go deep enough" said one critic. Perhaps they don't, but that is exactly tne point: festivals must recognize that films that are trying to entertain, are no freaks. They are the backbone of our industry. The public isn't sick. It's darn healthy!

Winer Recalls World Warll

🕳 Continued from page 16 🚃

original revue-and given 10 days not out of fear that his bulk might in which to do it.

We were allowed to tap other talent on the post for the revue, and we recruited William Warfield and M/Sgt. Frank Leavitt. Leavitt was Post Provost Sergeant, a 17year army man who was better known as Man Mountain Dean, the professional wrestler. He did not wear his beard during this stretch of his army service, ostensibly because of regulations, which he might have been able to flout, but actually because it was growing in gray and he was embarrassed.

All of us pitched in to create the revue out of local jokes and routines remembered vaudeville that could be adapted with some degree of pertinency. Bill War-field and I wrote several original songs, and Joe Anthony, who had danced with Agnes de Mille before and suffered approximately 50% casualties. The notion of putting successful shows, choreographed a superb number called "Slaughter in the Vogue Room," to music stolen from Richard Rodgers the stolen from Richard Rodgers th stolen from Richard Rodgers; the Vogue Room being the favorite hangout of Camp Ritchie men in nearby Hagerstown, Md.

Man Mount Dean Demurs

Man Mountain Dean appeared in a sketch as a volunteer from the audience invited by William Walton, approximately 5' 8" and frail, to come up and learn something about judo, or dirty fighting, which was a more accurate description of the course as it was taught at Camp Ritchie. The climax of this sketch was supposed to come when Bill Walton threw the Man Mountain over his shoulder to the floor.

be too much for Bill and injure him, but, on the contrary, that Bill's inexperience at this kind of thing might cause Dean to get hurt.

As the war in Europe neared its end, the attention of Training headquarters turned toward the Pacific, and we began to get Japanese-speaking personnel the post. The first such troops assigned to our unit were members the 442d Battalion, the Nisei out fit that had so distinguished itself in Italy. The army thought it was doing the survivors of the battalion a favor by sending them to us and to what seemed a soft assignment. It didn't work out that way.

These boys had fought first to show their loyalty to the U.S. by demanding service in the army; had fought superbly then they against the Germans in Italy and had suffered approximately 50% that they simply refused and would have refused to the point of court-martial. One by one they put in for shipment back to Italy and combat.

We missed them, but understood, and their places were taken by some young and carefree and combat-innocent Nisei from Hawaii, who were enchanted by the whole idea.

Finally Hiroshima and V-J Day came along, the rush to demobilization was on, and the members of the Demonstration Unit found themselves with very few of the precious points needed for quick discharge.

But Camp Ritchie had served its Dean was agreeable at first, and purpose, and was due to be closed said he could teach Bill how to do soon. By February, 1946, when I it out of his long acting experience headed for the Ft. Meade Separain the wrestling ring. At the last tion Center, the closing notice was moment, however, he backed out, up and the show folded.

Have Book, Will Travel

That Urge to Spout at Book & Author Lunches And Over the Mike

By JACK McPHAUL

(President, Society of Midland Authors)

Chicago. talking of authors, it is fair to movies. borrow a gadget from the sciencefiction writers. That would be their time machine. Most convenient for this tale too, for it's going to be necessary to shuttle a Victorian age scribe into the era of television.

Irv Kupcinet and producer Paul Frumkin are deciding on guests for Kup's Show, a midnight panel program Saturdays on WBKB, Channel 7.

"Let's get Dizzy," says Kup. "He'll talk about his new book."
"Not a chance," replies Frumkin. "Didn't you see that speech he made at Glasgow?"

"Yeah, but I don't think he meant it," retorts Kup. "Over at Fritzel's I heard the way he way he started a spiel to Vickie."

Based on my own experience with the toilers in the writing craft, I have the hunch that Benjamin Disraeli, Earl of Beaconsfield, First Minister to Her Majesty—and author—would have hustled over to the State-Lake Bldg, studio to peddle his current book on Kup's program.

In the various books of quotations you'll find Disraeli in haughty vein sounding of at a Glasgow banquet in 1873: "An author who speaks about his own books is almost as bad as a mother who talks about her own children."

I refuse to believe that Dizzy then was speaking from the heart. It would make him completely unlike all the authors I have met during a newspaper career that has included a tour of duty as reviewer, book editor and mod-erator of the Chi Sun-Times Book & Author luncheons.

Continued research, guided by the suspicion that the good Earl wasn't leveling with his Glasgow auditors, brought me to the Pen-Dictionary of Quotations. And there I discovered that the Prime Minister had prefaced a discourse to Queen Victoria with these words: "We authors, Ma'am." That's all there is to the quotation; there's no clue as to the subject of his chat with his sovereign.

But 'twill suffice. I think we can

write off that Glasgow crack. Dizzy was just like every other author. He was mighty proud of having written a book and not above dropping a hint to folks, Her Majesty included, that he was eligible for membership in the Authors League.

That Book Jacket Ego

I have discovered that nothing changes a man so much as the publication of a book with his name on the jacket. All bets are his personality undergoes a complete change. A man, who in other respects is modest and retiring, becomes as an author a charging tiger. He clamors for recognition; lunges for the microphone; elbows his fellows aside for a place at the speakers'

At the Book & Author luncheons it is customary to have three speakers. In addition, six or so writers are invited to places at the head table to take a bow. In One tv panel moderator, known to brag about his teaching great shakes as a writer.

Once when I sought out a

I had much the same experience luncheon, the with a noted surgeon. You'd never hear him spouting off on his skill in the operating room. But shamelessly he twice phoned me beseeching a review of his auto-

biography,
And it isn't just the one-book man who succumbs to strange forces that demand expression in the chest-thumping cry: "Look at me! I'm an author!"

novels and biographies and sev-With the purpose in mind of eral have become profitable

> I telephoned him at his West Coast mansion and invited him to speak at a B & A luncheon. found him curt, hurt, sullen. It developed that he had just rehis new book. The review was about 95% favorable. The remaining 5% had ruined the day for the famous author. I had to coax, flatter and up the fee \$100 to get him to agree to come to the party.
>
> The affair was held two months

later. He brought along the evidence of a long memory. shook hands and he proceeded to our reviewer. After our initial talk I had made it a point to read the reviews of his book in magazines and other papers. Without exception every reviewer had found something in the opus to criticize. I felt sorry for the great man. So many of his breakfasts had been ruined.

"What spot are you putting me in?" he demanded.

"You'll close the program," I replied meekly.

'That's the way it should be," he said and he wasn't joking.

The Closing Spot-Why?

When you have three authors sharing sharing a program, you're in trouble. Each wants to close the show. There seems to be some sort of notion that the first two speeches are merely warmups for star's appearance. For years I've been attending the B & A luncheons, mostly as a reporter. With rare exceptions, the first two speakers have talked on and on, and the show-closer plays to a half-empty room. And yet authors who have experienced this situation tend to ignore it. When they come back with a new book suggest, unctuously, that stature demands that they they be alloted the last word.

A survey in a book trade publication disclosed that publishers were unable to determine if the appearance of authors on radio and tv programs did anything for book sales. In some instances writers with wide radio-tv exposure sold unexpectedly well; in other cases the books of people the same amount of programming flopped.

But it's a mutual back-scratching deal, with nobody paying or asking fees, and the scribblers hustle about the country to describe lovingly their brainchildren in radio and tv studios. It isn't always the publisher who pays the travel expenses. Authors have been known to foot the bill. Not infrequently economy jet produces bill bigger than the royalties, but how can you measure in dollars and cents the thrill of being introduced as an author? Writers, including the one-book surgeons, industrialists and professors, stay up until midnight to appear on programs that they had never heard of before becoming

Lousy On Their Feet

It is indisputable that some excellent writers are lousy speakers. scarred this latter group there was on one by the disjointed verbal fallout of occasion a distinguished professor the typewriter people, has recom-of history. He showed up and wanted to know how long he should speak. I had to break the news that all he could expect was on as good writers put on bad his name and book announced. He shows at the luncheons. The was appalled. He pleaded for a suspicion is there that some peocouple of minutes to talk about ple in the audience get the notion, his book. I understand that on the illogically and unfairly, that a campus he is a quiet chap never maladroit speaker can't be any

> publisher's flack told me aggrieved: "He won't cooperate. He says that he's no good as a talker." This fellow turns out a book every two years and makes the bestseller lists without the benefit of oratory.

Disraeli, one gathers, pretty good man on his feet. He published two volumes of his speeches. He also wrote 11 novels I have in mind a man who rates among the five bestselling authors of modern times. He has published at least 15 highly successful and six nonfiction books. A char-

suffered when he was panned that Glasgow speech.

I have a suggestion I'm willing to pass on for free. Someone should go into the business of making miniature photostats of dust jackets. An author could carry his in his wallet like any proud parent with a picture of offspring. There's money in that idea. Roughly 25,000 book titles came out last year. You could sell more than 25,000. Some books have coauthors.

Pride in authorship is under-standable. "A book is the only immortality." Rufus Choate said that. It's the sort of thing you run across when you set out to get the goods on a fellow like Disraeli ceived a clipping of our review of who once claimed to be unlike all

Denmark Films Less Provincial: Grosses Better

By J. R. KEITH KELLER

Copenhagen.

Motion picture business in this Kingdom of Denmark has improved and, not unrelated, quality of Danish-made features. Long limited to the home market some scattered playoff Norwegian, Swedish and Finnish situations, the product turned out here this past year is capable of export to non-Scandinavian markets.

Quality films include one by Klaus Rifbjerg and Palle Kjer-ulff-Schmidt, the "Week-end" and "Two" team. They have "Once Upon A War" ready for an early 1966 preem. The picture deals with the problems of a half-grown boy in wartime Denmark. Knud Leif Thomsen, whose "Tine" won praise at this year's Moscow fest, have just finished "Gift" (a double meaning: Gift means both poison and married in Danish language.)

Both films are produced by Nordisk Film whose studio head, Erik Balling, has directed a spy spoof himself with leads played by the very unconventional young "hero," Morten Grunewald, and the woman of "I—A Woman," Essy Persson. Title of picture: "Hit him again, Harry." This one in color.

At Bent Christensen's new Asa Studios, Christensen himself reluctantly directed Leif Panduro's satire "Neighbors" which should continue the Panduro-Christensen successful style from "Harry and the Butier" and "The Vacuum Cleaner Gang." The first months of 1966 will see Englishmen and Frenchmen work on the Asa premises.

Up in Norway, Danish director Henning Carlsen (who did "The Cats" in Stockholm-it was a Swedish entry at the 1965 Cannes fest) just before Christmas fin-ished three months of shooting and cutting his and author Peter Seeberg's film version of Knut Hamsun's famous novel "Hunger." Film is starring Sweden's Per Oscarsson and Gunnell Lindblom, and the production is Danish-

Swedish-Norwegian.
Johan Jacobsen ("A Stranger Knocks") has directed a film version of a modern Danish stage classic "The Judge." His film, based on Karen Blixen's "African Farm," seem however more or less abandoned project although a good deal of Film Foundation-granted money has already been used up on preparations for a script by Jacobsen and Annelise Hovmand. Annelise Hovmand's own "It's Coming Up," film based on the life of pioneer aviator Ellerhammer, has been shelved temporarily, due to the inevitable overshadowing such a film would get at present from "Those Magnificent Men In Their Flying Machines."

"Those Magnificent Men" were one of the all-time grossers at Copenhagen's huge Imperial Theatre where it ran for almost three months before it gave way to "The Sound of Music." At the 1018 seats "3 Falke Bio" "My Fair Lady" is now in its second year without yet having experienced one performance with a sale of

suffered when he was panned — still another reason to discount that Glasgow speech. Good Shorts Around, But You'd Never Know

By GERALD PRATLEY

Toronto.

Hardly anyone in distribution and exhibition has done much to improve the quality short subjects and cartoons. This aspect of the film industry has remained virtually unchanged since off-screen commentators were unfortunately created and Disney learned to draw.

Because shorts are short they are considered unimportant. Eyebrows are raised when the subject is brought up and the individual who complains is labelled a crank. One trouble is that nobody bothers to look at shorts. The booker books them and the theatres show them usually without ever questioning their quality. The effect of a su-perb feature is often spoiled by the mediocre short or witless cartoon which follows, because of lazy selection.

Critics 'Protected'

The critics have had little to say because they seldom suffer the complaint. At their screenings the shorts on the program are omitted.

Most short subjects run from one extreme to the other: the precious efforts of the doubtful experimentalists or films about art totally lacking art in their making; Road Runner once again or another superficial travelogue in which countries racked by drought, disease and disaster are invariably shown as brightly-colored, happy places where contented peasants are about to participate in yet another festival or parade.

On the positive side, Disney usually puts out acceptable shorts with his own features, and the Pink Panther cartoons are an intelligent pause from animals constantly destroying themselves. They are cool and refreshing, and DePatie-Fre-leng's forthcoming series, "The Inspector," promises the same quali-

Canada Leadership

In Canada, National Film Board shorts are sometimes brilliant, always bearable, and deserve wider showings in Yank theatres. There is nothing today however, to compare to The March of Time, This Modern Age, Crime Does Not Pay and the UPA series. We've heard all the arguments

a dozen times: tv has taken the documentaries, good shorts cannot be found, they are expensive to make and theatres don't want to pay for them.

Yet there are good shorts available as anyone who has ever been to an international film festival well knows. Even more positive evidence is provided by festivals devoted to shorts such as Oberhausen, Mannhein, Tours and Annecy. Here, hundreds of interesting unusual productions are shown frequently never to be seen

Needlessly So

There is something seriously wrong with an industry as affluent and commanding as that of motion pictures which leaves such a huge gap between the making and showing of part of its production output as it does with short subjects.

Derek Hill in London has tried to bridge it by setting up a Short Film Series. He has taken shorts from festivals and tried to bring them into theatres and on to tv, but so long as certain distributors

in its eighth month at the Metro-pol), "Seventeen," "The Ipcress File" and "Deserto Rosso." Art films are doing nicely on the commercial circuit and a new Copen-hagen art theatre "Camera" has been doing unexpected business with such "difficult" films as Olmi's "The fiancees" and Robert Bresson's "The Angels of Sin."

Big flops, meanwhile, were such films as United Artists "The Greatest Story Ever Told" and Paramount's "Harlow."

The boxoffice at Danish film theatres is up around 20% for 1965 compared to 1964 and 50% compared to 1960. Good news for 1966 is that The Ministry of Culture wants the Folketinget til abolish Danish license system which for years have been paralyzed by an obligation to grant licenses to well-merited actors rather than to business men. will not, however, be allowed for any one person to run more than

still insist on their features being production, accompanied by a short they made or purchased the system is difficult to change.

> Opposition to any form or technique different from the commonplace comes from distributors or exhibitors who immediately say they are not commercial. What does that mean? The public normally knows nothing of shorts, does not know what is playing with the feature they go to see, does not go because of the short, nor leaves because it is "uncommer-

> Just as theatres not so long ago fought against the "off-beat" ture, so they still hold out against the "off-beat" short subject. To make their work international and to save the cost of re-recording soundtracks in other languages, short filmmakers now make their work purely visual.

> One manager asked recently to show a film without a commentary, only the natural sound effects, visibly alarmed saying you think they will understand it."
> If someone isn't talking incessantly, there must be something wrong!

> Short filmmaking is a creative and valid part of the movies, as rich and varied in expression as the feature film. It has been degraded and looked down upon as just a filler" for too many years. Good examples are available.

Pun My Word

-By LOUIS SOBOL-

Woollcott referred to himself as the "smart Alec." It was De Quincy who, when a hostess apologizing for a garrulous guest who was telling one dull story after another, remarked: "She should be excused -she's practically in her dotage, and muttered, "I would say she's in her anecdotage."

Dorothy Parker, when asked by an annoying intruder at a party if she ever had had her ears pierced, snapped: "No, but I have often had them bored!"

Toscanini, according to legend, rebuked a musician in his orchestra for not doing his best on a difficult offering by Bach. "I'm having trouble with my false teeth," wailed the musician. "I can't even bite." Toscanini is alleged to have snapped: "Your Bach is worse than your bite."

One critic-can't recall who -"W. S. Gilbert might be conwrote. sidered the outstanding dramatist of his century. Ibsen is a Norse of a different color." Harvard's late and erudite Dr. Eliot, en route to a Yale-Harvard game with Dr. Everett Hale, was stopped by a friend who asked where he was going. "To the game," barked Eliot, 'and to yell with Hale."

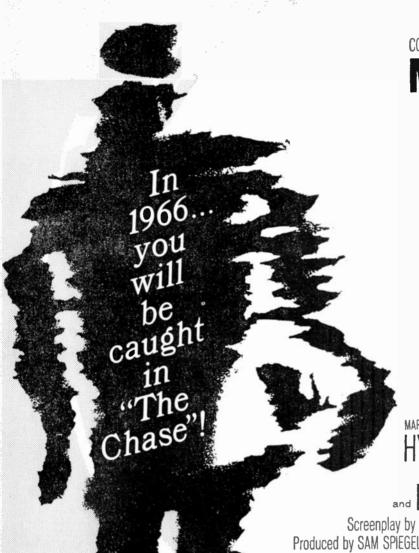
The pun is endemic-probably goes back to Adam and Eve. Adam, I'm sure, when asked why he hadn't let well enough alone and been content without a wife, re-plied sadly: "At first I thought it was only a rib!" Jim Farley is said to have fallen by the wayside once when he referred to Henry Kaiser, the ship-builder, as "Sir Jaunchalot

Bob Hope, Bugs Baer, Goodman Ace, Jack E. Leonard and, of course, Bennett Cerf love to make the pun-ishing play on words and the late Fred Allen stuffed his letters with puns. Moss Hart and George S. Kaufman were addicts, too. And who was it that chirped to Tallulah Bankhead, after she had opened in a play he didn't like: "Don't look now, Talu, But I think your show's slipping." Irving Hoffman's classic about a new offering: "The play tripped onstage and fell flat on its farce." The oft quoted Woollcott blast at opening night coughers: "They were strum-ming on their catarrhs." Another immortal crack after he found disappointment in one Clifford Odets' plays, "Odets, where is thy sting?"

Well, personally-I don't go in for this type of so-called pun-fun. Not me. Besides, I'm off now to join two Lady Peels at breakfast-Beatrice Lillie and Gypsy Rose Lee.

From Sam Spiegel's Horizon Pictures for Columbia Release





COLUMBIA PICTURES Presents MARLON BRANDO



FONDA · REDFORD · MARSHALL

DICKINSON · RULE · HOPKINS

HYER · DUVALL · HULL · HYLAND

Screenplay by LILLIAN HELLMAN Produced by SAM SPIEGEL - Directed by ARTHUR PENN Original novel and play by HORTÓN FOOTE Filmed in PANAVISION® • TECHNICOLOR® A Horizon Picture

SAM SPIEGEL'S production of

THE NIGHT OF THE GENERALS

Starring PETER O'TOOLE Produced by Directed by ANATOLE LITVAK ' SAM SPIEGEL Screenplay by

ROBERT ANDERSON Based on the Novel by HANS HELLMUT KIRST IN PREPARATION THE INNOCENT

Starring ANTHONY QUINN Directed by

ELLIOT SILVERSTEIN

Produced by JUD KINBERG

Based on an Original Screenplay by JAMES D. BUCHANAN and RONALD HUSTIN

Screenplay by FRANK R. PIERSON

THE SWIMMER

Directed by FRANK PERRY

Co-Producers: FRANK PERRY · ROGER H. LEWIS

> Screenplay by **ELEANOR PERRY** Based on a short story by JOHN CHEEVER

Campus Interest In Pix

a survey conducted by the Ameri- | gram launched by President Johncan Council on Education. The son last fall. findings were noteworthy and valuable because they documented the present status of film interest in higher education.

A report on this survey was made at a film-study seminar held in the fall of 1964 at the Lincoln Center for the Performing Arts in New York City, Representatives from 70 colleges or universities attended the meeting and explored the sub-

It was clearly indicated that there has been a rapidly growing interest in the film medium at the college and university level. focus efforts in this area. Courses offered in motion picture history, criticism and appreciation increased 43% from 1951-52 to 1963-64, (based on a study of the catalogs of the 100 educational institutions in the U.S. with the larg-

The study also revealed that there are approximately 4,000 film societies on college and university campuses. These groups show films to an estimated annual audience of 2,500,000 persons. About 600 institutions of higher learning have film societies that present film programs for serious study. This interest in motion pictures as an important contemporary art form has developed largely since 1950.

Today thousands of students on more than 1,000 campuses are avidly studying this 20th century mass medium to learn about the film entertainment they have en-These stujoyed all their lives. dents for the most part are not studying for a career in filmmaking, but rather to appreciate and understand the medium better.

Strangely enough, this was movement that originated with the students. They wanted to screen and discuss certain films they had enjoyed, or knew to be exceptional. In order to see them, they had to rent 16m prints. The college film society may have been developed in order to help share the cost of prints. This interest spurred student requests to the faculty for classroom study of the motion pic-

The Arts & Humanities Branch of the U.S. Office of Education sponsored a three-day meeting at Dartmouth College last October to advance the discussion of courses in institutions of higher learning, an outgrowth of the MPAA-ACE meeting held at Lincoln Center for the Performing Arts in 1964.

The MPAA cooperated in this program, and I had the pleasure of attending some of the sessions.

Out of this conference a Film Study Resources Manual will take form. It will outline five or six specific courses and discuss the different types now being conducted in film history, criticism and appre-

By making film product availthe organized industry can further this student interest in films, insuring that they be shown in motion picture theatres.

For instance, Metro-Goldwyn-Mayer recently has made available their operetta series, with considerable success. Nearly every major film company has in its library many fine properties that could be included in special programs, such as musical series, comedy series, western subjects, collections of films featuring a given actor or actress, directors and the like.

I firmly believe that all of us associated with this vital and vibrant industry — producers, distributors and exhibitors alike—should give serious and constructive thought to the problem of harnessing the spontaneous enthusiasm and interest generated by film enthusiasts.

To further industry participation, the Motion Picture Assn. of recently established a America Commission on Motion Pictures & Education. The purpose of this Commission is to give direction to the industry's interest in the field of education, This Commission will serve as a consultative group, reviewing programs designed to further study, research and appreciation of motion pictures at all levels of education. This group also will serve as a point of contact for industry participation in the Federal Arts & Humanities Pro-

Serving on the Commission with me are three distinguished executives of the motion picture industry: Robert S. Benjamin, board chairman of United Artists, Robert H. O'Brien, president of Metro-Goldwyn-Mayer, and George Weltner, president of Paramount Pic-

The formation of this Commission on Motion Pictures & Education is a most important step in the development of the film indusry's genuine interest in improving the future generations' understanding and appreciation of motion pictures. We have great hopes that the Commission will stimulate and

Belgian Shorts Win Only Prizes

By JOHN FLORQUIN

The Kingdom of Belgium has no film production to speak of. True, there have been sporadic efforts in that field, which regularly revive the hope that one day a national cinema industry might be born, even prosper, especially in a period when co-productions thrive and the Common Market has so much to offer, if only on paper. Here there exists nearly complete apathy in governmental circles. Matched, it must be added, by the conceit and pretention of young would-be directors who, without ever having seriously studied the film art are over-eager to impose their own conception of a cinema, though openly rejected by the public.

"If The Wind Scares You" and There is a Train Every Hour" are very representative of that trend; they represented Belgium at film festivals and failed dismally on the home market, an apparent defeat for their directors. But have these learned from experience? Apparently not.

Good Shorts Nobody Wants to See

Only in the field of short films has Belgium been able to reap. Here prizes have been won at many film festivals, confirming the existence of an excellent school of young, enthusiastic, imaginative directors who might, tomorrow, try their hand at feature films. About 60 short films are produced year-"The only drawback is that they are too clever and artistic to hold the interest of the average filmgoer," wailed a disillusioned technician not long ago, adding: So we will stand shivering at the front door."

More than ever, Belgium remains wholly dependent on foreign supply. For all producing countries this is "a country of milk and honey;" there is no national prod-uct to protect here and even as a partner of the Common Market Belgium has hardly entered the field of co-production. What came out of it up to now is hardly worth while mentioning. Lack of official encouragement explains a good

Danger of Inflation

been booming most spectacularly: the theatre. Not that all theatres in this tiny country are rich and prosperous, far from it, but there exists an enthusiasm which, in this field, is both encouraging and dangerous. Encouraging because it has put the Belgian theatre on the map while, before, it was mainly relying on visiting company. The war changed all that and self-insurance, imagination too took over. Dangerous because so many companies have lately come into existence all over the country that the danger of inflation exists. All the more since too few of the people concerned are born leaders. Amateurism won't do in this field.

Subsidies are scarce for newcomers, difficult to get as well. In the Belgian capital, the ogres are ing a people bored with leisure, the National Opera House and the Boredom is the first step toward National Theatre. With 12 theatres working full schedule during the winter season (everything closes)

down during the summer months, except the night clubs)—Brussels has plenty to offer, the best and most imaginative productions being done by the smaller theatres like the Theatre de Poche (Pocket Theatre) and Rideau de Bruxelles,

There remains the lack of American product due to the intransi-gence of French agents who 'block" all rights for French speaking countries. So new American plays are freely being done in Flemish while they remain in general unknown to French-speaking theatregoers. A thorn in the side of managers of Brussels theatres! Here again the government could intervene and counteract accordingly. Vain hopes!

And still hope persists in the heart of those who are the main-springs of the Belgian entertainment world. In 1953, there were 1.514 movie-houses in Belgium, end of December 1964, only 1,125. While business seems to be picking up in first run houses of big the small suburb cinemas are fighting what seems to be a losing battle. It would be high time, in order to save them from having to close down, to abolish the special tax which cripples them unmercifully. But here again, in spite of promises, inertia prevails.

Sportsvision Sues N.M. **Promoter Over Bouts**

Albuquerque.

Theatre television network, Sportsvision Inc., last week filed suit in district court here against promoter Louis E. (Red) Valencia, alleging a \$5,288.74 debt over local telecasts of two heavyweight championship fights.

Complaint alleged Valencia issued three checks totaling \$5,888.74 to Sportsvision on Nov. 13 in payment for the telecasts of the two Mohammed Ali (Cassius Clay)-Sonny Liston world chainpionship fights in Albuquerque.

The checks were returned for insufficient funds, the suit claims. Since then, Valencia has paid \$600 on the amount, leaving the balan due, the suit alleged.

Valencia promoted both fight telecasts locally, and staged them in the 6,000-seat Civic Auditorium.

Illiterate World

Continued from page 9

film theatre in the world was opened in Pittsburgh, six months before Variety was born. Picture —"The Baffled Burglar." It was not until 1906 that we had the first animated cartoon. (A man rolled his eyes and blew smoke at a girl in 8,000 drawings.)

But VARIETY promptly stepped into the world of film. With attentive ears VARIETY waited for the first radio broadcast of baseball advertising in 1921, and not until 1922 did it enjoy the befuddlement of a debate over radio (subject: Daylight Saving Time).

For open air television VARIETY waited 23 years from its birth, and VARIETY saw a new great day when Lou Nova won, when referee Fullam halted the fight against Max Baer.

And in 1940 VARIETY reported the world of telecast from an air plane. Who could suspect that in

But no one thought VARIETY'S vave was just beginning to rise. Telstar, despite its less than honorable or wise setup, will revise all our laws and folkways of libel, plagiarism, copyright and privacy. A word about another form of The wave of pay television is now entertainment which has recently been booming most spectacularly:

Only a ripple but Variety will ride it in its battle of quality versus continuous. quantity

> over 14 years of age are illiterate on our planet. U.S. television is short eight billion words a year! If there be a march toward literacy there are not enough trees on our earth to provide pulp for an inquisitive literate population of over three billion people.

Here is, however, a bit of bad news. I refer to our avalanche of leisure-the 40-hour week and our present \$2,500 per capita income. In 1976 we will hit \$4,000 per capita with a 32-hour week and even today 20% of our people have not enough time to do all they want to do, while 80% are bored with leisure and bloated with possessions.

Our avalanche of leisure is creatvandalism, which has gripped our people and vandalism breeds a lawless way of life.

Italian Know-How Plus Ban On India's Film Nurtures Pakistani Industry

By M. A. KHAN

Pakistan film industry has made remarkable progress during the last decade. Several reasons apply, mainly nationalistic "p. otection" in the form of (a) Complete ban on the import of films from India Restrictions on the import of foreign films and (c) Delay in the renewal of licenses for the import of American films.

At the time of the inception of the State of Pakistan (Aug. 14, 1947) there was only one studio with worn-out in the country equipment and a handful of technicians. There were less than 300 houses in both wings of the split country and few were first class. At an average 80 Indian and 300 other foreign films were unreeled annually.

Except one or two films produced at Lahore, the rest of the films originating in the former British "possession" were produced at Bombay and Calcutta studios. With partition these films became imports requiring a lot of foreign exchange. Pakistan's government saw no other alternative but to impose restrictions in the beginning on the import of Indian films to encourage the indigenous film industry.

In 1948, Pakistan produced a first film. It flopped at the boxoffice. Others followed. They, too, flopped. No mystery. Obviously the reasons were lack of technical and commercial know-how competition with better foreign product.

Here as in other countries, producers called for "protection" to permit them to learn their busi-

Within two years there were

Rumanians Shoot Films With French

By ION MIHU

Brasov, Rumania.

A few weeks after the completion of shooting of Rene Clair's "Les Fetes Galantes," the first Rumanian-French coproduction in 1965, the second such effort got under way. It was Henri Colpi's "The Nameless Star," based on Mihail Sebastian's play.

Shooting started here last Autum, at the Risnov railway station, near Brasov, of the main scenes between a dreamy, provincial teacher, Miroiu, and a mysterious passenger, Mona. The story deals with a meeting for a moment (a la "Brief Encounter") of two wholly different identities. After the consummation of their poetical dream, they separate and melt back into their commonplace lives.

French actress Marina Vlady plays the title role a famous international screen personality, with French actor Claude Rich as Miroiu. Also in the cast are Rumanian screen talent including Cristea

Director Colpi told the Rumanian One and a half billion people members of the production that, as an old friend of the Rumanian filmmakers and of their country, he had first became acquainted with Rumania during the shooting of "Codine" (a French-Rumanian coproduction made in 1962 and shown at the 1963 Cannes Film Fest). "I am pleased to be in Rumania again, as I am confident in this new, friendly and artistic cooperation," he said. "I have the certainty that it will, of course, generate a new success for Rumanian film and for professional relationships in the seventh Colpi said that he was trying to wind location shooting at Risnov and Sinaia by mid-November in order to get to studio sets at Buftea as soon as possible.

Actor Rich also said that he and Miss Vlady had found, in Rumania, in both the wings of the countryan atmosphere of friendship and affection.

three studios functioning at Lahore, then two additional studios were installed in Karachi. The Government also gave permission for opening of a studio at Dacca. The number of cinema houses were also increased from 300 to 375. But at least 100 Pakistan produced films were needed. By the end of 1950 only six films were produced. A row flared between producers and distributors. The distributors who used to partly finance the film refused to risk their money. Capital fled and the Pakistani industry was paralysed. The Government felt obliged to intervene. A film advisory body was set up with the aim of removing the hurdles hampering the progress of the industry.

In 1955, Government invited an Italian mission of film experts to survey the film industry recommend improvements. film industry and mission recommended (a) setting of a film development and finance corporation (b) setting up of a pilot studio (c) setting up of an academy to raise the standards of the films and import training for technical and dramatic talent.

Accordingly the Government set up a Film Finance Corp. with an initial capital of Rs. 10,000,000 (about \$2,000,000) to stabilize film production in East Wing. after the film industry made headway. Increasing number of films were produced and some of them proved to be a success at the boxoffice.

Besides, Urdu and Bengali-the two national languages — films were also produced in regional languages like Punjabi, Sindhi etc. Producers took the initiative improvement with an eye on the box-office. They laid much stress in improving the standard of films. There was a great demand for good soundtrack music even if a film lacked good production values.

Year before (1954) Pakistan banned the import of all Indian films. Gradually the industry expanded and the estimated value of the industry till the end of 1964 was between Rs. 150 million to Rs. 175 million (about \$30-33-million).

Following are the statistics of films production since the inception of Pakistan:

1947 (nil) 1948 (one) 1949 (six)

1950 (six) 1951 (seven) 1952 (six)

1953 (seven)

1955 (20)

1956 (30)

1958 (35)

1959 (38)

1961 (38)

1962 (39)

1964 (75)

From January to the end of September of this year there are over 200 films being produced at all film making centres-Lahore,

The success of certain Pakistani films at the local box-office and the Government policy to give support to indigenous film industry has recently attracted leading Horam, Grigore Vasiliu Birlic, Mar- businessmen and industrialists of cel Anghelescu and Eugenia Popo- the country. One of them is Abbas Khaleeli who has ambitious plans to set up a studio and a laboratory. The studio is being built in Karachi which will have two fully air-conditioned floors of 110x75 square yards each. It will also have fully equipped processing laboratory with a capacity of processing 110 films per year.

The studios will also be having additional facilities of two floors for making tv films. Khaleeli's plans also include construction of ten cinema houses in both the wings. Including Khalceli's studio, there will be nine studios in the country six in Lahore, two in Karachi and one in Dacca, Plans for opening of another four studios are under study by the Government. The studios that will be set up in Karachi-two: in Lahoreone; and in Dacca-one. There are at present 415 cinema houses West Pakistan: 300; East Pakistan:

COLUMBIA PICTURES

IS PROUD TO ANNOUNCE THAT

66BORN FREE 99

HAS BEEN CHOSEN AS THE

BRITISH ROYAL PERFORMANCE FILM

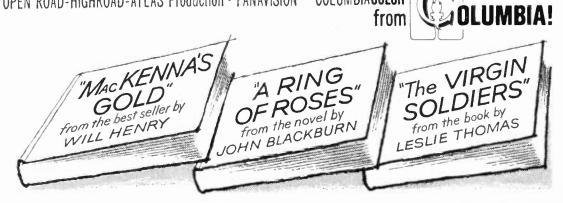
IN THE PRESENCE OF

HER MAJESTY QUEEN ELIZABETH II



VIRGINIA MCKENNA BILL TRAVERS in JOHN BARRY With GEOFFREY KEEN Based on the international best seller by JOY ADAMSON Written for the screen by GERALD L. C. COPLEY Music composed and conducted by JOHN BARRY Produced by SAM JAFFE and PAUL RADIN Executive Producer CARL FOREMAN Directed by JAMES HILL An OPEN ROAD-HIGHROAD-ATLAS Production PANAVISION COLUMBIACOLOR

In Preparation from CARL FOREMAN in 1966:



Spain Zooms as Film Fan Nation

Spain now rates third among film exhibitor nations. Electronic computation of an extensive national survey by the Entertainment Sindicato reveals a total of 7,902 screen hours for a world position behind U.S.A. with 17,200 and Italy with 10,508.

Now ranking ahead of France, Germany and Britain, the industry here has doubled the number of exhibition sales since 1948.

On a per-capita basis, the sindicato survey rates Spain a global

first with a seat for every 9.7 inhabitants, ahead of Italy's one for 10.6 of population and America's one for 16.6.
Steady increase in the number of Spanish cinemas keeps pace

with boom construction in many major cities, as well as industrializ-

ation in urban centers with a lower population density. Drop-off figures appear in the small agricultural communities

as a result of a big provincial shift of country folk to the cities and widespread emigration of Spaniards to inustrial cdenters in Germany, Switzerland, Belgium and Holland.

Of Spain's 7.902 film houses, only 6,144 are permanent hardtops. Summertime out-of-doors film-going accounts for the balance of

HARRY PURVIS RECALLS—

Those Big All-Star Hollywood Musicals

Every star under contract to the studio was called to the service to perform his or her specialty in aid of the "worthy cause," which was the plot. The dialog usually sounded something like this:

"Unless we raise \$20,000 quick, Ma Goody will be forced to close her boarding house for beginners'. . . The got it! Ma has helped hundreds of entertainers get started, hasn't she? And some of those entertainers are big stars now, aren't they? Suppose we put on a show? I bet those big stars would come running if they knew Ma was

"It's from the Ritz Brothers—'Heard Ma needed help-stop-Taking next train out of Hollywood—stop—Bringing along the Andrew Sisters—stop—Jimmy, Harry, and 'Al.'—and here's a wire from Bing—'I'd do anything for Ma—even kiss Hope'—and here's still another -'Sorry I couldn't be there tonight to honor Ma Goodythe finest ladies it has ever been my privilege to know, in or out of show business. Present commitments keeping me in Egypt—otherwise wild horses couldn't keep me way. However, am sending along 5,000 elephants and 10,000 dancing girls to represent me—signed, Cecil B. De Mille'. Gee, isn't that nice of the Old Boy?

"Remember me, Ma-the skinny little kid you used to feed after he'd worn himself out trudging from one theatrical agency to another looking for work?" . . . "Johnny—Johnny Barrymore! You young scamp, you always could get around me. How's that pretty little sister of yours—and Lionel—dear fun-loving Lionel?"

"Sure we can use him! Why didn't somebody tell me that Louie the janitor used to be Leaping Louic Leno the greatest flash act of his time? Why, the old boy's great!"

"Gladda'zccya', Ma, you old hearthreaker. I brought along a couple of friends—hope you don't mind. The fella' with the hair is Lenny—Lenny Bernstein. The other joker carryin' the fiddle case calls himself Yehudi something or other—claims he plays a little—but I wouldn't trust him, Ma—notice his shifty eyes?—Ya' gotta watch him at all

"It's all like some sort of dream, Brad. All the big stars I've heard no doubt of Woollcott's efferves bout all my lite—and they're here because of Ma—our Ma! I never cence. The 1920s in New York about all my life-and they're here because of Ma-our Ma! I never realized before what an important grandmother I have.

"My dear chap, if you're still looking for someone to help Burt Lancaster in that aerial number, your search has come to an end. I, little Sir Cedric, am your man. Long before I made my mark on the dramatic stage, I was an invaluable member of The Four Suicides, the best flying act in the business."

"Just look at that chorus line-Rita Hayworth, Ava Gardner, Lana Turner, Liz Taylor, and Thelma Ritter. Any producer would give a million dollars for a lineup like that—and they're doing it for nothing—just to help Ma."

"Better get ready, Sally-Orson Welles is sawing Bette Davis in You go on right after Sophie Tucker and Dizzy Gillespie.

'In case you don't recognize me, ladies and gentlemen, my name is Muni-Paul Muni. I'd just like to say a few words tonight about a wonderful woman-a woman we all love and to whom we all owe a great deal-Ma Goody."

"Come on, Ma-they're yelling for YOU out there-it's YOU they

"I—I hardly know what to say. Seeing you all here tonight like this—Billy Holden, Freddie March, Yul, Frankie, Kim, little Burl, and all my other children-it brings back many happy memories. It really a failure after all—that—that perhaps it did accomplish something worthwhile. I—I know you'll forgive an old lady if she acts a little sentimental, but seein' you all here like this sort of—sort of—Oh, land's sake, you know what I mean." makes me think that maybe, maybe my little boarding house wasn't

"For she's a jolly good fellow! For she's a jolly good fellow! For

"Well. Sally, have you changed your mind about showfolks? I guess we're not such a bad lot after all, are we?"... "Bad! Oh, Brad Barton, you big lug, if I wasn't wearing this clown makeup, I'd kiss you right here in front of Dame Edith and Sir Laurence, I think I will anyway."

Uprank for Nemirow

Philip Nemirow has been appointed city manager for Loew's Theatres in Toronto, Canada.

After association with RKO Theatres for 35 years, most recently as manager of the RKO
Albee, Providence, R.I., Nemirow heads his own production outfit, joined Loew's when the Albee closed last August.

Prior to his new appointment he has been manager of Loew's Uptown, Toronto. In his new post he'll work with northern division manager Bill Trambukis.

VIETNAM DOCUMENTARY

Japanese Actor Producing And Directing Film

Tokvo.

left with a crew for South Vietnam to make a documentary on the war, which he'll also direct.

The unit will film in Saigon, Danang and Bien Hoa and stop at Guam en route home.

RAVE, PAN, MIXED, QUALIFIED REVIEWS

By HOWARD LINDSAY

hattan drama critics first appeared as "I Remember Critics" in the bulletin of the Dramatists Guild. As actor, director, playwright, Howard Lindsay has been a close lifetime student of criticism as the X-factor in legitimate theatre calculation .- Ed.).

To look back over the critics of the past and compare them to those of today, brings these foremost to influence is considerable. my mind: Alan Dale. George

Nathan, Jean A lexander Woollcott and Brooks Atkinson. My comment on them. and on present-day critics, will have this in common with reviews of plays: they are personal The critic

Howard Lindsay

opinions. has the same problem as the playwright in the respect that he must be entertaining. Alan Dale, as I remember him, was the sort of critic those who work in the theatre resent and despise. He would be entertaining not only at the expense of the play and the cast (an occupational failing to some extent of all critics), but also at the expense of true reporting.

George Jean Nathan had a reputation above and apart from the workaday first-night reviewer. He was a critic's critic, vastly admired by his colleagues, excepting Alexander Woollcott whom he attacked in a fit of jealousy. No man was ever more successful in making a career out of writing about the theatre than Nathan. When you theatre than Nathan. finished reading a piece by George Jean Nathan what did you find yourself thinking about? — about George Jean Nathan. He saw to that. A man of considerable erudition (and pretension to more erudition than he actually had, at least in return for his exploitation he emphasized the theatre's status as one of the fine arts.

Nathan characterized Alexander Woollcott as "The Seidlitz Powder of Times Square." There can be City were a gayer decade because of this one man. He was by no means alone in setting the tone of his day, but he was unquestionably Ebullient, the Prince Regent. witty, sardonic, he held court not at the Algonquin Round Table but in any gathering; he was the star and occupied the center of the stage. He loved the theatre and as a critic he made it seem the focal point of all that was amusing, sophisticated and intellectually worthwhile. His reviews reflected an excitement about plays and players. At the same time he could be devastating in his criticisms and often thoughtlessly, more often deliberately, and so needlessly, cruel. Today Woollcott is no longer quoted, his name does not come up in conversation, the whirligig of time has brought in its revenges and Alexander Woollcott has been forgotten—how completely is an astonishment.

Brooks Atkinson came to the Times in 1925 as a trained drama reporter who had served desk an sense of scholarship. As he be-came more comfortable with experience in his aisle seat, early pedantries fell away and he be-came the most influential drama critic of a quarter of century. This was owing not only to his sensitive perception but also to his ability to write well, to express his opinions clearly and (perhaps most of all) to the enormous prestige of the N.Y. Times. He could be wrong in his judgment, but he was never capricious or irresponsible. He had a sense of his importance. Sometimes when the practitioners of the theatre didn't behave as he thought they should, he would give them a round scolding, but his indignations became him.

You will note that I did not say Atkinson was the most powerful critic. When you tell drama critics they have power they get mad and

(These comments on the Man- | around but could not keep afloat. | John Chapman are old and prac-They will cite instances of plays surviving doubtful notices to become successful. But if you tell the critics they are without influence I feel they might burst into tears. And well they should. Over the play doomed to failure and the undeniable hit, they have no power. Over the play that falls between these two extremes their

> A play's notices fall into four categories: rave, pan, mixed and qualified. Sometimes the divergence of opinion in mixed notices is so wide as to be absolutely unreconcilable. It is this that demonstrates that reviews are basically personal opinions. No reviewer is a final authority. No one critic is infallible. But let's be fair. These men are men of integrity and they all have the experience, talent and background that make their opinions worth consideration. If you average out the six newspaper reviews, take what L.B.J. would call the consensus, you will have quite an accurate report of what happened in the theatre the night be-

Yes, But-

The qualified notices are the dangerous ones. "Yes, but" review They are the "Yes, but." reviews or the The play has merit, but doesn't add up to a smash success. Usually this play is worth seeing. Few will regret spending their time and money and many will be delighted they attended. this is a play that can survive on two-thirds capacity. It is important that these plays do survive. It is important that we recover the audience that wants to decide at dinnertime to see a show that

The critics are not without responsibility for the smash-or-flop condition of our theatre. The critic can do harm with the qualified notice when the reservations are all set out in the opening paragraph —and this happens often. If you read the entire notice to its final word-and the public seldom gets beyond the first two or three paragraphs—you will learn the critic a pretty good time and the audience enjoyed itself. The lead has been enough to damage the

It seems to me the present posse critics, led by Sheriff Walter Kerr, is as good a group as we have True, we have lost Brooks Atkinson, but we have gained Norman Nadel, a real plus after the many years of casual disrespect for theatre shwon by the N.Y World-Telegram. The conviction still persists that only the Times and the N.Y. Herald Tribune have an immediate and telling effect on the boxoffice. Some grant that the N.Y. Daily News will help or hurt the balcony demand. The afternoon papers are supposed to affect the ticket sale only marginally. These are the professional theatre's articles of faith. And they add up to this: Lose either the Times or the Herald Tribune and you are in trouble. Lose them both and you may as well close.

I have never heard it stated with any positiveness that the notices in the weekly magazines can help or hurt materially. Unsigned reviews, it is felt, carry little weight. The soundest drama critic of the whole his apprenticeship under the distinguished critic H. T. Parker of the Boston Transcript. He brought to the general public but who is studied carefully by the brokers In any case, magazine notices have no effect in the critical first two weeks. The out-of-town reviews of Jack Gaver of the UPI and the AP's William Glover have much more immediate influence because they are signed and are published as news, in newspapers, on the day after the opening. They have an effect on mail orders.

Certainly we have never had a critic who wrote about the theatre better than Walter Kerr. This persuades people he is also our best critic, and he well may be. He has amazing gifts of perception, sensitivity, observation and wit. For-giving him his touch of the essayist. he writes like an angel. Taubman is faulted for not being Atkinson, especially by people who used to denounce Atkinson; but his reviews carry with them the prestigious reputation of the Times. yell at you. They will point out the plays the critics have rallied importance. Richard Watts Jr. and

ticed hands and command respect. They have this virtue, you always feel they are expressing a personal opinion. And usually this is true of John McClain. Kerr and Taubman, on the other hand, write ex cathedra. They hand down their pronouncements with never the suspicion they could possibly be wrong. Nadel also falls into this trap now and then.

This leaves the television critics. I never watch them without recalling a story about Maurice Barry-more. There was a critic who made it his life's work to pan the father of all the Barrymores at every opportunity. After some years of this they met by chance and were introduced. The critic said. Barrymore, perhaps you do not care to meet me." Barrymore Barrymore beamed down at him and answered, 'Now that I have seen you, all re-sentment vanishes." The tv resentment vanishes." viewers often give a hint of which way the wind will blow. Whether they send people to the boxoffice or keep them away I do not know. I find it hard to give importance to opinions that are being talked at me. They lack the authority of the printed page.

When we speak of drama critics we are referring to the six New York newspaper men who report to their readers their reactions to performances of plays. That there are now only six is a parlous state of affairs, but nothing can be done about that. (A bow of recognition should be made here to the growing circulation and stature of George Oppenheimer's Newsday.) These critics are an integral part of our theatre and must share responsibility for it. It is in their special pieces more than in their first-night reviews that they temper the climate, shape public attitudes, cultivate and educate the public mind. Their influence is pervasive and effectual. For the most part their influence has been wholesome, I feel, and this will seem an odd statement, they have failed us not so much in their lack of appreciation as in their enthu-

In our past, for example, the serious play was celebrated because it "convinced the taste and con-soled the spirit." Then, starting some few years ago, came a succession of dramatic plays that, in the opinion of many theatregoers offended the taste and depressed the spirit. Yet these plays were given high critical acclaim and enthusiastically thusiastically recommended, public dutifully gave these their support for a considerable length of time. Now a sizeable proportion of the audience is in revolt. Resentful of nights in the theatre when the experience has been distasteful and depressing, they are shying away from all seri ous plays. It is not only the tired

businessman who has withdrawn his custom from the drama and turned wholly to comedies and musicals, but genuine theatre-lovers as well. This defection is being felt at the boxoffice. The serious play is now in trouble. Backers frightened and producers are hesitating. The whole structure of our theatre has been shaken and we cannot hold the critics blamcless. This reflects, along with other evidence, I believe, a growing gap between critical appraisal and public approval, and I find it worrisome.

Wolfbergs Plot 2 Sites

Two new drive-in theatres to cost nearly \$1,000,000 will be added in 1966 to the locally controlled Wolfberg Theatres operation.

"It is too premature to name the location of the new drive-ins," said Tom Smiley, general manager of the firm which operates seven drive-ins and two hardtops in the Denver area. "Certain details have yet to be settled, but they will be built next year and we plan also to spend considerable on improvour present facilities, both drive-ins and conventional theatres."

The Wolfberg organization operates seven drive-ins and two hardtops in the Denver metropolitan area. They recently installed a new \$60,000 cooling system in their downtown firstrun Para-mount and made improvements in the Crest, in the upper Park Hill residential district.



COLUMBIA PICTURES presents A Benton Film Production

KIRK DOUGLAS-RICHARD HARRIS

in ANTHUNY IVIANN 5

CO STATURE ULLA JACOBSSON - MICHAEL REDGRAVE

with DAVID WESTON · ANTON DIFFRING · Screenplay by IVAN MOFFAT and BEN BARZMAN Produced by S. BENJAMIN FISZ · Directed by ANTHONY MANN

PANAVISION® COLUMBIA COLOR ORIGINAL SOUNDTRACK ALBUM ON MAINSTREAM RECORDS

FROM COLUMBIA



E HEROES

THE TOTAL LOOK IN ENTERTAINMENT

Only New Art Form

Continued from page 15 🕳

not art unless it can be seen and enjoyed. Unless the great films of the last seven decades are available for showing, much of the work of hundreds of films artists will remain nothing but paragraphs in a film history book.

What is desperately needed, and has been for many years, is a network of fully-supported film archives and a stiffer copyright law to protect the film-makers, the studios and the public from such losses in the future. History has already shown us how little the film studios care about the preservation of their early films. The current lack of authority and funds granted to the Library of Congress to accumulate and catalog every film made in the United States has been stymied by the fact that only the films which the distributor wishes to have the protection of the Conyright Law are deposited with the Library of Congress.

Copyright Law

If the Copyright Law in regard to films had not been temporarily revised" during the period from 1920 "temporarily revised" during the period from 1920 through 1945, nearly all the great American films would new be in good condition and available in Washington. Now is an appropriate time to re-think the Copyright Law while revision is being contemplated. Requirements should include the depositing of an unprojected and clear 16m print of every film produced.

It is not generally known in film circles that only about one-half the films produced each year (both com-mercial and educational) are copyrighted. Since the Library of Congress can only select for its archives the materials which have been deposited for copyright, over half the material needed for these archives can never be acquired unless the producers themselves deign to give them to the Library. It continues to request prints of uncopyrighted films from the producers.

Even when a producer does contribute some of its films to (1) the Museum of Modern Art Film Library, (2) the George Eastman House or (3) the Library of Congress, the films he selects for deposit may not be the important those which will have historical and artistic value for future generations studying film history. The archives themselves should in future years have the right to suggest and select the best films of all types.

Studio Continuity

While the film studios continue to pay millions of dollars for publicity and promotion of their new productions, they have almost steadfastly refused to pay a penny to see that continuity is maintained in its released and unreleased pictures. If any contemporary film studio has a historian or an archivist on its staff, the public has never been informed of it. As a result, probably no art has ever been so badly researched, documented and handled as the film medium — and it is a medium in which all the creative works could easily be available, but aren't.

This being the case, film scholars, magazine writers and public libraries cannot find the information they badly need on films because tons of film information have been lost, tossed away or not cataloged so it could be found easily. The proper information has been replaced by guesses, "remembrances" of studio executives and a lack cooperation and consistency between one producing

organization and another.

Material which has been cataloged is a very small portion. Scholars, even as a labor of love, cannot dig up 70 years of materials and the Library of Congress, although it has an excellent cataloging system, has only two dedicated people working for little pay in an attempt to gather, preserve and catalog films and film material. The library plans to set up a reference reading and viewing room and to expand its staff of researchers when money becomes available, but the longer this is put off, the more difficulties arise.

The Greatest Tragedy

The most pathetic point in the matter of film preservation is that it is not the earliest films which are in the worst state. It is the period of the early sound film which has been so badly preserved and documented, despite the obvious historical value of the materials from this

To offer some examples: When the demand from film societies was great enough for silent films to be put on Universal was asked to print some of its silent classics for circulation to study groups and film classes. It was discovered that many of the precious negatives had already deteriorated to the point where satisfactory new prints could no longer be made.

Even Warner Brothers, which pioneered the developof the Vitaphone sound film, can't find negatives of all the shorts shown on that historic night in New York when "Don Juan" was premiered with synchronized sound just 30 years ago. If the negatives were available, disks were not. Some of the disks were found, but they didn't match the films in the vaults. Even the disks for the "part-talkies" such as "Glorious Betsy" and "The Better 'Ole" are gone for good, unless someone who realizes their value has stored them away in a private collection.

United Artists recently made 16m prints of its famous 'Lilac Time" in lieu of the synchronized sound prints. The sound for the film has somehow disappeared.

The Museum of Modern Art Film Library, the George

Eastman House and the Library of Congress are attempting to preserve films and reference services on films entrusted to their care, but transferring all the nitrate stock to permanent tri-acetate film stock requires an astronomical budget which none of them possess.

The tri-acetate film stock, developed in 1952, is

said by chemists to lest approximately 400 years. If old negatives are transferred to this type of stock, they can be presumed to be available for posterity.

Historical Footage

When the entire Pathe Newsreel footage from 1910 to 1940 (over 10 million feet of film) was given to the Museum of Modern Art Film Library just before World War II, it was hoped that this move would keep this footage for future use and study. Yet after the war, the Museum was forced to return all 10 million feet to the owners because it could not afford the storage costs or its duplication onto more permanent stock.

Another entire library of historical footage was nearly lost when the Ford Motor Co. decided to abandon all the Ford Newsreels, which had been released to several thousand theatres on a free basis during the twenties. Just before it was jettisoned to make room for newer materials, the company deposited all this footage with the National Archives in Washington and it was saved.

If the film companies had deposited their great films with these organizations when they were new and offered enough money to see that they were well preserved, many "lost" films would be around today. But since they didn't, they have not only lost the possible future revenue from the theatrical and television release, but the 16m and 8m fields as well.

The white hope of the industry was to have been the Hollywood Museum which would finally have set up a headquarters for film research. But at this writing, the short-sightedness of Hollywood is again depriving millions of people from learning and studying about movies and savoring the past glories of this unique art and entertainment medium.

The moral of all this is simple. The United States must have archives to protect the great films for the future (and from the producers' indifference about the importance of the film medium) and their sound tracks as well -- not merely to house them somewhere and preserve them, but to make them available for circulation and study. It may take federal legislation and some new laws to bring this to fruition. The Arts and Humanities Bill may be the answer, but in view of the past attempts by the government and the tragic collapse of the Hollywood Museum, neither the government nor the film industry seems to have been too successful.

As Stanley Kramer expressed so visually in "On the Beach" — "There is still time, brother." But not much. We who love the movies can only wait and hope.

TAHITIAN COWBOY

-By H. ALLEN SMITH-

When my wife and I spent that recent winter in Tahiti, it came on Christmas Eve and Baldwin Bambridge, one of the leading businessmen of Papeete, asked us to join him at his "country home" on the far side of the island.



H. Allen Smith

We drove out in the small French car I had rented for the duration and found Baldwin in a small beachhouse constructed mainly of bamboo and pandanus thatch. He took us to a rural Chinese restaurant for lunch and then we returned to the district of Mataiea—his home precinct—to inspect the holiday celebration arranged for all the people of the dis-

The main island of Tahiti is shaped like a pie, with all human life confined to the outer rim, the interior

being high and rugged mountains inhabited by nothing but wild pigs and birds. Each of the political districts is the same as a wedge of the pie, and each has its own celebration. For such an occasion baraques are erected. These are large temporary pavilions made of bamboo or coconut wood framework and thatched with green pandanus and coconut leaves with flowers tied on here and

Baldwin Bambridge was looked upon as a sort of white patdon of the district and he was also leader of the dance band. He was clearly a man of influence among all those Polynesians. I had asked him earlier about Tahitian cattleranches and cowhands, and now he was able to produce for me a real South Seas cowboy.

Bambridge introduced me to a young fellow who was a hero to the people of the district because he was, without question, a true cowboy. He was slim, quite hand-some with a shock of roached black hair that would qualify him, almost, to membership in The Beatles. There was no suggestion of the Wild West in his attire—he had on a Tahitian shirt and an old pair of pants and a pair of go-aheads. I asked his name and had to have it spelled out for me: Theophile Toofa. I made a mental note of the possibility that he'd have to change his name if he ever made it to Hollywood and became a film cowboy. Or maybe not. Maybe a fast gun by the name of Theophile Toofa would go well in pictures.

I offered to buy him a bottle of beer and he went to the bar and got it. A quart. Then I told him that I had read that Tahitian cowboys ride the range barefooted and with flowers in their hair. Theophile said it was not true, that he and his friends wear western boots and sombreros when they are working. He was proud of the fact that he had been singled out for an interview and was grave and dignified in his responses when I asked if he was bothered by rustlers or if hired guns were a problem to him.

"We are too small," he said. "Our herd is only 70. Some day we hope to have 270."

Theophile was ramrod of a spread of 270 hectares, owned by Baldwin's cousin, Ruby Bambridge, who is a prominent Tahitian lawyer and horseman. This Mataiea cowboy was, at the time, 26 years old and when I asked if he was married he replied that he had five girls. That is known as The Tahitian Way. Some people consider it The Good Way.

Theophile doesn't carry a six-gun but often has a rifle with him on the range and uses it to shoot wild duck rather than South Sea Comanches. He had three men working under him and they did the butchering as well as the herding. I asked him what kind of pasture was available to his herd in that strange and rugged landscape. He said there were assorted grasses but that the cattle eat beaucoup bananas. This fruit was plentiful on the ranch, actually going to waste, and since the cows seemed to love bananas, they were allowed to eat them as much as they wanted, They also grazed on mangoes and breadfruit, although it was necessary for the ranchhands to chop up the breadfruit for them.

Out of this interview with Theophile Toofa came a constructive thought. If Mr. Rudy Bambridge could get his beef to the American market, the advertising agencies might have a great time playing around with such lines

Prime Steaks From Banana-Fed Cows. (Adapted from H. Allen Smith's book, "Two-Thirds of A Coconut Tree).

STOP THE PRESSES!

PICTURES

- By DICK HYMAN -

Here are some of the best Short Takes from the pages of Editor & Publisher taken from the past 28 years of publication which will appear in a forthcoming book "Stop The Presses" to be published in the spring by Hawthorn,

In the foreword of the book Bob Considine says in part "If 'To Err Is Human,' I've been working at a very human trade for half my life." Many changes have come through the years to the newspaper business: color, imaginative makeup, composition by means of bewildering black boxes, college-bred copy boys; and a proposal by one publisher, a Texan naturally to deliver his papers to outlying counties by Intermediate Range Ballistic Missile.

But one thing never changes: the typo.

Slips have been passing in the night since Johnny Gutenberg began playing lotto with his crazy movable types. There's no end to the boo-boos, most of them hilarious.

Oftentimes, in the rush of things on the presses of your local newspaper, someone commits a typographical error. For instance, there appeared in the movie guide of the Boston (Mass.) Traveller this description, "the new Alec Guinness comedy in which he plays a sailor with a girl

An Associated Press filler as received by the Rochester (N,Y,\cdot) Democrat & Chronicle: "A bashful beau scratched 'I love you honey' on the trunk lid of the girl.

From Drew Pearson's column in the Corpus Christi (Tex.) Caller: "He began life driving a mule in a coal mine." "Bathers sought refuge away from the fire on the wet side of the lake". . . Syracuse (N.Y.) Herald American.

"He rushed to a hospital where he was pronounced dead on arrival but gave officers a description of his assailant"

San Jose (Calif.) News. "No governor in many years has been able to love on the salary paid him". . . Wildwood-By-The-Sea (N.J.) Leader. "We had been married only a few weeks when I discov-

ered to my joy that Norman had the makings of a real husband". . . Springfield (Ohio) Daily News. A woman offered \$10 to kiss George Jessel at a fundraising rally. George then killed 152 women and raised \$1,520". . . Raleigh (N.C.) News & Observer.

"An international bathing contest will continue under another name-without bathing suits". . . N.Y. Herald Tribune.

"L.B.J.'s charming daughter, Luci Baines, will be seen on the TV show in two parts"... Chicago Tribune.
From the Radio Television Daily: "Eva Gabor is not

about to stick that pipe in her mouth-or any place else for that matter.'

Walter Winchell quoted the N.Y. Mirror as stating: 'Former Secretary of State Dean Acheson arrived for a On the bulletin board of the National Press Club, Wash-

ington, D.C., was this notice for a chorus rehearsal: "All club members who can sin are invited to join up."

Belen (N.M.) News: "Wanted—Salesgirl, Must be respectable until after Christmas."

Miami (Fla.) Herald: "Double twin beds, with privileges." Idaho (Boise) Evening Statesman: "Wanted two mature

ladies for solicitation. From the Talbotton (Ga.) New Era: "Sheer stockings. Designed for dressy wear, but so serviceable that lots of women wear nothing else."

In the Trenton (N.J.) Evening Times: "Woman—wants

a cleaning every Friday."

"Room and broad for one or two." Newark (N.J.) Eve-

Everything furnished, \$10 for two girls." Wichita Eagle

The following advertisement appeared in the Elberton (Ga.) Star: "Notice: This is to certify that I know the forktongued, snake-eyed skunk that killed my Doberman pinscher dog in cold blood. I certainly know the 'Judy Hole' in the Savannah River where he took a rock and tied it to him and sank him in 20 feet of water to keep the buzzards away so that I could not find him. If the man will have the nerve to come to me and admit it. I will give him \$10 provided he will be able to put it in his pocket when I get through with him. And I don't mean maybe."

Advertising copy in the Tucson (Ariz.) Daily Star: "Don't kill your wife! Let our Bendix washing machine do your dirty work."

Livestock wanted by an advertiser in the Plant Ci (Fla.) Courier: "Want to buy a small horse. Must be go .tle and able to work. Also do auto repairing."

Galena Park (Tex.) Channel Press: "Emma—Come on

home. All forgiven. My upper plate is still in your purse."
In every newspaper office, little men sit around desks and write the headlines to catch your eyes when you pick up your paper. Somewhere between the desk and the machines that set the news in metal type a slip is some-

MOTHER OF 12 CHILDREN ADVOCATES RELAXA-ION . . . Michigan City (Mich.) News Dispatch. NO SQUEEZE EXPECTED IN CORSET INDUSTRY

San Diego (Calif.) Evening Tribune. FATHER OF 10 SHOT; MISTAKEN FOR RABBIT . . . Ogden (Utah) Standard Examiner.

JOAN CRAWFORD PLANS TO BECOME WOMAN RODUCER . . . Los Angeles (Calif.) Herald Examiner, CEMETERY GROUP PLANS CARD PARTY . . . Spo-PRODUCER.

kane (Wash.) Inland Register GOOSE GIVEN TO EISENHOWER . . . Philadelphia

(Pa). Inquirer. NURSE MAY BE BEST FOR SLEEPING PROBLEM

... Hartford (Conn.) Times.
MOTHER OF 12 PUTS OFF MARRIAGE ... San Jose (Calif.) Mercury

WIFE CHARGES HUSBAND KILLED HER FOR MONEY . . . Niles (Ohio) Times. ONEY...Niles (Ohio) Times. TRAVEL TIP TO HONEYMOONERS: GO TO VIRGIN

ISLANDS . . . Philadelphia (Pa.) Inquirer.

Out of the Woman's and Society Pages of your local newspaper come some lulus: For instance in the Erie (Pa.) "Dean Blank read the wedding service, and Dispatch . . it was nice to see Mrs. Blank and daughter, Catherine, bath at the ceremony.

And in the West Chester (Pa.) Daily Local News "Twice a bridegroom and finally a bride-at least for last night-was Miss Blank"

On the Sports pages also you can find for example this headline in the Corpus Christi (Tex.) Caller . . . FOOT-BALL TEAMS BARBEQUE GUESTS.

The Japanese team wants \$2,500 plus broad and coom" Gastonia (N.C.) Gazette.



particularly intricate rhumba, he some bit with "Tarzan," he got slipped out the back door and fled along well with Banner Produc-Mood-Memory Pieces of WWII

Continued from page 21)

share the expenses of one party riers while so many of their sisters teered. rather than each of us give a sepa- relax on plush? rate thing. It was a good party and then, unknown to us, Tony grabbed the check and wouldn't let us share. Did it make me mad? Like hell. Tony is ambassador to two hell. Tony is ambassador to two defunct countries and minister to two more. I told him that if Hess is here to lead a German revolt, he'll end up being the ambassador for the 'free German'. for the 'free Germans.

'The Wounded Don't Cry,' with much red tape involved. particular attention to the chapter on Ireland. It resented it terribly though I can't find an unfair or Brown have done two of the best untrue word in the chapter. The overseas jobs of the war—and if review ended by saying that I would be a very unwelcome guest if I ever returned to Ireland and then went further by saying I should be barred from Ireland. Well, I know of no country I'd rather be barred from-North or South.

'In Bad' in Lisbon

One of the boys just returned from Lisbon to tell me that I'm in bad there. I did a Collier's article on Lisbon-remember? I suggested that Portugal looked like a place under sentence of death, etc. I was very kind, I thought. But the article got back and there were editorials in the papers raising hell—and now my pal says don't ever apply for a Lisbon visa.

"Poor Bill Courtney, of our staff, had a lot of trouble there of our en route to Germany because of my piece. He sent me a message to please not write anything about Spain, Portugal or Germany until he got his stories and managed to get out. How I'll ever get home I don't know. Lisbon is the only gateway open now. The countries I can't go to are increasing.

"If I keep up this screaming about the censorship here I may be as unpopular as I am in Portugal and Ireland, and then there won't be anything left but Sun Valley and Carrizozo, New Mexico, either of which I would settle for

"A bunch of us, including all the American press, more than one cabinet minister, high officials in the Ministry of Information, are convinced that both England and America can stand the truth. The three services object and they are running things. We get vague reports of military happenings and don't get the truth until the thing has ceased being a story. We don't God knows, object to censorship of things that would endanger home security. Anyhow, it's a bad prob-lem and it gets no better. Tell Kyle Crichton (Collier's staff writer) he's lucky. There's no censorship in Hollywood or at the Polo Grounds.

"Say hello to and tell any or all of them my address is the Savoy and an airmail stamp only costs 30c. Let me hear from you but not about business. What is an agent for anyhow?" Quent.

By MARK HELLINGER

(VARIETY, Aug. 23, 1944)

This text appeared under a capon reading "Hellinger Raps tion reading "Hellinger Raps Performer Slackers Who Dodge Overseas GI Service

A guy like me returns home the solid conviction that fully half the name entertainers in America need solid kicks where it means most. They should be going overseas in droves instead of They're permitting in dribbles. the few to do the work of the many.

Sure, U.S. Bond tours are important. Certainly, hospital visits are essential. Yes, it's a great morale-booster to help out in the canteens. Admittedly, there's far more patriotism in these than in being a muzzler like one Second-Front warrior I know, or puzzler like one No-Front gal who won't even give you the wrong time.

But riddle me this, kiddles: Why should Hope and Benny and Joe Brown and a few others go overseas two and three times, doing the job the hard way, while other stars are unwilling to go out even once? How come an Ella Logan or a Carole Landis can keep on

Oh, I know all the answers. I've heard so many phoney excuses since I came back that my belly turns over when I think of them. or the 'free Germans.'

One other small news item. A just getting a decent break, and I can't leave now"... "I'd be happy Dublin newspaper reviewed my to do my bit, but there's just too

Hooey, my friends, hot hooey. The age excuse? Jolson and Joe they're kiddies. Louella Parsons is our next president. The sponsor excuse? If an actor or actress insists on leaving, there isn't a sponsor who would dare buck public opinion by refusing permission.

That 'Studio Excuse'

The studio excuse? Well, perhaps a studio can't grant immediate action. The business is too large, too involved. But put in a fair request, and you'll get there. Gary Cooper wanted to go, and he made it. So did Bogart and Merle Oberon, and Garfield, Joan Blondell and Pat O'Brien, Men-jou and Cagney. Paulette Goddard and John Wayne, Flynn and Diet-Freddie March and Ann Sheridan, and many others. studios didn't hold them backbut that's because they were sincere in wanting to go.

The "on-the-verge-of-success" excuse? If a young actor uses that dodge to you, tell him that several million other young Americans were also on the verge of success, and they didn't hesitate. The red tape excuse? That's

the one that gripes me most, and you can paste this absolute fact in your bonnet: any name actor or actress who really wants to go can be overseas in three

And they should be going. More

The War, You Know

Fave story brought back recently from the South Pacific by Mark Hellinger deals with the crowd of 70,000 at a Melbourne racetrack, all of whom apparently had the winner. Nevertheless, there was no excitement or cheering when the winning horse romped in, which puzzled the Hearst war correspondent and Warner Bros. producer, Hellinger asked an Aussie newspaperman

"Why, there's a war on, you know, old chap," he told Hellinger, "and we must contain ourselves."

and more and more of them. An honest illness is the only excuse for not going. Any other dodge puts the evader among the slack-

ers of show business.

My recent assignment as a war correspondent took me through the entire Pacific, and then back around the world to the United States by way of India. Accordingly, here are a few facts that

might intrigue you: Do you know how many big names have played before thousands and thousands of kids hits are pla in the Central Pacific—in the dead mike. Gilbert and Marshall Islands, and now in the Marianas? None. Do you know how many name actors have been on the Island of Bou-gainville? Two.

Do you know how many big names have appeared on Guadalcanal since the fighting started there? Three. Three.

4 Names In New Guinea

Do you know how many big names have been on New Guinea, the world's second largest island? Four, including the current visits of Bob Hope and Jack Benny.

Do you know how many big names have visited the vast territory of India? Precisely one in the south of India-and only three in the north, including the current visit of Ann Sheridan.

There's a record for you-a record for some of the stars of show business to display to their grandchildren, if they want their grandchildren to hate them.

teered. And it's certainly not the fault of the Government be-cause the morale guys in Wash-ington know precisely what entertainment means to the boys in the battle zones.

No, the fault, bluntly, definitely, is on the wartime slackers of show business—those selfish men and women who are unwilling to give up luxury and income for a measly 6-to-12 weeks. The blame must fall on the heads of those who are willing to let the other stars do the work in which they should be only too eager to share.

I'm not waving any flags with this article. If you weren't a part of show business, you wouldn't be reading this piece now, so I don't need a Billy Rose finish to put it across.

The movie situation, after slow start, has improved magnifi-cantly, and motion pictures today are little short of a Godsend to our troops in every part of the world. But nothing can take the place of a star who is willing to share his poor lot with them, a star in person, a star who is really a star.

I say nuts to those show business luminaries in perfect health who make no effort to go over-seas. They're the most selfish reople in the world today,

(Editor's note: Mark Hellinger was on leave from his Warner Bros. producer chores to take an assignment to the Pacific as a war correspondent for the Hearst newspapers.)

By GROUCHO MARX

(VARIETY, Aug. 23, 1944)

The first of July under the auspices of the War Dept. I left for the poll tax section of America. These were all one-nighters and included many cities that hadn't fore, pornography, and tasteful seen me in the flesh since I was artistic handling of sexual scenes. a starry-eyed juvenile.

There were four of us. Fay McKenzie, known throughout the San Fernando Valley as the Panther Woman, supplied the beauty and allure. Fay was well equipped for this junket. She was born in a theatrical trunk in Sioux City and lived in it until she was 17 years old. Then one day her folks opened the trunk to get out some elcan handkerchiefs and, to their Fay nestling there, reading "Lady Chatterly's Lover" (the unexpurgated version). She then had four years at the Pasadena Play-house, four years at USC, four years at UCLA and three years as cheerleader for the Green Bay Packers. Fay is a normal, healthy girl. She is crazy about marshmallows toasted over a Girl Scout and sleers in her pajamas.

Then there was Harry Ruby, the mad composer and mediocre ball player. Alec Woollcott, in describing Ruby, said, "He looks like dishonest Abe Lincoln." doesn't look that good and never will, for along with his other cccentricities he has lately taken to wearing a raincoat that is a replica of the one worn by Hitler during the Brown Shirt riots in Vienna. Despite his looks. Ruby has composed the music for many successful musical shows and his song hits are played wherever there is a

of Jose Olivera and practically anything else. I was curious about his early life and how he became such a wonderful guitarist, but whenever I questioned him he closed up and would only emit a series of South American grunts.

One night, however, I plied him with reefers, and as the room thickened with smoke, he sud-denly broke down and told me everything. It seems that he had spent his apprenticeship with a cluster of Latins thumping a guitar in back of Carmen Miranda and her hat, and though he liked her singing, he hated fruit. Day after day, year after year, he had to watch her hat with the fruit bobbing up and down in front of him. He was slowly going mad and vowed that, at the first opportunity, he would make a break for freedom. He bided his time and It's not the fault of the USO, freedom. He bided his time and because the USO has sent out one night in Montevideo, while

towards the harbor. Ironically enough, he stowed away on a fruitsteamer that was running bananas up the Amazon and, in series elsewhere. Moya Palencia in less time than it takes to tellthree months to be exactrived at Rio de Janeiro disguised as a fruit salad. The rest is his-tory and can be found in any standard history book.

It Means A Lot

Before I quit this nonsense, I want to say that this is not written to impress or acquaint America with our patriotism. was nothing heroic about our tour. Where we went there was no shooting, except occasionally when they didn't like our act. But the Purple Heart Circuit means a lot to the boys in the hospitals.

As the head doctor at the Lederman Hospital in San Francisco told me, "The important thing is not that you put on a show what is important is the psychological value the entertainment has in short-circuiting the boys' mental processes. It's a distraction of in-estimable value and cannot be measured in terms of just songs and jokes. When a show is ad-vertised to appear, it is discussed for days before it arrives, and long after it is gone, they still talk about it. From a curative standpoint it contributes an element that no medicine can supply."

And that is why Marx's Moth-Eaten Mannikins-Fay, Harry. Jose and I-headed south for Uncle

Mexican Gensors

🖀 Continued from page 23 🖥

Canvas," "La Calda Vita," "Seduced and Abandoned" are all now in release in Mexico, and without cuts. On the other hand "Un Alma Pura," a Mexican film of the recent experimental film cycle here, had certain nude and erotic scenes cut. Reason: delicate balance between constitutes bad taste, and, there-

Given taste and artistry almost anything could probably get by in Mexico. But from the standpoint of the native product it is unlikely that any films like those of Truffaut, Malle, and Jean-Luc Godard could circulate here. Moya Palencia states that this is because Mexico's middle class is new, about 20 years old, and still shaky about standards of taste. "We lack the subtlety which makes theirs works of art, and ours vaguely pronographic, or at best merely poor copies. We do films of indigenous life supremely well. We fail on films of urban life because we do not care to represent ourselves as we really are. We have yet tackle courageously our social problems. For that we need firstrate script writers, which we lack. True, we do have writers in Mexico, but they are not automatically screen writers, as we all know, Yes, we are prisoners of our environment and background, Eventually we will free ourselves of this handicap which restricts not only our films but our theatre.

Re Luis Bunuel

Socially significant films such as "Los Olvidados" (T the Damned) by The Young and the Luis Bunnel would probably not be made today. The film exposing the horrors and cruelties of Mexican slum ado-lescents is still in release in Mexico, but it is not popular. The fourth member of this Nevertheless, such a film would Do meth-caten group was a Brazilian not be hidden away as it originally guitarist who answers to the name was. Moya Palencia avers: once done, it would now be released.

If approved in script a film still must undergo censorship upon completion. Mexico's producers have changed content, titles, and slants of pictures in production. while releasing publicity that it is a fine family film. One such recent film was: "Con Quien Duermes Este Noche" (With Whom Are You Sleeping Tonight?) Originally this was submitted as "Model Husband, 1965." In proinally duction notable changes were introduced. New title was banned on the basis that film had been government financed, and altered under subterfuge. It must be re-leased under its original title, or at least one that is not suggestive.

As To 'Tarzan'

Moya Palencia undertakes genial riding bucket seats in troop car- practically every star who volun- Carmen was writhing through a distributors. In spite of a trouble- as disarming as it is refreshing.

tions, against which Banner insists that his censorship drove them to continue the "Tarzan" a recent interview produced a sheaf of photographs, and said, "They seem not to have under-stood from the beginning the limitations we were obliged to set about filming at the Pyramids of Teotihuacan. We were unaware that they were going to change the area to suit their purposes, and that is how the difficulties

arose. . . . Just look at this!"

Moya Palencia thumbed through the pictures, which showed the frowning chimpanzee (obviously a dedicated thesp, clambering over a strange looking building attached to the base of the Pyramid of the Sun, "Look at that!"... "See the fake Mayan trim on that cardboard temple they built! Everyone knows the Mayans were never in Teotihuacan. . . . lmagine what the Americans would say if they saw fancy Inca touches added to their hallowed Williamsburg.

Tourism Motive

"It is all very well to say: 'But we will be showing Mexico to the world. We will be promoting tourism.' This is not a true picture of Mexico. It is a cheap parody of our country's national monuments. Americans would not permit it in their own country. We have our national dignity and if we have to have U.S. films made in Mexico on those conditions we would rather do without." As for Banner, Moya Palencia says, "They just didn't get the pitch. But there are no hard feelings. . . . We are represented as disapproving stuffy old Mrs. Grundys, poking about on sets, blue pencilling artistic in-spiration, hamstringing talent. This is absurd." Nevertheless, on location as well as on set, a censor sees to it that the picture filming is following the approved script. Changes which do come up can be approved on the set without delay.

Public reaction to films in the Federal District (Mexico City) is that of a specific clientel to a specific motion picture house in the first run downtown district. A chic neighborhood can create a chic clientel. For example, for no explainable reason the Cine Paris and the Cine Paseo show usually French films, and an occasional Italian one. Cine Chapultepee shows usually American films:
Latino, English and American,
Roble U.S. and other occasional
foreign films or a prestige Mexican product such as Cantinflas or
Alcoriza's "Tarahumara." Alameda shows usually and Variedades often cater to Mexican product with some U.S. pictures in the Variedades. It is interesting to note that the dis-tributor translates titles, which bear no relation to the original title.

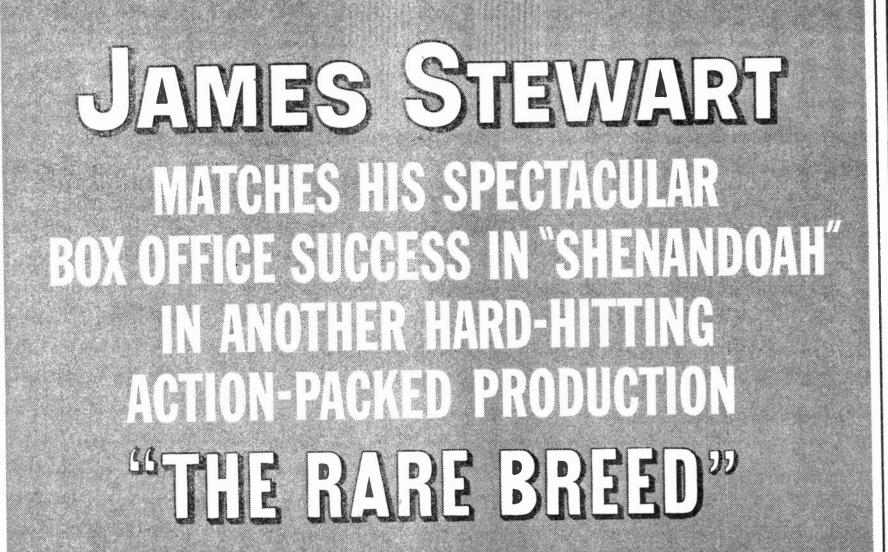
Well Able To Function

Moya Palencia, as official censor, has a double crack at the job. First he is in the position of censoring the script, and the finished product, as well as the import. Second he is on the governing board of the film bank, and holds a recently exercised right to veto financing to the producer. In this case he vetoed all production in the late summer, until all union difficulties were settled. vere, and the industry avoided the disastrous general strikes which so crippled the industry in its blackest

Mario Moya Palencia is a young lawyer in his carly 40's, a former journalist and newspaper editor, and a successful author. After graduating in Law from the National University he studied in the School of Philosophy Letters. He reported for a time for the now extinct La Voz and was later editor at Novedades, one of Mexico's largest metropolitan dailies, from 1957 to 1959. This was followed by six years as Sub-Director in the Department of National Property. In 1964 he authored a book "The Electoral Reform." Moya Palencia has travelled extensively in the U.S., Europe, and the Middle East. He is married to a successful lawyer, and the father of two children.

Regarding his new job, he says, I like it. Every problem, and they come up daily, is a challenge. Lic. (Attorney) Palencia is full

of energy. He is regarded Mexican government and motion picture circles as a comer, and most important, as a man of relations with both foreign and integrity. Tough in the job he exdomestic producers, exhibitors, and hibits an enthusiasm that is almost



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JULIET MILLS - DON GALLOWAY - RIC HARDMAN-ANDREW V. MCLAGLEN - WILLIAM ALLAND - A UNIVERSAL PICTURE

All The World's A Stage

🚅 Continued from page 9 🚃

then," he stormed, "have I ever | name is what college boys do after lied to you?"

-Driving on one of California's jammed-up freeways, observes Matt Weinstock, you can watch a drive-in movie, follow a revolving searchlight in the sky, and wave at a blonde in a sports car—all in the same accident.

-A studio head summoned his assistant, embraced him warmly, and told him, "Mac, old boy, this new project of ours calls for ingenuity imagination, clear think-ing, and hard work. That's why I called you in on it! I want you to resign."

The late head of a big film studio in Hollywood was an ardent do-gooder who thought every picture should emphasize the rewards to be won by clean living and the American way. Unfortunately, most of his productions lacked

boxoffice appeal and the fortunes of his studio declined sharply.

"Poor Hugo," sighed one of his big stockholders. "He's selling big stockholders. "He's selling out our company for a pot of message!"

Night Clubs

Eyeing the scantily clad chorus girls at a popular night club recently, comedian Joe E. Lewissighed, "They don't make them like they used to." Even more wistfully, he added, "At least I don't!"

A new girl in the checkroom whispered to a veteran employee, "What does it mean when a college student slips you a dollar tip?" "It means," answered the knowing veteran, "that you have given him the wrong coat."

Milton Berle orce broke in a new routine in Sioux City. Late that night he wired his agent, "I won't say I died out here, but when I picked up my suitcase to check out, it had eight handles on it."

One of the best remembered of the wild parties staged during Prohibition days was the one hosted by producer Earl Carroll. in which he offered a chorus girl \$50 to take a bath for the entertainment and enlightenment of his fastidious guests. The gendarmes broke up the party, and Carroll never got around to paying the girl her \$50. Several mothers of other girls in the same chorus line expressed deep concern—not at the bathtub routine, but at the non-payment. As one of them put it, "Where was her mother?"

Before he won fame and fortune as a night club entertainer and TV standby. Sam Levenson eked out a modest living as a teacher in a Brooklyn elementary school. In the corridor of this school one day, a brash rupil yelled, "Hey, Levenson!" Sam, enraged, grabbed the fresh student by the collar, shook him violently then admonished him, "In the first admonished him, "In the first place, boy, hav is for horses. In the second place, you owe your teacher a minimum of courtesy and consideration."

A look of utter mystification on the boy's face stopped Levenson short. "What's the matter" he asked in a much gentler tone. "Don't you know what the words a minimum of courtesy and con-sideration' mean?"
"Teacher," faltered the boy, "I

didn't even know hay was for horses."

* * * TV and Radio

There's a motel on Route 1 in Maryland that reserves one of its units for newly marrieds. A little sign over the door says, "Welcome to Honeymoon Inn." A long-married visitor noticed the unit as he was checking out one morning. and said. "Your 'Honeymoon Inn' doesn't look a bit different to me than any of the other units.' ' agreed the proprietor. "But far not one guest has noticed it!"

At a rehease

At a rehearsal of one of his big Sunday night shows, Ed Sullivan asking a visiting tv star if he knew whose face adorned a \$10,000 bill. "I'll give you three clues." volunteered Sullivan. (The face is that of Salmon P. Chase.) "His first name is a fish, his middle initial is a soup, and his last

girls." The tv star pondered momentarily, then reached for his wallet. "Mind if I take a peck?" he asked.

Professional comedians rarely appreciate each other's talents, but George Burns and Jack Benny are executions to the rule. Not only have they been fast friends for 30-odd years, but Burns can break Benny up by merely sticking his tongue out at him. Benny calls Burns up from all corners of the globe just to gab with him, and keeps vakking so long that Burns usually ends up by hanging up on him.

Benny, in fact, now counts on this so that one day in Hollywood he told an agent named Rubin, "I'm calling George Burns in Chicago in 10 minutes and I'll bet vou \$25 he hangs up on me." Rubin accepted the bet. When Benny got George Burns on the wire, their usual kidding, desultory conversation ensued. Finally Benny, sounding puzzled, said, "Well George, aren't you going to hang up on me in your usual insulting fashion?"

"I certainly am not" declared Burns, then added, "and by the way, Rubin called me and gave me half his bet."

* * Televisionaries

At one of those infrequent periods when Bob Hope wasn't feeling up to the rigors of the incredible schedule he sets for himself. his regular doctors told him that among other things he'd have to give up for a time at least was his heloved game of golf. Outraged, Hone kept looking until he found a doctor who told him he could play 18 holes any time he wanted to. "Thanks, Doctor," exulted Hope, "Just for that I'll remember you in my will." "In that case," the doctor assured him, 'r'ay 36!"

Touring Army bases one Christmas season, Hope found himself in South Korea, with an audience composed largely of native sol-diers who didn't understand a word of English. Fortunately, a Korean major volunteered to translate the comedian's monolog.

The performance was a riotous success. When he left the stage, Hope enthused, "That old routine of mine never got half that many laughs before. Thanks for your wonderful translating job."

The major registered acute embarrasment. "You talked so fast," he admited, "that I lost you completely after your first three sentences. I was telling the boys a few stories of my own." a few stories of my own.

How badly do they cut fine old films so they can be shown on TV with all the commercials interven-Here's what Big Crosby has to say on the subject: "I won't swear they're chopping the footage out of old movies on TV, but I saw 'Road to Bali' the other night and Hope and I weren't even in it!"

Legit

Eugene O'Neill, America's greatest dramatist, was the son of the famous matinee idol, James O'Neill. When Gene O'Neill was 11, his father sat him down for a heart-to-heart talk. "Son," said James O'Neill, "I'm not going to tell you not to smoke. know you will. Nor will I tell you not to drink, because I know you'll do that, too. You'll also gamble and chase women, if you're a son of mine, so I'd be a fool to say 'Don't do that, either.' But now I want you to listen carefully to your father: one at a time, Gene, one at a time."

A would-be dramatist, who had been restering Flo Ziegfeld for weeks to read his new play, was struck by a hit-and-run driver one afternoon directly in front of the old Ziegfeld Theatre with the mauscript tucked tightly under

his arm.
When the man was carried into the theatre, Ziegfeld reluctantly produced a bottle of brandy from his private stock. Then he suggested for the newspaper account: "Foul Play Suspected."

This visiting star at a sum- and dance: \$36."

mer theatre boasted to the local manager: "I'm so popular in New York, they're going to name a new cigar after me." "Yeah?" yawned the manager. "Well, hope it draws better than you do!"

Max Gordon recalls in his nostalgic memoirs the time he was readying that famous revue, "The Band Wagon," which starred Fred and Adele Astaire, Frank Morgan and Tilli Losch. The score was Tilli Losch. written by Arthur Schwartz and Howard Dietz, who phoned Gordon in great excitement at 2 a.m. one night to tell him, "We've just written a sure hit song. It's called 'I Love Louisa'." "Fine," chortled Gordon. "Let me hear it over the phone." Schwartz banged it out on the piano and Dietz warbled the lyrics. Gordon was delighted. "Boys," he told them, "you're wonderful. It will be be a pleasure to go broke with you."

One morning Gordon instructed his secretary to locate a certain brash comedian who was working on the road. She returned to report, "You're too late. He died last night in Kansas City." To which Gordon sighed, "He always

An ambitious Yale student got a job with a summer theatre and came home to report triumphantly, "I've snagged my first part! Next week I'm going to play a husband "Good start," approved his father.
"Just you stick to it, and you'll get a speaking part yet!"

brazen, ill-mannered chorus girl once berated George S. Kauf-man for "overlooking" her in casting his new play. Very properly annoyed, Kaufman asked "How o'd are you?" Eighteen," said the o'd are you?" Eighteen," said the girl, "Oh, no! You must be more than eighteen," countered Kaufman coldly. Nabody's neck countered possibly get that dirty in 18 years."

Kaufman's lovely wife, Leueen MacGrath, persuaded him one day in the twilight of his brilliant career to go with her to a famous antique shop. While she was examining numerous treasures, Kaufman stood by, so obviously bored to distraction that an executive of the shop asked him, "Isn't there anything we can show you, Mr. Kaufman?" The playwright responded sourly, "Yes. What have you got in the way of second-act curtains?"

Happy Memories: When Ed Wynn played a waiter in "Man-hattan Mary" and a customer demanded lamb chops au gratin. Wynn shouted to the kitchen, "Cheese it, the chops." . . . When Eddie Cantor told a pair of wornout acrobats, who invariably closed the show in the old vaudeville houses, "Boys, if you ever expert nouses. Dovs. If you ever expect to get anywhere in this profession, you'll have to dream up a new finish for your act." "New finish!" echoed one of the acrobats indignantly. "Nobody's ever waited to see the old one yet." see the old one yet." Lou Haltz told about the law firm of Button, Button, Button & Button taking in a new partner named Zipper. "Yes," explaied Mr. Z., "I've replaced one of the Buttons."

... When a druggist stopped Bobby Clark to ask, "Did that midback I suggested improve your wife's aprearance?" Bobby's answer was, "It did for a couple of days, but then it wore off."...

Jimmy Durante recalls the night his father first saw him acting behind the footlights. Jimmy rushed offstage to ask his father. Jimmy standing in the wings, "Well, Pop. how'd ya like my work?" father whose name incidentally; was Barthelmeo Durante, an-swered cautiously, "Lissen, boy, let's not get in an argument."

A star of a new musical smash, assured that a three- or four-year run in New York was in the bag, leased a swank duplex apartment on Sutton Place, and had a complete repainting and redeco-rating job done on it. To give the To give the very inderendent painter added incentive, the star slipped him a pair of tickets in the third row centre-seats that were practically unobtainable even from specula-

The first of the following month the star was staggered by this item in his bill from the painter: "Wednesday night: four hours' overtime watching customer sing

WHY FILMS FAIL

- By JOHN E. FITZGERALD -

everything — a pre-sold story, a plot. Audiences somehow seem to noted director and a full galaxy prefer a bit of the best of both. of stars. The production values were enormous. It had color, size, stereo and just about every other technical innovation you could by and filtered through the outthink of.

And it laid an egg.

Comes the question: "Why did it fall?" "Where did it miss?" The question comes easier than the answer. If I had a single solid answer to such a question, I wouldn't tell it. I'd sell it. I'd be rich.

As you know, there are no rich critics.

Critics do supposedly know why a film isn't good. Some go further and ask the critic to add how it should have been done. But, of greed and glory are entr course, as we know, this isn't the and frustratingly mingled. critic's function, capacity, power

classroom. But, in aiming at our heads, perhaps the artist wants to cause us to think. He wants to please us, yes, but only by indirection. He's really out to persuade us to think, naturally his way.

If the artist's target instead of our head is our emotions, then he'll merely present rather than preach any statement he has instead of hammering it home. He'll strive to illuminate questions rather than expound upon and explain some single didactic and dogmatic answer. He seeks create something beautiful that will gives us pleasure.

The Secret Ingredients
Still, we know that merely touching our emotions and amusing us is not enough. The pleasure we get from a good film-comedy or drama-rises above amusement. It has some substance to it. It delights us since it appeals to our minds as well as to our emotions and not merely to the emotions alone. There's food for thought along with the laughters and tears.

The answer then would seem to be: both. A play or movie must strive to hit the double target of our emotions and our minds. But primarily the impact is aimed at our emotions. Art's primary appeal is to have us feel the presence of something aesthetically beautiful rather than merely recognize the

presence of truth.

After deciding on his purpose. the filmmaker can then choose the means and methods to achieve it.

How does the artist go about walloping this target? How can he hit us successfully and successively? Ave, as Hamlet and the man in the Turkish bath said, there's the

The critic can't really offer the answer. He can tell you whether a film is a good one. But he can't tell you how to make a good one. He may know a few things about it, but as a critic it isn't within his competence.

Sticking my neck out as does the turtle, let me pass over the point that the critic has "know-whether" rather than "know-how" and voice the suggestion that even as a film must have a dual-appeal to both the mind (intellect) and the heart (emotions), so too it must maintain a precarious balance between various sets of ex-

dominate? Those who prefer plot generally wind up with a melodrama; those who prefer people generally wind up with a drama. All a matter of emphasis. But since the motion picture is essentially a storytelling medium, and storeis, to be good, need real people in believable situations, the artist does well to film a suspenseful about dimensional people. Both elements are needed, but not often found together.

Story or Style?

Should the emphasis fall on the story or the style? Should the filmmaker try to tell his story without getting in the way at all or should he underplay the story and show you himself? The prob-lem is in choosing a happy mean between the extremes of hyperobjectivity and hyper-subjectivity. At one extreme we see no sign of without any stamp of the film-maker's personality or presence. At the other we learn more about more being organized every day.

It was a motion picture that had the artist than about his people or look, talent and personality of the

storyteller.
Should the filmmaker paint with syrup or vinegar? Again the answer seems to be: both Erratic and complex as everyday life is. we know there is some degree of balance. We ask for the artist to offer us a world not all saccharine with sentimentality; nor do we desire one all sour with cynicism. We want our picture of life to mirror the many shades of gray that make up the spectrum of the human condition. A life where greed and glory are entrancingly

Luckily few films attempt to usurp the role of the pulpit or classroom. But, in aiming at our **Doubts Value Of** Spanish Fests

By JOAQUINA CABALLOL

Barcelona.

When Mussolini's Italy started the Mostra in Venice, before World War II started, little did he think what a crop there would be of film festivals. Just when France was planning the Cannes Festival (1939) Hitler's soldiers marched. There was no more Venice and Cannes was, for then, still-born.

Now festivals are everywhere in Europe, spreading in the United States, familiar in South America and Asia. Main one here in Spain is San Sebastian. But don't overlook the Color Pictures Festival in Barcelona, the Religious and Human Values convocation in Valladolid, the Documental Film Festival in Bilbao, Deep Sea Pictures Fest in Santander and Spanish Production Festival in Molins de Rey, village close to Barcelona, of only a few thousand inhabitants.

This means six Spanish film festivals at which distributors here must make an appearance, submit product, literature, bestow courtesies on reviewers. Feature films are a universal come-on. The amateur, or "fan," as you say in America, is the most headstrong personality in the world. A fanatical fan is capable of writing 20 letters to track down address of a favorite star. But the "art" film fan or buff is dangerous because he is behind film festivals. In Spain these festivals are chances to see stars, or make money, or circumvent Spanish censorship, or perhaps broaden their concupiscence.

Now let us ask ourselves a question. Are these Festivals really an economic advantage for the picture? No, because the feature that goes away with the award is often a flop at the boxoffice. There is a joke going around here that says: This picture must be very bad, they gave its first award at such and such Festival." So then, if such is the public opinion, what good Should plot or character pre- are Film Festivals to pictures? Vory likely if such festivals were

not attended by stars, no first runs of uncensored pictures, no banquets, no balls, no presents for reviewers and no invitations, but were carried out in semi-private austere meetings of professionals. surely they would not have flourished as they have done. The New York Festival deals with pictures which have already been screened. This kills curiosity. Who knows? If festivals were organized after films have been seen in several countries then they could receive awards from public polls which are the only real ones, because it is the audience which has the last word. Awards, a priori, do not mean much, it is the posteriori opinion which counts. Undoubtedly in this way festivals would not have met with the favor they have had. But now it is too late to cry over style or the artist; the story is told this spilt milk of the festivals, and we shall have to continue endur-ing them and seeing more and

Guinness Book of World Records

(Continued from page 32) -

discoveries. The first commercial cathode ray tube was introduced by up to 10,000 words a day and works with his staff on as many as seven Braun in 1897 but was not linked to "electric vision" till 1907 by the novels simultaneously. Russian, Boris Rosing, in St. Petersburg (Leningrad). The earliest public demonstration of television was on Jan. 27, 1926, by the Scot The earliest John Logic Baird (1888-1946), using a development of the mechanical scanning system suggested by Paul Nipkov in 1884. A patent application for the Iconoscope (No. 2,141,059) had been filed by Vladimir Kosma Zworykin (U.S.) on Dec. 29, 1923, and a short range transmission of a model windmill had been made in Washington, D.C., by C. Francis Jenkins on June 13, 1925.

The world's first public television broadcasting service was opened

from Alexandra Palace, London, on Nov. 2, 1936.

Transatlantic Transmission. The first transatlantic transmission was achieved at 1 a.m. on July 11, 1962, via the active satellite Telstar from Andover, Maine, to Goonhilly Downs, Cornwall. The picture was of Frederick R. Kappel, chairman of American Telephone & Telegraph Co., who owned Telstar. The first "live" broadcast was made on July 23, 1962. The earliest satellite transmission was achieved on May 3, 1962 from California 2.700 miles to Massachusetts via the satellite Echo
1. The picture showed the letters "M.I.T."
Largest TV Prizes. The highest amount won by an individual in TV

prizes was \$264,000 by Teddy Nadler on quiz programs up to September, 1958. In March, 1960, he failed a test to become a census enumerator

because of his inability to distinguish between east and west. His comment was reportedly, "Those maps threw me."

Biggest Contract. The largest TV contract ever signed was that in New York in March, 1959, between Kraft Foods and the singer Perry Como (born May 13, 1913), for 66 one-hour NBC-TV color programs. The total consideration including production expenses was \$25,000,000.

Orchestra

Largest. The vastest orchestra ever assembled was that collected in Trondheim, Norway, in August, 1958, for the Norwegian National Meeting of School Brass Bands. The total number of instrumentalists was 12,600. The country with most professional orchestras is West Germany with 94.

Composers

Most Prolific. The most prolific composer of all time was Filippo de Monte (1521-1603) who composed 1,000 madrigals, of which 600 were published, together with 300 motets and other works.

Most Rapid. Among composers of the classical period the most pro-lific was Wolfgang Amadeus Mozart (1756-91) who produced 600 operas, operettas, symphonics, piano and string quartet concertos, violin sonatas, divertimenti, seronades, motets, masses and litanies of which only 70 were published before he died, aged 35. His opera The Clemency of Titus (1791) was written in 18 days while three symphonic masterpieces Symphony in E Flat, Symphony in G Minor and the Juniter Symphony in C were written in the space of 42 days in 1788. His overture Don Giovanni was written in full score at one sitting.

Longest Symphony

The longest of all symphonies is the Number 3 in D minor by the Austrian Gustav Mahler (1860-1911). Written in 1895, this work requires contralto, a women's and a boys' choir, and an organ, in addition to a full orchestra. A full performance requires at least 94 minutes of which the first movement alone requires nearly 45 minutes. The longer traditional instrumental symphony is No. 8 in C minor by Anton Bruckner (1824-96), which requires 77 minutes.

Musicians

Highest Paid. The highest-paid concert pianist was Ignace Jan Paderewski (1860-1941) ex Prime Minister of Poland, who accumulated a fortune estimated at \$5,000,000, of which \$500,000 was earned in a single season in 1922-23. He once received \$33,000 for a concert in Madison Square Garden, New York City, the highest fee for a single perform-

Singers. Of great fortunes earned by singers, the highest on record are those of John McCormack (1884-1945), tenor at \$4,000,000 and the coloratura soprano Amelita Galli-Curci (born Nov. 18, 1889), \$3,000,000. In 1850, up to \$653 wes paid for a single seat at the concerts given in the United States by Jenny Lind (1820-87), the "Swedish Nightingale." She could reach the G three octaves above high C and possessed a messa divoce still regarded as unrivalled. The earnings of Enrico Caruso (1873-1920) including his post-humous royalties have totaled \$9,-

Violinist. The Austrian-born Fritz Kreisler (1875-1962) is reputed to have received over \$3,000.000 during his career.

Opera

Longest. The longest of commonly performed operas is Parsifal by Wilhelm Richard Wagner (1813-83), a normal performance of which lasts four hours 40 minutes. Mefistofele, one of 53 Faust operas, written in 1868 by the Italian Arrigo Boito (1842-1918), requires six hours

Earliest. The earliest real opera La Dafina, a drama by Ottavia Rinuccini set to music by Jacopo Feri, was produced in Florence. Italy, in 1597. The earliest comic opera was Chi Saffre Speri by Giulio Rospigliosi (1600-69) (later Pope Clement IX, 1667-69), with music by Marazzoli and Mazzochi

Newspapers

Most. The United States has the greatest number of daily newspapers -1,761 English dailies, with a combined circulation of 59.2 million copies per day in 1961. The greatest newspapers readers in the world

copies per day in 1961. The greatest newspapers readers in the world are the British, with 506 newspapers bought per 1,000 people in 1961.

Oldest. The Berrow's Worcester Journal, published in Worcester, England, enjoys the distinction of being the oldest continuously produced newspaper in the world. It was founded in 1690 and has appeared weekly since June. 1709. Of daily papers, the oldest is Lloyd's List which is the shipping intelligence bulletin of Lloyd's, London, cotablished in 1724. established in 1734. The London Gazette was first published Nov. 14, 1665. In November, 1845, it became the most expensive daily newspaper ever, at 2s. 8d. (now 37c.) per copy.

Highest Circulation. The highest circulation of any newspaper in the world is that of the Sunday paper News of the World printed in Bouverie Street, London, which has attained 9.000,000 copies per issue, with an estimated readership of over 19,000,000. The paper first appeared on Oct. 1, 1843, and averaged 12,971 copies a week in its first year and surpassed the million mark in 1905. To provide sufficient pulp for the 62,400 five-mile reels, over half a million trees have to be felled each year. The latest figure is 6.484,445 copies every Sunday (July-December, 1962) read by over 18 million people.

The world's highest circulation for a daily paper is that of Pravda (Russian, truth), founded May 5, 1912, and published 360 times a year in Moscow and 22 other cities by the Central Communist Party of the U.S.S.R. In September, 1961, it was announced that its circulation was 6,300,000 a day, and it has an estimated daily

readership of 30,000,000.

The highest daily net sale of any newspaper in Great Britain and probably the world is that of the London Daily Mirror founded in 1903, which in 1962 averaged 4,660,445 copies daily and on June 3, 1953, sold out a printing of 7.161.740. The highest circulation in the world of an evening paper is the London Evening News, established 1881, which reached an average daily net sale of 1,752,166 in the first six months of 1950. The latest figure is 1.425,776 per day (July-December, 1962).

Fastest Novelist. The world's fastest novelist is the American mys-

tery writer, Erle Stanley Gardner (born July 17, 1889), who dictates

Highest Paid Writer

The highest rate ever offered to a writer is \$30,000 to Ernest Miller Hemingway (1899-1961) for a 2,000-word article on bull-fighting by Sports Illustrated in January, 1960. This was a rate of \$15 per word.

Top-Selling Author

It was announced in April, 1960, that since 1917 the works of Vladimir Ilyich Ulyamov, alias Lenin (1870-1924), have been published in 7,893 editions and in a total of 304,757,000 copies in 36 U.S.S.R. languages and 26 others.

Sales of over 300 million have also been claimed for Georges Simenon (see above) and for the British authoress Agatha Christie (born Agatha Mary Clarissa Miller), now Mrs. Max Mallowan (formerly Mrs. Archibald Christie).

Largest Publishers

A U.N.E.S.C.O. survey has shown that 22% of the world's books are in the English language, followed by 17% in Russian. The most active publishing country in the world is the U.S.S.R. with 1,119.400,000 copies of books and phamphlets, comprising 73.999 titles, produced in 1961. It must be noted that many of these—in 1961, 30,177 titles from a total of 73.999—are for free distribution. In contrast, the United States sold 1,113.400.000 copies of books (over 48 pages) in 1961, not counting government publications. The U.S. figures work out at 6.05 copies per capita, compared with 5.55 in the U.S.S.R.

Best Sellers

The world's bestseller is the Bible, portions of which have been translated into 1.136 languages. It is estimated that in the United States alone 7.000,000 complete Bibles are sold annually. In 1958 the American Bible Association alone distributed 16,600,000 Bibles or parts of the Bible.

Non-Fiction. The next best selling non-fiction book in history is The Common Sense of Baby and Child Care by Dr. Benjamin Spock (born May 2, 1903) first published in New York in 1946, which by May, 1962. surpassed the 14.500,000 mark. Of perennials, the one with the highest aggregate sale is probably Le Nouveau Petit Larousse Illustre, which, since 1908, has sold nearly 20.000,000 copies.

Largest Vocabulary. The English language contains about 800.000 words, the most in any language, but it is doubtful if any individual uses more than 60,000.

Words

Longest. The longest word in the Oxford English Dictionary is floccipaucinihilipilification (alternately spelt in hyphenated form with "n' seventh place), meaning "the action of estimating as worthless, with 29 letters, first used in 1741, and later by Sir Walter Scott (1771-1832). Webster's Third International Dictionary lists, in its new word section a 45-letter term purporting to describe a miner's lung disease—pneumonoultramicroscopicsilicovolcanoconiosis. It is understood that the inclusion of this entry is largely prompted by the convenience of being able to quote it in reply to the unending inquiries as to the longest word in the American language.

The longest regularly formed English words are antidisestablishmentarianism. 28 letters, coined in 1869 and used by William Ewart Gladstone (1809-98) and anti-interdenominationalistically, 32 letters.

The longest in common use is disproportionableness (21 letters).

Place Names

Most Prolitic Writers. The most prolific of all writers has been held to be Lope Felix de Vega Carpio (1562-1635), who wrote 1,800 comedies of which 500 survive), 400 autos sacrementales, two novels, and an immense amount of poetry.

The most prolific writer for whom a word count has been published was Charles Hamilton (alias Frank Richards) (1875-1961), the creator of Billy Bunter. At his height in 1908 he wrote the whole of the boys' comics Gem and Magnet and most of two others totaling 80,000 words a week. His lifetime output was at least 72,000,000 words. He enjoyed the advantage of being unmarried.

The British novelist John Creasey (born 1908) has, under his own name and 13 aliases, written, since 1931, 440 books totaling over 40 million words.

Of authoresses, the one with the greatest total of published words is Denise Robins (Mrs. O'Neill Pearson) of London. She has written 115 published novels since 1924, including such bestsellers as The Long Shadow and Strange Meeting, hundreds of novelettes, short stories and articles amounting to 41 million words. The Belgian writer, Georges Simenon (born Georges Sim, Feb. 13, 1903) writes a 200-page novel in 11 days and has written over 170 under his own name and 204 other works under 17 pen names. These are published in 24 countries in 28 languages and have sold over 300 million copies.

Largest TV Contract

The largest tv contract ever signed was one for \$35,000.000 for a fiveyear series by Jerry Lewis. After a 13-week run with poor ratings the series closed in December, 1963, with Lewis receiving a reported settlement of \$4,000,000 from American Broadcasting Corp. The highsettlement of \$4,000.000 from American Broadcasting Corp. est one-year contract signed was one for \$6,000,000, inclusive of production costs, between CBS-TV and Jackie Gleason in 1964. Television's highest paid performer has been Garry Moore (born, as Thomas Garrison Morfit, on Jan. 31, 1915), who was earning \$43,000 a week in 1963, equivalent to \$2,236,000 per year.

Fastest Selling Record
The fastest selling record of all time is the "John F. Kennedy Memorial Album" (Premium Albums), an LP recorded on the day of President Kennedy's assassination. Nov. 22, 1963, which sold 4,000,000 copies in six days (Dec. 7-12, 1963), thus ironically beating the previous record set by the satirical LP "The First Family," a satire on the Kennedy family by Vaughn Meader

Highest Recording Fee

The highest fee ever ts for a single perform ance is \$160,000, paid to The Beatles for a 30-minute show in New York City in August, 1965. This is equivalent to over \$5,000 per minute.

Canada's Film Institute

Continued from page 20 =

Canadian theatre owners in favor | much work had been done by vol-of routine cartoons and travel unteers serving on the Institute's shorts of the "And so we leave. variety. It negotiates with distributors who may make certain films available at special rates on the basis of guaranteed bookings. It campaigns against censorship and dubbing. Its members are ever ready to support any indication of an artistically adventurous approach to commercial cinema and have done so in many cities across the country.

The Canadian Film Archives was established as a division of the Institute in December 1963.

unteers serving on the Institute's Archive Committee. To date, more than one and a half million feet of film have been preserved, including over 100 feature films. In 1964, the Canadian Film Archives became one of the 45 national archives granted full membership by the International Federation of Film Archives. This status enables it to borrow from other national archives to supplement the programmes of Canada's National Film Theatre which holds year round weekly screenings at the National Museum in Ottawa (in ad-Over the preceding ten years, dition to almost daily screenings bright new dawn?

in the Institute's own small theatre). It has about 2,000 paid members who are supplied with brochures and exhaustive notes on various programme (Shakespeare on Film, Eisenstein and others)

About 100 feature films are in the collection including several international film classics. Two of the early Canadian feature films which have been acquired and preserved are: "Carry On Ser-geant," a silent film produced in 1928 at Trenton under the supervision of Bruce Bairnsfather, and "The Viking." a dramatic sound a dramatic sound film made in 1930-31 and based on the Newfoundland seal hunting industry with scenes featuring Captain Bob Bartlett and an introduction hy Sir Wilfred Grenfell.

Rank Org. of Canada has deposited prints of f.fty British features and important contributions have come from the Russian State Film Archives, the Netherlands Film Museum, The British National Film Archive and the Staatliches Filmarchiv, G.D.R. In re-turn for these gifts and exchanges Canadian Film Archives is presenting copies of Canadian films to these archives. In particular, a selection of the films of Norman McLaren has been made available to other film archives through the International Federation of Film Archives film pool. Currently a series of programmes surveying the modern Canadian film is being circulated among film archives in Furope.

Financing

As a national, independent, non-profit cultural organization the Canadian Film Institute depends for its funds on membership fees and payments for services, includontracts with government organizations for specific services. receives no government subits very existence derives from the support of volunteers across the country

The unique and valuable Information Service, an exceptionally useful adjunct to the National Library was, however set up with the generous aid of the Canada Council over a five-year period. It maintains a cord index with information on 70 000 feature and short films, files containing informational material on 35 000 films: some 1.400 books and 400 different periodicals, 28 of them regularly indexed.

An attempt to estimate the value of such a library and Information Service would be a very formidable task. The lack of adequate film reference material means that the simplest query quickly turns into a research project. How much easier to "Ask the C.F.I." and that is what Canadians do. "Is there a film on Salvator Dali?" "... on the Jordanian scrolls?"
'Is this available in 16m?" "Was 2 French version ever made of that?" "By whom? When?" "Can

we have it for Monday week?"

The Institute tries to answer and usually does. Of course it takes time, time which is not, cannot be covered by small service and booking charges. Somehow it must be recognized by governments that lip-service to "the cultural contribution of film" is not enough. Film use demands a great deal of tedious work up to the point when the film arrives in time for screening (usually!) and the projector is switched on. "And So We Leave . . ."

In general it would appear that those who dispose of funds and cultural subsidies find it difficult to see through the maze of minute detail to the immense and often heart - warming possibilities bevond the But Peter Morris nadian Film Archives' Director) likes to recall the night when a dozen devotees from Toronto and Montreal joined the Ottawa audience at the National Film Theatre for a six-hour screening of a Feuillade serial (coffee and sandwiches at midnight!) (Ed.—At the 1965 N.Y. Film Festival, a large group of film buffs sat through the Feuillade serials without donuts coffee and after their seats) and and Gordon for line: "Une Revelation!" after a screening and the organizers commented "We did not know such films existed. Can you send snuther bluatsim

In Canada, as in the U.S., governments are taking a new look at the place of the arts in the community and among the arts, at long, long last, they are including film. Can it be that what we sometimes pessimistically feared might be an orange sunset is really a

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FOR 1967 – NOW IN PREPARATION
– JAMES JOYCE'S "ULYSSES"

Music In Politics

Continued from page 3;

blacks in those days (meaning a march entitled "Pals, We Are the Young" (Kameraden, wir sind die holding meetings and an open out. holding meetings and an open outbreak of hostilities was feared. cial" song of the Nazi Youth Or-Good old Terpander invited the ganization. The lyric writers' political bosses to a wine-singing party, having prepared lyrics and music for reconciliation.

Similar things happen often today, though in less important matters. At parties guests get into an argument. A good pianist will soothe the opponents fighting over cial march of the Second Workers some issues.

I mentioned operas. Of such operas, praising revolution against oppression, as Puccini's "Tosca," Verdi's "Nabocco," and many others, we all are enthused. But the outstanding political opera was for all times "The Dumb of Portici" by Daniel Francois Esprit Auber. According to historians the opera caused the final separation of Belgium from Holland. This dates not so far back. After the premiere in 1830 in Brussels, the secession fans got active and we know the outcome. An opera by Hałavy, "Charles VI," twice caused street fighting in Paris. Emperor Louis Philip had forbidden the presentation of this opera, after the monarchy fell, the Republicans in turn prohibited it. Both for the same reason: "It is too inciting, both ways"—they said.

'Marseillaise' & F. S. Key

Two songs were written on dark nights by patriots and became national anthems. Capt. Claude Jo-Rouget de l'Isle with his "Chant de guerre pour l'armee du Rhin" (April 24, 1792) three years after the storming of the Bastille. When the French troops paraded through the capital-Paris-where they had just arrived and sang "Allon enfants de la Patrie," the people titled the march as "La Marsellaise." The other, lawyer Francis Scott Key - some years later, 1814 — wrote the lyrics, "O Say Can You See." Well, I need not tell you about that.

An operetta "dedicated to an ally" is Leo Fall's "The Rose of Stambul." Turkey had refused the British demand for access to the Dardanelles during the first World War and declared war against the Entente. So the Viennese librettists made a bow to that country. At the same time "Dardanella," by an American composer, was an instrumental hit in the United States. Was that anti-Turkey? I do not know. But I remember that num-

After the first World War. number I had written with Fritz Rotter was popular, "Lovely Berlin, Poor Berlin." That was 1922. Lyrics still hold good. I followed with two semi-political songs of reminiscences, "You Were a Lieu-tenant of The Hussars" and "Goodbye, My Little Captain." These songs are evergreens today. The young generation sings them like folksongs, taking these lyrics for granted.

Two songs became without ever intending it semi-political, one by my late friend Ralph Benatzky (we wrote "The White Horse Inn" together). In another operetta, by Benatzky, there was a song "Tied Hands" (Gebundene Hande), lyrics by Hans Weigel. When the Socialist parties in various European countries were dissolved by wouldbe dictators, even humming of the melody was considered an offence. The party members sang "Tied Hands" whenever they met se-

"A Chestnut Tree Stands in Front of My Father's House" became the "Song of Longing for Home" of the prisoners of war. I received thousands of letters from relatives of war prisoners asking for music and lyrics of this song of mine.

Two songs had a curious life, one by Fred Raymond, one by yours truly. Raymond was commissioned by the Nazi Chamber of Music in 1943 - when the strategic situation was getting worse each day—to write a "keep going ditty." There was no other entertainment than radio and when the song "Eh Geht alles vorueber" ("Everything Passes") was broad-

Electric 1

in music, 400 B.C. The reds and and Armin Robinson I had written Nazis and became the "quasi-offinames were omitted, as they were tion's outstanding repertory com-non-"Aryans," and my name was panies for an entire year. It is my 'forgotten" as an enemy of the state.

Commies and Nazis' Paeans

Union Organization, should not be forgotten. Who knows today that a simple locksmith, Petrus Degeyter, of Lille, composed the music? He died in 1932 in Paris. The march was for quite a while the national anthem of the Soviet Union, but was replaced in 1943.

"workers" song, too, was legedly "the Horst Wessel March," "second national anthem" of the the Nazis. Curiously enough, the heirs of Horst Wessel fought a long lawsuit against the Performing Rights Society of Nazi Germany demanding royalties. Outcome?-nobody knows

"Giovinezza" was the official fascist song of Mussolini's days. Forgotten is the "Faccista Nera" (Black Face) as a marching song against Ethiopia.

Let me end this music-political essay in memory of a composerpianist who, like me, found a home in America. Hermann Leopoldi had composed a song "Little But My Own" (Klein Aber Mein), meaning Austria, in 1938, during the hectic days before the "Anschluss." Leopoldi was one of the first to be arrested by the Gestapo and sent to Dachau. He was one of the very few able to obtain a visa for the U.S.A. and allowed to leave. He died not so long ago in Vienna.

The resume-music in politics-

Comm'l Theatre

Continued from page 3

carefully guarded figures were not to be proven wrong, "I'd forgotten. You're not in the theatre. You're in the commercial theatre."

Professionals All

It has been roughly five years now that the accurate and proud phrase, "professional theatre" has given way to the less accurate and disdainful phrase, "commercial theatre." Somewhere along the Somewhere along the professionalism has been line. eliminated and commercialism has taken its place. It's as if all doctors and lawyers, all engineers and architects were suddenly referred to as "commercial men," rather than "professional men."

Why has this happened? Who has brought about this change? What is the climate in which it has grown?

In the head-long race by the arger American cities to be larger among the first to coat themselves with culture merely by erecting a group of buildings which could be called a Center, the repertory concept was dusted off and brought out again. Many of those who brought it out did so in good faith and in equally good faith it must be stated, others thought they had created a new idea in the theatre. As they were beginning to charge prices at the boxoffice which were somewhere in the neighborhood of prices charged by professionals, seemed natural: tne repertory theatre versus the com-mercial theatre, culture and art versus Broadway and the pros, the good guys against the bad guys.

Repertory Back In 1905

Actually this is far, far from the truth. There is no competition between the theatres of Broadway and the newly emerging repertory theatres. For its part, Broadway welcomes the "new boys." They give work to actors, singers, dancers and directors. They attract new audiences, and whoever builds an interest in theatregoing is doing a job not simply for repertory, but for all forms of theatre attendance.

The Shuberts, from their early days on, have encouraged repertory. As early as 1905, Sam S. cast, the result was that the people Shubert sponsored a repertory made their own lyrics—everything company at the old Liberty Theapasses, the war, the Nazi leaders tre. Both Mr. Lee and Mr. J. J

to repertory, but invested heavily as well. Their first was the Ermete Novelli Repertory Co. which was housed in the Lyric in 1907. The list is long and today would be considered distinguished, ranging from the famed Sothern-Marlowe troupe to the renowned Abbey Theatre Players.

As for myself, I believe I am following in the Shubert tradition. Some months ago, I offered a Broadway theatre to one of the naearnest hope that the offer will be accepted and that repertory will be in Times Square for a long time.

Culturals' Requirements

As for the Cultural Centers feeling as they seem to feel about the professional theatre, there is hardly room for such misunderstanding. Without us, they would not be. Eugene O'Neill wrote most of his plays for the professional theatre. So did Thornton Wilder and Ar-thur Miller. And Albee, Williams, and Chayefsky. As a matter of general knowledge, the vast majority of works done in repertory comes directly from the professional theatre which I believe is the fountainhead. It doesn't matter whether it is the professional theatre of New York, London, Paris or Mos-B erlin or Zurich. Also, should not seem so difficult a pill for the "new boys" to swallow.

Shakespeare was, after all, a professional theatre" man as were Shaw, Ibsen, and so very many

In point of fact, where should plays and players come from if not from the ranks of profession als? Is it any different in any other art form? Is there really a firstrate amateur orchestra comparable to the great orchestras of Phila-delphia, New York and Boston, Are the great dancers today professional or amateur? Where is that truly fine choreographer who clerks by day and creates dances on Satur-day and Sunday? Ask someone who has made his living by painting for 20 or 30 years if he is a professional or amateur.

We have in New York City today a pair of splendid examples of the interrelationship between Broadway and repertory. You say you want a longhair, full-bearded, noncommercial play? You say you're looking for stimulation and culture? You say you have your heart fixed on a show that has standards far higher than the commercially-conscious slickers on Broadway will ever mount?

I refer you then to a production so strong, so sensitive, so unusually artistic that my generally taciturn next door neighbor at the N.Y. Times gave it his most glowing notice in his five-year tenure of office. It was produced by that old Broadway beatnik. Alexander H. Cohen. Its title, "The Devils."

On the other side of the coin, the Association of Producing Artists, initially known as the A.P.A., just took a 30-year-old piece written by two of the most professional and commercial men Broadway has ever seen, Kaufman & Hart, and today one of the most successful productions of the season is "You Cant' Take It With You."

Moral? There's room for every one, if they are good. The theatregoing public will not buy less.

HUGH O'BRIAN URGES MORE VIETNAM ACTS

Hollywood.

Hugh O'Brian, back from troop visiting in South Vietnam, reports pression caused them to examine the need for more solo tours by showbiz people in order to reach servicemen on remote outpost duty. (Raymond Burr, who has long advocated this program, is currently on annual trek to the Far East.)

Between his "Ambush Bay" pic and an urcoming "Telephone Hour" shot, O'Brian toured the battlefront via helicopter, and reports morale as high despite domestic picketing and draft-card burning incidents. His idea to reach the Vietnamese people is for various U.S. communities to "adopt" a village there and send supplies which the on-scene troops would distribute.

The actor, an ex-Marine, toured under auspices of the Hollywood Overseas Committee which coordinates the trips. Besides solo tours and the big troupes, need also exists for small (three- or Du and so on. With Robert Gilbert not only made theatres available four-person) entertainment units.

American Theatre: The True Forum

proof for Mr. Dowling's assertion.

The first thing to determine was: What are the greatest con-cerns of mankind? Where should one look for the most significant forums? Into what areas do they logically fall? The sociologist came to the rescue and authoritatively stated that in both origin and importance they were Family, Religion, Economics and Govern-

The next step was to examine the American Theatre's record for a given, significant period and to see to what extent it had con-cerned itself with plays, the themes of which dealt primarily with these four areas. The period selected was that of 1919-1939. The reason for its selection was that it marked the beginning of the era in which American playwrights began to deal with important issues of the times and also because it was the longest period in this century uninterrupted by war.

822 Out of 3,613

The total number of plays produced on Broadway between the 1919-20 and the 1939-40 seasons was 3,613; of these 822 were successful, i.e., having 100 or more consecutive performances.

In how many of these did the playwright use specific problems of one of the four human institutions as basic material for conflict?

We shall take them in their order of origin. In the family area, there were 233. Of these 57 were successful which is approximately 25% of the total number in the and 7% of all of the successful plays of the period. An impressive figure indeed when compared to the overall successful percentage scale of any season or of any period. This high percentage largely accounted for by the fact that the family being the basic element in society, the theatre-gopublic is attracted to plays dealing with problems in which it has a vital interest.

Religion and Economics

In the area of religion there were 213, of which 48 were successful, approximately 23% of the area number, and 7% of the total of successful plays for the period. This is again an impressive figure when compared with the average percentage of successful plays of any period. This is easily explained by the fact that the theatre originated from primitive man's early religious ceremonies. Most of the 213 plays concerned themselves with the basic themes tolerance, faith, hypocrisy, puritanism and immortality. The universal appeal of these for peoples of any faith is immediately obvious.

In the area of Economics there were 343, of which 79 were successful, a 23 percentage for the area and 10% of the period's total This high rate perhaps can best be explained by the fact that the interval between 1919-39 was period of unparalleled industrial growth succeeded by a severe depression.

The first decade was one largely of "rags-to-riches"; the second was definitely of "riches-to-rags," hence economically the country came almost full cycle. In the first decade some American playwrights concerned themselves with the motives and environment of the "lit-tle man." In the second, the decauses and effects. The Leftist influence was strong and the stage became an active propaganda platform. The problems of the op-pressed came into sharp focus because so many were hungry and some were homeless.

In the area of Government there were 653 of which 147 were successful, a 22 area percentage, and 18% of all successful plays of the period. The unparalleled high percentage of successful play using government organization as basic material for conflict during this period can be accounted for by the enormous political changes (for better or worse-depending upon the individual point of view) which swept the country, state, and national levels. Never was a people's government so completely During the brief discussion of the four areas there is the same of the four areas there is the same is changed in so short a period without the force of a military revolu-

each of the four areas there has

ability of providing some positive been an almost irresistible compulsion to cite examples of plays. to support the facts.

To have done so would have extended this piece beyond the space limitation, but in conclusion I allow myself the luxury of referring to one of Broadway's greatest, current hits which concerns itself with vital problems in all four areas — family, religion, economics and government "Fiddler on the Roof."

Yes! Mr. Broadway (E.D.) there is evidence that the theatre is at least "A," if not "the one true" American forum. And VARIETY, if this is "harking-back," I hope it is at least partially justified. If it isn't, we quote a bit of prophecy to compensate. The stage manager in "Our Town' says, "Even in Greece and Rome, all we know about the real life of the people is what we can piece together out, of the joking poems and the comedies they wrote for the theatre back ther . . . so—the people a thousand years from now'll know . . . this is the way we were in our growing up, in our marrying, in our living, and in our dying."

The New German Movie

Continued from page 3

the previous war movies is that the Nazis are played by such disagreeable types. They're always snarling and shouting "Heil Hitler" and slapping pretty French resistance girls in the face.

If we really want to do a service I think we should pay more attention to casting. In the new war pictures we should cast Pat Boone. Pat O'Brien or Jimmy Stewart as the SS men, and Otto Preminger, Paul Lukas and Helmut Dantine as the American G.I.'s. This would be a start in conjuring up sympathy for the German side. Once you solve the casting problem you have to think about the plot. First we must do away with the stereotyped U-Boat Commander.

I see a picture where Pat Boone is Commander of a German U-Boat. He is out searching for prey. His executive officer, played by

Lawrence Welk, says: "Sir, I've got a target in the periscope. Boone grabs the periscope and says, "It's the Athenia,

a passenger ship." Welk says, "When should we

Boone pulls the periscope down. "We can't. There are women and children aboard.

"But they've seen us. They'll radio our position."

"I'd rather risk getting sunk, than torpedo a ship with civilians aboard. Hitler would want it that

Another image we must change is that of the role of the Gestapo in World War II.

In the Nouveau Vague World War II film we would show Gestapo Headquarters in Paris with Bing Crosby playing the head of the Gestapo. They have just the Gestapo. They have just brought in Pierre le Loup, head of the entire French Resistance.

Crosby says, "Loup, we want the list of every Resistance fighter in France."

Pierre Le Loup says, "You'll never get it out of mc."

"We have ways of getting things out of people." Crosby rings a buzzer and Fred MacMurr in. Crosby says to MacMurray, "He doesn't seem to be in the mood to talk."

MacMurray replies, "Well, there's nothing we can do about it. If we lay a finger on him, we'll have to answer to Himmler for police brutality."

The other standard plot that has been showing the Germans in a bad light has to do with Prisoner of War Camps. A new version which could be called "Stalag Hilton" would star Henry Fonda as the camp commandant.

Doris Day would play his wife, who rolls bandages for the Jewish prisoners in the hospital.

Glenn Ford, the SS Sergeant rushes in and shouts. "The prisoners are escaping, Herr Kommandant."

And Ford says, "Aren't we all?"

MOTION PICTURES

In Release:

MGM THE SANDPIPER

MGM THE CINCINNATI KID

MGM THE LOVED ONE

THE AMERICANIZATION

MGM OF EMILY

UA TOPKAPI

In Preparation:

THE ROYAL HUNT OF THE SUN MGM

"13" MGM

ICE STATION ZEBRA MGM

DON'T MAKE WAVES MGM

THE COURIER MGM

CASTLE KEEP COL.



NETWORK TELEVISION SERIES

THE BEVERLY HILLBILLIES

CBS, 4th YEAR

PETTICOAT JUNCTION

CBS, 3rd YEAR

THE ADDAMS FAMILY

ABC, 2nd YEAR

MR. ED

CBS, 6th YEAR

TRIALS OF O'BRIEN

CBS (PREMIERE SEASON)

Now in production at Filmways' N. Y. Studios.

GREEN ACRES

CBS (PREMIERE SEASON)

THE DOUBLE LIFE OF HENRY PHYFE

ABC (PREMIERE SEASON)

A JOINT VENTURE ARRANGEMENT WITH BOB STEWART PRODUCTIONS

EYE GUESS

NBC (PREMIERE SEASON)

COMMERCIALS:

our company continues as a major producer of commercials for important sponsors and their advertising agencies.

Seoul: Swinging City

people). The city has a population of 3,000,000 so taxis are sometimes bar.

The cabarets seem to be the ally cheap-about 30 won (9c) for the first mile, Thereafter the rate film companies to shoot location increases five won (1½c) for every one-quarter mile. Most taxis are place—especially if you are a forfrom Japan and the average American will find them cramped. Also still operating are some "liberated" he is a very engaging character jeeps from the U.S. Army. These and if he likes you drinks are on are given a hard top, a coat of paint and, voila, the driver is in

During rush hour when cabs are scarce it is not unusual to see a cab slow down to discharge passengers and five or six people eign flicks, mainly American. Sub-chasing it. If the occupant gets out, the five or six stage what —very little dubbing is done. almost amounts to a free-for-all to see who gets it next.

There are several downtown hotels and restaurants catering to foreigners who for the most part are Americans or Japanese. There is still high anti-Japanese feeling among the older Koreans; this stems from the fact that Korea was a Japanese protectorate from 1906 until 1945.

Foremost among the downtown hosteleries is the Bando located in the Myong Dong section-this is where many of the large department stores are. Anybody of any importance visiting Seoul will wind up there. Among the large downtown hotels this is the most

Next to the Bando is the Chosun -both are under the same management. Prices are a bit lower. Both hotels feature western style restaurant and cocktail lounge. Restaurants serve mostly American dishes although they will whip up some Korean dishes if you so desome Korean uishes it as specially resort they also noted to an around paydays, hotels are booked GIs from taking their rest and recuperation leaves in Japan. When from local GIs.

One of the most popular GI spots is the Happy Room atop the Continental Hotel. Here hostesses are available and the room generally employs a Caucasian stripper. Strip act is usually done to the limit. Hostesses will sit with customers, charging 500 won (\$1.75) an hour. Some hostesses will make after-hours arrangements with the customer and this is where the hotel comes in handy. In fact, a certain amount of rooms are set aside for this purpose. Hotel also boasts one of the better restaurants catering to foreigners. However, waitresses work 24-hour shifts and are then off for 24 hours so if you come in at the end of their shift the service is not so good.

The Complete Hospitality Bit

Another popular hotel frequented by the free-spending GIs is the Grand located a few minutes from the Continental. Here clean accommodations are to be found at reasonable prices (from \$4 for a single room to \$8 for a double). Desk clerk here is a very accommodating sort and will ask if you want a girl for the night. If so he will make the necessary arrangements. Price is generally what the traffic will bear. Hotel also boasts a nitery on the top floor. Last act to play the room was an ersatz "Egyptian slave trader" and his "slave girl." He cracked the whip while she writhed and moaned on the floor. Hotel operates a restaurant and tea room on the ground floor. Tea room is a favorite meeting place for the younger set and GIs will be found there also.

There are several other hotels in the area but the aforementioned four get the bulk of the tourist trade.

As mentioned tea rooms abound, majority of them employing jockeys who spin records in glass booths. Most places put the accent on American rock 'n' roll. Layout of operation is similar to that of radio station except jockey doesn't talk-he just plays records. Many of these records are purloined from the American Forces Korean Network (AFKN). One feature that goes over big with foreigners is the habit of a waitress bringing over a cold hand towel as soon as

Seoul is a problem. Most Koreans ity of tea rooms don't serve liquor cannot afford a car and must rely and food as do cabarets. One of the on public transportation, i.e., most popular niteries in downtown streetcars, buses, taxis and Hapsungs (these are Japanese microthe basement of the Korean Airbuses capable of holding about 15 lines Bldg. Draft beer is served at

> most popular places for the local place—especially if you are a for-eigner—is the manager. While per-haps not in the Toots Shor class the house.

Filmeries

The city only has six or seven firstrate downtown film houses. These are always crowded. Generally three of the theatres show for-

Korean film ind stry seems to be pretty healthy. Korean pix are generally not exported but the producers normally earn a good profit from domestic showings. Government exercises some control concerning content, although not much. Flick caught was a soaper about the Yi Dynasty in the 13th century. Production was all right but camera work was jerky and it looked as if the cameraman sometimes forgot to use his lightmeter.

There are three television stations in Seoul. Two are Korean-owned — one by the government and one is a commercial operation. AFKN also has a channel for American personnel. City has a plethora of radio stations. City has a

About three years ago the Korean government decided that too many potential tourists were bypassing the country because what they thought were inadequate facilities. The government decided to build a resort on the outskirts of Seoul. This was to be the Monte Carlo of the East. By building this Eighth U.S. Army Headquarters got wind of plans for gambling, they brought pressure on the government so that now about the only form of gambling is the comparatively inoffensive slot machine.

Too Recherche

Known as Walker Hill (it was named after an American general killed during the Korean War) the resort is truly a plush place. Eighth Army has leased one of the hotel buildings and runs it as a Special Services Activity.

A serviceman can get a room

Matthew House for \$1.50 a night. All rooms have showers and are nicely appointed. One thing that stops many servicemen from using the Army hotel is the ironclad rule of no girls in the rooms. However the hotels operated by the Korean Tourist Bureau makes no such restriction and, again, if you are sans female the desk clerk will take care of everything.

Resort boasts what is probably one of the plushest niteries in the Far East. Called the Pacific Club, a patron can enjoy steak dinner, two drinks and a floorshow for about \$4. Restort also has available a large swimming pool for guests.

Eighth U.S. Army Headquarters are located in the Yongsan area of Seoul and the place is geared for the soldiers' off-duty entertainment. Compound has four enlisted known as South Post there is also the USOM Club. This is open to miltary, regardless of rank and also to Department of the Army Civilians.

The Prosties

business and wherever a U.S. Army Compound is located, no matter how small, a number of the girls will be found.

A surprising number of American soldiers marry the girls although the Army does its best to discourage the matches.

Any time after duty hours, local prosties line up by the gates waiting for GIs to come by. Then ing for GIs to come by. Then starts the ritual: "You takee me to club?" If the soldier is so inclined they lock arms and head for the you come in. This is especially appreciated in the summer.

Cabarets are very popular here also; only difference is that major-

parlance is VD card) and she will be admitted. Only one stipulation: The girl must stay with her original escort, although this is not always the case.

Drinks at military clubs are very reasonable with beer (American) going for 15 or 20c a can and mixed drinks going for 25c and up.

Each club normally has a Korean band playing for dancing. Depending on what club you are visiting the band is very good or downright atrocious. Last name to play here was Les Paul and he only stayed three days. Most clubs generally have one floorshow a week. These are revue-type productions. Bingo nights find the clubs filled to

Pix, Radio & TV

Just about every U.S. military compound in the republic has a They range from film theater. 500-seaters at the large compounds to messhalls at the smaller posts. Price is normally 35c. This is sometimes jacked up for special pix Messhall-type operations charge 25c and this pays for the projectionist.

AFKN operates eight AM stations and two FM facilities. Programming is mostly music. Many features are imported from the states. Jim Ameche does an hour turn nightly via tape. Johnny Carson is cut to a half-hour for radio consumption, and one of the most popular features is the nightly half-hour "Date with Diane." "Date Diane is a husky femme who plays equests for the serviceman sent in by their wives and sweethearts.

AFKN also operates six tv stations. Operational control is under the 8th Army Information Officer, Col. Stacy Capers.

five-column tabloid is published daily for military personnel. The paper, Stars and Stripes, is printed in Tokyo and flown here. Price is 10c daily and 15c Sundays.

So. Afr. Apartheid

Continued from page 3

'Those Were the Days" for a 20week contract in the Republic, and in February will import an English star and tour "Entertaining Mr. Sloane."

Ster Films, financed by Volksbeleggings, an investment company, is buying up as many cinemas as possible. In Capetown Ster purchased the Broadway, Pinewood, and the Sunset and Skyview Drive-Ins, and in Bloemfontein it took over two drive-ins and four theatres. Ster is controlled by 28-yearold Andre Pieterse and it is building another cinema in Capetown.

The 20th Century-Fox Organization of S. Africa concluded arrangements to open Cinerama theatres here, Johannesburg and Durban. As there is a building control in the Republic new buildings will not be erected at present so existing houses may have to be altered.

"Mary Poppins" and "Sound of Music" have broken all records in Capetown and have topped the list of pictures. The best So. African production for 1965 is "King Hendrik," produced by Emil Nofal who used to be with Jamie Uys. Lourens Swanepoel is directing "Duistere Motief" (Dark Motive) with Charles Jacobie ("the singing cowboy" and a comedy, "Love on the Rocks, is still in production.

'Variety' Irked Nazis

💳 Continued from page 3 💳

story by Geza von Cziffra and M. Thiess with Gustav Diessl in the leading role (preemed in Vienna Feb. 13, 1939).

The basic idea of the plot was the mysterious disappearance of a rich banker, Loewenstein, while en route in a plane from Germany Prostitution in Korea is big to London. The script had turned it into a criminal thriller; the pilot (Rene Deltegen) is charged with murder, and it is left to the audience to decide on his guilt.

My rather favorable review would never have aroused the ire of the Nazi press chief had I not written one "nasty, cynical line." It read as follows:

"Curiously enough, the national socialist UFA company selected the life story of the Jewish banker, Loewenstein, a financial genius at

Before They Killed Pix Glamor

MacDonald, Lana Turner, Greer ever know. Yet he was always-Garson, Myrna Loy-you name 'em; we had 'em. (And I don't mean to imply that Metro had 'em all. Other studios likewise had their lists of "greats.")

Only Garbo remained aloof, always arriving alone in her chauffered Packard. Everyone was impressed, not by this peculiarly lonely disposition, but by her talent. She was one of the finest and most professional actresses I have ever worked with and it was a pleasure. On the set she wanted to work-and worked hard-but the warmth which audiences felt, and which attracted them to her. was likewise felt and appreciated by everyone near her. The crews who worked her pictures were, to a man, fanatics in her service.

There was nothing predictable.

except perhaps sunrises and L. B. Mayer-and not necessarily in that order. L. B. was the most important person in my career, as he was in hundreds of others. In his way he was a great man. Moreover, he was not a "desk jockey." He was constantly on the move around the lot-he knew every department-he knew the heads of every department—and he knew everyone's problems. Even mine! I'll never forget the first time I was "called" to his office. A studio affair was coming up and I had been invited. L.B. wanted to know how I was fixed with wardrobe. I volunteered that I had a couple of passable suits: "no" I did not have a dinner jacket; "no" again I did not have "tails." With his usual decisiveness he snatched the 'phone, called Eddie Schmidt, then the most fashionable and expensive tailor in Los Angeles, and instructed him to make me a complete wardrobe, including dinner jacket and tails. There would be no "if," no strings attached—it was "on the house."

An Okay From Gable

Also in those wonderful days 'sneak previews" were something more than just previews. adopted the excitement and devotion of religious meetings and the unwritten law dictated attendance. Everyone went to everyone's else previews. One was especially exciting for me. It was a showing of "Society Doctor." The picture starred Chester Morris and Virginia Bruce and I had the first really good part of my career. After the showing nobody stirred when the lights went up. They were waiting, of course, for L.B. to hint at his reaction. He finally stirred from his seat and marched up the aisle smiling. me feel fine; but the real clincher when Clark Gable, who was sitting about five rows in front me, turned and gave me the "OK" signal. Clark was then Mr. Gable to me and his endorsement really propelled me right up to Cloud 9!

Gable was a legend even then. He set the style and the pace. His cars, especially, drove the lesser lights, such as myself, mad with envy. I remember two very disconvertible, and the other a Darrin Packard Twelve which Carole Lombard had had built for him.

We associated with each other in those days for fun—not just publicity. The Trocadero was the Clubhouse—and on Sunday nights Frank Fay, or some other outstanding wit, was Master of Ceremonies, introducing for the first time on the West Coast, such people as Martha Raye or Joe E. Lewis. Owner Billy Wilkerson would wander accepting compliments on the wonderful food, wonderful entertainment, and wonderful service. And it was just that—wonderful!

People pop up in my memory. Many of them are gone. Wallace Beery was special; he'd "upstage" about acting than most of us would In any case, it was 200 years ago.

and strangely-shy about foisting his opinions. However, if you asked him he could sketch a lesson on portrayal that was complete and perfect in a matter of seconds. I recall visiting his stateroom on the Queen Mary after we had finished "A Yank At Oxford." I found him asleep in his chair, the ashes of his cigarette all over his chest, the butt extinguished by his own lips. He was a very tired man then- and unwell-but none of us ever thought that such a marvelous, warm monument would ever leave us.

Praise For Harlow

It was the same with Jean Hardespite some recent un kind publicity, was a wonderful gal. The studio sent her and me to the first President's Birthday Ball for the March of Dimes. We were dramatically whisked from one Washington hotel to another; the pace was exhausting. In addition we were asked to attend another huge shindig in Baltimore on the same night. So off we went, riding with J. Edgar Hoover, in a bullet-proof limousine, and escorted by screaming motorcycles expertly ridden by State Troop-It was exciting. turn trip to Hollywood, however, Jean was constantly ill and remained in her drawing room. She died shortly afterwards making "Saratoga."

And good old Gary Cooper— "Coop" to just about everyone, whether they knew him well or To my way of thinking Coop the handsomest man-and certainly one of the two or three best actors—ever to honor the ranks of the motion picture busi-

And one of the most beautiful and talented ladies ever to grace a motion picture screen—Vivien Leigh. How well I remember one day between scenes on "A Yank At Oxford" her asking me, in a most interested manner, what an Amer-'southern accent" ican like. When I saw her a few years later give that magnificent per-formance in "Gene With The Wind" I couldn't help wondering if, even then, she wasn't rehears-ing for the Oscar she so validly

Bravo, Stanwyck

And wonderful Barbara Stanwyck, one of the finest actresses in show business. A lot of young actors and actresses could have profited (then and now) from a few "seminars" with "Missy" on their professional attitudes—their regard for the business of being an actor—on their on-stage and off-stage deportment as it were -because I doubt that there ever has been, or ever will be, a greater 'pro'' than Barbara.

The closeness and pace never did create the terrible dose of immitation current today. television is at fault—perhaps not
—I don't honestly know. But at least in that long ago decade we had both poles. I recall making "Magnificent Obsession" with Irene Dunne. John Stahl was directing. He approached the responsibility of a director in very much the same manner as I assume an atomic physicist approaches the handling of a bomb-with infinite care and painstaking slowness. It was not uncommon for us to do 30-40-50 takes on a reo very dis-Deusenberg ner a Darrin ich Carole t for him woody Van Dyke was directing. Woody cut as he shot. He used his camera as though it were a six-shooter and he was the fastest gun in Hollywood. Actors rarely got more than one take on any scene, then the camera was moved rapidly to another setup. It was, of course, going from the sublime to the ridiculous, but it seemed normal. It was the age.

It ended late 1940s with the unexplained but seemingly pre-mediatated murder of glamor. Television, taxes, actors pricing themselves to the skies are all part-causes, but not the definitive one. I don't know really. I can't explain the demise. Perhaps if someone could correctly explain the phenomenon of rock 'n' roll. that, for this crime thriller."

After listening to a 15-minute Philippic I was "permitted" to go Barrymore had forgotten more robes we will start to understand.



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LOP's '30' After 40 Years

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ella O. Parsons changed radically else if they incurred the wrath of and more readily than she did. For the last 20 years of her working life the Queen Bee had to contest for news with other reporters taside from Hedda Hopper who turned from acting to columning in 1937). The private news preserve that long had been Louella's undisputed domain, permitting her to sit on news until she was ready to commit it to print, began to crumble in the mid-1930s. began after the N.Y. Daily News established a Hollywood gossip established column presided over at different intervals by Sidney Skolsky, Ed Sullivan and John Chapman; the N.Y. Times introed a daily Hollywood news dispatch by the late Douglas Churchill and the N.Y. Herald Tribune set un Thornton Delehanty as its Hollywood ob-

Louella fought desperately to preserve a 48-hour clearance on all studio news and to a extent she was successful until about 1950. But the pressures on the studios from other reporters including this writer, as the then N.Y. Times' Hollywood correspondent, 1951-59, and their ability to circumvent studio press channels put an end to her monopoly. She was a good sport about it as far as relations with rival colleagues were concerned, but she couldn't understand, much less tolerate, the double-dealings of pressagents. It was not uncommon for certain pressagents to handleed her "exclusives" with 48 or 36-hour clearance, then at the last minute give a hot flash to rivals who filed daily on deadline and took away her beat.

Good Reporter

She could be tough, and rightfully so, with those culmrits who didn't have the fortitude to tell her right off that they couldn't protect the "news" from leaking. Louella could and did sent errant pressagents into banishment for periods of punishment varying with the seriousness of the intent to mislead her. Yet she was too good a reporter to ignore a worthy item of news (although she might retaliate by burying it in the middle or at the bottom of a column instead of spotting it as the lead).

If her suspicions were aroused that a story might leak, she would push through a column revise after her normal press closing time. complicated life for many a pressagent double-dealing way, for she let him know in the it hurt most that she was on to him, and, of course, the p.a. then had a problem with the other reporter whom he had presumably tipped off to an "exclusive." That the Parsons influence

on Hollywood and the image the world came to know was considerable cannot be denied or ignored. It was her oyster and she partook of it as she pleased for the most part. Whether or not she did Hollywood more good than harm in the process of stripping personof privacy and parading their off-screen indiscretions for millions to feed upon is another matter, one for the sociologist to pursue at leisure. It is self-evident to a substantial degree, however, that LOP did her share, via inside gossip items, from pregnancies (almost starting with conception in some cases) to party shenanigans and martial rifts, to portray Hollywood as goofyville. She was the queen mother (hen)

and played it to a farethewell. Louella would rail at scandalmongers and was generally quick to rush to Hollywood's defense when she thought it had been attacked unfairly—some of her own attacks weren't exactly love tans, but those were to be taken as rebut those were to be taken a columnar kevhole findings required discipline. Many of her turned to haunt Hollywood in terms of blazing headlines. She terms of blazing headlines. She sowed industriously and Hollywood often reaped the whirlwind.

At the height of her power, the LOP column commanded attention of some 700 newspapers, although all of them did not always use the full wire. The Parsons world was tied closely to the old Hollywood, the Hollywood of studios that were ruled as private kingdoms and all the subjects thereof were conditioned to behave as grateful minions, to be sent home without colary and nonvented from working anywhere

the studio head.

The Later Eras

Hollywood of the era of television and the indie-producer, star-producer, and where agents and business managers and lawyers don't have to cool their heels waiting to see the studio head, was somewhat alien to Par-She grappled with it, but never quite understood it or where it might be going. LOP plodded on with a columning approach and technique which for several years had failed to shake the town.

She had no peer in her day because the rest of the publishing world couldn't see any real, hard news in Hollywood, and failed, until the depression and the antitrust suit to break up the "monopoly" of production-distribution-exhibition. to recognize the industry as big business and a and political weapon with international powers of con-sequence. Ironically, Hitler and Mussolini did more than the Russians to put a spotlight on Hollywood as an American world in-But this was a side of Hollywood's place in the scheme of things that, on the whole, got only occasional recognition by LOP. Hers was the dream creation, the land of enchantment that flourished in comparative isolation as far as the press of the country was concerned. Whatever the limits

of her horizon, LOP performed magnificently within the night she had taken unto herself and she continued hard at it, fighting gamely, before her current socious illness, to turn back the lock as she hustled and bustled in print and out of it.

She served the Hearst press well perhaps even more substantially in her city-side news exclusives then through the daily column. She earned the gratitude of the organization (\$500 weekly for the rest of her life) that she has carried into retirement.

Now that Louella had put her '30" at the end of 40 years of chattering, can, or will. Hollywood ever be the same again?

The 'Coquetel'

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it reported that winter coquetel parties would be the equivalent of traditional spring the "garden

Nobody complained because the English word "garden party" has been part of the French language almost as long as "music hall" and ''football.'

Almost all of the opposition was too busy condemning the general for not being "tres fair play."

Jacques Rueff, who has been running interference for gold-standard policy, joined the President's purelanguage cult when he was recently voted membership in the famed Academie Française.

His first activity as one of the '40 immortals' was to campaign for removal of the English words "cold cream" from the official French dictionary that the academicians work on every Thursday

Even so, American expressions keep growing in France, even in

government-controlled circles. market bears the American name "Flash."

French police use the English word "Stop" at most intersections and crossings because it sounds more imperative than any French word.

The government runs the Renault auto firm, but all stationwagons manufactured in France are called "breaks," an English name that may not mean much

in America.

TV and radio stations are government run, but the girl announcers are "speakerines," and they are constantly talking about "rock 'n' roll," "twisteurs" and "le jazz hot."

It has reached the point where comedy star Jacques Tati is giving his new French film an American title, "Playtime." Why?
"Because all Frenchmen now

live in 'buildings,' put their cars in 'parkings' eat at 'snack bars' wear 'pullovers' and 'jeans,' shop at 'supermarkets,' read 'bestsellers,' go to 'surprise parties' and 'night clubs,' and spend the 'weekend' with 'boy friends' or girls,'" he said.

France Soir, the evening newspaper, has reported that 35.000 Anglicisms have already their way into the French language so that the tongue has become an impure "ersatz."

Most Frenchmen are in favor of the new American vocabulary.

"Each language has its particular genius," explained the intellectual Herve Laroche. "English furnishes short words and word-combinations that express ideas more quickly and clearly than French.'

"We should call these additions to our language 'allied' words," suggested teacher Monique Lau-"It sounds less alien than 'foreign' words."

Figaro, the morning newspaper, has suggested the compromise of Frenchifying the spelling of English words added to the French language.

Picnic has already become already become pique-nique. Football would become fouteballe, pipeline would paipelaine. would become holdeupe.

There is an American and British colony living in Paris that believes the United States and England should join hands to prohibit France from messing around with the English language.

The colony points out that French drivers use the English word "starter," but when they use they are really referring to the

Similarly, a "smoking" in France turns out to be a dinner jacket, and a sweat shirt is called a "sweet A baby is a whiskey, a midship is a midshipman, and to "auto stop" is to hitch-hike.

English words are so mangled that a recent headline in Paris Presse screamed, "Auto Stoppeur Assaults Auto Stoppe.'

What the paper meant was that hitchhiker had beat up the driver who had stopped to give him a lift.

And now the French have adopted our word "terrible," but are using it to mean "terrific." "Un prix terrible" means that the price is terrific, not terrible, and the same thing can go for a girl.

"It is all a little bit confusing," shrugged Jacques Tati. "It is making me-as we French now say-'groggy,' which means that I am a 'groggeur,' subject to 'le grogging.' I hope you can forgive us.

Curtain Lines

💳 Continued from page 4 💳

expected. Well, I don't need to tell you that. Good night, friends. If we should bump into one another, recognize me." (George Rose as The Common Man in "A Man For All Seasons").

"I will not capitulate. Do you hear? I will never surrement (Eli Wallach as Berrenger in I will never surrender!"

"What the hell's the point of life if you're not fond of your friends?" (Jason Robards Jr. as William in "Big Fish, Little Fish").

"In spite of everything, I still government-controlled circles.

Cigarets, for instance, are a government monopoly, but the latest French cigaret to be put on the market hears the American name in "The Diary Of Anne Frank").

"I believe, indeed I know, this government is the world's best hope . . ." (Raymond Edward Johnson as Jefferson in "The Patriots").

"Let's drink to the spirit of gal-lantry and courage that made a strange Heaven out of unbelievable Hell, and let's drink to the hope that one day this country of ours, which we love so much, will find dignity and greatness and peace again." (Mary Clare as Jane in "Cavalcade.")

* * "Hang me and be damned to you!" Jeanne Eagles as Sadie Thompson in "Rain.")

"The boy is plainly innocent. I accept the brief." (Emlyn Williams as Sir Robert in "The Winslow Boy.")

Show Boat Knew It Landed

with joy. It was showboat time brellas. A stream of water sudagain. By sundown, during the eve- denly began to fall on Little Willie ning calliope serenade, the dusty lying in a cot and just as it looked dirt roads would be dotted with as if he would be drowned instead jolt wagons filled with singing of dying with a lung infection, an barefoot boys on the back of a under an umbrella walked right weary old mule, families walking up on the stage and sobbed out into town in the middle of the loud; "Old Aunt Emma ain't going road followed by sleepyeyed coon to let Little Willie die in no puddle dogs and "The Sandy River Foot of water like that," and she held Warmers" in a buckboard with a the umbrella over Willie till he fiddle and a guitar whooping up died and they got the curtain "Ol' Dan Tucker." All on their down. way to the river landing and the showboat.

Long before showtime the general store at the top of the riverbank would be crowded with people from miles around waiting for Italian, Slavish and Hungarians the free band concert on the roof who kept jabbering all through of the showboat. The women would the show in their native tongues be trading the storekeeper butter and eggs for coffee, sugar and a the boat visiting with one another. poke of stick candy for the younguns. The men would be actors up on the stage were doing standing around eating cheese, bologna and free crackers out of about half over a big Italian with a barrel whole drinking straw- a flowing moustache came down

wanted a continuous performance with no intermissions. Oldtime vaudeville with illustrated song slides, a comedy juggling act and the prize candy sale eliminated waits between acts. Showthe boats not only brought entertainment to the isolated sections of the rivers but they were also responsible for Red Skelton, the late Guy Kibbee, Harry Langdon, Sol Smith Russell and others. Even Jenny Lind, the Swedish nightingale, once toured the rivers under the management of P. T.

Improvisation

Barnum.

One rainy night on the Princess Show Boat during the deathbed scene of Little Willie in "East Lynne" the roof began to leak and in the the audience all put up their um-

laughing countryfolk. Happy old lady sitting in the front row

At Alicia, a coke oven town on the Monongahela River, the Water Queen Show Boat once presented "St. Elmo," a long talky affair, to an audience made up of Polish, as they rambled aimlessly about likewise. berry pop that was cooled in a the aisle waving his arms exclaim-tub of cistern water. the aisle waving his arms exclaim-ing in broken English: "Too "Ten Nights in a Bar Room,"
"Lena Rivers" and "Over the Hill to the Poorhouse" were all great favorites with river folk and the state of the state o

cott, Percy Hammond or John Chapman critics down along the river to estimate the value of a showboat performance. The river people themselves had a more definite method of their When they felt that an entertainment was not up to standard or that they had been gypped they would get out on the river bank and bombard the side of the boat with rocks. My mother, bless her heart, would scream: "Stay away from the windows!" At Boomer, West Va. and Utica, Indiana, they would pile up their rocks in the daytime so they would know where they were at. After every show we would all wait in a silent suspense. If we didn't hear any rocks knocking the windows out in the pilot house we knew we

Ginza Influence On Show Biz

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tant here. His name wouldn't be Japanese community's event also moviegoers.

by no means unusual-attests to the fact that Hawaii speaks these days with a strong Japanese accent.

To any naive souls who picture hipped Polynesian maidens and studded with bronzed youths toting ukeleles or surfboards, this could come as a shock. But to those who realize Hawaii's population is, after all, almost a third Japanese in racial background, the Nipponese accent is understandable.

Even if some of the U. S.-to-Japan jets are beginning to overfly Honolulu. Hawaii is the geographic line of news space but virtually bridge between Orient and Occident. The Japanese influence exthe full interview treatment. ists in every facet of everyday life —in business, in culture, in land-scaping, in supermarket food arrays, in communications. And especially in entertainment.

panese-language programs and music almost exclusively, including display ads: frequent five-minute obituary nopanese programs.

Nipponese Capital

A Japanese industrialist bought erate them). An even newer onbeach hotel is affiliated with a major Japanese chain.

Two of the three four-wall the-

atres to open in modern years are deluxers devoted to Tokyo films, which get year-around first-run exposure in six theatres. Each new showhouse represents a \$1,000,000 gamble that Hawaii's roots to things Japanese will continue unabated. (The candy concessions at

Blossom Festival is the major regularly-scheduled annual event. The seen it in Hawaii!"

recognized by 99 of 100 American brings in a lavish stage revue from Tokyo — and invariably pulls in The VIP treatment—and it was thousands of customers.

The city's two bilingual dailies, each of about 12,000 circulation, emphasize Japanese stage, screen, tv and recording personalities, the 50th state as a palm-waving along with comprehensive sports tropical paradise graced by hula-coverage of sumo and judo. The premiere of a major Tokyo film often gets page one space ahead of the opening and even a page one by-line review the day after the

> The two major dailies run columns about Japanese entertainers. their activities, roles, romances, etc. Hollywood stars and rock 'n' roll combos sometimes don't get a

In truth, Japanese films here attract many non-Japanese speak ing audiences. (Product is screened with English-language titles.) And more than one Hollywood release Two local radio stations air Jahas garnished added revenue simply by adding these magic words to display ads: "Filmed in Japan."

It is a paradox that the Japanese tices pertaining to the lately-de-mised members of the Japanese field. Bill Pacheco's big Oasis, just community. Several other stations a five-minute drive from Waikiki, carry morning and/or evening Ja- has thrived over the years on imported Japanese talent, including singers, musicians and even full lines of dancers, brought in on the Moana-SurfRider and Princess limited-duration work visas. The Kaiulani hotels from the Sheraton club draws both hometown and chain (but retained Sheraton to optourist biz but right now it's the only major nitery showcase for Tokyo talent, Admittedly it's a Ripley situation.

It figures that Japan is a prime tourist mecca for Islanders. with yen restrictions eased, Hawaii is attracting increasing tourist biz from Japan. Japanese is spoken in virtually all hotels and stores. Hotel directional signs have gone the bilingual route.

While Waikiki's Kalakaua Ave. all Isle theatres, incidentally, feature "crack seed" and other Oriental candy and food specialties.)

will never be compared to Tokyo's Ginza, more than one tourist has voiced this comment before return-Next to Aloha Week, the Cherry ing to the U. S. mainland: "Why

The People's Clip Joints

film like the recently released "Uncle Tom's Cabin."

As we walked out -- she hadn't danced and didn't allow her 18year-old daughter to dance either—she whispered to me: "Our leaders carry on too, but never in public. They have wild parties in their villas in Dedinje, the suburb where Tito lives."

We passed through the lobby of the Metropol, decorated at this late hour by some two dozen girls were obviously doing their best to be desired, but who managed to look like a study for Al Capp's Pig Alley. "These bad women are to raise foreign currency," my hostess snifted. "They are for the tourism, how you say.

It was my first experience with People's Clip Joints. Men and women in Communist countries are notably prudish, but travelers checks are tempting to their leaders. In Warsaw, prices in the first-class hotels and better restaurants put them out of the reach of rankand-file Poles; they are for us foreigners. The expensive places even charge a minimum, collected at the door. Only later did I realize that this was a device to discourage the curious man in the street from trying to look in to see how his bosses get on.

Warsaw Nights

Dinner for two at the Grand, Bristol, or Europejski Hotels in Warsaw amount to a week's wages for the common man. (Night clubs in New York are also not known to cater to postal clerks, but New Yorkers don't march on Labor Day for Karl Marx either.) The Polish tourist spots offer caviar, salmon, and the best vodka in the world, served in large open carafes. But don't ask for strong beans or other green vegetables; there is no fresh fruit at any price.

Warsaw's ancient quarter was destroyed by the Nazis during World War II. The old town square has been rebuilt in the original style, a masterpiece of reproduc-tion. On the square Warsaw's most famous wine cafe, the Winiarnia Fukiera, open 400 years ago, still in business. Further along the same street stands the well-known and overrated Krokodyl, with a grim cafe upstairs, a noisy cabaret restaurant in the cellar, the latter for suckers from abroad and that new class of expense account Communists, such as the plump East German salesmen humming "Twist in der Nacht."

The waiters at the Krokodyl don't waste time learning the language of their customers. We had probably been spoiled by the waiters in the large hotels who could whisper black market dollar quotations in half a dozen languages while recommending the smoked salmon. But at the Krokodyl my wife had a sudden yearn-

ing for black bread.
"Pain noir" we asked.
"Schwarze brot? Pane nero?" The

puzzled waiter shrugged. Nothing seemed to work.

"Po-Russky?" he finally asked.

"Hlep," my wife said. Between the two of us we do have a basic food yearhulary. food vocabulary.

I remembered the old Po-Russky

song "Ochi Chorniya."
"Hlep chorniya." I ventured. The waiter smiled, and returned with

El Clippo By Candlelight In a people's clip joint, even the candles on the table are likely to be extra. Small print on the back of the menu warned us we'd have to pay for them if we asked the waiter to light them. We didn't ask him, he didn't ask us. He just lit them, and there was our bill

adding up. We found good clubs in Warsaw, like the top-floor Pod Gwiaz-dami, meaning "Under the Stars," on Marszalkowska' St., for those willing to brave the drunks in the street level cafe to reach the elevator. It is one of those places where every seat has a maximum of 50% visibility, to tempt you to come back again for the other 50. The decor is of the kind which looks better without lights. But Pod Gwiazdami's acts are bright, young, and the beef Stroganoff is the best in town.

The closest Warsaw comes to American night club splendor of Elysees-Matignon, a sort of late the pre-war years is in the res-show biz local Sardi's.

together and somehow turn out a taurant-in-the-round which is part film like the recently released of the garish Palace of Culture "Uncle Tom's Cabin." and Science in the centre of town, the medium-high skyscraper which was Stalin's gift to the Polish people (they are now doing their best to hide it by building even taller buildings all around it, local people told us).

The place is called the Congressowa. It has monumental stairways, obsequious doormen, stylishly costumed waiters, and a dance orchestra which is always about to begin to play. It reminded of the old International Casino on Broadway and 44 St. The only thing missing was a customer, Communist or otherwise, for we ducked out before the headwaiter could grab us.

Paris Nite Life

Continued from page 3

theques, to about \$7 for shows and up depending on whether eats are included. Not too bad but not too cheap.

Sanka coffee advertises in most show listings by a motto, "Drink Sanka before the check comes, no palpitations." Be that as it may, there is still something for every taste and plenty of night-owling in the City of Light. Lido finds it can repeat its

regular show twice nightly during the tourist season. Then goes back to one performance and a second part, composed of entries from the previous shows, for the inter months. More locals come in the winter and dinner guests go the time. Crazy Horse will be enlarged late this year to accommodate the crowds.

Pigalle still gets the bus play but got a plus in a fine spec show at the Moulin Rouge which might be judged as a "roadshow" Lido. It proved feasible to keep it open till this month and will then relight after a short hiatus. Other Pigalle show, strip and travesty spots still get ogling with a new wrinkle in myriads of all-day strip centres.

Peel, Peel, Peel

It seems that with more leisure Frenchmen are ready to ogle peels all day. And the growth of discotheques shows younger (and more athletic oldsters) ready to twist, watusi, frug etc. till the wee hours. Main ones are the New Jimmy's, Castel's, Etoile, Saint Hilaire, Licorne, King Club, Frede's, Le Carrolls and others. And several have restaurant and bar facilities along with the disk dancing.

D'Este, La Belle Epoque, La Tete De L'Art, Don Camillo have several top names and the Left Bank cabaret Fon-taine Des Quatres Saisons, that had its heyday in the Existentialist days, has just reopened to this format.

There are a flock of lesser stripperies except for Le Sexy, which has taste and good acts to There are still the Russian fiddle boites with food, acts and that pizzicato romantico music poured over everything like Novy's, Raspoutine, Monsignors, Florence, Scheherazade and others.
Other Folkways

There are the small boites with more longhair singers the black bread, which was quickly and patter comics, like L'Echelle added to the bill. (It turned out De Jacob, Galerie, Monieau, Port to be the best thing on the table.) De Salut, where death masks for live people are still part of the extra service, Cheval D'Or and others and the ethnic places with sions, but not for student art. Newfolk songs at Lapin Agile, medieval songs at Le Caveau Des Oubliettes and Greek, Hispano and Portuguese centres not to mention the belly dance emporiums.

And the he-she boites like Elle et Lui, Madame Artur, Carroussels, Monocle: the jazz spots like The Blue Note, Camoleon, Slow Club. Trois Mailletz, the folk boite L'Abbaye with Yank folksters Gordon Heath and Lee Payant.

Late cafe sitting remains in vogue at the main crossroad sections like Saint-Germain-Des-Pres, Montmartre, Opera and the Champs-Elysees. A new wrinkle is the multiplying Druge Stores which have Yank-type restaurants, newstands, book stores, present counters and real drugs too. And counters and real drugs too. And backing and, in some cases, the there are the private clubs and the support of members of the profes-

Letterhead Slogans

The late comedian-author Joe Laurie Jr., known to intimates for his sometimes broken-English spelling but renowned for his wit and good humor, headed his personal stationery:

"I don't give a damn for a man who can only spell a word one way" (which he zanily ascribed Will Rigers)

Radio-tv author-producer Don Quinn takes full blame for his personal letterheading:

"To err is human, to forgive

Cablese Ingenuity

Humor and ingenuity in cable addresses has punctuated some show biz firms. Firxample:

Al Grossman, who manages Peter, Paul & Mary, Bob Dylan et al., coined "Folkthink" as his cable address.

Artie Shaw, bandleader-cum-Artixo Productions prexy, urges

"Getshaw" when cabling.
Joseph E. Levine's Embassy Pictures' cable address is "Levpic." Lincoln Center for the Performing Arts: "Lincenarts."

Max E. Youngstein Productions recourses to the Hebraic "Lechaim" (means cheers, skol, sante, prosit).

Ian Bevan's Talent Artists Ltd. (London): "Talart."

The late Jack Hylton, bandleader turned legit producer, conscious about putting his best back forward when batoning, coined "Jaxback"and it so remains for Hylton Enter-

AGAC (American Authors & Composers): "Songrite." Savant Films Ltd. (London), which specializes in exploitation and sexers: "Sinpicture," London.

Pantheon Books, because of its trademark simulating a pantheon, naturally has "Columns" as its New York cable address.

Joseph G. Glaser's Associated Booking Corp. has a natural in "Starbook," New York.

The staid Montreal International Film Festival must have some perverse reason for claiming "Phlim-

me" as its cable address.

Producer Leland Hayward retains "Haywire," which dates back to his pioneering agent's career before he sold out to MCA and eventually segued into legit, film and tv production.

Campus Theatres

Continued from page 3 == developed academic departments

grows. At least 30 universities now offer PhD in drama. One (California-Berkeley) requires candidate to demonstrate skill as a director as well as writing a scholarly dissertation. Production standards remain high at university level, but are often lower elsewhere, thereby providing ammunition for critics. Leading universities continue to insist on humanistic curricula even would-be professionals, arguing that need is not for actors and directors who are better trained, but for more who are better edu-

Foundation support of institutions continues to neglect campus theatre departments as producing organizations. Money is available

Rev. Gilbert V. Hartke of the Catholic Univ. Dept. of Speech & Drama has directed the campus theatre in that Washington, D. C., school for a

for research, for hosting profesest wrinkle is foundation-subsidized professional company on campus, furthering traditional university goal (some say it should be the only goal) of educating potential thea-tre audiences. Attendance at and support of student productions will

probably suffer on these campuses. Strident voices (e.g., Theodore Hoffmann) urge campus theatres to dissolve and make way for inde-pendent regional theatrical enter-prises. Many others attempt to dictate restricted position of university in modern theatrical establishment-audience trainer, scholarly researcher, experimenter, and so on. Universities, as usual, insist on defining their own role and pursuing their own goals. This attitude has cost them some financial sion; any other attitude would cost them a great deal more.

Writers: What Happens When They Vamoose?

By MILTON M. RAISON=

Hollywood, Recently, before leaving on a European trip, I ran into Andy MacDonald, the administrator of the Writers Pension Plan. I asked

him how come only 50 writers were drawing pensions out of a total membership of 2,500, the smallest per capita pensioners in any industry—only 2%!

"They die," he told me suc-

This shook me up a little. It was my impression that writers were a good insurance risk. After all, didn't Bernard Shaw learn to tango at 90; didn't Somerset Maugham adopt a son at age 84; and didn't Thomas Hardy start to write poetry

But these were British writersperhaps a hardier breed-and they had little to do with the industry.

It was a day later I ran into a veteran screenwriter who had just come out of a tv story editor's fice. He was livid under his white hair. It seemed that the story editor asked for a sample of his work, this particular screenwriter started writing before the story editor had been born.

Inflation In Spain

"I'm going to sell my house, take my pension and live in Spain," said the screenwriter. Spain, where wine is 3c a glass and brandy \$1 a bottle. Spain, of course, has been boasting how many American and British writers live comfortably under its sunny skies for about \$100 a month.

Charles Grayson, who just came back from Spain after two years in Madrid writing a novel, tells me that this is true if you want to live like a fisherman. Rent alone, he told me, for himself and wife, cost him \$200 a month.

When I got to New York, I found Arthur Kober, longtime screen-writer for Fox, living affluently in an apartment on Central Park West, while he contemplated either doing his memoirs, or another play with George Oppenheimer. In London, Nunnally Johnson

has two flats on Grosvenor Square, just across the street from General Eisenhower's headquarters during World War II. One flat is his home and one his office. The word "flat" in England has nothing to do with those cold-water walk-ups York. Johnson's is furnished with antiques and original paintings, as one might expect from a screenwriter who wrote and over 100 screenplays, produced some of which he also directed.

Language Barrier I asked him why a man born in Georgia, who became a N.Y. news-paperman and one of the top screenwriters in Hollywood, would wind up in London, instead of Spain or Italy, Greece or Portugal, romantic places that had Southern California's climate? He said simply it was the graciousness of the British and the fact that there was no language barrier. It's all well and good to be able to order a meal, or flirt primitively with a woman in another language. But when you've reached the age of discretion you want to be able to talk intelligently to other writers —even to people. No matter how well you learn a foreign language in the U.S., you're lost when you get into the horse latitudes.

found this to be true when I got to Paris. I thought I knew French, until I tried to express a thought beyond "sur la table." When I talked to Robert Sabatier, "Boulevard" whose picture been produced and directed by Jules Duvulvier, we finally had to resort to an interpreter. Certainly most people you meet talk a basic English in France, but how basic do you want to be and for how long?

Sabatier, by the way, has given up the cinema and is now the literary editor of a large publishing house, Editions Albin Michel, for whom he writes paperbacks. How-ever, he did hedge. He said that his paperbacks are written so that any producer looking for picture material would recognize that they could be broken down into screen play form without too much trouble. He sighed and said "Helas!" because for "Boulevard" his first which is not lightly given.

When I got to Rome, which was

my working destination, I spent a good deal of time with Luigi Bar-zini, whose "The Italians" was on the bestseller list for over a year and has just finished "Julius Cae-sar" for Life. Barzini is an old cinema hand. Being completely bilingual (he has a master's degree at the Columbia School of Journalism), Barzini had a great deal to do with "Farewell To Arms" and later wrote for Italian producers. He had two chances to remain in the U.S., once when he was a cub reporter for the old N.Y. World, and once when he came to Hollywood with Frank McCarthy, the 20th Century-Fox producer. But each time, he went back to Rome where he has a 23-acre farm. "I did it," he said, "because they wouldn't let me sleep in the afternoons." He thinks the Hollywood method of keeping a writer working all day is barbarous, and this of course may have something to with MacDonald's startling statistics.
Need For Loafing

Twenty three acres outside of Rome is like owning 23 acres in the San Fernando Valley, and would sell for about as much money. But Barzini, who has six children, says, "If my plane goes down, this is their insurance.

He has resisted the fast hustle of realestate agents, to whose siren song he says Hollywood writers are prone to listen. In fact, he has very strong feeling that writers should work anywhere but in Hollywood.

We mapped out an outline on our assignment, and I found Barzini wasn't kidding. He did cork off after lunch, and I was left to my own devices, until I learned to

take a siesta myself Note to Andy MacDonald: That's what the American writers are doing all over Europe: taking siestas, which means that eventually the Pension Plan will pay off more per capita.

But, except for linguists, Europe is a lonesome place, even for a writer who wants to be alone to write a book, or a play.

If you've reached Europe after a fairly lengthy career as a studio writer, the odds are against you ever becoming acclimated to liv-ing in some of the "escape hatches." For a writer especially, language is a serious barrier, un-less you live in a colony of Anglo-American writers, where "that" play or book is rarely done. Of course living is cheaper, but un-less you are an exceptional person of great resource, you pay for it eventually by getting old in a foreign land, where you finally forget why you came, and where no one really cares about you. I might suggest here, parenthetically, that the long love affair between the French and Americans is over, and I suspect the same is true of the Italians.

Even Nunnally Johnson, who is surrounded by his own language and lives on his own terms, shows definite signs of nostalgia about the United States.

I have the feeling that you can and should go home again.

'Filmgoers' Companion'

London.

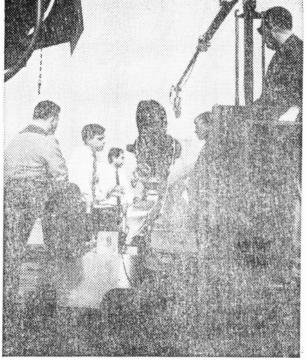
Anybody suddenly stuck and wanting to know who did what in films, and when, will find it useful to have Leslie Halliwell's "Film-goer's Companion" (Macgibbon &

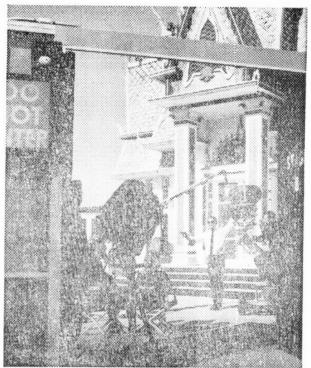
Kee, \$6.30) at his elbow.

In less than 500 pages Halliwell, a Granada ty exec, has contrived to bring together about 3000 brief up-do-date screen biogs, cutting out the cackle that makes so many of these books unwieldy. Birth-dates, real names and credits for the past few years not only of stars, but also feature players, key directors, writers, producers etc. mingle with entries on about 500

films of special significance.
Some technical terms are included plus explanations of some matters of screen politics. It's strictly a book for the filmgoer, not the egghead, but it also looks like being useful for any film scribe suddenly faced with a lapse of memory.



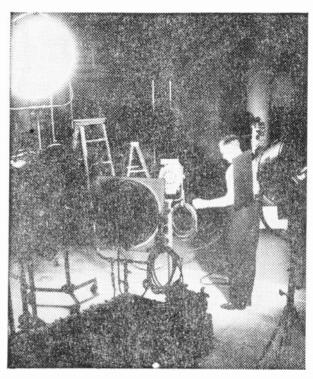


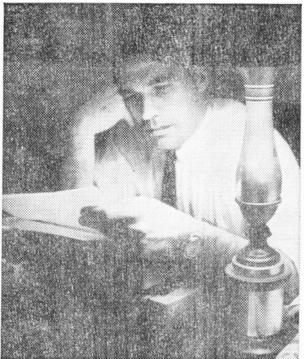


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Palm Springs 40 Years Ago

week from their studio atop El Mirador Hotel.

Airconditioning is turning Palm Springs into a year-round tourist attraction. Three major hotels, the Canyon Club Inn, Holiday Inn (formerly the Riviera), and the Dunes held formal openings last spring - long after the "season" was supposed to have ended. An eight-story hotel is scheduled to be built here this year (despite protests from adjacent homeowners including Lily Pons), and the SPA reopened with five stories— a far cry from the "mama and papa" inns and lodges (it's against a city ordinance to use the word motel), that used to dot 'e area.

Roughing It In The Lobert

contemporary walled estates bear little resemblance to the Spanish adobes of Although Cary Grant still maintains one of the first adobes built here, most winter residents live in luxurious comfort. Frank Sinatra resides in a con-temporary beige home at Tamarisk Country Club. He has two separate domeshaped guest houses, tennis court, three bedrooms in the man house, dining room, bar, living room, landing pad for a helicopter he can't use the forgot to get an okay from the planning commissioners who nixed its use), and the desert's only salt water pool. Latter was moved 10 feet last summer because expansions on the main house caused the glass walls to get splashed whenever someone tried the pool. Orange is his favorite color and his telephones are all red-including one he had installed and pays for each month at Ruby's Dunes, a popular Palm Springs eatery

The jet age has helped the town. Residents such as Sinatra, Jackie Cooper, Dave Janssen and Red Skelton think nothing of flying from L.A. to Palm Springs in their private planes. It's a 12-minute flight in Sinatra's Lear Jet and 10 minutes longer in other planes. Skelton's Pad

Skelton's residence, also at Ta-marisk Country Club, is filled with antiques, paintings, and a rare collection of guns. As a hobby, he takes care of his own Italian and Bonzai gardens which he created on two lots purchased adjacent to his diggings for that purpose.

A return to nature and desire for seclusion from the frantic pace of big city living are all reasons for soaring land values here. Walter Annenberg's house is sur-rounded by his own 18-hole golf course. Musician Leith Stevens has built an adobe 20 minutes from Palm Desert in an area so private there are no telephones. And composer James Van Heusen resides on a 50-acre secluded mountain top-with private stables at the back door and a landing pad for his helicopter at the front door.

Mount ASCAP Frederick Loewe started with a medium priced house on a small lot with a breathtaking view of the desert. He now owns almost all the land as far as the eye can see, has a glass walled bedroom with a swivel bed and night tables, and 74 electric outlets so he can control the television set, stereo, and all the lighting on his property from his fancy boudoir, A \$50,000 diningroom were and added this summer and seven terraces lead from his house to a each which he VISITS day, plucking his own flowers. Towering over his house and garden is Mt. San Jacinto-renamed by the composer, "Mt. ASCAP."

In Palm Springs and its neighboring communities, streets are named Farrell, Claudette Colbert, Crosby and Eisenhower. There's the Alan Ladd Hardware Co.: a trailer park built by Bing Crosby, Phil Harris and William Perlberg; Gene Autry is an owner of the L.A. Angels ball team which practices here, and he owns two local hostelries, Ocotillo Lodge and the Melody Ranch; Charles Boyer has an interest in the Congress Inn: Robert Lippert owns theatres and motels in nearby Indio; actress Beverly Garland owns a housing development and Jacqueline Cochran and Floyd Odlum own a pub-

lic golf course. In this town, social borriers are "Auntie Pearl" McManus, performances.

season broadcasting five times a daughter of the city's distinguished first white settler, and Zadie Bunker, the "flying great grandmother" (she learned to fly in her 70s), who built and ran the city's first garage.

Lone Restrictions

Only at Eldorado and Thunderbird Country Club do memberships concern family background. Money buys almost anyone a front table at the best hotels and eateries, parties, and charity balls which are common place and often held at country clubs. Hotel owners, civic leaders, and celebrities hobnob with hotel and country club managers, maitre d's and restaurant hostesses.

The most popular club continues to be the Racquet Club and it's still "Charlie's place" despite his having sold it a number of years ago. Charlie Farrell runs it and refers to it as his own "Seventh Heaven." It's a club that, accord-ng to Farrell, "grew like Topsy" and, according to Cleveland Amory, "It's the best designed club in America-because the bar always looks crowded, even if it

'Sets' Anyone?

There's the tennis set, the horsey set, the golf set, and the art set. Most famous art group here is the non-profit Palette Club whose headquarters are located in a Spanish house donated by the Charles Farrells who once lived there. Members include "Mousie" (Mrs. William) Powell. Virginia Farrell, Charles) Lang, Frankie (Mrs. Leo) Spitz, Fritz Loewe, and Bobbie Perlberg, (Mrs. Noonie Hall, and Pat Gerstenzang who sometimes harmonize Palette Club parties the way they used to when they were the sing-ing Brox Sisters. Artist John Moris executive director, and the Palette Club sponsors outside shows featuring well known artists, stage their own exhibits, contribute painting and decorations to local benefits, and instruct an art class for youngsters selected by the local school system.

It's paradoxical that with residents who demand large salaries from night clubs—viz., Sinatra, Skelton, Dinah Shore, Debbie Reynolds, Tony Martin — Palm Sprngs can't support a night club. The only resemblance to a nitery, the Chi Chi, folded last spring after 30 years because owner Irwin Schuman, who spent a fortune remodeling earlier in the year, finally tired of the losing battle.

This is not a late night town. Tourists and residents "dig" small eateries with piano bars, the Racque Club (if they can get in), and intimate "at home" gatherings where most people go home by 11 p.m. The fancy balls and country club dances attract eastern spenders and local residents starved for an excuse to don a ball gown or

Local residents are forever crying the need for more culture in desert. The newly designed Palm Springs Desert Museum recently reopened with fitting black cermonies under sponsorship of the Museum Board of Trustees. On Feb. 4, Van Cliburn will give benefit concert for the Desert Museum at Palm Springs High School. Museum director Frederick Sleight hopes the Museum will become the city's cultural centre, and is anxious to see construction of a Music Center there for that Alfred Wallenstein, a purpose. that he will give a concert and Ph.D thesis in miniature and must but should be banished from good bring the Los Angele Philhar-monic here for several appearances throughout the year there are sufficient facilites. He has suggested the College of the Desert in Palm Desert as an ideal site. Plans for a 2,000-seat auditorium are now on the drawing boards. Jack Benny has offered to appear in concert to help raise funds for the Music Center, and Laurence Harvey says he will bring a Shakespeare repertory company to Palm Springs, and star in some of the productions, if there is a large enough theatre.

Despite all the talk of culture some observers are beginning to wonder if Palm Springs isn't destined to remain culturally dry. Two performers of the filmed "Royal Ballet" and "La Boheme" were booked into the Plaza, at reconstantly crossed. The two quest of culture seekers and the "grande dames" of Palm Springs theatre was half empty for all Tent 5's Sunshine Bus

Detroit. A Sunshine Coach, with special ramps for wheelchairs and platforms for cots, was presented to the Detroit Cerebral Palsy Center by the Detroit Variety Club, Tent

Funds for the \$10,000 bus were raised by exhibitor-barkers of Greater Detroit who gave their screens for an advertising trailer, turning proceeds over to the club.

Which Critic To Believe?

By REV. MALCOLM BOYD

Did Stanley Kauffman give the movie a rave? That's fine but don't jump to any general conclusions. Hollis Alpert, Judith Crist or Bosley Crowther may still call the same film the year's worst.

I'm a film reviewer myself and I know, every time I compare critical reviews, how loosely the fraternity hangs together. Seldom is there full agreement. The same goes for reviews of plays.

And books. As the author of seven books, all of which have reviewed many times by been many critics, I find I must pose the following question: "How is one to understand critics?"

As a writer I want to communicate. I communicate, or so I believe, only when I am communicating with someone. However, at the moment of my worst failure to communicate with Critic A, I suddenly find I have managed to communicate with Critic B. And neither is lukewarm. Critic A has called me a failure and gone so far as to suggest that I throw in the author's sponge. I agree with him and am nearly ready to comply when I read the review of Critic B. He is inspired, stimulated and overwhelmed by my work.

Seemingly there will always be Critic A and Critic B, looking at the same thing quite differently.

However, there is an irony about all this. When Critic A has written wonderful review of one's book, it may be published in an obscure (if intellectually respectable) journal which no one actually reads. On the other hand, when Critic B has scathingly denounced one's work, it may be published in one of those journals read by all of one's friends and associates. Then one must experience the ordeal of meeting friends who smile knowingly and sympathetically, unaware that one has written a masterpiece (according, that is, to Critic A whom they have never heard of).

In the case of my own various books, I have invariably run into both Critic A and Critic B. For example, one reviewer complained about my "restless style" of writing. It irritated him and should be changed, he said. He asked for more "serenity and peace." But another critic commented concerning the very same book: "How charismatically (with an urgent grace) he has written his book. He is putting basic questions, as a result of discarding other-worldly pietism and froth-of-the-mind pragmatism as providing only shallow answers. One must denotate the unworthy before it is possible to build something more (never completely) worthy of God. Boyd should keep the actuality and urgency of the style that is his own. has not written a desiccated not let the pedagogues do anything to his style. The style is the man. He can assist his thought in clarification or raising new issues, yes. But NOT the style!

'You Pregnant, Miss Bergman?'

— By THOMAS DEL VECCHIO —

as any to tell about the time I asked Ingrid Bergman if she were pregnant. It happens that I was one of the few who came in contact with Miss Bergman who was overwhelmed by her beauty and her charm. I have always respected her talent on the screen, and I imagine she must be a tremendous person to know socially and with whom to spend a day outdoors.

It could be that the assignments I had as a reporter had to talk to her former husband, Dr. Peter Lindstrom, during her marital mess, and later to keep track of her doings and that of her daughter, Pia, may have built up a subconscious resentment in me. It could be that she's too tall, and that I felt that she was calculatrather than just simply womanly.

I don't profess to know her. I am just trying to set down some of the things I felt about her when she flew into La Guardia after her marriage to Rossellini, drawing one of the higgest press turnouts of all time. I remember the upstairs pressroom was jammed. and that everything she said was taken down and later printed almost verbatim.

I was impressed by her cool. self-contained manner, her apparent frankness, and her apparent worldly understanding of her own conduct and position. Not many women could have come back that way, and faced that massed group of questioners with such grace. charm, aulomb and even wit. Not many women could have looked so well groomed and lovely.

The moment the long interview broke up we all dashed for tele-phones, and staved on them a long time setting down what Miss Bergman had told us, describing her manner, her dress.

One of the touchy things was her then husband's trek to India. where he was in nursuit of an Indian actress, as it later developed.

Borgman must have susnected her marriage was heading for trouble, but there was no real hint of it in her answers, or manner, which had not only been in the grand tradition of great actresses, but also in the even more impressive high grace and conrol of the truest and most accomplished of women.

I came away from that noisy ennunter with a greater respect for Miss Bergman's cool control and her accomplished manipulating of all the nuances of rough-and-tumble press conferences, to her great advantage and increased praise.

Time passed. Rossellini was no longer Miss Bergman's husband, and she was now married to her present husband. There should be a special award for women like Miss Borgman and Miss Taylor who give such convincing performances of true dedication and attachment to successive spouses Each time you feel they are sorry for the earlier mistake, and this time, it must be genuine. They glow, and almost blush like brides They look lovelier than they did before. They confer all the delicate attention and show all the deferences to the newest love. Their eyes sparkle, they are animated. And anyone cruel enough to remember that all this had happened exactly the same way before is not only not a gentleman

It was a fresh, even cool morning, but there was Miss Bergman. smilingly facing the newsmen and cameramen, and introducing and

This seems to be as good a time hugging her new marital mate. Wit and goodwill sparkled in her answers, and all questions received good-natured and smiling retorts, all refreshingly quotable.

I happened to be close to her during the interview, while some of our shivering and early-morning hesitant lady reporters were caught in a crush a little distance

When Miss Bergman was called away by the photographers, the lady reporters confided that they had heard a report that Miss

Bergman was pregnant.

"Already?" I gulped. Then, stupidly: "I was up close—I didn't see—." I broke off, "She's very cooperative. Why don't you ask

Lady reporters are not often

this way.
"I don't know. We just don't feel up to it this morning . . ."
There had been many a day

when a lady reporter did a better job than I and shared the results with me.

"Do you want me to-?" "Yes, would you?"
"Sure." I said.

Now that I had gotten myself into it, I didn't feel so brave. Miss Bergman, finishing with the photographers, came back to where I stood and smiled in pleasant recognition. Maybe she liked that I hadn't baited her much, unlike the microphone reporters. photographers now shifted with her, and asked her to wave. She waved happily.

"Smile!"

She smiled.

There was a lull and I thought she was about to rest her hand on my arm, we were so close.
""Tiss Bergman?"
"Yes." Another wave to

Another wave to the

photographers. "I have something—the lady re-

porters..."
"Yes?" Another smile for the

photographers.

She turned those clear, smiling, searching eyes on me, and her luscious lips dazzled me, along with the delicate perfume.
"Miss Bergman," I pl

Are you pregnant?"

There was just the glint of a steely reaction, just the faintest tightening of the parted lips.

"Just ore more, Miss Bergman," called out a photographer.

Miss Pergman smiled and waved, pulling a few inches away from me. That was that, I thought. She had rebuffed me. She wouldn't answer, and who could blame her?

But not Miss Bergman. She was now close again, still waving and smiling for the cameramen. Then she learned sweetly and intimately towards me and said: "None of your business!"

She smiled when she said it, letting her eyes run over my confu-sion, and with the same smile she again turned to the cameramen and airly forgot me.

It takes a real woman to do that in just that way, with such grace, in public and without a scandalous scene. It takes a great actress.

Charles Martina's Buy

Rochester. Paramount Theatre, reopened in

1948 after an extensive remodeling, is being transferred by ABC-Paramount Theatres to Albion theatreman Charles Martina. Transfer will leave ABC-PT without Rochester representation.

Deal, involving about \$300,000, is expected to be closed next month and calls for house to continue operation under its present name and with first-run policy. Martina also operates the Regent, only other major theatre in the downtown area, but his lease reportedly expires in March. Until then and, should he renew the Regent afterwards, he'll dominate lease, the film market in downtown Rochester.

Included in deal, according to Martina, is transfer of lease of the Starlight Drive-In, operated by ABC-PT for past two seasons, to his company. Martina also operates the Lyell and Waring Theatres locally.

short time ago for \$300,000 by the University of Rochester (which had acquired it from the estate of the late George Eastman) to Monroe Amusements, a N.Y. subsidiary of

Etymology of (& Farewell To) 'Flack'

One of the most requested Variety "translations" is for the word flack, invented by DAILY VARIETY, and limited thereto, as a synonym for pressagent. A form memo had to be gotten up which in effect defines.

Flack: derivative of the English word of the same spelling which means to flap, flutter, move about (or generally make like a press-

Another Hollywood version purports flack is derived from a

Another Hollywood version purports flack is derived from a Greek slang word, "vlakus," pronounced "flackus," which means "a dope, a fool or a loud mouth."

When so-called show biz slanguage is obviously forced becomes trite, Variety drops it. "Flack" has long been verboten in Style Sheet of the weekly, chiefly because of its obscurity, as proved by constant inquiries. Certainly, the above "dope, fool, loudmouth" is the convincer because, if anything, none can call a modern pressagent any of these invidious things. Today's publicists are sayyy, shaye and plenty hip. savvy, suave and plenty hip.

In 1966 National Screen Service rededicates itself to the Showmanship and Sales Power and Service of the Motion Picture Industry



Par's Old Settlers Vs. Indians War

Locher who won his third term in the Cleveland City Hall. All con-cerned admitted that Stokes' fine "image" on radio and tv won him support in many non-Negro wards and near-victory.

Ike Jones' "A Man Called Adam," jazz musician story, for Joseph E. Levine's Embassy Pictures, spotlights him as the first Negro feature film producer for a major company.

Britain's own intarracial problem, via West Indian influx and inroads on the native labor market, was capped by the Everyman's Theatre, in Liverpool, being vandalized, presumably because of concurrent musical, "Jack of Spades" — colored immigrant and white girl romance.

'Hatenanny' Records

The Jewish-born Klansman, Daniel Burros, who committed suicide following the N.Y. Times exposure of his birthright, was also prominent in American Nazi Party activities in connection with "Hatenanny Records," a rightwing "message" diskery whose prime artists (?) were a singing trio aptly called The Three Bigots.

In answer to the "protest" and "message" songs a spate of Vietnam soldier songs have cropped up, viz., "What We're Fighting For,"
"Soldier's Prayer In Vietnam" and "The Eagle Must Stand," all in the c&w idiom.

Pools of hate were still numerous in this land, two years after the shame of assassination. What else marked 1965? Burning What else marked 1965? Burning of draft cards. Teach-ins. President Johnson's kidneystones. Norton Simon's \$2,234,000 purchase prize of Rembrandt's "Titus." Sandy Koufax's fourth (a baseball record) "perfect" game. Skateboard vogue (fleeting). Lynda Johnson's White Leurs deting of George Hamilton House dating of George Hamilton (and ditto at Acapulco). Princess Margaret (and Lord Snowden's) American safari. Rhodesia's secession from Great Britain. Sidetrack of Russo-American cultural relations. Churchill's passing. Ike's second major heart attack (and remarkable recovery). Quondam actor, John V. Lindsay's election as Mayor of New York.

It was a year in which UA toppers Arthur Krim and Bob Benjamin were prominent in White House and United Nations activities. Not forgetting that UA's nine-month net of \$9,452,000 topped the entire previous (1964) fiscal year's earnings. P.S.: Note the "Thunderball" jackpot.

The USIA film on President Kennedy, "Years of Lightning, Day of Drums," finally got okayed for general release in U.S. In foreign lands its exposure was conditioned by concurrent political attitudes. For example the Dominican situation had its negative reflex in Chile where the b.o. on the Kennedy film was chilly. Then the civil rights aspects caused Johannerburg to nix "Years of Lightning" for the South ilv" African republic, deep in albums) is No. 2 to "MFL." apartheid.

Moscow-Leningrad's loss Moscow-Leningrad's loss was south Facility, which took the GIs' gain in the Vietnam "Ricepaddy Circuit" as David Merrick deployed the touring Mary Martin-"Hello, Dolly" company from Tokyo to the Saigon Poppins," title role of which she environs. Show eventually went to plays in the Disney film. London's Drury Lane where impact was socko despite the mixed critical reaction for the musical. Soviet cancelled "Dolly" as part of its standoffishness, commonly, ascribed to seeing Red Chinese.

Bob Hope's second Christmas visit to Vietnam and his 14th annual GI show this year included Carroll Baker, Jack Jones, Anita Carroll Baker, Bryant, Jerry Colonna, Joey Heatherton, Kaye Stevens, Bros., Peter Leeds, 1964 Nicholas Bros., Peter Leeds, Diananna Bates, Miss USA 1964 and Les Brown's orch.

Not since Erwin Volksbuhne staged Rolf Hochuth's "The Deputy" has a new play stirred Berlin as did Peter Weiss' "The Investigation," based on the Frankfurt trial of the 20 Nazi 3,700 seats), a possible in-building, camp officials charged with the underground garage. UA at year's murder of millions of Jews in end rented it for on a four-wall Hitlerian hellholes.

by Pope Pius XII respecting the realty empire resulted in the fate of the European Jews under widow and sons of late brother-Hitler, the Vatican in 1965 de-cided to set aside historic restric-him for an accounting. Also tions and is opening up its fielmsley-Spear, a realty firm, for archives pertaining to the reign aborted commissions, (Bill Zeck-of the World War II Pontiff, in-endorf's Webb & Knapp realty stead of waiting for the proscribed 50 years. The initial Papers reveal Pius' plea to Mussolini against any on the Jews.

Paramount and Metro

The Herbert J. Siegel & Ernest Martin legalistic showdown incumbent Paramount Pictures management (which called in Louis Nizer as its legal strategist) highlighted the "long hot summer" right into midwinter as a proxy fight looms.

Realtor Philip J. Levin's increasing financial stake within Metro, along with his longtime friend Joseph E. Levine, put the spotlight also on the Robert H. O'Brienhelmed company.

Darryl F. Zanuck's personal

mopup of \$5,806,595 in two years from his personal production of "The Longest Day" was another was another high finance statistic to punctuate the year, along with the continuing bullishness of United Artists and Walt Disney.

UA was a prime example of what can happen in the picture business when a company is suc-cessfully "turned around." And And course Zanuck proved that at 20th-Fox, along with his strong team of Seymour Poe (exec veeson Richard (production), David Raphel (foreign sales), Jonas Rosenfield Jr. (ad-promo), sales topper Joe Sugar et al.

Spyros P. Skouras, board chair man of 20th, and son Spyros S., at one time with the United Artists Theatre Circuit (when headed by the late George P. Skouras, his uncle) are "doing an Onassis" with a fleet of cargo ships. The Federal Maritime Administrator been powwowing with the Skou-rases on the possibility of Uncle Sam becoming coadventurers in the freighters.

Julie Andrews, Exhibs' Darling Three films—Metro's "Americanization of Emily," Disney's 'Mary Poppins''
"Sound of Music' Poppins" and 20th's of Music"—established Julie Andrews as the exhibitors' darling of the year and the TOA made it official at its 18th annual

convention in L.A.

Miss Andrews' doublebarrelled potency was evidenced also on her recordings with "Sound of Music" (RCA Victor soundtrack of the 20th-Fox film), already over 3,000,000 LPs, pushing "My Fair Lady," Columbia's original Broadway cast album (over 5,000,000). She would thus figure in the two champ albums, since Miss Andrews was both in the "MFL" o.c. (Audrey Hepburn displaced her in the WB filmization) and in the 20th-Fox recreation of the Mary Martin stage original. At the moment, Vaughn Meader's "The First Fam-(Kapp label, over 4,000,000 tor's champ soundtrack heretofore was was "South Pacific," which took

Big Realty Deals

On the heels of Walt Disney World, a \$100,000,000 tourism project near Orlando, Fla., Roy Rogers' Western World amuse-ment development in the same ara—a \$10,000,000 undertaking aimed to "complement" the Disney \$10,000,000 layout—augurs much for Florida tourism.

The Broadway Paramount was spun off via one of those Webb & Knapp (Zeckendorf) realty deals; abortively essayed a "comeback" stageshow rolicy; was finally sold Piscator's for \$10,000,000 to David Rosenthal, Philip J. Levin and Joseph E. Levine who have plans for a superstructure office building, a more compact theatre (it's now Auschwitz and other notorious deal for the new James Bond pic-Hitlerian hellholes. "Thunderball."

"The Deputy" which J. Myer Schine's unloading of in big Jewish population keys.

empire also collapsed, but for another reason.)

On the other hand, the astute Nazi alliance. Subsequent records
will deal with the Vatican's action
pansion and acquisition program. Laurence Alan Tisch, as president of Loew's Theatres, has been opening new cinemas and frere Preston Robert Tisch, prez of Loew's Hotels, has been adding key hos-telries like the Warwick, New York, ideally situated in the expanding Show Biz Row on 6th Ave. capped by adding the famed Hotels Ambassador East & West,

in 11 hostelries.

TV's Executive Changes, **Notably Kintner, Aubrey**

Television's big news of '65 was the color upsurge, in inverse ratio the programming downbeat. With it came the electronics' urge to merge. And manpower changes. And the inevitable

Robert W. Sarnoff moved up to president of Radio Corp. of America, with General David Sarnoff remaining board chairman and chief executive officer, while Dr. Elmer W. Engstrom left the RCA presidency to succeed Frank M. Folsom, another ex-RCA prexy, as chairman of the executive committee. Just as Robert E. Kintner,

Chicago, whose 623 rooms gives president and chief executive of-

focused on the alleged indifference his \$150,000,000 theatres-hotels-| Tisch-Loew's a gross of 7,823 rooms ficer of the National Broadcasting Co., was also to assume the board chairmanship of NBC—"the two Bobs" team formerly had done a tiptop tandem job-he and the network agreed to disagree "for personal reasons." Subsequent realignment designated Walter D. Scott the new NBC prez and chief executive officer; Julian Goodman the exec veepee and chief administrative officer, and Kint-ner as chairman of the board with no responsibilities.

Meantime back at 7 West 66 St., where Kintner was a former ABC president under Leonard H. Goldenson, when the parent was known America Broadcasting-Paramount Theatres (since changed to the American Broadcasting Companies), Goldenson and Interna-tional Telegraph & Telephone effected a \$400,000,000 merger.

This is in line with a trend for electronics' extension into com-munications, particularly with an eye to the educational horizons. It's geared to the population ex-plosion which will teach Johnny to read via electronic pulsations, plus the more adult storing of information on tape.

Mergers & Acquisitions

These elements also figured in the aborted RCA-Prentice-Hall merger; the CBS' Allyn & Bacon aborted acquisition; the variously reported Random House, McGraw-Hill, Harcourt, Brace & World and Holt, Rinehart & Winston negotiations with CBS and other networks, most of them denied or never consummated. (CBS' purchase of the N.Y. Yankees and the Fender Guitar Co. are remote diversifications, akin to the picture companies production and exhibition — diversifying into Playtex Girdles, music and record companies, textiles and the like).

The doublebarreled trade news, where two major electronic stories climaxed on the same day—ABC-ITT and Kintner's NBC resigna--dramatized anew the revolving door and ever-changing happenstances which have long been concomitant with broadcasting network operations. Paradoxically, the "two Bobs" success made the RCA-NBC operation less traumatic than the James T. Aubrey Jr. exodus from CBS earlier in the

VARIETY headlined STANTON SCHNEIDERS' AUBREY utilizing a ginrummy term when John A. Schneider was brought in to head CBS-TV, replacing the controversial James T. Aubrey Jr.

Coast industrialist Norton Simon was continuing to buy-in on ABC but, unlike MGM's Philip J. Levin, he was still being denied a board seat by prexy Leonard H. Goldenson. The ABC-ITT amalgamation, some figure, could further dilute Simon's 9-10% original stake in ABC.

American Broadcasting Co. and Madison Square Garden, already allied in two American and two European companies of "Holiday On Ice," reportedly is offering \$10,000,000 for control of the Ringling Bros.-Barnum & Bailey Circus.

Publishing, long conditioned to merging amongst themselves. At year-end Reader's Digest's takeover of the 88-year-old Funk & Wagnalls capped a pyramiding practice in the book field toward acquisitions and diversifications.

Time Inc. and General Electric combined to form a mutually owned \$37,500,000 enterprise to market educational materials.

Churchill's passing prompted London publisher to reissue "My Darling Clementine" (Mrs. Churchill), while daughter Sarah Churchill, quondam actress, was again In the headlines with American Negro jazz singer Lobo Nochlo as a reported "romance."

London showman Jack Hylton's obit was on the front pages along with Churchill. A Churchill Theatre as a permanent London site is being mulled.

Jackie Kennedy's likeness was still on fan mag covers and the (Continued on page 68)

Film Biz Okay In 1965: Exhibition & Production

Motion picture business in 1965 was doing okay on all frontsand production. Hollywood studios, between vidpix and feature films, were near capacity.

Some 600 new film theatres built in 1963. Shopping centres the big offinity. The south went in for a "rockingchair" seating comfort and thus a Rocking Chair circuit of cinemas has grown.

Vintage films going to television commanded bigger prices, notably MCA's NBC-TV deal for 100 Universals setting a record \$60,000,000 package. This tops the MCA-Par package of \$50,000,000 several years ago. Record, however, was Sam Goldwyn's \$3,000,000 for three of his best.

It is variously estimated that only about 600 films are left for

tv from the all-industry backlog.

Teenagers' big spending money potential created a market all by itself and Hollywood geared its "rock," "beach" and kindred juve pix for that b.o. potential.

Off-Hollywood Prod.

Metro's "Mister Buddwing" made in Manhattan exploded against sullen N.Y. crew attitudes. There was much "soul searching" during 1965 but orders of IATSE Dick Walsh were often evaded by Local 52. Result was there was no further nasty incident a la "Buddwing."

Hollywood was less "runaway." Billy Wilder, for example, found he could recreate plausible Montmartre types, ambiance and street scenes-on the Goldwyn lot in Hollywood without journeying to the Seine. How much mounting production costs overseas and the closing the hatch on tax advantages for highpowered stars had to do with it is conjectural although, for the real big specs, Italy, Yugoslavia and Spain still have manpower and economic advantages.

International Federation of Film Producers Assns. is readying a plan to revise the multitudinous (over 160) pix fests which have year. dotted the globe, all with a tourism hypo involved.

The long bruited but aborted giant studio complex at Malibu (for 20th, Paramount and Metro) has now given way to MGM's tentative idea to sell valuable Culver City site for \$27,000,000 and acquire acreage in Conejo (near Santa Barbara) for a new studio complex calling for a \$7,000,000 investment and the prospect of the acreage, adjoining the new studio, also appreciating in realty values as did Culver City.

Bronston and Broidy

Throughout 1965, financially beset Samuel Bronston, virtually a one-man Chamber of Commerce for Madrid, was being helped by the Franco government in Spain while he was mapping a financial peace formula with Pierre S. DuPont 3d, his quondam backer. Steve Broidy exited as board chairman of Allied Artists (Claude

Giroux now the chief executive officer) to go into indie production, and longtime (Norman) Panama & (Melvin) Frank split their production partnership after 25 years to work solo. Max E. Youngstein exited his Columbia deal to produce independently for MGM (in association with David Karr), and indie producer paid Elvis Presley \$1,000,000 for 18-days shooting for 'Harum Scarum' (MGM), a \$2,400,-000-budgeter.

Jerry Lewis and Presley

Presley's earning power has been topping Liz Taylor, Cary Grant, Aubrey Hepburn, Rock Hudson et al.

Jerry Lewis and Paramount agreed to disagree after many years show biz methods of book ballyhoo (dating back to his original Hal B. Wallis ties) and he took up headquarters, first at Columbia, then at Fox, to produce independently via various distribs.

After much Notre Dame rhubarb, "John Goldfarb, Please Come Home" was permitted to wend its way into the theatres but the b.o. reaction was negative despite the unanticipated publicity when the university frowned on the alleged "bad image" via the 20th-Fox film farce.

'Cleonatra'

"Cleopatra" (\$43,000,000 negative) is within \$8,000,000 of black ink, per 20th, and "nun" pix are back in cycle, viz., Columbia's "Trouble With Angels," Metro's "The Singing Nun" (Belgium's Soeur Sourire) and upcoming "Mother Cabrini," also MGM. The big 20th-Fox grosser, "Sound of Music" (Trapp Family), of course, has a chorale of nuns and both Luis Bunuel and Jacques Rivette have pending films, both simply titled "The Nun."

West Company's Films Concerning Board's clear to release upont

West Germany's Film Censorship Board's okay to release uncut versions of sundry Nazi-made "hate" films, notably "Kolberg," made under direction of the Goebbels Propaganda Ministray, has stirred the emotions anew. Some of these films have been seen in museums and by students of political propaganda, but showing this, also "The 30th of January 1945," reaccents the Goebbels technique to utilize films to stir hatred against Jews, Poles, Russians, British and Americans. Their effect on the new generation fans is a moot question within Germany at the moment.

UA's upcoming "Cast A Giant Shadow," with Kirk Douglas personating West Pointer Col. Maurice (Mickey) Marcus, hero in the

Israeli war of independence, getting special merchandising, particularly

Personalities In 1965 Passing Show

(Continued from page 67)

Senator Robert F. Kennedys had their ninth child.

"The Outstanding Teleman as vision Personality of 1965." It was for his vidseries, "Decisions: Con-flicts of Harry S. Truman."

The First Lady joined the conducted teleguide series with "A Visit to Washington With Mrs. Lyndon B. Johnson" via ABC-TV, an attractive sequel to two memorable previous vidtours emceed by President Truman and Mrs. Jacqueline Kennedy.

On the occasion of the centennial marking President Lincoln's assassination at Ford's Theatre, Washington, April 14, 1865, the comparison to JFK was inevitable, but actor John Wilkes Booth and Lee Oswald had little in common. Booth was not as famous as his actor-father, Junius Brutus Booth or his brother, Edwin Booth, both renowned interpreters of Shake-speare. Incidentally, Ford's has been razed and \$2.700.000 restoration is pledged for reopening in 1966. It will recreate Ford's exactly as it was. Since 1932 the theatre had been a shoddy museum of Lincolniana, badly displayed and badly lit.

financial-Governmental-cultural cliffhanger was Roger L. Stevens' raising the final \$1,932,-000 of a required \$15,500,000 by voluntary contribution before July 1 in order to qualify for the \$30,-900,000 additional Federal funds to guarantee construction of the John F. Kennedy Center for the Performing Arts in Washington. Completion of the four-acre project on the banks of the Potomac

is slated for Jan. 1, 1968.

Playwright Arthur Miller spurned President Johnson's invitation to the White House Sept. and Dolls" - the Yank networks Pierre Salinger, now a Cali- 27 for the ceremony attendant to fornia theatreowning corporation LBJ's signing of the Arts & Huvecpee, made the presentation of manities Bill, for support of the the first Eddie Award by the nam policy. Poet Robert Lowell in the same \$30,000-\$75,000 price-American Cinema Editors to four months previously also reformer President Harry S. Tru-fused a White House invitation to an arts festival because of personal disagreement with American foreign policy but he was more courteous. Miller's telegram observed when the guns boom the arts die I am not alone in my inability to understand our war aims actions.

Senator (Calif.-R) George Murphy sparked Steve Allen's yen for Congress (latter withdrew after CBS and affiliates observed "con-flict of interest" and possible "equal time" complications), Ron-ald Reagan's California guberna-torial ambitions, and Gary Merrill's ditto for the House of Representatives (from Maine).

The British 'Invasion'

British plays and players have long made impact on Broadway-Hollywood, too, for a long time had its own "British colony" of thesps —but both UK and U.S. Actors Equity Assns. this past month are accord on a West-End-Broadway rapprochement.

British films, at long last from the UK viewpoint, likewise are finding U.S. acceptance ("Tom finding U.S. acceptance Jones," "Room At The Top," the James Bond cycle, etc.); and so, too, American tv is opening up for British vidseries. "Secret Agent" (Lew Grade's ATV series) on CBS is being followed by "The Saint." (NBC), "The Baron" (ABC), Rediffusion's "Riviera Police" to ABC, with more to follow.

As American video was "eating up" more or more of the Hollywood vaulties - with escalating prices, such as Samuel Goldwyn's

\$3.000,000 ABC-TV deal for three Shadow" pictures, "Hans Christian Ander-sen," "Porgy and Bess" and "Guys were eyeing more and more British films to fill the U.S. vidscreens.

Nor was it limited to the English; other foreign films figured range. When in French, Italian or German, an additional \$10.000-\$18.000 dubbing tab is involved for the Yank vidfilm importers.

Personalities

Maurice Chevalier got the "pipe night" honor at The Players Club, New York, after deferral some 18 months. It was originally scheduled for the Sunday after the Nov. 22, 1963 JFK assassination, hence cancelled. Chevalier, now 78, has stopped the "farewell" bit and is periodically returning to the American scene for one-man shows, tv specials and the like.

Coward made one of his rare film appearances (first since 1961) with a role in Otto Preminger's "Bunny Lake Is Missing,

Bette Davis' 77th film, British-made "The Nanny," was third in the "horror" cycle in which she has scored.

Africa and throughout Europe, racking up extraordinary grosses with her "one-woman" shows.

N.Y. City Parks Commissioner Newbold Morris dedicated the 17acre John Golden Park on 33d Ave. at the foot of Little Neck Bay in Bayside, Queens, named for the late legit producer-songwriter who died more than 10 years ago and who bequeathed the property for benefit of children. The Golden mansion has been replaced by a comfort station; the lawns and gardens are now three softball bleachers, a parking diamonds, field, and other facilities.

(Russia)-born, 45-year-old Yul Brynner, who holds dual Swiss and U.S. citizenship, announced he was giving up his U.S. passport "to normalize his family life." He calls this a "formality," chiefly concerning his Swiss wife and Swissborn daughter Victoria, and since they can't "qualify" for American citizenship this does not delimit his "devotion, affection and loyalty to the U.S. . . . deeply ingrained my heart and this can never change."

Eddie Cantor, who edicted no public funeral when he died in '64, being posthumously honored with a Memorial on the Campus of the University of Jerusalem in the form of a Student Complex comprising dormitories, recreational areas, study libraries and other student facilities for under-privileged students. The new Eddie Cantor Lodge of B'nai B'rith in Los Angeles had a record enrollment of over 100 new members.

'In' Oldsters

Musicomedy composer Rudolf Friml at 85 spoke out against the current "musical trash" and started his own recording company.

Roman laws which looked askance at Sophia Loren and Carlo Ponti's marriage—the director had been previously married, hence under State-church statutes this was a "bigamous" marriage—got headlines. They're still seeking a Vatican annulment and meantime have also taken a penthouse apartment in Paris and he's gotten a French divorce from his first wife so as to remarry Miss Loren.

Rome's left-wing daily Paesa Sera mentioned Marcello Mastroianni, Vittorio DeSica, Nino Manfredi, Luigi Chiarini among other Italo film names being pro-Hanoi in re U.S. intervention in Vietnam.

eld, and other facilities. Late late telemovies made While shooting "Cast A Giant Bogart and Astaire "in" things

in Israel, Vladivostok | with the new generation and, at Harvard, old Jolson recordings became a new campus vogue.

Vladimir Horowitz's Carnegie Hall comeback May 9 was the hottest longhair ticket in years; it vied with some of the Forest Hills summer concerts Barbra Streisand and Sinatra) as scalpers' bait and got the N.Y. License Commissioner hot 'n' bothered for a time. After many years on RCA Victor, Horowitz had shifted to Columbia Records. and Goddard Lieberson, prez of CR, made much of the "live from Carnegie" event. Horowitz, a legend in his own time, was acclaimed anew for his virtuosity.

Cary Grant at 61 and after three previous marriages became a papa. First marriage for his 27year-old bride. Dyan Cannon, quondam actress: previous Mrs. Grants were Virginia Cherrill, actress, Woolworth heiress Barbara Hutton and actress Betsy Drake.

Another well publicized romance, Frank Sinatra and 19-year-old Mia Farrow, who was written out of and back into her "Peyton Place" teleseries, was marred by a drowning accident to one of his yacht crew. Nuptials, if ever they were to have been consummated on or following the chartered yacht cruise off Nantucket, have yet to come off. Sinatra, at 50, celebrated 25 years in show biz.

Miss Farrow is the daughter of actress Maureen O'Sullivan and the late director John Farrow. Miss O'Sullivan, in November, found herself onstage and screen simultaneously in New York when Radio City Music Hall booked WB's "Never Too Late," costarring her with Paul Ford, in the role he created; and as the femme lead in the Pulitzer Prizewinning play "The Subject Was Roses," at the Helen Hayes.

Singer Tommy Sands' assault on L.A. Times film reviewer Kevin Thomas for a derogatory crack about his performance in WB's "None But The Brave," nine months after the original panning notice, prompted the reviewer, despite a bloodied nose, to the wry wheeze, "He must be a slow reader." Thomas praised Sands ex-father-in-law Frank Sinatra's direction, but referred to "unfortunate nepotism" because in fortunate nepotism' because, in his opinion, the actor-singer "was hopelessly hammy as a greenhorn lieutenant." Incidentally, Sands and Nancy Sinatra have since divorced, after five years.

Marilyn Monroe estate found drained by taxation. Portugese 90-year-old actress Palmira Basto marked her 75th anni in show biz in a revival of Somerset Maugham's "The Sacred Flame" (got rave reviews). Coney Island's famed Steeplechase (68 years in the George C. Tilyou family) sold by Marie H. Tilyou to Brooklyn realtor Fred C. Trump for \$2,500,-000 for a housing development.

The Nederlander theatreowning family of Detroit bought the famed citadel of yesteryear bigtime vaudeville, the Palace, and con-verted it into another Broadway legiter with the new Gwen Verdon musical, "Sweet Charity," sl to open late in January '66. slated longer wild about Harry," Betty Grable and bandleader Harry Betty James divorced after 22 years. Sherman Billingsley's famed Stork Club el foldo (continuing labor strife, upsurge of discotheques, ill health, etc.) but plans reopening.

Much show biz interest and support in Dr. Albert Schweitzer's hospital; he died in his African hospital at 90. The Aussies nixed London playgirl Mandy Rice-Davis' nitery tour and later in the year the No. 1 "London playgirl" Christine Keeler who figured in the John Profumo 1984 scandal, got the headlines when she married and announced her endeavor to "settle down as a house-

George Jessel, whose plane was shot at while personaling for the GIs in Vietnam, took pacifistic Joan Baez to task for the folksinger's anti-Viet pronunciamentos and financing of a school which teaches methods in nonviolent resistance in civil rights

(Continued on page 69)

FOLK & ROCK DOMINATE MUSIC

Folk-rock is the new beat "what's happening" in the music biz, so much so that Bob Dylan-champ folknik minnesinger, both as a prolific hit folksong composer and interpreter—created resentment among his disciples for deserting the orthodox folk field.

The Byrds; Sonny (Bono), 24 & wife, Cher, 19, with their Prince Valiant hairdos, serapes and sandals; the British Donovan (counterpart of Dylan); Barry McGuire and his "Eye of Deatruction," protest song by the prolific 19-year-old songsmithing P. F. Sloan; the Rolling Stones, No. 2 British grossers to The Beatles (but still sans OBE), whose 21-year-old millionaire manager Andrew Oldham has his own view on "message" songs (Vietnam. Selma, the FBI, draft, the bomb, etc.), were among the musical manifestations of the passing

Sybil Burton (Mrs. Jordan) Christopher's Arthur remains the No. 1 discotheque with a clientele that range from Truman Capote to ex-King Peter of Yugoslovia, Dame Margot Fonteyn and Rudolf Nureyev to Carol Channing and Sammy Davis Jr.

While some 5,000 discotheques dot the American scene, with 21

in Manhattan catering to disciples of the jerk, watusi, frug, monkey and allied dances (?), its prime exponents on wax and in-person have such diverse names as Herman's Hermits, Sam the Sham and the Pharoahs, the Pretty Things, the Emotions, Guess Who's, Cannibal & the Headhunters. Them, the Orlons, Wayne Montana & the Mindbenders, We Five, the Trashmen, the Kinks, Goldie & the Gingerbreads, the Rhipchords, Bent Fabric, Paul Revere & The Raiders, Barry & the Remains, Reparata & the Delrons, the Detergents, Liverbirds. Wump & the Warbles and kindred unbelievable nomenclatures whose more or less wild-wigged disheveled and consistently discordant appearances and sounds belie their far-out billings. Not to mention, of course, The Beatles and The Rolling Stones.

Beatles-Big Biz

It took American publishers Mills Music 40 years to make a \$5,000,000 sale to a utility holding company and thus, vicariously, "go public," but upstart Northern Songs, which owns the world "go public," but upstart Northern Songs, which owns the world copyrights to The Beatles' built-in songsmiths, John Lennon and Paul McCartney, achieved a pre-tax profit of \$1.738.305 and a 3712% dividend during the first year they "went public" on the London bourse.

With Beatles' music under BMI license, latter pointed up that songsmiths John Lennon and Paul McCartney had 10 out of BMI's top-performed 100 tunes.

There was no stopping The Beatles who, after a curiously "staged" press conference that bordered on a journalistic shambles, set an all-time, one-night show biz record in August at Shea Stadium, Flushing, when 55,000 screaming-meemies paid \$304,000 at \$6.65 top. Shea's being home of the Mets prompted the gag: Score was Beatles, 55.000. Music. O. because as a point of fact none out front heard any Beatle, singular or plural. It was the most spectacular display

of teenage frenzy this side of a Holy Roller meeting.

Meantime back in February, Richard Starkey (better known as Ringo Starr) 24. quietly married 18-year-old hairdresser Mary Cox in a London Registrar's Office.

For a time there was an Anglo-U.S. hassle because of banning ertain "undistinguished" singers. It started with Sandie Shaw, certain "undistinguished" singers. It started with Sandie Shaw, whom "Shindig" wanted to import. She sings barefooted and was known on British tv. U.S. immigration authorities at first balked granting a visa, stirring London headlines about a "pop blockade" and urging retaliatory measures. It was quickly ameliorated.

ASCAP reported a record \$29,230,429 gross in eight months ending Aug. 31, another new peak.

Oscar-winning tunesmith Dimitri Tiomkin, who has remained a member of SACEM-the French ASCAP-received the first Maurice Ravel award at a gala Paris dinner. At French Culture Andre Malraux's request, Tiomkin composed a 30-minute "Requiem" in memory of Jean Moulin, French Resistance martyr who had been tortured to death by the Gestapo.

Music biz suffered a 1-2-3 loss within one week of maestros Red Nichols, George Melachrino and Claude Thornhill.

Other musical figures were Dr. Sigmund Spaeth at 80; Maurice Richmond, 85; Gustave Schirmer, founder of the music publishing house bearing his name, at 75.

On The Exec Front-Maxin, Leeds, Sour

On the executive front, MGM Records prexy Arnold Maxin was named v.p. and g.m. of The Big Three (Robbins, Feist and Miller), the big money making publishing affiliate of MGM, succeeding the late Maurice (Mickey) Scopp.

MCA had acquired Lou Levy's Leeds Music, and ex-Columbia Records a&r topper Mitch Miller was also signed by MCA in a roving "development projects" assignment.

Robert B. Sour succeeded the late Judge Robert J. Burton as president of Broadcast Music Inc. which, for the first time in its 25-year existence, hit over \$1,000,000 revenues from foreign affiliates.

BMI surveyed the "most played" living-American longhair com-BMI surveyed the "most played" living-American longitum composers and, alphabetically came up with Leonard Bernstein, Aaron Copland, Ferde Grofe, Morton Gould, Alan Havhaness, Cameron McGraw, Walter Piston. Gunther Schuller and William Schumann as the top 10. Most of them are ASCAP members. The most played international tunesmith on U.S. radio-tv is Claude Debussy.

With repeal of the excise tax the saving was passed on to the record buyer. RIAA estimates of 1964 revenues clocked a new peak of £600,000,000.

Maria (Mrs. Nat) Cole, widow of King Cole, who was Maria Ellington when she sang with the Duke Ellington orchestra (but no relation), resumed professionally with a view to beefing up the Nat King Cole Cancer Fund, which gets all proceeds after expenses.

Fidel Castro modestly denied he had any collaboration on the ric of the "Mozambique," new Cuban dance step evolved by an lyric of the "Mozambique," Afro-Cuban bandleader, while he approved of the Cubanos dancing the "filin"—an English perversion of "with feeling," meaning blues and jazz tempos. And from France, the Bostella (the "fall-down" dance) had a mild vogue.

When the Nashville Municipal Auditorium heralded Jehovah's Witnesses in convention local teenagers wanted to know if this was some new rock 'n' roll group.

Sedalia, Mo., newspaper publisher W. D. Hill is petitioning the U.S. Dept. of Interior's National Park Service to make this city a national shrine as the birthplace of American ragtime because Scott Joplin. Negro composer of "Maple Leaf Rag" and other compositions, created ragtime music there in 1896.

British music biz is currently searching for a new sound to succeed The Beatles' impact in international importance.

Phonovid—packaged sound-on-disk—became reality via Westing-house Electric development. Like Scopitone (jukepix in bars and bistros) this will create a new copyright value for talent and music.

Cafes, Fairs, Music, Opera: 1965

(Continued from page 68) causes. Incidentally, when Jessel directors' works. had to bow out of a Sophie Tucker-Ted Lewis-Jessel unit during the final three days at Los Angeles' Valley Theatre (musictent), 72year-old comedian Lou Holtz came out of retirement to fill-in. Later in the year Soph was bedded in Mt. Sinai with physical exhaustion, forced to cancel New York's Latin Quarter (in that instance Ted Lewis subbed for her), but she's home recuping.

Miss Tucker, Marlene Dietrich, Tommy Trinder, the reunited Crazy Gang and others staged a Drury Lane benefit May 30 and realized \$112,000 towards the Jack Hylton Music Rooms Memorial at Lancashire University. Showman died earlier in the year at 72; he was perhaps the best known London-West End entrepreneur, with accent on legit musicals.

Passing of Sir Frank Tait, chairman and joint managing director of the J. C. Williamson Theatres Ltd. at 81 marked the end of an era in Down Under show business where their entrepreneurship ranged from "Hello, Dolly!" to Joan Sutherland's tours

Cancer killed Judy Holliday at 42; Tillie and Barney Balaban's producer-son Burt, at 47; Nat King Cole. John Wayne announced he licked it and William Gargan's miraculous mastery of the vocal "sound-box." and his tours for physical rehabilitation, got him all sorts of humanitarian and medical awards.

'The Conscience of Hollywood

Joseph I. Breen's death at 77 pointed up the Production Code administrator's iron hand as "the conscience of Hollywood," weighting the industry's self-regulation vis-a-vis targeting by civilian censorial bodies and/or the Legion of Decency. The just renamed National Catholic Office for Motion Pictures will, per Msgr. Thomas F. Little, reaccent "affirmatively" the "worthy films" in the form of prizes and scrolls and thus "assure filmmakers that their efforts are genuinely appreciated by the genuinely appreciated by the Church." (Hollywood failed to attend the Breen funeral, raising eyebrows.—Ed).

Whether Swedish sex smorgasbord, the Italo-French influence, and the closer-to-home Anglo-American productions, there's no question that samplings of recent film product point up that there's little left to censor cinematically. The gamut from rape to rampant sex, homo to overly frank boudoir sex, homo to overly frank boudoir enactment has been the scheme of things in pix that range from "A Stranger Knocks" to "Darling," "The Silence" to "What's New Pussycat?", "The Sandpiper" to "Repulsion," "Marriage on the Rocks," "The Art of Love," "491," "Strange Bedfellows" and other "sin", amtic excursions "sin"-amtic excursions.

The Chicago Sun Times and Daily News (coowned) continued to reject ads with words like sin, sex, bust, lust, nymph, pervert, erotic, homosexual, immorality, lesbian, party (play) girl, prostitute, rape, streetwalker, sensuality, copy.

To this, the admen rebut that the news columns do use words like erotic, streetwalker, pervert, homo, prostie, etc. when reporting a story, so why edit the ad copy?

Whether because of tv's late show exposure or sheer nostalgia, a series of "retrospectives" and "homages" cropped up at international conclaves, film festivals and museums in honor of Mary Pickford, Billy Wilder, Bogart, Shirley Temple, Abbott & Costello, Josef von Sternberg, D. W. Griffith, Busby Berkeley and Laurel & Hardy. TV also got into the act with "salutes," the one to L&H a missout albeit well-intentioned.

Otto Preminger's suit over his "Anatomy of a Murder" and George Stevens' Coast action in-volving "A Place In The Sun" have deepseated potential as it effects feature films sold to television. Both actions (Prem versus Columbia and Stevens against Para-mount) object to "cuts" to "ac-commodate" commercials and the

"mutilation" of the film producer-

communications but in one case the U.S. Supreme Court refused to review Al Capone's heirs' com-plaint against "The Untouchables" and "Scarface," and CBS-TV suc-cessfully staved off a complaint over "Rasputin" by a descendant of the last Czar of Russia.

Times Sq. Rehabilitation?

Allied Chemical's facelift of the old N.Y. Times Tower (albeit retaining the electronic news-bulletins) augurs a possible rehabilitation of Times Sq., long lagging behind the rest of downtown and mid-Manhattan which has seen such marked improvement to 2d and 3d Ave. notably, followed by the Avenue of the Americas (there is a move afoot to return it to its original 6th Ave. identification, which lingers with the locals regardless of the former Mayor LaGuardia's edict), and more recently to Lincoln Center and mid-town 8th Ave. Big question of course is that motley West 42d St., west of Broadway, notably the 7th-8th Ave. block, with its lurid literature and marquees and the "strange world" habitues as the evening grows older. The queers, prosties, sailors and seamen flotsam converge into midtown to the degree that, for reasons of safety and decorum, the 7th Ave. and 42d St. subway entrance had to be sealed off because it had become an unofficial hangout for oddballs and muggers.

mutilation" of the film producerlirectors' works.

Invasion of privacy concerned all ommunications but in one case of treets—it's now in the subways" and treets—of now in the subways and treets—of and transport police "riding shotgun" on the BMT and IRT make for grim humor. Johnny Carson cracked, "New York is a summer festival—now the muggers wear Bermuda shorts."

Lindsay, incidentally, takes office with a proposed 2% N.Y. City income tax haunting Gotham workers and his initial political regime.

Just as writer-editor William E. Buckley's N.Y. mayoralty campaign is said to have "spoiled" N.Y. City Comptroller Abraham D. Beame's chances to succeed Mayor Wagner as the chief executive of New York, Dick Gregory—who has figured prominently in sundry civil rights manifestations - declared himself an independent Democratic candidate for the 1967 Chicago mayoralty race. Negro comic frankly cast himself in the role of "spoiler," i.e. hoping to take enough votes away from the powerful incumbent Mayor Richi.e. hoping ard J. Daley, who has been a particular target of the Negro mili-tancy, in order "to elect a liberal Republican" (a la John V. Lindsay, R., who ran on a "fusion" ticket).

'Billing' For The Living

House of many names the 54th St. Theatre now is the George Abbott. Mirisches' plan Cole Porter Theatre in Beverly Hills to play Broadway legit hits concurrently with their New York runs. Irving and muggers.

It's for this reason that New York's new Mayor John V. Lind-George Gershwin, Richard Rodgsay's job in crime control looms ers, Lawrence Languer and How-

manent honor.

(Incidentally, Abbott's at the Ziegfeld was his 106th production in 52 years on Broadway. Abbott Theatre was originally the Craig, built in 1928, later the Adelphi, then the 54th St.)

Costly \$415.000 "Anya," despite the Abbott staging (and his own 100G investment), may well go in the annals as the finale for Ziegfeld Theatre production, although Billy Rose says the house is open for bookings until the block-front parcel on 6th Ave., 54-55th St., is ready for razing into another of those 6th Ave. office skyscrapers which have sprung up the last three-four years in the periphery of Rockefeller Center.

This sector is becoming the new Broadcasting Row (CBS in its own 52-53d St. building) and ABC a block norm, William Morris block north, along with the MGM, William Morris agency, Joseph E. Levine, et al. NBC, of course, remains rockbound at 30 Rock.

Discovery of some 30 new Cole Porter song manuscripts gave show biz lawyer John F. Wharton the idea that they could reverse the cycle of past postmortem melody flops. Somehow it has worked better when contemporaneous Yank songsmiths rework Tschaikowsky, Borodin, Grieg and Franz Schubert melodies than Franz when old Gershwin and Romberg tunes, out-of-the-trunk, are resur-rected. Romberg refashioned Schubert and the Bob Wright-

were other past and contempo- cess with Grieg and Borodin, but

PICTURES

Hits & Flops

First new-season legit click, Henry Fonda in "Generation," is already in the black with an \$8,000-\$9,000 weekly profit on a \$100,000 investment. Jack Benny and Garry Moore are being men-tioned for national company tours the William Goodhart comedy which, like Alan King's Broad-way debut "The Impossible Years," also deals with younger generation.

In late year Lauren Bacall joined hubby Jason Robards Jr. as a Broadway star, albeit in separate vehicles. Hers has the better b.o. potential, to wit. Abe Burrows' "Cactus Flower," with Barry Nelson as her vis-a-vis. Robards, of course, has tandem billing with Anne Bancroft in "The Devils."

The second play to open-andclose the same night was "Me and Thee" by Charles Horine, costarring tv's Durwood Kirby and Bar-bara Britton; earlier, Van John-son's presence couldn't keep "Mating Dance" dancing beyond opening night and the critical pans. "La Grosse Valise," Paris hit revue, lasted seven performances on Broadway, a \$300,000 disaster.

Met's Twilight

This is the season of the Met's last stand at its traditional Broadway and 39th St. citadel, which opened Oct. 22, 1883 with Gound's "Faust" (sung in Italian). Negro sporano Leontyne Price will sing Amelia in "The Masked Ball,"

(Continued on page 70)

WHITHER BOUND? ORLD'S FAIR:

While Robert Moses took solace in the N.Y. World Fair's 51,000,000 lone shining light of the '64-'65 expo-despite featherbedding charges admissions (over two years), the red ink embraced the basic operation and many of the pavilions, some of the latter running into the millions. Admittedly, the Fair hypoed the Gotham hotels who have since taken a hard look at themselves in a reappraisal of operations.

Those Gotham hostelries being razed for office buildings and the like, however, are not the aftermath of the Fair's finale, having been earmarked for showcase executive headquarters by General Motors (Savoy-Plaza) and adjoining Hotel Madison, and others long before the Fair. In fact, to most of these the fair influx meant little either way, notably to the Sheraton East (nee Ambassador), on Park Ave., the Chatham, New Weston, Park Lane, etc. In all, since the Fair's closing the city has lost 29 hotels either by demolition or conversion to other uses.

Although Montreal is proceeding with its 1967 World's exposition, and the 1968 Texas Hemisfair is seeking Federal Funds to get off the ground, Chicago's decision that "perhaps not until the 21st century" will there be a successful Fair may prove prophetic.

That Fairs and kindred hoopla may have had their days, probably due to so much free spectactulars on tv, was also pointed up by the dwindling attendance at the timehonored Calgary Stampede. This annual jamboree, on the western edge of Canada's Great Plains, has witnessed indifferent and diminishing attendance, much akin to Robert Moses' experience with the N.Y. Fair. Only probable future expo of any size will be the 1976 observation of nation's birthday with three cities (Washington, Philadelphia and Boston) making most noise.

Somehow the cattle exhibition that started in 1912 and its melange of parades, "chuckwagon races," beard-growing contest, Indian dances, etc., doesn't have the lure circa 1965-and even dating back a few years when local indifference manifested itself.

Next to the Texas Pavilion's first-year failure, an \$8,000,000-plus bankruptcy, Robert Straile's Belgian Village, a \$5,700,000 complex of some 162 small buildings, reportedly received two separate loans, uninhibited, uncut and kindred totaling \$924,600, from the N.Y. World's Fair Corp. and found itself sexploitation adjectives in film unable to repay. It also needed some \$300,000 to raze the 4½-acre site.

When N.Y. City Comptroller Abraham D. Beame questioned the fiscal Moses got his dander up. The Belgian Village alone wasn't helped with loans from the LQ, which was his original bailiwick. Fair Corp. It disbursed a total of \$3,077,162 and expects to write off \$2,077,481 in bad debts. Both Louisiana Fair Inc. and Compass Fair Inc. had been advanced \$404,205, and the Pavilion of American Interiors, also in bankruptcy, had been loaned \$400,000.

The Fair has until mid-February to raze buildings but is asking for an extension because of lack of funds.

Avoid The Crush!

The hinterland, still smarting from the first year's snafued hotel reservations and alleged gyp 'n' take from taxis to hotels to food, might have been the cause of the Des Moines downtown billboard heralding, "Get away from the crowds-visit the N.Y. World's Fair."

Despite exhortations by the N.Y. Daily News and others, in the spirit of civic pride (the News editorialized "Let's Boost The Fair") it was tough going. Paradoxically, in its final weeks the Flushing Meadows expo set peak attendance records, but even these were diluted because it was the last-minute rush to use up pre-purchased \$1.35 admissions (when the '64 gate was \$2, and upped to \$2.50 in 1965, a boxoffice vagary that puzzled many, since axiomatically the gate is cut for a flop and not tilted, as Moses edicted). The Fair had ended its first semester ('64) with a \$17,540,000 deficit. Final figures for 1965 are not in.

and other superduper union labor costs (foreign to the Spaniards), political coloration of another nature asserted itself. It concerned the Indonesian Pavilion. When Sukarno ordered the \$3,000,000 building closed in retaliation to alleged U.S. "open support" of Malaysia, Moses posted his Pinkertons around the Indonesian building and turned away to the personnel.

The year previously Moses affected a less vigorous action in the Israeli-Jordanian "battle of the pavilions," with some mild crosspicketing in effect for a time because the Israelis took umbrage at a mural in the Jordan building that it deemed contrary to the tenets "peace through understanding," Moses' Flushing Meadows keynote.

Las Vegas

Las Vegas' booming high-rise hotels are keyed to mass biz, in short the convention trade and, if in sufficiently large numbers, it means more to the casinos than the time-honored "class" draw.

On another tangent, the London casinos, which now see more big-stake gambling than on the Riviera, are also emulating the Vegas junketeering by inviting known spenders on condition they "invest" a few hundred in chips. Same gimmick is being tried by some of the Caribbean casinos. True, they could cash the chips in but that's not likely in light of the calibre of invitee.

There have been cracks about tv's shortcomings "bringing back vaudeville" but, realistically, the fastest "live" talent comeback evidenced this year was the burlesque upsurge. Starting with the Ann Corio "This Was Burlesque," primed as a museum piece, plus "Those Wonderful Days of Burlesque"—also the title of Danny Thomas' two tv specials on the yesteryear baggypants style of comedy, pre-striptease—the pattern has snowballed in a number of key cities. Las Vegas, of course, long cottoned to it with less inhibitions, meaning beaucoup epidermis display.

Manhattan

Ed Risman left the Latin Quarter, New York landmark, for Las Vegas, and soon returned to the Americana Hotel for the Tisch brothers, while Lou Walters succeeded him as impresario of the

Amidst rumors that the LQ site will become another Times Sq. skyscraper (it's in a strategic location), Jack Silverman's International Theatre Restaurant did el foldo, both as a post-Fair casualty and partly because that 52d-53d St., Broadway-7th Ave. block is reportedly earmarked for another office building. As for the Copacabana (N.Y.) reports about Jules Podell selling out because he's "tired," still crops up and is repeatedly brushed aside.

The Stork Club (Sherman Billingsley) casualty, of course, removes a really important landmark but the boniface plans being "back in action" shortly. And at year's end, Billy Reed also threw in the towel for his Little Club, N.Y., after 18 years. Ditto the Peppermint Lounge, 'home" of The Twist.

As Hugh M. Hefner's Playboy Clubs continue expanding apace, a harkback to the N.Y. State Liquor Authority's 1964 scandals resulted in former Republican State Committee chairman L. Judson Morhouse being indicted on charges of bribery and a \$150,000 conspiracy to obtain a liquor license for the Gotham bunnyhatch. SLA chairman Martin C. Epstein was also involved in the mess. The N.Y. Playboy Club operates sans a cabaret license because the N.Y. License Commissioner looked askance at the bunnies working in close proximity to the public, hence the entertainment was limited to piano, guitar, of the public, hence the emercaniment was initied to plane, guitar, string bass and vocals in cocktail-dinner music style, but Hefner got a Christmas present from outgoing Commr. Joseph C. DeCarlo, who granted a license finally upon the PB promise against "bunny mixing."

In Daddy's & Mommy's Footsteps

(Continued from page 69)

a role new for her, as part of the work, "Antony and Cleopatra," which opens the new opera house in Lincoln Center next September.

Marian Anderson's Carnegie Hall "farewell" concert April 17 had 2,900 in attendance in bravos and the dailies editorializing. There has been a whole series of such farewells by Miss Anderson, including Paris.

Colorful Colored Stars

The indefatigable Sammy Davis Jr. defied mixed notices and sustained "Golden Boy" into a hit, virtually a one-man achievement. His tv specials will kick off with Elizabeth Taylor and Richard Burton as guests, with Frank Sinatra, Dean Martin and other "clansmen." His future Lake Tahoe bookings at Harrah's total \$800,-000, on \$40,000-a-week commitments (in four-week segments), as and when he's freed from his Broadway run. Davis' unstinting benefit work, during his prolonged Gotham, stay, has already been found from the church's 157-year history. Ellington, incidentally, has a new legit musical, "Pousse Cafe." due early ments (in four-week segments), as

Atlanta's WSB-TV, an NBC-affiliated and Cox Newspapers-owned, refuted "discrimination" against the upcoming Davis telespecial by pointing to being the first to carry a Negro series, Nat King Cole, and currently "I Spy," which costars Robert Culp and Bill Cosby, the Negro comedianturned-secret agent.

Louis Armstrong proved his jazz Louis Armstrong proved his jazz 4,808,200 sheet music sales and royalty anew with tours behind the 1700 Curtain as well as in other cordings of which Bing Crosby's western stands and Maria Culter was the cordings of which Bing Crosby's western stands and Maria Culter was a superior cordings of which Bing Crosby's western stands and Maria Culter was a superior cordings of which Bing Crosby's western stands are considered as a superior cordinate with the cordinate was a superior cordinate with the cordinate was a superior cordinate with the cordinate was a superior c western stands, and Maria Callas' return to the Met in late March,

were mixed but not so the b.o.-April 1966 gala finale of the old Met after 83 years, and will sing Cleopatra in Samuel Barber's new work "Antony and Cleopatra" Met Met after 83 years, and will sing \$800. And also in a longhair environment, New York's Philharvironment, New York's Philhar-monic Hall housed a tribute to Harold Arlen in a fitting ASCAPing climax to a brilliant track record ("Stormy Weather," "Over The Rainbow," "Blues In The Night," "One More for the Road," etc.). Sammy Davis Jr., Lisa Kirk and Bert Lahr were among the participating artists.

The Duke

After the Pulitzer Prize committee's "slap" at Edward Kennedy (Duke) Ellington, which was widely resented in and out of show biz, Negro composer-conductor saluted on his 66th birthday. His concert of sacred music given earlier in '65 in Frisco was reseated Dec. 26 at the 5th Ave. Presby-terian Church under sponsorship of the Protestant Council of New York. It was the first such event Broadway run. Davis unstituting benefit work, during his prolonged Gotham stay, has already been remarkable in light of the rigorous demands.

The demands of the rigorous sadiere with book by Jerome sadiere. with book by Jerome Weidman and lyrics by Marshall Barer. It's based on "Der Blaue Engel" (The Blue Angel) which brought Marlene Dietrich and Emil Jannings to attention originally.

The Xmas Evergreens

Christmas songs come and go but Irving Berlin's "White Christmas" remains the champ with Decca single has gone over 25,-

of another calibre. Her reviews Reindeer," 43,000,000 platters, Red Menace." Daughter of Judy and, at zero hour, changed his 3.500,000 sheet music, and Gene Autry's original Columbia single over 6,000,000 disks.

Biggest new music potential since the LP is the 8-track videotapes going into Ford, Chrysler and GM cars, with RCA Victor, Col and Capitol rushing to fill the vidtage market.

Go-Go Billings

The discotheque au-go-go vogue created gags such as the Israel watusi boite called the Let My People Go-Go; Paris' Montmartre fruggery to be called the Van Gogh-Gogh; the Left Bank's Deux Magots-Go; Duke Ellington's Mood Indigo-Go; the Santo Domingo-Go and the San Diego-Go, the Pago Pago Go; a Lawrence Welk-type waltzery to be called the Long Long Ago-Go; and for dancing the real watusi, the Belgian Congo-Go. The Beverly Hills Unity Church which meets Sunday mornings in the Beverly Theatre ballyhoos its gospel as "Faith a Go Go."

The State Dept. retaining "Killer Joe" Piro, exponent of the watusi, monkey, etc., to take a troupe to Vietnam made the frug "culutral."

The New Generation U.S. Ambassador to the UN Arthur J. Goldberg's nephew, organist-leader of the (Barry) Goldberg - (Steve) Miller Blues Band auditioned at Chi's blues showcase, Big John's. Miller plays lead guitarist and harmonicist; Maurice McKinley, drums, and Roy Ruby, bass guitarist, round out the combo.

Other second generation per-sonalities to make their mark in other channels, were Frank Sinatra Jr., now maturing as a singing

derbilt and his second wife (since divorced), Jeanne Lourdes Murray, and disloyal remarks about his also made her Broadway debut in own relatives in breach of accepted the shortlived "A Very Rich woman" which marked Ruth Gordon's 50th anniversary play.

Latter adapted it from the French on her late-December U.S. visit, and was presented by her husband personally. Garson Kanin. Also debuting in the same vehicle was Katharine Houghton, 20-year-old niece of Katharine Hepburn.

Dartmouth John Garfield Jr., alumnus, another second-genera-tion player debuted professionally with the National Repertory Thea-

Patty Duke, still a minor under California laws, had to get L.A. court approval for her \$8.333.33-aweek UA contract (for six weeks, plus \$25,000 of the profits, or 75G gross) as star of "Billie." She also became a bride later in the year.

Perhaps youngest Kathy Joseph, 8, who handled an Easter program over WDYX, Buford, Ga., which is owned by her father Bob Joseph.

Robert Balaban, actor-son Chi's Elmer Balaban and nephew of Par board chairman Barney Balaban, was tested at WB for the 'Hank'' teleseries.

The Chaplin Kids

On still another plateau Charles Chaplin's 19-year-old beatnik-son Michael had his biography ghosted western stands, and Maria Callas' Decca single has gone over 25,- personality on his own, and Liza by two London newspapermen under the title "I Couldn't Smoke in "Tosca," was a musical triumph Marks' "Rudolph, The Red-Nosed Broadway musical, "Flora, The the Grass On My Father's Lawn"

Garland and film director Vincente | mind (or presumably the Old Man Minnelli, marking her first Broad- influenced it) and wanted publicaway appearance, was elevated to tion killed in London, in the U.S. star billing by Harold Prince fol- (Putnam's has it), and in some 11 lowing the notices which, however, other countries. Litigation thereon couldn't save the costly material. still pends. Chaplin, quondam Heidi Murray, 17-year-old daughter of Alfred Gwynne Van-wife and they have one infant son.

> Another show biz clan, the King Family, given their own ABC-TV Saturday night show after initial impact has swelled from 37 to 39 with addition of Kent Larsen, husband of Marilyn King, and Lex de Azavedo, pianist-son of Alice King and Robert Clarke.

> Academy Award winner Patricia Neal ("Hud"), who suffered three near-fatal strokes and gave birth to a girl, her fifth child, in Oxford, England, where she resides with writer-husband Roald Dahl was the cynosure of worldwide admiration for her bravery and courage.

> And while he cannot be addressed as Sir ehudi, because his knighthood is honorary and because he's an American citizen, the noted violinist was accorded that title for his services to British music in the Commonwealth Arts Festival last September. He's already a Knight Commander of the Order of British Empire (KBE), which is three notches above The Beatles' OBE (Order of the British Empire). Vet actor Tom Conway, brother

of George Sanders, and longtime star of the radio version of "The Saint" made headlines when he was found destitute in a \$2-a-day hotel in Venice, Calif. Conway said Sanders knew not of his plight since they hadn't been close for many years.

Overdose of pills, and not officially established whether "accidental or suicidal," figured in (1) 52-year-old Dorothy Kilgallen's and (2) Negro ingenue Dorothy Dandridge's deaths. In the case of the columnist, the coroner's decision inferred accident due to a curious admixture of alcohol ("when you take an extra drink to give you a lift") and a sleeping pill "which has an invidious effect when mixed"). Miss Dandridge, whose estate totaled \$2, had taken a new drug called Torfanil, "used treat psychiatric depression." Star of "Porgy and Bess' and "Car-men Jones" had been discovered dead in the bathroom of her Hollywood home.

Prohibition gangster Owney Madden died in retirement in Hot Springs, Ark., at 73; he and "Big Frenchy" DeMange and other Prohibition rumrunners owned the top mid-Manhattan and Harlem niteries and were vivid albeit shadowy figures in the Rearing 20s.

Show Biz Memoirs

Show biz memoirs continued apace in 1965, many of them critically accepted and all with the built-in "have book, will travel" to station or bookstore. Among them this year have been Lena Horne, Sammy Davis Jr., Edward Nugent, Mickey Rocney, Edward the Lunt lavs. Hayes, Al Kelly, Allan Sherman, Cole Porter (two of them), George Gershwin (for juveniles), Charles Bickford, Humphrey Bogart (three of them), Stan Laurel (upcoming: Laurel & Hardy (already done), Fred Allen's "Letters," Johnny Fred Allen's "Letters," Johnny Carson, Jonathan Winters, plus others. And AP's longtime Hollywood correspondent Bob Thomas (20 years in the film capital) is working on Harry Cohn's biog for Putnam's; tentative title is "King

Hedda Hopper's autobiog "The Whole Truth and Nothing But" fetched her and Doubleday, the publisher, a \$3.000,000 libel suit by actor Michael Wilding, once married to Elizabeth Taylor. They reportedly made a "hefty" settle-ment with Wilder. While Kenneth Tynan invited

outcry with his four-letter word on a BBC panel discussion, vet American actor Charles Bickford, who

(Continued on page 71)

Places, Faces 'n' Things in Recent Years

Presley's teenagers and Jimmy Dean's Deanagers. Rock 'n' roll rules the roost. Miltown. Satchmo, Dizzy Gillespie, "Porgy" click in Russia and other Iron Curtain countries. Quiz and money shows hit \$64,000, \$75,000, \$250,000, and even a \$1,000,000 jackpot was heralded. Milton Berle ex-"Mr. TV." Fred Alten complains "even talent can't compete with a free icebox" (giveaways). Desegregation in Dixie. Diversification the new thing. Jack Warner becomes prez of WB. Buddy Adler takes over for abdicating Zanuck. Arthur Loew succeeds Nick Schenck and Joe Vogel succeeds Loew as prez of Loew's Inc. (MGM and Loew's Theatres). Grace Kelly marries a Prince, Margaret Truman a newspaperman, Marilyn Monroe a playwright. TV "spectaculars." There were 54.000.000 tv sets in the world, of which 40,-000.000 are in the U.S. There are 257,000,000 radio sets in the world; 235,000,000 copies of daily newspapers; 130,000 cinemas, of which 17,000 are in the U.S.

[1957]

It's still rock 'n' roll. Belafonte has joined Presley, Sputnik, subliminal perception, togetherness, part of the language. Kids are the big record buyers. "Nobody's writing" for Broadway; legit bemoans the absence of giants such as George S. Kaufman, Lillian Hellman, Berlin, Arthur Miller, Clifford Odets, Sam Behrman, Maxwell Anderson, Rodgers & Hammerstein, Edna Ferber, Lindsay & Crouse, Guy Bolton, Hecht & MacArthur, Marc Connelly. Even Moss Hart is now "only a stage director." The "kids" support the recording industry and "make" one-record wonders. There are now 41,500,000 tv sets in American households.

[1958]

Bardot, Van Cliburn, Diek Clark, Cha-cha tops r&r, It's now Pvt, Elvis Presley, Mike Tcdd alive, then dead, George Burns sans Gracie having trouble, Gleason and Berle's tv comebacks abortive, outgunned top Nielsens are the lone comic. America's beatniks versus England's "angry young men." Brussels Exposition. Sheb Wooley's "Purple People Eater," Domenico Modugno's "Volare" and "The Chipmunk Song." Sherman Adams. Bernard Goldfine and V-for-vicuna. Mischa Elman 50 years a fiddler. Haut couture: the Empire versus the Trapeze; sack and chemise style. HCFT—high cost of French tourism spotlighted, "Lolita" and nymphet cycle. Oscar Levant "wiring his psychiatric couch for sound." Paul Robeson, 60, finally gets a U.S. passport and Marian Anderson becomes a UN delegate.

Finale to the frantic '50s so fraught with frenetic foibles, Swiss "taxpatriots." Beatniks and espresso joints. Law-abiding Italo-Americans protest mafia vidseries. Cohan's statue in Times Sq. unveiled. Arabs ban Liz Taylor and Marilyn Monroe as Jewesses. Cecilia Cooper, 20year-old New York Negro model, voted Miss Festival at Cannes, Bobby Darin's "Mack the Knife." Khrushchev's "I want to go to Disneyland" and calls the can-can dance "immoral." Mario Lanza, 38, dies: ditto Maxwell Anderson, Ceril B. DeMille, Lou Costello, Fred Stone, Ethel Barrymore, Paul Douglas.

stein 2d. Carol Channing cancels \$200,000 worth of Vegas bookings "because nudity kills any real comedy act." Charles Van Doren and other quizlings in payola tv scandal. Russians sweep Rome Olympics. French-Algerian strife. Castro and Khrushchev. Matsuo and Quemoy, Katanga, Casabubu and Casamumbo, Hammerskjold and the Congo, Ike's golf, Beverly Aadland, Sammy Davis Jr. and Mai Britt, Maria Callas and Aristotle Onassis, integration, sit-ins, kneel-ins, pray-ins.

[1961]

The Twist. Eichmann Trial. Berlin's "Wall of Shame." "Adult" films. Astronauts. Negations. The troika, fallout shelters, skyjackings, freedom riders, key clubs, bellydancers, poetry readings in Greenwich Village coffeehouses, Liz and "Cleo," Liz and Eddie and Dick. MCA's divestiture. Country & western versus rock 'n' roll. Jack Paar, Joan Sutherland, Leontyne Price, Rudy Vallee's comeback. Runaway Hollywood, productions, and Spanson Shoures, 20th For problems. Uncoming wood productions and Spyros Skouras' 20th-Fox problems. Upcoming 1962 Seattle Expo vs. N.Y. '64 Fair. "Never On Sunday." Mort Sahl, Shelley Berman and Bob Newhart's comedy; Lenny Bruce's problems. "Better Red Than Dead." M&M — Maris and Mantle, not Marilyn Monroe. Muslims. TV violence and Henry Miller's "Tropic of Cancer." Cultural exchanges continue despite the not-too-cold war. Nitery

[1962]

MCA divorcement. Zanuck's control of 20th. JFK's showdown with MCA divorcement. Zanuck's control of 20th. JFK's showdown with K over Castro's Cuba. Telstar. Marilyn Monroe's suicide. The Madison bossa nova; the High Life (from Africa) at UN parties. Vaughn Meader's "First Family" and Allan Sherman's "My Son, The Folk Singer." N.Y. Cops' "Operation Decoy." Jackie Kennedy's and Grace Kelly's tv tours of their mansions. "Stocks on the rocks" jokes after the May '62 Wall St. debacle. JFK and Caroline coloring books. Doll is the suited of the coloring books. Doll is the suited of t jokes ("wind up Jack Paar and it cries"), astronaut, cigarets & cancer jokes, classroom prayer jokes (Henny Youngman's "I can always do smuggling Bibles

[1963]

Civil rights and tv's potency in projecting same. "We Shall Over-Civil rights and tw's potency in projecting same. "We Shall Overcome," freedom and gospel songs. Expense account entertainment and 114-day newspaper blackout a 1-2 rabbitpunch versus niteries, restaurants and other amusements. Bobby Baker and Christine Keeler (Profumo) jokes. Elephant jokes displaced by Tom Swifties and windup doll one-liners. Surfing music vs. r&r and folkniks. Banjo boom. "Cleopatra" and "The Deputy." Shopping centres' cinemas. Sinatra Jr. \$240,000 kidnapping. Color tv over the top. Moscow Circus boff in U.S. and Ringling Circus flops in Europe. Madame Nhu act on tv, press, etc. Fisher (Aberdeen, S.D.) quintuplets. Maurice Chevalier's golden jubilee.

[1964]

Topless gowns and bikinis vied with witless political campaigns in '64. Extremism, frug. watusi, the '64 N.Y. World's Fair fiasco (encored in '65), Senator George Murphy (R.-Calif.), Senator Robert F. Kennedy (D.-N.Y.), the Tokyo Olympics, Liz & Dick (now married), discotheques, [1960]

TV becoming important in future Presidential races; losers will probably console themselves, "Well, that's show biz!" Metracal. Moonlighting N.Y. police. Hollywood and Equity strikes. London's West End and Broadway playhouses darkened in memory of Oscar Hammer
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TV: Powerhouse And Target

(Continued from page 70)

came east to shill for his autobiog, found himself completely blackedout because of sensitivity over its title, "Bulls, Balls, Bicycles and Actors." The BBC apologized for Tynan (the public was asking for the critic's resignation as literary director of the National Theatre) and Johnny Carson took it upon himself to at least show the title-page of "Bulls. Balls" etc. on camera. (Tynan had written intro for Lenny Bruce's "How To Talk Dirty (And Get Away With It," published by Playboy Mag.)

More semantics: most New York tv critics bowed out reviewing the opening night of Arthur Kopit's play, "The Day the Whores Came Out to Play Tennis," with the exception of WNBC-TV's Leonard Probst. Another radio station bleeped out the "Whores" part of the title the way they do in those razorblade commercials.

Paperback publishing, at first he tail wagging the hardcover tail wagging the dog, evolved in recent years to joint operations, such as Dell and Delacorte, New American Library and its NAL hardcover, Pocket-Books with Trident (Simon & Schuster) Press, and the like. Paperback being the gravy train, the previous 50-50 deals have escalated to 30-70, with authors on the long end. However, when Random House makes a \$500,000 paperback deal for Kathleen Win-sor's "Wanderers Eastward, Wanderers West." then the 50-50 divvy

HCL (literature) came to pass as the Library of Congress escalated the \$2 copyright fee to \$6 and copyright renewals from \$2 to \$4.

Andrew Time-Life's Dryfoos, widow of Orvill E. Dryfoos, former president and pub-lisher of the N. Y. Times and daughter of Times board chairman Arthur Hays Sulzberger. Heiskell was formerly married to actress Madeleine Carroll.

Howard Taubman's successor as drama critic of N. Y. Times proved to be Stanley Kauffmann, New Republic film critic since 1958. Taubman will function as "critic at large" on New York cultural matters, in line with the Times' new accent under Joseph Herz-

Maritally battling Alan Jay (Michelle) Lerners washed beau-coup dirty linen in court and finally settled for a reporter \$1,000,000 and a Nevada divorce. reported

David A. (Sonny) Werblin, ex-MCA prez, who gave the N. Y. Football Jets beaucoup showmanship, probably sparked Danny Thomas' grid interest in the Miami Dolphins franchise and Milton

Dolphins franchise and Milton Berle's ditto in the AFL Phoenix (Ariz.) franchise.

A gag wire from Harlem disk jockey Douglas (Jocko) Henderson, "Rocket Ship Commander" of his radio rock 'n' roll show (his "Rockets Ship Revue" played the Apollo, in Harlem, last May) confused the Russians into labeling him a spaceman. He had sent Col. him a spaceman. He had sent Col. Yuri A. Gagarian, after the first manned space flight in 1961, a congratulatory telegram. However the Russians have it on display as a bona fide "American spaceman's" message of cheers.

Egypt's ex-King Farouk, butt of comedy material, died at 45; the

married Mrs. Marion Sulzberger 83. Helen Keller clicked her 89th 1,000,000 less homes turn on their birthday.

The Pope, Churchill, Adlai

During the fall the all-day, three-network coverage of Pope Paul VI's New York visit cost broadcasting \$10,000,000. Winston Churchilliana, the Pope's New York sermons and other speeches and the Adlai E. Stevenson oratory were preserved in fancy recording packages. Columbia also issued a de luxe book-and-LP of President Kennedy's writings and speeches as a memorial item. Queen Elizabeth's visit to West Germany cued Deutsche Grammophon to record her official twoweeks' speeches in platter form.

ABC-TV's Murphy Martin elicited from the Duke of Windsor during a shipboard interview, that the historic "abdication" speech ("because of the woman I love," etc.) was written in part and edited by Churchill.

TV for '66-'67: More Spies, Sage, Serials & Sports

What's for tv next year?—looks like more spies, sagebrushers, serials and sports.

By 1970 it is predicted that color ty will have penetrated to 50% of the country.

bulked U.S. radio-tv industry's gross revenues at over \$2,500,000,-000 of which radio reaped \$732,-000,000. TV's \$1.800,000,000 was 1963 while almost over profits before Federal taxes increased by 22% to \$496,400,000.

While 31,000,000 of the 53,800,-

ence to the rash of spy and fantasy series. Only NBC's "Get Smart" and CBS' "Hogan's Heroes" crashed the golden 20 toprated homes. Nielsens.

CBS bounced back to dominate the top 10 and the ratings augured woes for the rock 'n' rollers, the medics (Kildare and Casey), the thrice-weekly soaper "Peyton Place" and even the vet courtroom series, "Perry Mason." Latter will adjourn television court at the end of this (9th) season. It was the hardiest of the "your honor" tele-dramas. "Dr. Kildare" (Richard Chamberlain and Raymond Massey) and "Ben Casey" (Vincent Edwards) may turn in their (Vincent scalpels after five seasons.

Bob Lewine Vice Bill Orr

On the Coast, Jack L. Warner for a second time downgraded son-in-law Bill Orr and brought in ex-NBC and CBS program exec Bob Lewine to head up tv production. Once before Jack Webb displaced Orr but the actor-producer didn't cut the mustard at Burbank, as he did when under Revue (MCA) auspices, and Orr was brought back.

The pyramiding costs of feature vaulties-a \$1,000,000 pricetag set A 1964 FCC financial statistic by Samuel Goldwyn-points up the diminution of old feature films for With the networks gobbling them up, a number of indie networks, such as Taft, Corinthian and Pulitzer, have pooled into a buying group for available feature film product.

Dospite the pix paucity for tv. grand old man of football, Amos 000 tv homes in America are still ABC-TV prexy Tom Moore, see- and wa Alonzo Stagg, at 102; Somerset tuned in to primetime shows, A.C. onded by the network's program cerned.

Heiskell, Maugham at 91; Branch Rickey at Nielsen revealed that more than vecpee Ed Scherick, opined that 'one-third of the feature pictures sets because of audience indiffer- made in the last three or four years are not suitable for television" because of sexy or sensitive subject matter for projection into

> Sports as a top programming commodity is pointed up by CBS' \$37,600,000 two-year dea with NFL for the tv rights to the pro games, and NBC-TV's \$30,-600,000 bid to the major baseball leagues so that it can offer a single package to advertisers-the gameof-the week, the World Series and the all-star game.

> Global sports coverage barriers were being broken down by Early Bird satellite coverage; and Mex-ico, in anticipation of the 1968 Olympiad, is readying its own Telstar coverage.

West African Sierra Leone had to cover up for their Trafalgar Square (London) performance but appeared barebreasted on British tv with little public reaction. They visited the British capital under the Commonwealth Arts Festival auspices.

A total of 180 NBC-TV affiliated stations (96%) cleared for the Robert Culp-Bill Cosby "I Soy" series, only two in Georgia and Daytona Beach, Fla., declining to carry the series, first to costar a

TV generally was integrating its casts, with ABC-TV notably doing so on its daytime soapers. Dr. Allen B. DuMont, "father of television," died Nov. 15 at 64 in New York.

Detroit set the first arrest for TViewing while motoring — the driver had it plugged in in front and was a safety hazard to all con-

Hollywood of Silent Era

Continued from page 13 =

lic which put them on pedestals.

The actual studios themselves

would be a source of considerable wonderment for the returnee. He'd remember the old Famous Players-Lasky studio on Vine St., between Sunset Blvd, and Selma, site of the old barn where Cecil B. De-Mille shot the first version of "The Squaw Man," starring Dustin Far-num. The site is now bare, unplowed ground now being prepped for a high-rise building. This was the very centre of Hollywood in silent days, FP-L moved to the old United Studios just off Melrose, now Paramount.

Gone Forever

too, are the old Mack Sennett Studios, in Edendale; the Christie Comedies—now CBS Radio; Century Comedies across the street at Sunset & Gower—now a cafe and parking lot. The old FBO studios later became RKO, and now Desilu-Gower; the old Thomas H. Ince studios in Culver City, later to become the DeMille studios and still later Selznick and RKO-Pathe, now is Desilu-Culver.

The Charles Ray lot is now Allied Artists; D.W. Griffith's Fine Arts has been taken over as Columbia Sunset: the old Louis B. Mayer studios on Mission Road are but a memory; Warner Bros. on Sunset is now owned by Paramount; the old Vitagraph Studios, where J. Stuart Blackton turned out pix and later was acquired by Warner Bros., is now ABC-TV. Warners now makes its home at the old First National lot.

Still other dimly-remembered los now no more were the Hal Roach studios in Culver City and old Educational Comedies, both now converted to supermarkets. The original Metro lot and the Buster Keaton lo tin Hollywood are sites of other structures now, as is the Bryan Foy lot in Culver and Walt Disney's headquarters on Hyperion. The Charlie Charlin lot became a tv studio after Red Skel-

ton sold it.
Should the night owls of the past—remembering past gay times—be of a mind to ferret out past fave spots, they'd be in a fine fave spots, they'd be in a fine quandary. The Montmartre, on Hollywood Blvd. just east of Highland, ic, an event nearly as frolicsome more stars and top producers, writers and directors under one lic, an event nearly as frolicsome roof than any other hostess in dom now for any two players to

those days to pick up outside the most famous Hollywood cafe noises, and stars weren't touchy about near-association with a publishmous in the world during its heyday because of the great raft of stars who constantly patronized its upstairs quarters, has disappeared and stores now take its place.

This is where Joan Crawfordthen Lucille Le Sueur, before she became famous-won Charleston contests with such partners as insurance man Harvey Priester and bizman Jerry Chrysler-both gone now—and the Saturday luncheon crowd was composed of virtually every star in the colony. Here, too, is where Tom Mix headed The Bachelors, a gay group of males who tossed a yearly party to be long remembered, and every Wednesday evening was a dancing con-

Sunday night was Plantation night in Culver City, but this old Southern-type structure where the Hollywood crowd ate and drank long ago was torn down, as was the old Green Mill in Culver, later to become the Cotton Club. The Lafayette on Seventh Street, Madame Zucca's in old downtown L.A., the Club Petrouscha on Hollywood Blvd., Henry's and John's on the Boulevard, the Ship Cafe in Venice, all have gone now. But the Brown Derby on Vine St., site the famous John Gilbert Tully one-punch brawl, is still with us although now it's pretty fancy and such goings-on would be severely frowned on.

Fewer Toutmasters

There are hundreds-millionsof pressagents today, but in those past days of silent glory there were fewer, all belonging to that age-honored organization, The Wampas. The Wampas annually selected 13 young actresses whom they believed to be promising, known as Wampas Baby Stars, and to be singled out by this august body was nearly as much of an honoramong the selectees—as a present Oscar nominee or Oscar winner. Most of the femme stars of the past realized the faith placed in them by the publicists and worked up to stardom. Name any star of the mid-and-later-20's and she was

one of the Wampas babes.

These young starlets were pre-

as the annual party of the old 60 Club, later to become the May-fair. To call a Wampas Frolic a brawl might be misleading—it merely started that way, then developed on its own. Probably the greatest of them all was held in San Francisco, where Hollywood moved almost en masse to brighten the hearts of the Friscoites. Another was held in a brewery in Mexicali, another in Tia Juana, when the Moulin Rouge was in

To belong to the 60 Club meant that you had arrived, and its membership consisted of the majority of the names of the colony. Probably the most eventful occasion when John Gilbert squired Greta Garbo, who was clad in an old evening gown from the racks the Metro women's wardrobe dept., which most of the Metroites recognized. Garbo didn't care about clothes, had no evening dress of her own.

Those were the days of the big. splashy mansions, too, when Hol-lywood society held its court at Mary and Doug's Pickfair, still the home of Miss Pickford, Harold Lloyd also has his place, but the mansions of Tom Mix, Charlie Chaplin and Buster Keaton, all in a small cloistered area, now have other occupants.

Mix and his wife—who was Victoria Ford, a western screen heroine-held some of the most fabulous parties ever tossed in Hollywood. Tom also drove a big openair car with cattlehorns on the hood and decorated with beautiful

There was one time when Mix had bales of hay lugged into his marble halls, with guests all wearing bluejeans and red neckerchiefs. On Vickie's upstairs - bedroomdressingroom table lay a fortune in jewels. One conscientious guest, appalled at such recklessness, appealed to the cowboy star to have Vickie put her gems in a safer place. Without batting an eye, Mix said, "They're insured." They were-

Big Entertainers

Most popular hostesses in those silent days were Bess Meredyth, the writer, and screenwriter Agnes Christine Johnston and her husband, playwright Frank Dazey. Bess, wed then to actor Wilfrid Lucas and later Michael Curtiz, at her house on Crescent Heights Blvd., now the site of a large apartment building, could boast

town. John Gilbert one night, closing the door of his hostess' room, made a phone call to New York that cost the writer nearly \$100, then forgot all about paying

it.
Miss Johnston liked to call her friends the day or even hours—before she suddenly got the idea for a party, and there is no one of record who didn't show up regardless of what earlier date he might have made. Marion Davies was another top partygiver, at both her Santa Monica beach home and her place in Beverly

Another site of parties was the beach, on the Santa Monica beachfront, where such stars as Norma and Constance Talmadge had homes, and up the coast at Malibu. Malibu today is like a deserted town as far as film folk residents but it started with Anna Q. Nilsson, Richard Dix and Louise Fazenda as its first inhabitants. Anna Q. built a small house because she thought she could be away from the crowd and rest, Dix because he liked the idea of a beach place, and Louise Fazenda just because They were founders of one of the world's most exclusive colonies.

Today, the whole structure of

Hollywood has changed, there are very few 40-week contracts, stock companies of actors are almost nil and virtually every star works at a given salary per picture for a specified number of weeks. Chaplin's annual stipend was around \$640,000 and Carole Lombard once paid—and was glad to-\$160,000

Serials Flourished

Serials were once the order of day: two-reel comedies and westerns by the flock. Tom Mix, Buck Jones, Hoot Gibson, William Hart, preceded of course Broncho Billy Anderson, were the reigning kings of the saddle.

Serial queens were Pearl White, Ruth Roland, Helen Holmes, Kathleen Williams.

The Christie brothers, Al and Charlie, and the Stern Bros. and Jack White, along with Hal Roach, turned out the majority of the comedies. Chaplin and Lloyd were private operators, so to speak, appearing in their own funfests. There are now no two-reel comedies, serials or westerns of that other day; the comedies are all feature-length in the million-dollar category and the oaters are Technicolor spectaculars.

appear in two consecutive pix. with possible exceptions of Doris Day-Rock Hudson. But the silent ricture resident of Hollywood can still remember a whole raft teams whose very names spelled sucess for a picture.

Romance In Tandem

Among these were such combos as Beverly Bayne and Francis X. Bushman, May Allison and Harold Lockwood, Janet Gaynor and Charles Farrell, Anita Stewart and Earl Williams, Grace Cunard and Francis Ford (serials), Marguerite de la Motte and John Bowers, Dorothy Mackaill and Jack Mulhall, Norma Talmadge and Eugene O'Brien, Gloria Swanson and Meighan, Helene wick and Richard Dix, Marie Pre-vost and Monte Blue, Vilma Banky and Ronald Colman; also Harold Lloyd and his respective femme leads, Bebe Daniels, Mildred Harris, Jobyna Ralston. He married Miss Harris.

The pendulum is beginning to swing, however. Universal City, open to tourists in the teens and early '20s for a 25c admission fee, then for many years drumtight along with all the other studios insofar as visitors were concerned, has now returned as a tourist heav-

en. Visitors can take a two-hour tour through the studio aboard a large tram and with a tour director, who will show them pictures in the making and even take them into the commissary for a bite of chow in the morning. For all this adults pay \$2.50, moppets under

Metro also has opened its gates to tourists for a big-show tour including luncheon, filming of scenes and a gander at some reelage, for \$7.95 adults, and moppets \$5.95.

There is one more change, which the visitor to Daily Variety offices on Sunset Blvd, a few hundred feet west of the domed Cinerama Theatre, may detect, should he have been familiar with the

he have been familiar with the building in silent days.

Variety's second-floor quarters once housed William S. Hart in a luxurious office in which the western star virtually lived. On the same floor was Photoplay's western offices, when Ike St. Johns was western editor under the famed James R. Quirk, and such pressagents as Jimmie Fidler, Milt Howe and Daye Epstein. Variety Howe and Dave Epstein. VARIETY staffers, however, can look down on Sunset Blvd. in vain—the extent of excitement is a hook-andladder racing around the corner to a fire but not for a movie scene.

Ben-Hur (Fred Niblo; MGM-1926) .

All-Time High Grasses

All-11me High Grosses	
Continued from page 36	
Till The Clouds Roll By (Richard Whorf;	
Freed; MGM—1945)	4,500,000
Valley of Decision (Tay Garnett; Knopf; MGM-1945) Easy To Wed (Eddie Buzzell; Cummings; MGM-1946)	4,500,000 4,500,000
Bachelor and Bobbysoxer (Irving Reis; Schary; RKO—1947)	4,500,000
Road To Rio (Norman Z. McLeod; Dare; Par-1948)	4,500,000
Easter Parade (Charles Walters; Freed; MGM-1948)	4,500,000
Great Caruso (Richard Thorpe; Lasky-Pasternak; MGM—1951)	4,500,000
Desiree (Henry Koster; Blaustein; 20th—1954)	4,500.000
To Catch A Thief (Alfred Hitchcock; Par—1955)	4,500,000
The Conqueror (Dick Powell; Hughes-Powell; RKO—1956). Rebel Without a Cause (Nicholas Ray; Weisbart; WB—1956)	4.500,000
Pride and the Passion (Stanley Kramer; UA—1957)	4,500,000
Love Me Tender (Richard Webb; Weisbart; 20th—1957)	4,500,000
Young Lions (Edward Dmytryk; Lichtman; 20th—1958)	4,500,000
Don't Go Near Water (Charles Walter, Weingarten: MGM—1958)	4,500,000
Fanny (Joshua Logan: WB-1961)	4,500.000
Return To Peyton Place (Jose Ferrer; Wald; 20th-1961).	4,500,000
Lolita (Stanley Kubrick; Seven Arts-Harris: MGM-1962)	4.500,000
Diamond Head (Guy Green; Bresler; Col—1963) Sword In The Stone (Walter Reitherman;	4,500,000
Disney: BV—1964)	4,500,000
Send Me No Flowers (Norman Jewison; Keller; U-1964)	4,500,000
Cheaper By The Dozen (Walter Lang; Trotti; 20th—1950) Two Years Before Mast (John Farrow; Miller; Par—1946)	4,425,000 4,400,000
Knights of Round Table (Richard Thorpe:	4,400,000
Berman; MGM—1954)	4,400,000
Written on the Wind (Douglas Sirk; Zugsmith; U-1957)	4,400,000
Inn of Sixth Happiness (Mark Robson; Adler; 20th—1959) Spencer's Mountain (Delmar Daves; WB—1963)	4,400,000
Stage Door Canteen (Frank Borzage; Lesser; UA—1943)	4,350,000
Harvey Girls (George Sidney; Freed; MGM-1946)	4,350,000
Hucksters (Jack Conway; Hornblow; MGM-1947)	4,350,000
Red River (Howard Hawks; UA—1948)	4,350,000
Man in Grey Flannel Suit (Nunnally Johnson; Zanuck; 20th—1956)	4,350,000
Man With Golden Arm (Otto Preminger: UA-1956)	4,350,000
Lost Weekend (Billy Wilder; Brackett; Par-1946)	4,300,000
Sailor Beware (Hal Walker; Wallis; Par—1952)	4,300,000
Some Came Running (Vincente Minnelli; Siegel; MGM—1959)	4,300,000
G.I. Blues (Norman Taurog; Wallis; Par—1960)	4.300,000
Days of Wine and Roses (Blake Edwards;	
Manulis; WB—1963)	4,300,000
One-Eyed Jacks (Marlon Brando; Par—1961)	4,300,000
Adventure (Victor Fleming; Zimbalist; MGM—1946) Saratoga Trunk (Sam Wood; Wallis; WB—1946)	4,250,000 4,250,000
The Egyptian (Michael Curtiz; Zanuck; 20th—1954)	4,250,000
Demetrius and Gladiators (Delmer Daves; Ross; 20th—1934)	4.250,000
Living It Up (Norman Taurog; Jones; Par—1954)	4,250,000
Zimbalist; MGM—1954)	4.250,000
Bus Stop (Joshua Logan; Adler; 20th—1956)	4,250,000
Hollywood Canteen (Delmer Daves: Gottlieb; WB-1954)	4,200,000
Weekend at Waldorf (Robert Leonard; Hornblow; MGM—1945)	4.200,000
Three Musketeers (George Sidney; Berman; MGM-1943)	4,200,000
Rose Tattoo (Daniel Mann; Wallis; Par-1954)	4,200,000
On The Waterfront (Elia Kazan; Spiegel; Col—1954) Heaven Knows, Mr. Allison (John Huston:	4,200,000
Adler-Frenke: 20th—1957)	4,200,000
Can Can (Walter Lang; Cummings; 20th—1960)	4,200,000
Parrish (Delmer Daves; WB—1961)	4.200,000
Breakfast at Tiffany's (Blake Edwards; Jurow-Shepherd; Par—1961)	4,200,000
Robin and 7 Hoods (Gordon Douglas: Sinatra: WB-1964)	4,200,000
McLintock (Andrew McLaglen; Wayne; UA—1963) Father of Bride (Vincente Minnelli; Berman; MGM—1950).	4,172,000
Father of Bride (Vincente Minnelli; Berman; MGM—1950)	4.150,000
Help (Richard Lester; Shenson; UA-1965) Born Yesterday (George Cukor; Simon; Col-1951)	4,140,000 4,115,000
Margie (Henry King; Morosco; 20th—1946)	4.100,000
Mother Wore Tights (Walter Lang: Trotti; 20th-1947)	4,100,000
Johnny Belinda (Jean Negulesco; Wald; WB-1948)	4,100,000

Joan of Arc (Victor Fleming; Wanger-Fleming; RKO-1949) 4.100,000 I Was A Male Bride (Howard Hawks; 20th-1949) 4.100,000 Snake Pit (Anatole Litvak; Bassler; 20th-1949) . African Queen (John Huston; Horizon-Romolus; UA—1951) 4.100,000

Hondo (John Farrow; Wayne-Fellows; WB—1954) 4.100,000

Love Me Or Leave Me (Charles Vidor; Pasternak: MGM-1955) Deep In My Heart (Stanley Donen; Edens; MGM—1959).

Bad Seed (Mervyn LeRoy; WB—1956)

Man Who Knew Too Much (Alfred Hitchock; Par—1956).

	1 N1010; MGM—1920)	4,000,00
	Lloyd Bacon; WB—1928)	4,000,00
	Wind (C. B. Demille; Par—1949)	4,000,00
	Irving Cummings; Jessel; 20th—1945)	4,000,00
	xico (George Sidney; Pasternak; MGM-1946)	4,000,00
	oklyn (Norman Z. McLeod;	
Goldwyn;	RKO—1946)	4,000,00
Night and Day	(Michael Curtiz; Schwartz; WB-1946)	4.000.00
	King: Bassler: 20th—1946)	4.000.00
Ziegfeld Follie	s (Vincente Minnelli; Freed; MGM-1946)	4.000.00
Emperor Waltz	(Billy Wilder; Brackett; Par-1948)	4,000,00
	Jima (Alan Dwan; Grainger; Rep-1950)	4.000.00
	In Paris (Vincente Minnelli;	_,,,,,,,
	GM—1951)	4.000.00
	(Norman Taurog; Wallis; Par-1952)	4.000.00
Moon Is Blue	(Otto Preminger: Herbert; UA—1953)	4.000.00
	Wilder: Par—1954)	4.000.00
Long Long Tr	ailer (Vincente Minnelli; Berman;	4.000,00
MGM-19		4.000.00
	God (Edward Dmytryk; Adler; 20th—1955)	4,000,00
	dored Thing (Henry King; Adler; 20th—1955)	4.000,00
	oys (Melville Shavelson; Rose; Par-1955)	4.000,00
	(Richard Thorpe: Berman; MGM-1957)	4.000,00
	William Wyler; UA—1958)	4,000,00
Horse Soldiers	(John Ford;	4 000 0
	ahin-Rackin; UA—1959)	4.000,00
	The Ship (Norman Taurog; Wallis; Par-1959)	4,000,00
	lay (Jules Dassin; Melina; Lopert—1960)	4,000,00
	rass (Elia Kazan; WB—1961)	4,000,00
Mr. Hobbs Tal	kes Vacation (Henry Koster; Wald;	
20th—1962	N	4,000.00
What Ever Ha	ppened Baby Jane? (Robert Aldrich;	
	·	4,000,00
	(James Neilson; Disney; BV-1963)	4.000,00
	r (Jerry Lewis; Glucksman; Par—1964)	4,000,00
	Merlin Jones (Robert Stevenson;	
	V—1964)	4,000,00
	e Girl (Richard Quine; WB-1964)	4.000,00
	Dassin: Filmways; UA—1964)	4.000.00
Captain Newm	an MD (David Miller; Arthur; U-1964)	4,000,00

value of Literary offactors

Continued from page 28

view, the author by contract in of Warner Bros. motion picture, effect reserved the character radio and television rights by rights, so that notwithstanding the cheapening the characters, quaere grant of rights under copyright the rights with respect to the characters in and of themselves apart from the work were reserved to the author. The Court, instead, reached the same result by the unusual means of holding that characters with their names are 0,000 not within the protection of the Copyright Act. This writer submits that this portion of the opinion will not be upheld when it is put to the test in a copyright infringement action by an author-copyright proprietor whose distinctive, leading character is used without authority as the principal character in a weekly television film series.

With respect to the claim for unfair use and unfair competition, the Court stated:

"It is patent that the characters of 'The Maltest Falcon' could not fairly be used in such a manner as to cause the Falcon to be materially lessened in its commercial worth by degrading or cheapening them so that the public would not be interested in their capers. They could not be used in such a manner as to deceive the public or to 'palm off' to the public the idea that, they were really witnessing 'The Maltese Falcon' when they viewed showings of the other stories. We think there was no reversible error in the court's conclusions on these points."

Since a weekly half-hour radio

4,100,000

4,100,000

4.050.000

sider the question because, in its | rially lessen the commercial worth would most motion picture and television series' use of characters receive any different treatment?

Limitless Rights

In conclusion, the principle set forth in Warner Bros. v. CBS would appear to permit authors of distinctive fictional literary characters to license the use of such characters for motion pictures, radio and television series in which the characters appear in new situations different from those contained in the work from which they were derived, notwithstanding a prior sale by the author of mo-tion picture, radio or television rights to the work from which the characters were derived provided the prior agreement did not contain language which could fairly be construed to constitute a spe cific grant of such rights to the characters and their names separate and apart from the work.

Moreover, not only could the author so use the characters but it would follow from the Sam Spade opinion that the prior purchaser could not make such use. This latter point could be of considerable significance depending on the specific language of the agreement because it could, for example, under certain circumstances se-verely restrict a motion picture producer from "remaking" an early motion picture based on the literary work if he contemplated using distinctive characters from the work in situations new and different from those contained in said work and in the earlier 4.050.000 series was determined not to mate-motion picture based thereon.

Thunder' Ahead Of Previous Bond

situations shows the contrasting situations shows the contrasting preem grosses in the latest Bondanza, "Thunderball," son of "Goldfinger," Early returns in UA's tidal wave of cash in 100 situations shows "Thunderball" ahead with \$3.604.387 vs. "Goldfinger," \$2.157.761 for equal periods. MIAMI (3 THEATRES)

Thunder (6) ... \$69.945 Gold (6) ... 42,770 MIAMI BEACH (BEACH) Thunder (6) \$34,820 Gold (6) 23.615 HOLLYWOOD, FLA. (FLORIDA) Gold (6) 11,730 BOSTON (MUSIC HALL)

Gold (6) BUFFALO (LOEW'S BUFFALO) Thunder (7) \$62,484 30 374 CHARLOTTE (CINEMA I)

INDIANAPOLIS (PALACE) Thunder (7) . . . Gold (7) VANCOUVER (3 THEATRES) \$36,403 (at 4 theatres) AUGUSTA, GA. (MILLER)

Thunder (6) \$21,338 SAVANNAH (WEIS) Thunder (6) \$17.954 Gold (6)

BROCKTON, MASS. (WEST, CINEMA) Thunder (6) \$17.613 BINGHAMTON, N.Y. (CREST) Gold (6) Thunder (6) ... \$16,615 Gold (6) 8,231

PEORIA (MADISON) Thunder (4) . \$19.130 Gold (4) . 10.207 (at Rialto)

ROCKFORD, ILL. (MIDWAY) Thunder (4)\$15.681 Gold (4) 11.132 JOLIET (RIALTO) COLUMBUS (LOEW'S OHIO)

Thunder (7) \$49,262 Gold (7) 29,912 TOLEDO (CINEMA 2) Thunder (6) \$30,727 Gold (6) 19.522 SIOUX CITY (ORPHEUM)

DES MOINES (GALAXY) Thunder (6) \$17,792 Gold (6) 6,188 (at Capri)

PROVIDENCE (LOEW'S)

W. R. Lane's New Rank

Hollywood. William R. Lane has been appointed advertising-sales promotion manager of Technicolor Corp.'s Commercial and Educational Division, headquartering in firm's Costa Mesa-based office.

Prior to joining Tech he handled production work for such Tech producer-dealers as Fred A. Niles Communication Centers, Inc., and Parthenon Pictures in Hollywood.

Talent Vis-A-Vis All-Timers

The Misfits (John Huston; Taylor; UA—1961)
Sergeants 3 (John Sturges; Essex; UA—1962)

Cass Timberlane (George Sidney; Hornblow; MGM-1948)

State Fair (Walter Lang; Perlberg; 20th-1945)

ness ('54), Cheaper By the Dozen ('50), Can Can ('60), 16. STANLEY KRAMER, (5), \$39,100,000 Mother wore lights (47), State Fair (45).

11. JOHN HUSTON, (6), \$28,600,000

Moby Dick (56), Moulin Rouge (52), Night of the Iguana (64), Heaven Knows, Mr. Allison (57), African Queen (51), Misfits (61).

12, CECIL B. DeMILLE, (5), \$67,750,000

10 Commandments ('56), Greatest Show on Earth ('52), Samson and Delilah ('49), Unconquered ('47), Reap the Wild Wind ('42).

Always his own producer, of course.

13. WILLIAM WYLER, (5), \$63.350.000

Ben-Hur ('59), Best Years of Our Lives ('46), Friendly Persuasion ('56), Mrs. Miniver ('42), Big Country ('58).

14. JOHN FORD, (5), \$44,500,000

How the West Was Won (63), Mister Roberts (55), Mogambo (53), Searchers (56), Horse Soldiers (59). Though high in the pantheon of famous directors, only five of Ford's films ranked all-time in grosses.

15. JOSHUA LOGAN, (5), \$43,000,000

South Pacific ('58), Sayonara ('57), Picnic ('55), Fanny ('61), Bus Stop ('56).

With possible exception of Preminger, director Logan is sole director alternating between Broadway legit and

It's a Mad (4) World ('63), Not As a Stranger ('55), On the Beach ('59). Judgment at Nuremberg ('61), Pride and the Passion (57).

17. HAMILTON LUSKE, (5), \$38,850,000

Cinderella ('49), Lady and the Tramp ('5), Pinocchlo ('40), Peter Pan ('53), 101 Dalmations ('61).

Luske inherits status as "director" of successful cartoon features from Disney.

18. EDWARD DMYTRYK, (5), \$37,700,000 Carpetbaggers (64), Caine Mutiny (54), Raintree County (57), Young Lions (58), Left Hand of God (55),

19. CLYDE GERONIMI, (5), \$36,450,000

Cinderella ('49), Lady and the Tramp ('55), Peter Pan ('53), 101 Dalmations ('61), Sleeping Beauty ('59). "Codirector" with Luske on the Disney animations.

20. HENRY KOSTER, (5), \$36,000,000

Robe ('53), Man Called Peter ('55), Flower Drum Song ('61), Desiree ('54), Mr. Hobbs Takes a Vacation ('62).

21. MARK ROBSON, (5), \$31,200,000
Peyton Place (57), Von Ryan's Express (65), From the

22. CHARLES WALTERS, (5), \$28,500,000

Unsinkable Molly Brown ('64), High Society ('56), Please Don't Eat the Daisies ('60), Easter Parade ('48), Don't Go Near the Water ('57).

Terrace ('60), Bridges at Toko-Ri ('55), Inn of the Sixth

23. BLAKE EDWARDS, (5), \$28,500,000

Operation Petticoat ('59), Pink Panther ('64), Shot in the Dark ('64), Days of Wine and Roses ('62), Breakfast at Tiffany's ('61).

24, HENRY KING, (5), \$26,700,000

David and Bathsheba (51), Snows of Kilimanjaro (52), Song of Bernadette (43), Margie (46), Love Is a Many-Splendored Thing ('55).

25. NORMAN TAUROG, (5), \$21,250,000

Blue Hawaii ('61), G. I. Blues ('60), Living It Up ('54), Jumping Jacks ('51), Don't Give Up the Ship ('59).

Directors responsible for four All-Time Top Grossers are Delmer Daves, Daniel Mann, Richard Thorpe, and King Vidor. Directors with three films to their credit are Richard Brooks, George Cukor, Stanley Donen, John Far-row, Victor Fleming, Henry Hathaway, Wilfred Jackson, Elia Kazan, Stanley Kubrick, Henry Levin, Norman Z. McLeod, Joseph L. Mankiewicz, Andrew Marton, Jean Negulesco, Richard Quine, Nicholas Ray, Ben Sharpsteen, Charles Vidor, and Fred Zinnemann.



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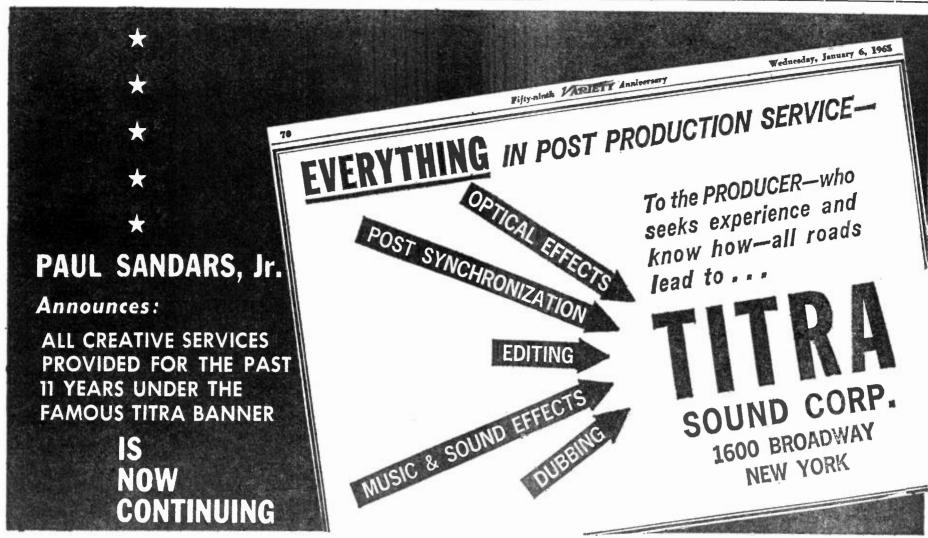
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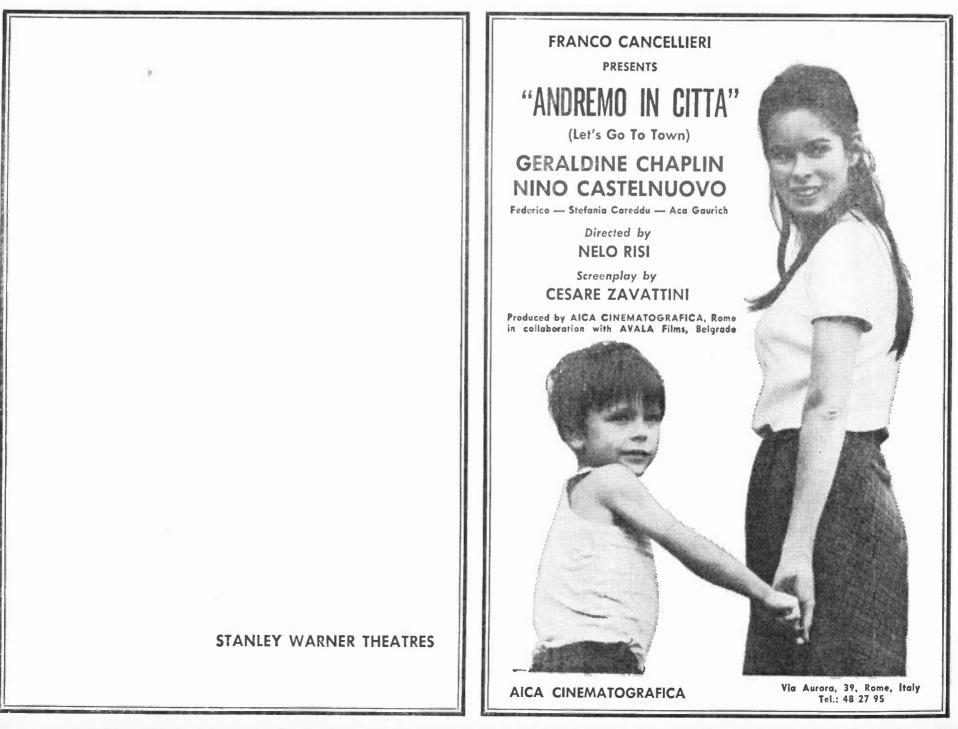


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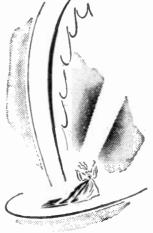
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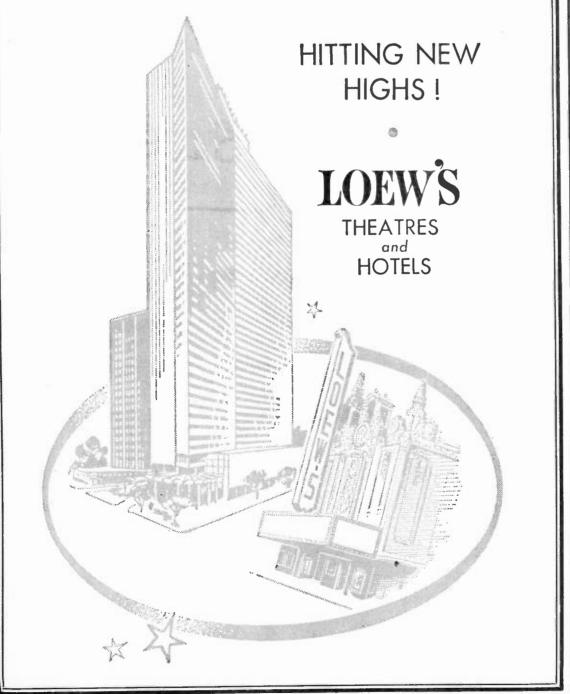
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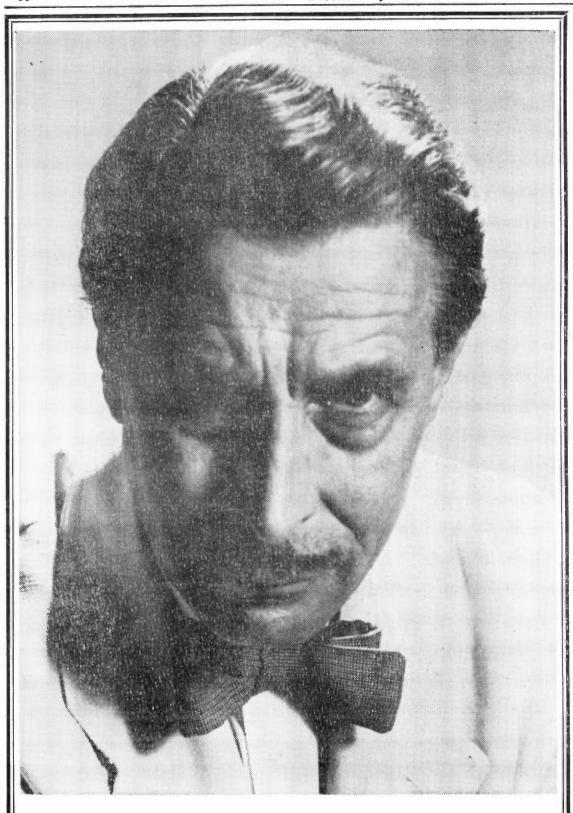
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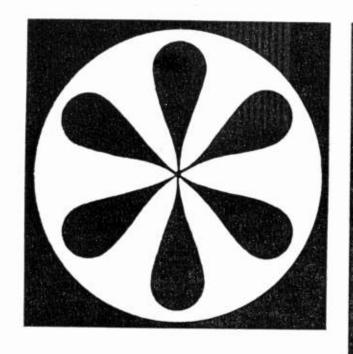
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Bostella

Continued from page 20

ed on a note of renewed and collective optimism.

Psychiatrists compared the Bostella to psychodrama, philosophers to Hegel's thesis-antithesis-synthesis weltanschauung. Fat people adored it — which is understandable since they are often subject to despair, but which made the Bostella hazardous for other dancers.

Flopped In New World Nonetheless, the Bostella made people fall gladly to the floor from Dublin to Dax. In Casablanca they faced Mecca at one point in the dance. New York Bostellers ac-cording to Bostel, "had the violence but not the parody — the sense of calamity, in short, really exists there." This may explain why the Bostella was a bust in the New World.

Like many significant ideas, the Bostella began by accident. Bostel created it to the maddening strains of an Enrico Macias record during an early morning symposium at Castel's Left Bank discotheque.

The next day he immortalized the event with a poem which became the lyric for the first Bostella.

Over 25,000 records were sold, and the dance existed in several versions, including a Neapolitan Bostella and done on the tierce for French horseplayers. Bostel hoped to write a Bostella for Juliette Greco, who hasn't dabbled in philosophy since the days of Existentialism, but he never got around to it.

Some people had reservations about the revolutionary dance. Regine said it was all right at 4 a.m. but not before. Others denounced it as immoral and untidy. A Paris radio commentator — righteous but wrong — said the only good thing about the Bostella

is that it wasn't French.

A Bostella hairdo, a canard Bostella at the Tour d'Argent, and Bostella trousers with thrifty leather-patched knees and seat testified to the extent of the craze.

According to Alexandre Vialatte, the more modern clergymen —
"the ones who sing Brassens songs
at midnight mass"—recommended
the Bostella as a preconfession exercise.

The only question was when would the Bostella be dethroned by the Spoof, danced to John Cage's Four Minutes and 33 Seconds?

Well, eventually the Bostella was dethroned. The music ended— but the melody lingers on: Honore Bostel is a much richer man, and the French Annual Jokesters Convention named the Bostella the

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Why Tax Law Gobbledegock?

not only won't it be outdone, but words or insure clarity of lan-it was also going to double the guage. Service in hearts. And so came the relief provision with a sentence of close to 500 words (494 to be exact). Congress thought it was relieving.

Needless Confusion

What's behind all this? To begin with, the problems to be tackled in a tax law are complex. On top of that, we are dealing with imaginative taxpayers who can weave complex skeins to skirt around tax laws. However, while the areas are complex, the the areas are complex, the language to deal with them need

The time factor weaves into the story. Many provisions of the tax code have to be written under pressure of last-minute changes on the floor of Congress or in the Committees, and there is no time to work out the right choice of

Year in Erehwon

your gum); but I mean just ordinary kids in ordinary walks of life. Maybe it's because most of them are so dowdy. New York gals -stenographers, sales clerks, even factory workers—seem to know instinctively how to make the most of themselves; these kids don't.

And that brings up another thing. Hollywood and its environs theoretically set the world's fashions. Actually, the girls here—
even those supposedly in the know—
are about a year behind New
York and two years behind Paris.

Philadelphia With Sunshine It's supposed to be a wild town too. In one way, it is. The strip joints, some of them anyhow, get away with stuff that would literally have them padlocked in a couple of hours if they tried it in the sophisticated and wicked purlieus of New York. But, on the other hand, the town—like all of Cali-fornia—has a liquor curfew at 2 a.m. And that goes (as this reporter discovered to his horror and chagrin) even on a night like New Year's Eve! And, except for Friday and Saturday, the general nightlife would make Philadelphia look like a jazzed-up version of a Roman bacchanal. The local burghers, if they go out at all on other nights, have dinner, clutter up the restaurant until about 10, and then go home and go to bed. After 10, even the main streets like Wil-shire and Sunset (except for the go-go area) seem as though somebody had quarantined them. In the glamor capital of the world! I could go on for pages. The

place is screwy, one way or another, in almost any area you care to name. But I never have to leave Maybe I couldn't get a drink after 2 o'clock last New Year's Eve. But I went swimming and lay around in the sun last New Year's Day. And that makes up

To prove we're confirmed Hollywoodenheads, we've even bought a house—and that brings up another quaint California custom. It seems it's de rigueur never to buy a house with which you're perfectly satisfied; unless you remodel the bejeefies out of it, you're a lower-class, eastern-type fink. So we're adding a room that we don't really need, and meanwhile we're living in a tent. But it that's the way California wants it, it's okay with me.

And then there is just the opposite, where there is plenty of time and the draftsmen emphasize That may be a relief provision, their mastery of concision at the but I imagine the real relief comes from throwing up the sponge in the tax law is lengthy enough. But trying to figure out what relief length is no drawback if it promotes clarity. As they say in bridge, length can also be strength.

Sometimes the law deliberately leaves the clarity bit to be attended to by the Treasury Dept. in the tax regulations. The trouble is that, like as not, the Treasury Dept, is equally stumped, and the regulations merely repeat the language of the law or of a hazy Committee report.

What to do? I say the script of the Tax Code can be written so that the taxpayer knows where he stands. After all, educational tv has found it possible to explain to the public the moon shot, atomic energy, and other complicated scientific subjects. With the right help at the right time, our tax laws can be made understandable even to the fellow who runs while

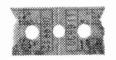
Who are the right help? Of course, the Congressional staff and the Treasury Dept. are "in." I also think the organized group of tax lawyers and accountants, aided abetted by advertising and public relations men, have an obligation to come to the aid of Congress. At the very least, these technicians should either put up or shut up about the gibberish and gobbledygook in the tax Code.

Does this mean that I am calling on the tax bar to sign its own death warrant? Obviously, clear tax laws will result in less tax work for the tax experts-and maybe even no work. If so, we certainly are or the list of those

who never would be missed.

Actually, the experts would soan higher than ever. Their time and talents would be available for things far more constructive than doning out the meaning of the law They would be able to devote themselves more fully to tax planning and programming, free from the frustrations and re straints that go with uncertain tax

To sum it all up, my call is for Congress, for the Government peo-ple, and for the tax profession to decode the Code before taxpayer: are stricken with a Code in the head!



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'The Mighty Hop'

Continued from page 32

forget, and welcome him back with ring Marie Dressler and Polly open arms. They needed him,

He once tracked Irving Thalberg along with Thalberg's lapels, he hissed these immortal words, "Listen Irving, I'm only going to say this once—Gable and Tracy... San Francisco . . . the 1906 earth-quake . . . the story of a pimp and a priest!" Those few words started the wheels in motion for the production of "San Francisco," the biggest grossing boxoffice smash that Metro ever had. It must have been amusing to see the great Thalberg following Hoppy around for a change.

Hoppy once wrote a film that Metro refused to be responsible for -they methodically previewed the picture with the idea of junking It the next day. The next day the studio was irresponsible; they

and the generals would forgive and | enough for "Caught Short" star-

There was hardly a star on the Metro lot that felt secure without He once tracked Irving Thaloers unsuccessfully for three weeks. Thalberg was always too busy to see him but finally one day, by accident, he bumped into Mr. Seizing the opportunity would eventually destroy his important of the camera. He once convinced Clark Gable that smoking a pipe would eventually destroy his important of the camera. age. It was quite a row until Hop-py clinched it by saying, "No broad wants a guy with a pipe, he looks too secure!" Gable went back to cigarets.

During the filming of a "Tugboat Annie" picture, Marie Dressler sent for the little man . . . she was having trouble with a scene where her daughter was defiantly declaring her right to marry the boy of her choice. Tugboat Annie was not happy about the boy her daughter had chosen, but knew she would have to give in eventually — she gave in finally with Hoppy's great line, "Okay, go ahead, you're just like your father, you'd marry anything!"

his career off the ground, so he started romancing a famous producer's wife-suddenly the young stud received the starring role in the producer's next movie. A disgruntled young actor turned to Hoppy in the commissary after reading the news in his DAILY VARIETY, and asked, "How the hell did that bum get the part?" Hoppy smiled knowingly and whispered, "Pillow talk."

There was no love lost between Hoppy and most of the producers at Metro. One morning he parked his car in a space reserved for one accosted him at lunch and yelled, of his mortal enemies. The enemy "What the hell is your car doing in my space?" Hoppy stood at attention, and yelled back, "I saw a preview of your new picture last night and I didn't think you'd be here today."

Hoppy is really a sports buff with a working knowledge of prac-tically every record made by an athlete. He was an honorary member of Hillcrest County Club, and has the distinction of being the only golfer in the history of that has the distinction of being the totole your money.

has the distinction of being the totole your money.

and Geor Sounds like Abbott & Costello?

Sounds like Abbott & Costello?

Hoppy created a phrase you'll of bounds. I had him as my guest at one of the recent tournaments and witty head. He's a little more members.

turned the crank on his drive off the first tee—I turned to Hoppy and said, "Can he hit it." Hoppy merely nodded and said, "If he hits it like that again, he'll be in

I call my mother and Hop every Sunday night to inquire about their health and happiness and things in general—here are some quotes from recent "tele-fun"

"Hi, Hoppy, is it hot out there?" "Hot out here! Yesterday our butcher fainted in his icebox!"

"I understand you've had another big sandstorm.'

"Yeah, the other day a guy got out to change a flat tire, and in three minutes he was a statue." "I understand the water in Lake

Mead is getting dangerously low.' "If it gets any lower, Mickey Rooney could walk to Arizona." "How about the crowds?"

"The crap-game at the Sands is so crowded, you have to go on a diet to get close enough to the table to lose your money!

actor was having trouble getting of champions at the Desert Inn in rotund now than he used to be, his career off the ground, so he Las Vegas. Big Jack Nicklaus but he still looks like King Tut but he still looks like King Tut without a suntan, and if his old friend Anita Loos is listening. he still can't tie his shoestrings that's why Mrs. Hopkins makes him wear loafers.

Nickleodeon Alumnus Heads Albany's IATSE

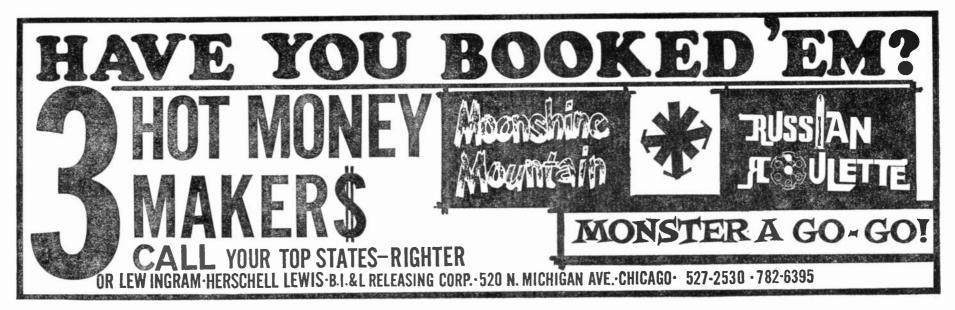
Andrew J. Antoinette, a boothman at Fabian's Palace, has been reelected president and business agent of Local 324, International Alliance of Theatrical Stage Employes. Antoinetter, who has been a projectionist since the nickelo-deon era, will serve through 1966.

Other officers are: Arthur Dietz, the Palace, vice president; Norman Wirz, Stanley Warner Madison, financial secretary.

Frank Matthews, the hellman, retiring as recording secretary. A successor will be chosen at the January meeting.

Alfred Antoinette is sergeant at arms. Board of trustees comprises Charles McHugh, Joseph Miller and George Selley.

Albany local is one of the country's oldest. At the peak, it had 69



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artist

DONG ANGMAN

21 West 58th St., New York City, N.Y. 10019 PL 3-7397

It's 'In' To Be 'Out'

assumes that it has economics.

Philharmonic Hall at the New York Film Festival this fall looked more like an anti-Vietnam college sit-in with beatniks prepared to burn their draft cards than a cultured audience prepared to pay homage to Dreyer, Visconti, Kurosawa and Godard.

The further "out" a film, the more "in" it has become to temporarily rate it the best picture ever made. The Mekas boys, like the Dodge boys, seem to be the men of the future. They certainly must be doing something right, though just what it is I have not yet ascertained. When I saw "What's New, Pussycat?," next to me was seated a glamorous little creature,

student riots. Arthur Knight has pink-cheeked, bright-eyed, been promoted to professor. So tainly not over 18. She was attired, great is their desperation to re-trieve their laurels that they have also invited me to conduct a course in the "Economics of the Motion Picture Industry," which Assumes that it has companies She roared with laughter at homo-sexual intimations, applauded lesbian revelations and shouted with delight at a few suggestions of perversion which I did not fully comprehend. With our mutual interests we naturally struck up an immediate friendship and she assured me that she had not enjoyed a picture so much since she saw Bergman's "Silence."

The Undefatigables

The major difficulty that encounter with the new breed of movie aficionados is they are far too hardy a species for me to keep too hardy a species for me to keep up with. I used to think I led a hard life when I screened two pictures a day trying to find a film for the Rialto which in Mike Curtiz's

current movie buffs, however, can look at a film in the afternoon, one in the evening, and get home in time to catch both the tv late show and the late, late show. Their knowledge not only of new in France in the five years from 1959 to 1963 and they know the patrons, devotees of the avant-names of all of Buster Keaton's garde and the experimental. Autoshocker, "How I Got It Back at the Movies," Krakower's scholarly treatise on "From Bronco Billy to The Beatles" and David Picker's bestseller, "Younger Than Youngstein Am I."

Half of our theatre audiences today consist of adolescents and teenagers. Of course some of these

words "would make the hair stand low A House Becomes A Home." on the edge of his seat." These Above all, however, they are the watching for premiere Bardot and Belmondo in a film adapted from a play by Brecht and Becket directed by Bunuel

and Bergman.

What is in store for motion foreign films but of old American pictures now that middleaged parently acquainted with all of the 120 new directors introduced parently acquainted with all of the 120 new directors introduced become museum pieces? Attendance will certainly become as the population explosion blossoms into millions of new leading ladies when he dared to mation will enable them, probably tast some other dame than his at Government expense, to spend wife. Natalie Talmadge, in the leading role. Their favorite reading is Pauline Kael's latest sex and cokes served in pill form. shocker, "How I Got It Back at the These new theatres will be built chiefly underground below huge parking lots for planes as well as with vast screens half autos, with vast screens encircling the audience stretching from floor to ceiling. Projection booths, lights and audience applause will be operated by a system of eletric buttons. The old stars will be allowed to appear only in horror films. My young friends are under the impression that sex is the sole prerogative of youth and the sight of ancient gentlemen such as Cary Grant or Bill Holden making love to what they regard as decrepit old ladies such as censored or censored is, if not distasteful, at least slightly

ridiculous in their eyes. Formula of the past will yield to new formulae; old cliches will be replaced by new cliches; sentimentality, after being banned, will be replaced by more sentiment-ality. The Code will be rewritten to accord with the prevailing mores and morals, all of which will in a comparatively short time be altered, leaving the Code fully as dated as it is today. Meantime, the widows of police sergeants who now constitute the bulk of our state and city censors, will have to look for new jobs and the pressure groups will have to concentrate their efforts not on picture publicity but on the advertisements for ladies' bras and panties in the press and magazines and on the tv commericals for detergents, dentrifices, deodorants, de-pilatories and disinfectants.

And A Child Shall Lead The Way! Is all of this to be deplored? Not in my youthful eyes. It was the kids who first discovered that the movies were the world's best entertainment while grownups still regarded them as a low diversion suitable only for the limited intelligence of nursery maids and grocery boys. It was the youngsters who hailed Chaplin as the world's greatest entertainer while their parents dismissed him as a crude, pratfalling, piethrowing comic. When Burstyn and I imported "Open City" we died a horrible death trying to sell it to Only when we patrons. changed our advertising to appeal to the under-25 audience did we start to play to standing room only. Fellini's "La Strada," Truf-faut's "Jules and Jim," Kurosawa's "Rashomon" were strictly for the birds until the kids went home to tell their parents about the great new films that were coming out of France and Italy and Japan.

Meantime, Mastrolanni, Loren, Lollobrigida, Sellers, Mercouri, Finney, Belmonda were first dis-covered by the new generation of

, moviegoers. The stars and the directors and the authors of the years to come will be selected by this new generation. My wager is that the selection will be that the selection will be superb and that in a comparatively brief time their kids will be saying, "It's time for a change."

St. Paul Second-Runs 'Lady' at Reduction

The Twin Cities of Minneapolis and St. Paul adjoin each other, although separate but. palities even though built together, one of them, St. Paul, filmwise is tantamount to being a subsequent-run as far as roadshow hardticket films are concerned.

For example, after a 58-week exclusive Minneapolis Academy engagement, "My Fair Lady" (WB) moved over to the loop St. Paul World theatre the very next day (22) for its initial showing in the other Twin City. Another longrun is anticipated.

And whereas in Minneapolis it had a \$1.50-\$2.75 scale and hardtickets it's now non-roadshow four filmings a day at a \$1.75 admish in St. Paul. However, whereas in

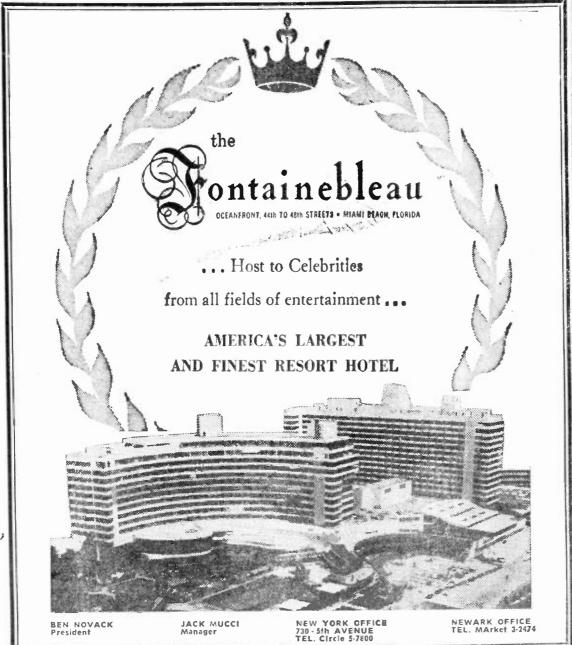
Minneapolis there was 70m pro-jection it's 35m in St. Paul. While St. Paul presently has nothing but 35m projection in its theatres, this city boasts three with 70m and two with Cinerama. However, when the St. Paul Paramount theatre reopens in a few months after completion of its re-building, long-delayed 70m for the other Twin City will have ar-

rived at last.
Incidentally, the next day after the end of the long loop 70m hardticket run here. "My Fair Lady" also opened non-roadshow 35m day-and-date in three Minneapolis subsequent-run neighborhood houses at a \$1.75 admish. 50c higher than the theatres ordinarily charge for non-firstruns. Accordingly, it now is day-and-date non-hardticket now in both Twin

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'Lazy, Fat, Rich Writers Can't Write'

Caloric Intake Vis-a-Vis Click TV Pilots—Human Guinea Pigs Confuse Issue

- By CHARLES ISAACS-

Hollywood.

At least that's the opinion of a network executive who shall remain nameless until I become a "lazy, fat, rich writer." This gentleman, who flies to the Coast regularly to stamp out subtleties in comedy shows, has long felt that the quality of television would improve if writers had to struggle as did the authors of the great classics written so many years ago.

The last time he came up with this theory I disagreed vehemently with him—as soon as he was safely out of earshot. I said it was ridiculous to assume a hungry writer is a good writer merely because he has an empty stomach.

During the depression when I rode a cattle train from Minnesota to New York with the idea of getting Fred Allen to buy my radio sketches, I starved. Allen was successfully writing much of his own material. This, despite the fact that he was eating well. The fact that his material was useable when it was conceived while eating three meals a day, and mine was unacceptable though written in the traditional manner of starvation. should be proof enough that a hungry writer can write badly.

Mind you, some of my sketches were written in Minneapolis while I lived comfortably on my mother's chicken soup. It is possible that her chicken soup was better than my sketches. It is also possible that I would have had better luck in New York if instead of selling sketches I had been selling her

The point of course is, there is no relationship between talent and starvation, except that I do believe a writer with a full stomach can write—not necessarily better—but the at least has the strength to sit down and write. True, sitting at the typewriter after having eaten can cause gas. I will not get into a debate about who writes better, a writer with or without gas. I've worked with both kinds. There is no difference—except the slight difficulty, in the case of the writer with gas-of separating the burps from the ad libs.

Like many of my colleagues I've often been involved with shows that were both commercial and critical successes. During the writing of these shows I ate three meals a day, drank good liquor, wore good clothes and went to movies our the prices changed.

My Executive friend refuted all of my arguments and examples, so in the interests of impartiality I decided to put the entire theory to a test. I organized a group of writer-volunteers and for several weeks they've been going through a series of experiments to prove that a writer does not have to starve or suffer to write.

The first experiment was a simple affair based on an old Indian ceremony of "hallucination by starvation." When a boy was about to become a man they didn't give him a fountain pen, they had him lie out on a pile of leaves in the woods without food or drink. tan-like hotel room with orders to lie on the bed and think. By the third day the writer was ad libbing ideas and our team psychiatrist examined him and learned that the writer had indeed experienced hallucinations and actually saw these stories take place.

Wrong Teepee
We removed Writer "A" on a stretcher to the Brown Derby and I began my letter of apology to the Executive. But capitulation bothered me and that evening I went up to the hotel room where Writer "A" had been isolated. I lay down on the bed and closed my eyes. Fragments of moving light of them sold pilot scripts. Of patterns caused me to open my eyes and I saw figures dancing on the caliber of the material. Jack the ceiling. As I stared at them I Schneider, Robert Kintner and could see there was a semblance Tom Moore also ate at Chasen's of a story taking form. I was puzzled. How could I have a

genuine Indian Ear Mitzvah hal- tive's continued comments, I made lucination when I had eaten a dinner consisting of steak, salad, answer the old cry, "Where are the potato and choice of coffee, tea, or

Suddenly the scene on the ceiling ended and a huge armpit with a circle around it appeared. I gasped. Was it possible that hallucinations were being sponsored? Suspicious, I stepped into the hall-There was the answer. The door across from my room was open and a television set was going full blast. It was placed on a low stand so that the picture slanted upwards, hit the glass transom of my room and was projected, somewhat distortedly onto the ceiling.

To insure privacy during our second experiment, we rented an attic in an old home above Hollywood Blvd. It was ideal for suffering. The room was drafty and dreary. The sun, the moon and the rain could come through between the shingles. Writer "B", armed only with a typewriter, settled in. In three days he almost proved the Executive's theory. Though hungly and cold he was full of enthusiasm and typed a 10-page outline. He went to bed with a happy smile on his pinched face. In the morning he found that the mice had eaten his manuscript. We talked it over with the Executive. We decided we'd toss out this result, though it did prove that if a writer is going to write when hungry he should at least make sure he's living with well-fed mice.

Further Experiments Our next experiment was of a scientific nature. Writer "C" was a man weighing 280 pounds, most of it pastrami from "Nate N' Al's." He was a compulsive eater, often eating eight meals in a single frustrating day of writing. However, his scripts were bright and scintillating, though often greasy.

Writer "D" had already been starving, but not scientifically, so it didn't count. Writer "E" was of medium build, moderately successful and usually drunk.

Under the direction of a UCLA dietician we placed Writer "C" on 500 calories a day. Writer "D" on 400 calories per day and Writer also en 400 calories of wine.

Within two weeks, despite my confidence, all three men came up with "pilot" ideas. "C" had a premise about a cook working in a large home. All scenes took place the kitchen and most of the action was dicing potatoes.
"D" wrote a story about a man

in a supermarket who stole from the company by punc-turing holes in canned goods and sucking out the contests.

"E", living on wine, came up with an unuseable story about a

Redheaded Medicare

Our psychiatrist felt that this tween food and creation. We therefore went more deeply into the experiment. Writers "F, G, H, I and J" were taken to Mount Sinai Hospital and fed intravenously. Soon, weak from hunger, the kid would deliriously describe visions and dreams he was having. A worthwhile and I was certain I were any good, sell them to True to write. But rechecking the five Magazine. Along these lines intravenous guinea pigs I found must sign membership cards. Writer "A" was placed in a spar- that the nurse handling the tubes One hitch came up in the plan. was a gorgeous redhead, with new, improved ideas on Medicare. The five men just hadn't had time to write.

Since the Executive persisted in his belief that I hadn't proved him will be labelled a depressed area wrong. I decided to get off the defensive and show the industry that eating and high living are good for creation-actually stimu-

Five more writers, "K. L. M. N. O." of medium height and appetite. were asigned to eat at Chasen's every night for three months. At the end of this period even I was astonished at the results. All five Schneider. Robert Kintner and every ngiht.

Under pressure from the Execu-

new, young writers going to come from?" but would also make cer-' but would also make certain that the new, young writers would be suffering and starving.

My proposition was accepted and today, Revue Studios, who have passed Tishman and NASA in construction, have appropriated \$30,000,000 to build a gigantic slum for the purpose of breeding starving writers.

Real Slums With Real Dirt

Young couples will be chosen to live in these slums, after carefully screening of their background—if they have any they'll be excluded. By a prearranged contract, their offspring will be slated for the writers' pool in the slums. The moment a baby is born he will be taken away from his mother by a man from William Morris and placed in the new slum. There he will starve, struggle and fight to rise from the streets, which incidentally will be covered with real dirt brought in at huge expense from real slums off the lot.

As these babies become boys and adolescents, all the latest scientific methods of inducing malnutrition will be used to speed up the onset of suffering. Studio officials have declared that no expense will be spared to see that the writers starve properly. In these studio-controlled slums the embryo writers will grow up surrounded by noise, dirt and sorrow. Revue has already put together a staff of top writers known for their story ideas based on noise, dirt and sorrow. Don Loper and the Salvation Army will do the wardrobe. The entire venture will be under the personal supervision of Huntz Hall and Leo Gorcey who spent many years in studio slums. Envy and frustration will be the principal means of training. The

youngest writers will go to Fresh Air Camp one day each year to teach them that society cares, but only enough for one day. Older writers, with hands shackled, will be marched by the Sunday night buffet table at Hillcrest, On Thanksgiving each slum-writer will be invited to the home of a "lazy, fat, rich" writer where he will enjoy the swimming pool, liquor and good food. None of the writers will be taught slum pastimes such as switch-blade knifing, dope use, or mugging. They'll have to pick these things up the same as boys did before television-from their

It is felt that out of this plan will come the finest writing in the world. If the project does prove successful, Del Webb may abandon his Scnior Citizen developments and build a new writers' slum in every state in the union.

definite connection be- what might happen if one of these gram? writers became successful. The solution? When a writer creates a good story it will be stolen to ever, that next season will be diffurther harden him. This seems to ferent. "We'll make our stumbling be the best way around the prob-blocks our stepping stones?" Most be the best way around the prob-lem. Otherwise we'd end up with a whole slum full of "lazy, fat,

medicine man would take them had corroborated my earlier find-down on birch bark and if they ings—a writer must be able to eat to announce that all writers in the slums, not too weak to hold a pencil

The stockholders were concerned about the Studio spending \$30,000 .-000 to build slums, but the officials have it all figured out. As soon as the slums are built Revue and be eigible for low-interest Government loans under the Anti-Poverty legislation.

Greenway Project

Hollywood.

"Punajo" is the tentative tag of a new pilot project planned by William Dozier for his Greenway Productions for the 1967-68 the death and dearth of too many

Series background will be a multi-racial high school in Hawaii. Greenway prexy Dozier and his wife. Ann Rutherford, have skied to Honolulu for research on the project.

Violence, Television & Dixie

By ROBERT J. LANDRY

Shock and shame which followed the Dallas assassination of President John F. Kennedy in the fall of 1963 had one arresting by-product, the creation of an Institute On Violence at Brandeis University in Waltham, Mass. A series of conferences have since been held in an effort to lay the foundation for serious study of the problem of irrational or hate-whipped mob behavior. The most recent of the conferences, that of July 21-23, moderated by Louis G. Cowan, former president of CBS, zeroed in on (a) the area of greatest hazard of violence and (b) on the medium of greatest hazard of provocation to violence, to wit:

The Former Confederacy: Beyond white supremacy economics and politics and village courthouse square red-neckery and Klux-ism, the south suffers from what a Harvard psychiatrist, Dr. John Spiegel, described to the conference as a habit of encouraging sadism in boys, who grow up to be lynchers.

Television Cameras: Camera crews are under the temptation to "stage," "reenact" or provoke scenes for the sake of pictorial values and it is essential that television rigorously control any tendency to treat violence as a form of "home entertainment."

Neither the scuth alone, nor television alone, were under

criticism at Waltham. Boston newspapers were blamed for much of the delinquency rioting at Hampton Beach, N.H. Reporters in Chicago were fingerpointed for electing themselves stage managers of race-clash situations. But Dixle is the most boobytrapped section for violence and television the most inflammatory of the method. Dallas was a swampland of political prejudice before the assassination and that well-publicized fact made the killing of the President, and then the killing of his killer infinitely more notorious. Was the slayer of Oswald giving a television audition? There is every evidence that he expected to become a hero, not a further embarrassment to Dallas.

Early Lock-In of the Fall Season Blamed for TV's Copycat Status

*********** By JACK HELLMAN !

Hollywood.

specialists. who have raised their voices in the wasteland without even an vast echo bounding back, may have fi-nally broken the long silence. Their panaceas may not be the cure-all for the industry's ills but when the patient is retreating into the darkness desperation measures are

None will gainsay that the tv season we're passing through would get a clean bill of health even from a friendly medic. What are the wrongs to be righted? You get it from all sides and none without a degree of merit. The arbiters of what's good for television are not beyond the scorn of critics, who now make up most of the massed millions. The commodity known facetiously as "corn" has been rapped the hardest by the socalled intellectuals. Out in the midlands they demand more of it and less of "think pieces." It's a country divided in its tastes and everyone has his own private rea-

son for the degradation of the art. Their reactions and emotions rarely get beyond the printed word in their own provincial precincts. But let the hue and cry come from the ranks of the industrialists and their expertising commands a modicum of respect. Auto mechanics know how to fix an ailing car so rery state in the union.

There was a small question as to the mechanism of a television pro-They seldom agree on any The one point so they go plodding along es a into spring. They promise, how-

To segue from this preamble The Writers Guild has taken to hard facts, here are a few sam-

ABC prexy Tom Moore: "next summer we'll have more new shows and less reruns to get the feel of the public's reaction."

NBC veepee Grant Tinker: "new shows in the summer mean nothing. All the networks will be locked in by Feb. 15 for next season so what could be proved?"

Too Much, Too Soon

Irving Pincus, tv producer: "they lock the gates too soon for an ensuing season. We don't get chance to make our strongest pitch. Players we want from a show to be cancelled are out of reach and we can't deal with them under con-tract to another studio. The early buying season is responsible for pilots. When I first sold 'The Real McCoys' it was in April. Now you have to be ready by Jan. 1."

There is a strong consensus among Hollywood producers that the methodology of showing a ture this type music 24 hours each pilot to an assembled group of day.

Inon-pros. mostly housewives, for When a season goes bumping along and falls into one trap after another the natural tendency is to locate the trouble and call in the specialists. The reformists, ter to put it on the air and get a mass reaction?" has been suggested. This was batted down by the networks, who because of certain demands of sponsors, so they claim, make early scheduling imperative to preserve the lush time periods.

Next season's growing threat of a rash of two-hour filmed shows, equivalent in length to a theatrical feature, has been both assailed and commended. It has been tried with small success. NBC ordered three such shows from Universal-TV. Two of them were greeted as so-so and the other refused by the network because of the excessive brutality. At a cost of \$900,000 it got its money back, however, through exhibition in theatres, here and abroad.

Small's View

Edward Small, pioneer producer of more than 300 feature pictures, takes a dim view of pix made expressly for television. He asks, "hew can a picture costing \$350,-000 compete with the earlier releases that cost in the millions? They will be a lot of garbage made by backs. It takes us months to make a picture that they will produce in weeks. It can't add up. It's better to keep 'Gunsmoke' or 'The Virginian' running.

With the supply of feature pictures long out of their runs fast dwindling, tv is turning to its only other source—itself. Samuel Goldwyn recently rocked to back on its heels by putting a price tag of \$1,-000,000 on three of his features filmed in the '50s. ABC bought them for two runs and with other restrictions, however, not editing out the commercials as proposed by other producers.

How far the reform movement gets is anyone's guess. They have over the years successfully blocked the kick of the "me tooism" derogators, who raise the cry that copying the hot shows is a blow to creativeness, what little is left of it. But the industry will keep on making comedies and westerns for two valid reasons: sponsors buy them and more people watch them.

The apple cart may yet be overturned if a committee of the National Assn. of Broadcasters, at work at it for years, comes up with a more acceptable yardstick than the Nielsen ratings with its 1,100 meters to pass judgment for 55,-000,000 families.

COUNTRIFIED FM-ER

Houston.

Radio station KHUL-FM, formerly playing a conservative music format, has switched to a country and western music format and will fea-

The Dawn of A New Era In Broadcasting

'ABC-ITT and CBS' Possible Ditto Mark the End of a Colorful Epoch as New Echelons of 'Team Management' Ascend To Power-Future of CATV, New UHF Stations Will Be Carefully Watched as Forces To Consider in the Industry's Pattern of Development

By LES BROWN

Short Takes on '65 Doings ********* By JACK PITMAN **

A dull year it wasn't for the video trade. But ironically enough, precious little of 1965's excitement stemmed from the production lots-network schedules, in fact, turned pallid in the extreme by the September preems, and the subsequent rating numbers and demographics suggested some less masochistic set owners were reacting accordingly.

For sheer entertainment, the year's offstage capers had the showmanly humdrum on the tube beat by several miles. And at that, it wasn't so desolate for the public, either, which became privvy to much of the excitement courtesy of a lay press only too avid (for broadcasting's sake) to expose the industry's folbles and

Not the least of the year's public splash by the trade were the bannered Nielsen rankings in fazettes from one coast to another. Everybody could play the numbers game, including Wall Street, and the problem at the network exec suites became one of how to shut Pandora's

It was the year Jim Aubrey left the thick of the jungle—forcibly. Life mag went stalking for the tiger, but the lawyers fixed the populu with blanks. Later, to even deeper astonishment, Robert Kintner also walked the last mile. and ABC's Tom Moore suddenly became deep of network previes. dean of network prexies.

It was a year color ran riot-in Watts and on the networks, not to mention the expanding tint-ups by individual stations. Even newsfilm went to pastels, feeding those deep yearnings that run through a highly developed society

CBS tried merging textbook publisher Allyn & Bacon, but the deal fizzled ABC and lTT likewise got the urge, and so far so good—or at least until Justice or share-holders say nix. It was a year in which ABC proceed itself a one-shot Nielsen champ, but despite the drop from rating heights, it was news of a sorts that not a single exec head rolled as a consequence. (Patience if not charity was strained.)

The year's excitement also numbered a bull sales market, the best yet for the webs and their plush affiliates, many of which undertook or completed new plant construction by way of displaying the wealth. Soaring revenues were almost matched by soaring prices for feature films—and in some cases the clearance for firstrun product was shorter for tv than nabe cinemas. Or so it seemed. And it may yet go down as the process of th the year in which Pete Rozelle's National Football Leaguers caused the networks to hit the ceiling.

As for what came over the tube, it was a year when Hol-Iywood's tv producers exploited a wide streak of sado-masochism in the public psyche. It was a year in which blurb production generally took the critical honors, which may be the most telling commentary of all on the medium's values.

It was a year in which the educational to web showed the commercial nets how with a series of vivid, relevant specials on mental health. Particularly notable were glimpses of family head-shrink sessions, which for sheer viewer identification and the sessions of the second series of the second sessions. viewer identification values showed up the saurage sitcoms for the fantasics they genuinely are.

It was a year in which Yanks and Britons, in particular, It was a year in which Yanks and Britons, in particular, got an Early Birdseye view of one another; and the most fascinating glimpses were provided in the pro and con "Town Meeting of the World" debates on Vietnam via CBS-TV. At the other extreme of "service in the public interest"—a piety so dear to tv exec hearts—was a new ABC-TV sunshine irolic, "Supermarket Sweep," which proved a vivid testament to man's greed.

Also memorable in the year's outpouring of irrelevant cinematics was the sitcom with a German prison camp locale, with its studious avoidance of any reference to "nazi"—another case of video's penchant for Orwellian historical perspective. With "Hogan's Heroes," indeed, it was often tough to differentiate hero from hell amid the contrived laugh lines.

It was the year in which rater Nielsen's demographics for the New York market revealed the startling depth of smallfry (ages two to five) loyalty for latenight news reports and feature pix. As the VARIETY story put it. Nielsen and all the gang over on Madison Ave. want to send a wink and a cheekehuck to all those little two-tofivers who are being so conscientious about filling out the rating diary."

It was the year in which Johnny Carson on NBC's "Tonight" made some wonder what the fuss was all about when Jack Paar sprang his w.k. "water closet" joke a few seasons back. Paar, meanwhile, was in self-exile as the owner-operator of a Maine tv outlet.

The year was also notable for the occasion on which an electronic journalist scooped his own network when Look mag published Eric Sevareid's chat with the late Adlai Stevenson detailing suppressed Vietnam peace

It was the year in which Cronkite overtook Huntley-Brinkley, sending NBC brass into frenzies of rage. High Priest Nielsen had giveth and had taketh-as only he can.

It was the year of "Dick Daring" . . . and of "OK Crackerby" not according to Cleveland Amory. It was the year of ABC's fling at nightlife, a fling found wanting -for viewers, sponsors and freshness.

It was a year for taking stock-and many a network exec exercised his option.

To broadcasting, 1966 represents more than a new year, it's the beginning of a new age. Recent events have been as epochal as they were dramatic, and all that can be predicted for the industry over the next twelvemonth and beyond is that it won't be quite what is used to be.

On the network level, in a single December week, three developments took place that figure to change the course and perhaps also the character of commercial broadcasting. ABC agreed to a merger with International Telephone & Telegraph Corp., CBS initiated explorations for a merger of its own, and NBC deposed its powerful and highly respected president. Robert E. Kintner.

Together they seem to augur an end of the era of rugged individualism on the network level (indeed it's been passing on the station and group level as well), an era that made broadcasting one of the most colorful and volatile of industries dating back to the times of M. H. (Deke) Aylesworth, Niles Trammel and Mark Woods.

It's been an era in which broadcast entities tended to reflect the spirit of a single leader who suffused the company with his professional values and personality. That it is ended, or ending, seems symbolized by NBC's having replaced Kintner, whose name had been a virtual synonym for the company some six years, with three men thus far.
And his former functions may yet be divided further still.

There's no denying that CBS board chairman William S. Paley-who became active again in network operations after dismissing another powerful figure, tv prexy James T. Aubrey Jr., last spring—is still pater familias and moving force of Columbia and that ABC prexy Leonard H. Goldenson is likewise the dominant factor in his. But the impending ITT merger is already having its effect in impersonalizing ABC, and the prospect of a CBS merger can only result in Paley's surrendering his independence, much of it at any rate.

The New Breed

Emerging is a new breed of leader—the bright young salesman come of age. Right-looking, well-spoken and smooth, he stewards all three networks now, mostly without fire or inspiration, but with a great sense of the pragmatic and with dedication to the idea of the organization, yelept "the team." Those are probably the right qualifications for a tv prexy in the brave new world of broadcasting.

The game has gotten just too big for the old two-fisted "gut" players.

As for the merger mania, it's symptomatic of the fact that the money stakes of broadcasting are changing mo-mentously, brought on at least partly by (a) the quicken-ing space race which the media have tacitly pledged themselves to follow clear to the landing of man on the moon—each space shot costing the tv nets millions more than the one before; b) the deepening of the Vietnam war which tv and radio are obliged to cover and cannot afford to treat routinely lest they lose their standing as news media; and (c) the technological miracles that rapidly are making television a world medium and that invite wide experimentation, for future competitive reasons if not for those of conscience. And all these are, of course, strictly red ink items in the P&L, placing an even greater burden on the commercial schedules for profits.

Prices Are Escalating

Add to them the staggeringly escalating prices for sure-fire hit fare such as features films and the National Foot-ball League games the latter seeming destined to be carried as a loss leader and, unless the greed subsides, to provide a new wedge for pay to three years hence when the new contract ends), plus the continually rising cost of program development-coming to \$1,000,000 per accepted pilot after the chaff has been separated—and it is plain that networking is becoming a sport for billion dollar industries rather than multi-million dollar corpora-

That fact seems to have fostered the ABC-ITT merger which, when it comes to pass, will produce an electronics-broadcasting colossus to compare with RCA-NBC in total resources and corporate aspiration. ABC's stake in stations overseas fits well with ITT's sale of equipment abroad, in terms of expanding offshore television, and the junior network can be expected to serve ITT's expansion in the fields of communications satellites and mobile ground stations, much as NBC has served to get RCA color into orbit.

For ABC's part, it would gain from not having to make bank loans for the purchase of major feature packages would be freed from the daily concerns of stock fluctuations and could compete in news and special events on the scale of the other webs. It would enable that network to make a bid for true parity in a time when television has blossomed into a three-network economy, with advertising monies abundant enough to assure profits for every web every year hereafter, barring a collapse of the economy, of course.

Urge To Merge

The urge to merge is rampant throughout the industry, having siezed the station groups even ahead of the networks, and it may well be construed as a hedge against their broadcast bet as much as an act of economic expansion. For the future of the broadcast economy at the market level is, at the moment, cloudy.

Community antenna television is now a flourishing and rapidly expanding industry, fraught with threats to the status quo of local stations, and UHF is primed for its first major thrust in 1966 when the stations of the Overmyer group, more of those of the Kaiser group, and Field Enterprises Corp.'s WFLD in Chicago-among others with solid financial backing—take to the air.

In furthering color tv. the established VHFs have been encouraging set conversion to the all-channel tint models, and in effect are increasing the audience potential of their future competitors.

Blame Network 'Advice' For Season's Problems

By DAVE KAUFMAN=

This was the season when color television made its impact, but for Hollywood telefilmeries there was just one hue—a blushing red. Because the majority of new programming turned out from Hollywood was mediocre by any standards, and even those engaged in the making of films had little good to say about this season's crop of corn.

Most pointed commentary on the 1965-'66 tv season came not from the horde of critics, but from the networks themselves, who made around a dozen midseason changes before Thanksgiving Day — something believed to be a record for midsemester switches. And if it weren't for the physical problems involved in putting shows into production at the last minute, there would have been considerably more changes, it was generally acknowledged.

But the bombs on television were such the webs had to make quick changes. They couldn't afford to ride out the season with some, although it might be noted parenthetically some webs did pick up series which were rated in the bottom 15 of the Nielsens.

Networks defend their preponderance of situation comedy series-over 40-on grounds comedy is what the public wants. But it's doubtful the viewers want to see such a saturation, particularly when most of it is mediocre. How many Dick Van Dyke and "Get Smart" series are

Nonetheless, unwilling to deviate from the trite-andtrue, play it safe modus operandi, the networks are planning more of the same. More than half the 100 projects being piloted here for next season are situation comedies, and the reason is obvious. Webs know many of their current comedies are flopping and will axe 20 or more come spring, but the odds are they will simply buy another 20—some to continue the overall 40-odd comedy figure. That's what happened last spring, Twoscore so-called comedies hit the dust, so the nets simply bought two-score

Buyer Resistance
Hollywood's vidfilmeries complain, with some justification, they meet buyer resistance when they try to sell network, sponsor or agency a show outside the usual mold. Easiest thing to sell is comedy, so that's what most of them turn out. But the more progressive studio production executives are concerned with this imbalance in programming. They point out sets-in-use figures indicate overall viewing is down, that the public is becoming fed up with the same old pablum, and there is no sign of this situation being reversed.

While comedy is and has been the vogue, ironically, the most successful telefilmery in Hollywood is 20th-Fox TV, which doesn't have a single comedy series, unless it's "Batman," starting this month, should turn out to be in the genre. Based on comic books, it's more than likely. But 20th-TV, which had no series on network tv at all two-and-one-half years ago, today leads the industry with nine hours of prime time programming a week on the networks, and a production outlay of over \$40,000,000—a record for the Westwood lot.

On the other hand, Universal-TV, which for many years dominated the Hollywood vidpix production scene, has had an ebb in fortunes. It began this season tied with 20th, each having seven-and-one half hours prime time programming weekly. Since last fall, U-TV has lost an hour series, "Convoy," while 20th added to its already-impressive total, selling "Blue Light" and "Batman" to ABC-TV for midseason replacements.

This has been a nervous and peculiar season, particularly at the networks. CBS-TV axed "Slattery's People" after it had had only two airings, believed to be the earliest heave-ho for any series. And this was soon followed by the same web axing "Rawhide," ABC-TV tossing out "Shindig," "Nightlife." "Ames Burke, Secret Agent," "O.K. Crackerby" and "The King Family," while NBC-TV ejected "Convoy."

Of all the newcomers, only "Get Smart." a half-hour spy spoof, made any really important impact on viewers, landing in that sacred Top 10 of tv. and evidently is destined to be a long-runner. Other newcomers which were successes were "Hogan's Herces," and "Green Acres," comedies, of course

No one in Hollywood really argued as to whether this was a bad season. The only debate really was as to whether it was the worst season ever in tv, and you had takers on both sides of this issue.

More Comedies Coming Judging from the pilots in production for next season, 1966-67 will be marked by the customary dominance of comedies; oaters and spy series, plus a few spoofs. There is just one anthology series on this season (Bob Hope-Chrysler) and it's doubtful that there will be much, if any, of an increase next term.

Hollywood execs and producers, writers and actors, accuse the medium of being too imitative, lacking in imagination and originality, but they put the rap for this on the networks, saying they won't buy merchandise not considered in the safe, orthodox format area. Nets, in turn, say sponsors and agencies won't go for anything different, so it's a vicious circle with no ending in sight.

No one, least of all the Hollywood folk, believe the answer lies in intervention from the Federal Communications Commission or any Washington politicos, in the strong belief their knowledge of twis scarce, and their principle interest in tv and Hollywood lies in the headlines they can get out of an investigation.

There are many who believe that to was saved from a (Continued on page 124)

Radio At 40: Past Glories & Future Trends India's Radio Sets

'A Survey of the Medium With a Nostalgic Glance at the Past, a Reflective Eye on the Present, And a Hard Look at the Future—Accent on News

By STEVE KNOLL

born whose adventures were to fill many pages of this weekly. And 1986, VARIETY'S Diamond Jubilee these four decades, the second medium has undergone many metamorphoses in order to remain in the vital force in American com-munications which it still is.

New York Symphony, Edwin Franko Goldman's band, the comedy team of Weber & Fields and the Vincent Lopez on network radio's cherish, with probably far greater affection than the present genera-tion will remember television's current product.

radically different from even a decade ago that CBS Radio prexy Arthur Hull Hayes, who is partly responsible for the change, has recently termed radio the newest mass medium. "In fact and in form." he declared, "radio is the medium whch came after television." (It in no way detracts from the validity of Hayes' thesis to note that the sound of "Vincent Lopez speaking." which enlivened web radio's premiere broadcast in the '20s, can still be heard today over two of the webs.)

The 1950's were radio's "lost decade." The magical attraction of the miraculous box with the pic-ture inside had not yet entirely faded, as the best brains in broadcasting were concentrated on de-veloping the visual medium.

In the second half of the decade. rumors were rampant that at least two of the webs might fold. In 1956, radio listening reached a low point of about 17 hours per home point of about 17 hours per home per week. Gotham's WINS, which later was sold to Westinghouse Broadcasting for \$10,000,000, brought only \$425,000 in 1952. Soon after World War II, combined local, network and national apot revenue seemed headed toward a \$1,000,000,000, but by 10.55.

ward a \$1.000,000,000, but by 1955 had dropped to \$554,000,000. In 1957, revenues for the four nationwide and three regional networks totalled \$73,500.000. The situation on FM was worse—in fact, there were only 38 exclusively FM stations on the air in '55, FM revenues for the previous year ('54) hit a low of \$1,900,000.)

Network radio proceeded on the not very original but always valid premise that if you don't succeed at first, you should try again. In the fall of 1957, ABC tried—and failed. Prexy Robert Eastman programmed live singers, orchestras and personalities. "We can't afford not to justify the cost of live programming," he said. "Network radio has to have a vitality in it. Pauley.

What with poor clearances, always a major hindrance to creative network programming, and lack of sufficient advertiser interest, the sound of live music disappeared for the most part from ABC Radio, as indeed did Robert Eastman, who departed in April of '58.

Various stop-gap measures were employed to salvage web programming in the face of the dual challenge from tv and the "aggressive indie" station. In 1959, CBS Radio's Hayes instituted PCP-Program Consolidation Plan-which opened up network shows to local sponsors and coincided with a cutback in overall programming.

It was NBC, however, in the person of veep Matthew J. Culligan, which found the magic key to radio's future and dramatically al-

In 1926, when Variety wasn't | radio networks finally learned that | 1944. In an almost deserted news- | feet of Hayes' Program Consolidaold enough to vote, an infant was having lost the battle of the liv- room, at 12:37 a.m., the AP ticker tion Plan, many CBS Radio newsing room—the battle of mass entertainment—they had to program for people who are on the move, year, also marks the 40th anniver-sary of network radio. During these four decades, the second grand-daddy — the beginning of the brand new radio programming form: a show that would run for On Nov. 15, 1926, during broadnine hours a day and could be lis-

RCA prexy Robert W. Sarnoff, casting's Paleolithic era, a chain of 25 stations carried the sounds of Dr. Walter Damrosch and the and happy NBC Radio affils in November, 1965, expressed the same thoughts differently. "As television it appealed increasingly to dance bands of Ben Bermie and the family audience and ate deeply into the advertising revenues inaugural broadcast. The decades available to network radio," he reto follow—network radio's "Golden called. "NBC was first among the Age"-were to provide memories networks to recognize the importhose who listened will forever tant fact . . . that for every radio cherish, with probably far greater set displaced from the living room, two more appeared in bedrooms, kitchens workshops or cars.

"During the early 1950's" Network's radio of the '60s is so tinued NBC's former board chair-dically different from even a man, "while sustaining the radio network's losses year after year, we set about reshaping its programming to take full advantage of the medium's matchless speed, mobility and flexibility. The result was a new and successful network service, including 'Monitor,'
'News - on - the-Hour,' 'Emphasis.' 'Hot Line,' each setting a precedent and inviting the greatest compliment of all—the emulation of our competitors."

The "Hot Line" was made necessary after soap operas and such unsuccessful daily imitations of "Monitor" as "It's Network Time," with Don Russell and Frank Blair, "Weekday," with Mike Wallace and Virginia Graham, and "Night-line" with Walter O'Keefe had disappeared from the NBC airwaves, leaving vast stretches of time which appear in network schedules as "no service available." Basically, the "Hot Line" is a continuous music service designed to interrupt itself for instantaneous relay of important news breaks. Physically, it is a black box that emits what one NBC exec describes as a "raucous" noise to alert affiliate newsrooms for an impending "Hot Line" report.

If, as Sarnoff says, imitation is the highest form of flattery, CBS flattered NBC with the subsequent creation of NetAlert, based on the same principles as Hot Line. Actually, NetAlert goes a step further. As prexy Arthur Hull Hayes explained on the Arthur Godfrey program shortly after its inception. NetAlert is installed also in the bedrooms of managers of CBS-affiliated stations. In case of a major bulletin, NetAlert rouses the sleeping g.m. to return to the station and get it back on the air. Perhaps, in an era when clives disguise microphones, nothing should be a surprise.

Pauley To The Rescue
At ABC Radio, Robert R. The thing that's different from a phonograph record is that this live programming will have spontaneity. It will have sparkle, presence, happening at this particular mohappening at this its resourceful prexy, switched from an independent operation to ABC affiliation, and WWVA-Wheeling, W. Va., which came over from CBS).

ABC Radio's recent success is the result of a deliberate program to woo the young adult. This approach of the network is in marked contrast to that of most ABC Radio o&o's, which have con-centrated on a different breed of youngster—the teen-age

fan, also with notable success. CBS' Hayes, while describing radio as "new." would probably be the last to deny the heritage of such rioneers as Paul W. White and Edward R. Murrow, who in many ways are responsible for whatever is right about the medium today,

carried a bulletin that began:

"New York, June 6-(AP)-The German transocean news service has announced that the Allied invasion has begun."

Jesse Zousmer, the editor on duty (now with ABC), dialed the hotel room two blocks away where Paul White had been sleeping, and told him the news.

"Any confirmation?" White

asked.
"Nope," said Zousmer, "but INS is now carrying the German report too."

"Okay," White said, "put it on the air."

There was no announcer on

hand, so Zousmer was about make his debut on the air with one of the most important stories of all time.

"Ned Calmer, who had finished his own day's work at the microphone, but had stayed on to write a script in French for the Office of War Information, sauntered into the newsroom just as Zousmer hung up," White recalled in his book, "News on the Air." "Calmer said later he had never seen anyone as frightened as Zousmer."

"What in the hell is the matter with you?" Calmer asked. "You look like you're going to sneeze

Zousmer held out a trembling

"Here," he said, "put this on the These were Calmer's first words into the microphone:

"We are interrupting this program to bring you a special bul-A bulletin has just been received from the London office of the Associated Press which quotes the German Transocean News Agency as saying that the invasion of Western Europe has begun."

The voices of correspondents Bob Trout, Quentin Reynolds, Major George Fielding Eliot, Richard C. Hottelet, Doug Edwards, Quincy Howe, John Daly, George Hicks, Charles Collingwood and Edward R. Murrow filled the following 24 hours during what Time magazine would describe as "radio's greatest

Almost 20 years later, radio had another day to remember, but this one was also one of the nation's saddest.

Allan Jackson, who had participated in the D-Day coverage, stood by as the announcer said:

"This is Allan Jackson reporting from CBS News headquarters in New York with a bulletin on an incident which just occurred in Dallas, Texas, where President Kennedy is visiting?"

Jackson said later that it was only after reading Mrs. Kennedy's words, "Oh, no!" that he realized the full impact of what had hap-

News Identity

If network radio has at last found its new identity, that identity is closely allied with the reporting and analyzing of news. The medium has always excelled minutes out of every hour, suffices.

The radio commentator, as a breed, is virtually extinct. To be sure, ABC's Edward P. Morgan and Paul Harvey, Mutual's Fulton Lewis Jr., Cedric Foster and George Hamilton Combs and NBC's Morgan Beatty still fill the airwaves with a Right, Left or Middle angle on the day's news. Yet an avid national following such as Elmer Davis enjoyed is a thing of the past.

Further, the intrusion of commercialism into radio news is much more pronounced. The arguments of Raymond Gram Swing's day on the propriety of a middle commer-cial in newscasts seem quaint and the medium. Said Culligan: "The of CBS Radio News on June 6, amusing in retrospect. As an ef-

casts are now filled with "beeps." after which precisely 60 seconds of news is read, so that stations wishing to cut out for a minute blurb may do so. CBS correspondent Dallas Townsend has written of the difficulties the practice causes newsman attempting an orderly and complete account of the news.

One casualty that is commonly attributed to television is the crusading radio documentary. A re-cent book by Professor A. William Bluem of Syracuse U. has a chapter called "Radio: The Forgotten Art," which ends pessimistically with this statement:

"There remains one overwhelming reason why the documentary longer belongs in radio. For even when skill, adequate budgets, and new freedoms are available. such efforts remain largely wasted upon the greatest part of an audience which now regards radio as little more than a pleasant diversion, and to which it seldom gives its undivided attention. Like the motion picture, radio has become more selective in finding its audiences, and the specialized audience cannot be the concern of the documentarist . . . Television, particularly in its documentary role, has absorbed radio. And by so doing it has left only a shell of a the schedule which is classical, medium which now combines some tolk and rural music to the extent

The oft-heard criticism that ra-dio is "little but a glorified juke-box" has been expressed most re-cently by Arthur W. Arundel, an owner of three stations himself, in-cluding WAVA-Arlington, Va. which serves the nation capital. Yet the medium's unique potential for comprehensive news coverage was suggested by comments Ed Murrow once made in a BBC interview. He was asked by Malcolm Muggeridge:
"What do you feel about this

thing television which has taken the place of sound broadcasting? Murrow replied by disagreeing

'Well, in the first place, I don't think it has taken the place of sound breadcasting so far as news is concerned, which is the only thing I pretend to know anything about. I think in the field of news it is basically a pictorial supple-ment. Where you have a set spectelevision cannot equalled. But I think in the realm of news, and I would contend that news consists to a large ex ent of ideas-and you know how difficult it is to translate ideas into words -but then when you have to translate them into pictures as well, it becomes exceedingly difficult.

To answer your question, so far as I am concerned personally, in the area of news I continue to get more personal psychological divi-dends out of radio. And I think it's going to be a different type news reporting in radio. I think it will go in greater depth. It is not going to be just the picture of

spoke. Upon assuming control of CBS News. Fred Friendly, Murrow's longtime associate, announced plans for an hourlong nightly radio wrapup that never materialized. Friendly later hired Lee Hanna to helm the CBS Radio news operation. news operation.

many of the news techniques which he had successfully employed at New York's independent WNEW. But Hanna veered away from the long in-depth analyses which had previously been characteristic of the CBS operation. He substituted (Continued on page 121)

One Per 100 Pop.

-By N. V. ESWAR-

Broadcasting has come a long way in India. With 33 principal stations and 14 auxiliary units, the All-India Radio network is catering to about 60% of Indian listen-The addition of 63 more auxiliary units, the AIR network hopes to cover at least 70% of India's vast population.

All-India also operates auxiliary studios and studio trans-mitter FM links to three centres.

The principal broadcasting stations are located on a zonal basis, so that the entire country can be serviced by the network on a local basis, so to say.

At the end of 1964, there were 3.736,681 radio receiving sets in India. The addition in 1963 itself was about 666.670 sets. At the end of 1965, the number of radio receiving sets in operation in India was a little over 4.000 000 sets. In terms of population this works out only at one set per 100 of India's population.

The Government of India has spent \$8,000,000 to buy and install some 111.964 community sets in village and rural areas. Some 1,636 subscribers are also serviced by wire broadcasting.

All-India broadcasts in 11 Indian languages and in English. Principal stations at Rombay, Calcutta and Madras and Delhi going off the air at midnight, Some 210 Officers and Assistants administer medium which now combines some functions of a hi-fi set and some functions of a newspaper, and little more."

Jukebox Criticism

Jukebox Criticism and features and 21.9% to news.

Shortwave services of All-India is on the air for a total of 22.50 hours every day and broadcasts are beamed at foreign countries in 17 different languages. the installation of the 1000 kw Transmitters expected from Russia and Yugoslavia, the services of this foreign wing of the AIR would get a shot in the arm.

Radio listening is more marked in Bombay among all the States in India as borne out by the following table of sets:

Bombay	509,521
West Bengal	495.332
Puniab	395.876
Madras	376.645
Mysore	190.658
Bihar	126.643
Kerala	26 489
Uttar Pradesh	275.773
Guirat	278.782
Madhva Pradesh	229 522
Andhra Pradesh	216,464
Delhi	188,915
Raiasthan	109 244
Assam	48.241
Orissa	45 187

Four FM Stations Win 65 Armstrong Awards

KBCA-Los Angeles, WAMU-FM-Washington, D.C., KPFK-FM-North Hollywood, Calif, and Gotham's WRVR are recipients of the 1965 "Major" awards for excellence in FM rad.o broadcasting.

KBCA's winning entry was a music-and-talk opus featuring Calvin Jackson and Duke Ellington. WAMU-FM was cited for excellkilowatters. (Examples are WHAM-Rochester, N.Y., which switched from an independent operation to ABC affiliation, and WWVA-Wheeling, W. Va., which news commitment, usually five news commitment news in particular and conserve commitment news in particular and conserve commitment news in particular and these conserve commitment news in particular and conserve commitment news in particular and conserve commitment news in particular and these conserve commitment news in particular and the conserve c at various times, voices high up in the industry have spoken out in favor of the kind of comprehensive coverage of which Museum the summer of Watts' aired before the summer of Watts' aired before the summer of watts.

WRVR led the "education" category with "The Good Old Days." described as "a smoothly blended series of cameos of the early 20th century, vivid to those who can remember and quaint or surprising to those who cannot?

Each of the four stations re-Hanna brought to the network ceived a bronze plaque and a \$500 eash award at a dinner Thursday (16) at Gotham's Engineers' Club sponsored by the Armstrong Me-morial Research Foundation. The awards, established last year, are named for the late Major Edwin H. Armstrong, inventor of the wide band FM system.

NEWS & NATIONAL INTEREST

NEWS PROBLEMS OVERSEAS

Early Bird Snafus Color—Another Factor Is Europe's **Bureaucratic Setup**

By GARY STINDT

(NBC-TV News, Berlin)

Berlin.

The switch to color in television news reporting is establishing a new set of standards and the problems which accompany such a change for those who have to produce the reports. This effort to give U.S. audiences a color view of what's going on in the world has followed disappointment with Early Bird satellite transmissions, not because of any inadequacies on the part of the satellite, but due to high costs and complicated ground station procedure in Eu-rope. It doesn't look like Early

ly in that new color news format. There is a myriad of difficulties to be faced by the people responsible for producing a television news report in color which the audience at home would not recognize. One of the biggest problems is lighting, especially in view of the relatively slow film speed of color film compared to the extremely fast film available in black and white.

Bird is going to be used extensive-

Today's color film, while being constantly improved, must also be stored at a constant, proper temperature which requires refrigeration wherever it is stored. While the slow developing process of regular color labs is being overcome through the various network news departments' own developments, this still creates big headaches on rush news items.

Those networks who are going to color in their newsfilm operations face still another problem. An added source of newsfilm for network news departments - freelance cameramen and newsfilm agencies-has not yet converted to color, one of the main reasons being the considerably high cost of color film operations. When doing a story, one might, therefore, be faced with the decision of having to drop a particularly good piece of film which would fit into the sequence because the freelance or news film agency source has it only in black-and-white. Undoubtedly, if it were a sensational piece of film, it would be inserted as black-and-white.

While color newsfilm does not require any drastically new equipment, the next step in electronic journalism from abroad, live television by satellite, is going to iso-late color from many important news events transmitted from Europe to the U.S. for some time to come. Not only is there the great problem of the various television color systems competing for acceptance by European nations, but there is also the fact that colorvision is not going to be used in Europe until this problem is solved

Germany, for example, does not expect to start color television procial color mobile units, from being taped in Europe for retransmission in the U.S. However, it is very questionable that even the few which are produced will be transmitted live to the U.S.

A continuous, live news report on a possible visit by President Lyndon Johnson to Europe in 1966 will most likely be in black-andwhite. European facilities would not be capable of color transmissions. There would undoubtedly be color newsfilm or vidtage reports on such a major news event, but the live transmissions will have to remain in black-and-white.

It's not only color requirements, but also the problems posed by the European administration of the Early Bird satellite which are complicating the lives of American

television newsmen in Europe. European postal authorities who all parties concerned.

operate the satellite's ground stations in Europe have set up a rotating timetable which gives each country's ground station a certain time of the week when it is responsible. The national postal arrangement has created problems for all television broadcasters, both from Europe and the United States. There have been cases where, for political reasons, post office ministries would not permit the use of the ground station in spite of the fact that it was their day to transmit and other stations in other countries were prevented from transmitting because of the postal rotating arrangement.

Not the advent of color, but rather the high cost and disagreements connected with Early Bird regular scheduled television news coverage which the networks had planned and would certainly like to realize. It seems we have the globe's greatest communications facility available to bring far away worlds regularly into each other's livingroom. It is a pity that the advanced Western world of today cannot agree on how to make full

Instant Trials As U. of Texas Tapes Courtroom Drama

After six years of study and several months devoted to installation and testing of equipment, the kinks have been worked out of a new closed circuit television syswhich is believed to be the first of its kind in the south or southwest.

It links the U. of Texas Law School with five district courtrooms in the Travis County Courthouse and feeds trial proceedings into a special television room on the

UT campus.

Townes Hall Auditorium also is equipped with receivers to accommodate larger groups of students, primarily for videotaped "reruns" to be shown to entire classes.

With the new television hookup, the U. of Texas now joins at least two other law schools, the U. of Michigan and the U. of Minnesota, which have closed circuit tv systems in operation. Many law educators consider this the logical setup in fulfilling the instructional vacuum caused by a student's inability to participate in "live" courtroom

proceedings. Gaynor Kendall, local attorney and former visiting professor on

Two tv cameras, each only slightly larger than a cigar box, can be used interchangeably in any of the five district court rooms in the Travis County Courthouse.

In at least one way the tv system actually is more useful for instructional purposes than if the student were physically in the court-room. Selected trials will be viedotaped in their entirety, thus allowing professors to edit and replay tapes and make oral comments and critiques-which, of course, would be impossible to do in the courtroom.

Before the trials can be transmitted, however, consent must be obtained from three sources, the presiding judge, the prosecution and the defense. Particularly in criminal court proceedings, the judge will probably interrupt the devision newsmen in Europe. tv transmission at any point he Agreements between the local feels it will be in the interest of

VET NEWSCASTER

By DAVID SCHOENBRUN

As this year of history 1965 ended it has become clear that the United States is committed to a fullscale war on the continent of



David Schoenbrun

another 50,000 men assigned to naval and air forces. Official statesmen hint that the total forces may be increased to 350,000 by spring. On the eve of the anniversary of Pearl Harbor, President Johnson announced

No one can, no one should doubt that the President is now fully poll taken by the Lou Harris organization (Dec. 6,) showed 71% in favor of the President's conduct of the war, including the bombing of North Vietnam. There is opposition, of course, and important op-position, but it is important in its quality rather than its quantity. To the right of the President, there is the opposition of influential Republican spokesmen, such as minority whip Gerald Ford, in the House Richard Nixon, Barry Goldwater and others among public spokesmen of certain elements in Republican Party. Their position, however, is not to the fact of the war but rather to the acts of the war; that is they want more bombing, not less, greater effort to win rather than negotiations. To the left of the President are Senators Morse and Church in the Congress, and many leaders of the academic, intellectual, cultural religious communities of American society, who want more efforts to seek peace and less combat, particularly a halt to the bombing of the North.

With few exceptions the news media have not taken a strong, clear line on the war. The big circulation tabloids tend to take the Ford-Nixon line calling for more action. The moderate metropolitan journals generally have supported the President's policies, with some misgivings about certain aspects of the war, notably the Government's informational programs, or lack of them. A few New York papers, almost alone, have taken a strongly critical position, chiding the President for news managegramming before 1967-68 and first German color test programs of the big German-wide Radio-Television Fair to be held in Berlin will not take place until 1967. This will not prevent special programs, with special color mobile units from being of the system.

Two two cameras each only slight.

The distribution project to start color television projects on the university law faculty, originated the project in 1939 and both the war and the search for both the war and the search for peace. The great radio-television networks have given considerable up specifications and educational to the South Vietnam situation, for both the war and the search for peace. The great radio-television networks have given considerable up specifications and educational time and expressing important to the South Vietnam situation, for both the war and the search for peace. The great radio-television networks have given considerable up specifications and educational time and expressing important to the South Vietnam situation, for both the war and the search for peace. The great radio-television networks have given considerable up specifications and educational time and effort to reporting the war, but mainly in its pictorial free expression of opinion. and expressing important aspects and with much circumspection and discretion about discussing the gut issues. One can hardly blame the networks, with their special built-in restrictions, when the written media have been so cautious in handling this explosive

issue. centre of a number of explosions, the inadequate, incomplete, inchoate coverage by the media is puzzling. Some of the fundamental principles of journalism, and some of the profession's most cherished rights, have been violated almost brutally, and virtually without protest. There is no overt censorship but that in itself is not an encouraging sign. On the contrary, some serious veterans would prefer a frank, official censorship to

(Continued on page 160)

PROS & CONS BY WHICH CONSTITUTIONAL RIGHT D'YA CHOOSE?

By HARRIET F. PILPEL

literary) biz" are second to none against public figures (like Genin their devotion to the United eral Walker), as well as against states Constitution. But few of them realize (nor do most other people) that it's not as simple as constitution to the United public officials. It seems unlikely that any privacy doctrine will be permitted by the U.S. Supreme Court to cut down on the range of all that. You can be 100% for the permissible public debate outlined Constitution — and still have to that, we may soon see, since there make choices as to priority of immake choices as to priority of imis before that court now, a case portance of conflicting guarantees. For constitutional rights derived privacy law ("The Desperate t h a t t h e For constitutional rights uc...

A m e r i c a n from the same Constitution often conflict. Our courts in constitution of the conflict. tional cases often have to choose between them, and their choice is not infrequently between alternatives which have a direct connection with the literary and entertainment world.

You are all familiar with the running battle that's been going on between free press and fair trial. The news media — and to some extent, the public, itself want to get inside the courtroom, and, indeed, the glare of publicity is a not inconsiderable guarantee against corruption and unfairness that South Vietnam would get "all in the courts. However, the very the men it needs to defend itself." fact that a trial is being televised can turn it from a serious search for truth and justice to something that the President is now fully of a theatrical performance. The committed in Vietnam. The latest defendant, the prosecutor, the judge, and the jury would not be human if they were not influenced by those revolving cameras. As you know, the U.S. Supreme Court in the case of Billie Sol Estes reversed a court decision because of this general problem.

And even if there is no television, unrestricted news coverage can be damaging. Consider the cases of Jack Ruby and Dr. Sam Sheppard, the latter now being on appeal to the U.S. Supreme Court on this issue. Judge Brown, who presided at the Ruby trial, said, on a nationally televised program recently, that the mere presence of hundreds of correspondents in the courtroom had an undesirable effect on the Ruby trial, as of course it must have.

England Stricter

For the same reasons, this appears to be true in the realm of confidentiality of news sources as against judicial scrutiny. We all remember the case of Marie Torre, who chose to go to jail in preference to revealing the source of a remark she had heard about Judy Garland-the court felt that not withstanding the importance of preserving the confidentiality of sources of information for the press, it was less important than the need to have at a trial full disclosure of all the issues.

But, I submit, there are not many-if any-other constitutional guarantees, no matter how impor-tant, which outrank freedom of the press. From time to time-and this is such a time—it is suggested that outspoken criticism of Government policy gives aid and comfort to our enemies-with regard

Obscenity

It has been suggested also that the laws against obscenity should before our constitutional freedom of expression, but the courts have wisely and continuously circumscribed the area in which they operate. It has also been argued that the right of privacy should precedence over freedom of the press-as indeed the York courts have decreed it shall do (at least so far) in the Spahn case (the subject of my comment in last year's Anniversary issue of VARIETY under the title, "What Price Privacy?"). However, the U.S. Supreme Court decision in the N. Y. Times case favors open, robust and uninhibitions. ted debate as to public officialsand two recent cases, one in a Fedthe devious, dangerous pressure eral court in Kentucky, and one in game that is being played. There New York, have held that libel imeral court in Kentucky, and one in munity on public matters (where

People in "show (and related there is no "malice") extends case).

Racial Tolerance

Then, too, arguments have been made that freedom of the press be subordinated need for greater racial tolerance, e.g., that newspapers should not participants public identify events as Negro, Puerto Rican, etc., particularly when their participa-tion is unfortunate. It is true, of course, that such identification is apt to take place in any event as to the Jews, the Irish, and the Italians, etc. by the mere mention of their names. But be that as it may-and much as it may be hoped that the news media will voluntarily refrain from gratuitous mention of race or color, the deter-mination in this regard, as in virtually all others, should be that of the publishers and the public-not Government.

Why all this discussion here and Because of two things: (1) It is time that we all realize that simply being "for the Constitution" is like simply being "against sin"—meaningless, unless you de-fine your terms, and if you do, you will see that important problems of refined choice are necessary; and (2) except for the exigencies of the judicial process for, as stated on the front portico of the N. Y. Supreme Court-"The true administration of justice is the firmest pillar of good government"-except for that, I say there are few, if any, constitutional guarantees which can or should come before the constitutional guarantees with which this paper and all of us in the literary and entertainment field are basically involved: freedom of communication; freedom of speech and of the press; that freedom which, to quote the great Justice Cardozo, is the matrix, the indispensable condition of nearly every other free-

British Copyright Council Moves Vs. 'Pirate' Stations

New moves in the campaign to get "pirate" commercial radio broadcasters off the air have been made by the British Copyright Council. A 13-member delegation from the Council (which comprises many key performers' and technicians' unions) met representatives of the Board of Trade

Led by Sir Alan Herbert, the Copyright Council delegation impressed upon George Darling, Minister of State at the Board of Trade, that the position was not only urgent, but that it would get more difficult as time progressed.

According to some council delegation members, they appeared to have gained an ally in Minister Darling — his department is responsible for copyright matters—but he pointed out that although the "pirate" radio issue was not at the bottom of the priority list, it was also a long way from the top.

Council figures, however, that even before new legislation is brought in to make it illegal to supply or associate wth the shipboard stations outside territorial waters, the Government could, by force, eject "pirate" radio oper-ators from defense forts within territorial waters.

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 MARIETY 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



"No pleasure endures unseasoned by VARIETY."

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



"And if I loved you <u>Wednesday</u>, Well, what is that to you? I do not love you Thursday— So much is true."

THURSDAY, Stanza 1, Edna St. Vincent Millay



SOURCE: Bartlett's Familiar Quotations

The Full Color Network

 $Quality-Diversity-Popularity...All\ this\ and\ color,\ too$

The Story of a Joke, Or How I Became A Television Actor Without Trying

By PHILLIP W. PHILLIPS

joke and how it snowballed into an avalanche.

I live in New York City. I owned a metal factory in a small town about 40 miles out into New Jersey. The factory operated three shifts, 24 hours a day, seven days a week.

The daily traffic through the Lincoln Tunnel was distressing, so to escape most of it, I drove work daily between five and six in the morning, and returned home between three and four in the afternoon. I stored my car in a garage 14 blocks away from my home and the garage men would deliver the car to my house in the wee hours of the morning so it was waiting for me when I drove to work, and they would call and take it back to the garage every evening. I never saw these garage men.

A year ago last Dec. 3, at 6 a.m. I opened the door to my car and there on the front seat was a gaudy Christmas card reading:

"Merry Christmas from the boys in the garage."

This was only Dec. 3. It was getting earlier every year! What's the rush? Let them wait awhile! About a week later. I found a second Christmas card on the seat

of my car reading:
"Merry Christmas From The
Boys In The Garage, SECOND NO-TICE." What a follow up system! It was just as though I owed money to the bank for an overdue

I telegraphed the incident to The New Yorker and suggested this might be usable as a comical Christmas joke. It was accepted and printed.

I told the joke to my friend Gordon Hyatt who is a producer in the WCBS-TV documentary film unit. He thought the incident threw light on the fact that Christmas had become commer-cialized! And he planned a program for broadcast the following Christmas to highlight this theme. He asked me if I would consider filming the garage incident for WCBS-TV. Why not? Everybody is a ham actor at heart—and from the viewpoint of WCBS-TV, where could they get an actor of my qualifications, complete with a script, free of charge — sure I'd work without pay.

The television program section of the N. Y. Times carried broadside advertisements proclaiming the forthcoming documentary called:

THE SPIRIT OF CHRISTMAS PRESENTS

It was heralded as a documentary inquiry into the contemporary process of Christmas giving, examining the scope, extent, and various motives behind the giving of presents. One advertisement read

Santa started something—but what? See 'The Spirit of Christmas Presents' WCBSsometimes humorous, sometimes serious inquiry into the business of Christmas gift giving. Learn the whys, whats and wherefores of a custom that many feel has turned into a curse, with spe-cial guests! Eric Sevareid is host. Filmed in Tokyo, Japan and various areas around New York City.

This was now big business! Maybe I should have asked for a con-

Soon I was onstage! One prearranged morning, in front of my apartment building, I met a crew of 10 WCBS-TV personnel, along with camera setup and full sound equipment. Microphones were cleverly concealed inside my car, which stood at the curb. Other tenants in my building looked on in awe!

I had a brief rehearsal, I was to walk slowly from the canopied deorway of my building to the car. Our uniformed doorman, wearing white gloves, was to open my car door for me. I would pick up the Christmas card, then tell the story, which for the televi-sion trade became known as the "second notice" bit! The scene worked—one take and a round of

thanks and handshakes. The advance releases were out. The big day of the public televi-sion showing arrived. I watched the show breathlessly as it worked

This is the story of one little up to my appearance—suddenly, oke and how it snowballed into here I was a television actor! Whew!

> The following is one of the reviews to appear in Variety: THE SPIRIT OF CHRISTMAS PRESENTS

With Eric Sevareid Others Writer-Producer: Gordon Hyatt Director: John Musilli 30 Minutes; Wed., 8 p.m CHOCK FULL O' NUTS WCBS-TV, N.Y.

"The theme of this documentary on moderen day Christmas spirit was neatly stated in the anecdote of an uptown east-side New Yorker," wrote Bill.
"Mugged by WCBS-TV in his

car in front of his posh apartment residence, the man related the story of his Yule dealings with 'the boys from the garage' . . . In and around the above seg—easily the highlight of the show—." I read no more! I was the high-

light of the show! I was the hero! But how big, I was soon to find In a week the story was picked up by the rival network

NBC-TV. The host of the NBCTV "Tonight" series, Johnny Carson, glibly quoted the story. Soon it was being told and retold in fashionable barrooms and apartments all over New York-and, as far as I know, all over the country. I turned on the radio and a comedian is telling my joke. I meet a friend and he tells me my

I never realized I was to be- ically.



FRED ROBBINS

"ASSIGNMENT HOLLYWOOD" Syndicated Coast to Radio Luxembourg and Photoplay Magazine Mgt. JACK BEEKMAN JUdson 6-2324, New York

come the author of a Christmas allegory. As a comment on the American scene the story has grim merit — but perhaps the whole spirit of Christmas greed was well captured in this single exercise of self-interest.

What makes a story or a situation of universal interest, I do not dare say—but the fact of snowballing an avalanche chain reaction caused me to marvel over the speed with which an idea can carry-and to think of the boys in the garage as unwitting spokesmen for so many people who touch our lives obliquely but dramat-

CBS & NFL OK 2 Yr. \$37.6-Mil Pact

a renewal of their contract for two years—with a network option on a third—for \$37,600,000. Deal represents an increase of better than \$9,000,000 over the current pact.

The pact includes televising of pre-season and regular season games, three primetime games—one Thanksgiving night (the other two to be announced), an experimental lifting of the blackout and all national and some regional games in color. The lifting of the blackout means that viewers will get a nationally televised game on home dates, but not the home team, insuring a weekly game in every city.

The \$37,600,000 represents a compromise between NFL's proposed \$96,000,000 for four years and CBS' proposed \$78,000,000. The championship game, playoff bowl and Pro Bowl will be nego-

'Nothing Ever Happens to Me'

From the Beach at Acapulco, a Diligent Observer Surveys the Big Blackout

By HARRY BANNISTER

Nothing heroic ever happens to ing tales to tell of that long dark me. On all sides, dragons are night. slain, long shots come in, inside straights get filled, while the ac-tion passes me by. Should any of my grandchildren ever climb into my lap, stick their grubby little fingers into my nostrils, open wide their big eyes and sweetly lisp, "Gwand-daddy, what did you do during the great blackout in New York?" my answer must be disillusioning, prosaic and blah, forever depriving the little darlings of any vision of their grandpop as a man of vigor and resourceful enterprise.

Almost everybody has hair-rais-

mittee, has indicated he'll initiate

so that the grassroots can have

the Congressional investigation of

the power blackout last November.

also figures to emerge as the num-

ber one radio-ty power in the

House. Rep. Oren Harris (D-Ark.),

chairman of the parent Commerce

Committee, is retiring from Congress to accept a federal judgeship.

His successor as chairman will be

Rep. Harley Staggers (D-W. Va.),

a mild-mannered sort who is not expected to exercise strong leader-

restriction of tv group ownership-

applications to buy a top 50 market

tv are automatically set for hear-

ings if the buyer already owns

two vhfs or three total tvs in the

top 50 markets—is also a possibility. Talk but no action is the prognosis for bills to modify or

eliminate the equal-time law. The

House last year passed a law to set up a Federal Boxing Commission that, among other things, would

bar radio-tv airing of fist matches

that it considered shady, and the Senate will hold a hearing on it

Sex and Violence

Delinquency Subcommittee relent-

lence. Shows like "Peyton Place"

A potent potential gadfly facing both tv and motion picture producers is Sen. Thomas Dodd (D-Conn.), whose Senate Juvenile

A Congressional look into FCC's

ship in broadcast matters.

Rogers, who is now tied up in

their say.

My secretary, Louise Sather. slept in the Gloucester House-a good seafood joint.

My sweet little old, gray-haired mother-in-law, Claire, age 80. whose customary 5:30 haunt is a cocktail bar, gallantly climbed 12 flights of stairs, lugging a suitcase, fur coat and half a candleelapsed time, three hours, but she made it.

NBC's Col. Joe Berhalter, a veteran of wartime blackouts, was right in his element. the evening in his Station Rela-tions office with secretaries Irene Dmock and Susan James, plus a guitar-player friend of Irene's who had come for an audition. After several hours, the resourceful Colonel decided it was time to eat, so he went out to forage for fodder. With a supply of matches, he stumbled his way to the studio commissary on the floor only to find that all available food had been gobbled up and all that was left was coffee, cake and icecream. Loading a tray, he managed to grope his way back, and by dim candlelight, Joe, the two girls and the guitar player had a feast, with musical accompani-ment in Latin rhythms. Ever mindful of Station Relations responsibilities. Berhalter fhen began telephoning to affiliated stations who were eager for news of what was cookin'. Joe gave them a blow-by-blow description of how his segment of the other half was living it up without lights. Off the longdistance calls they made

tanes and told the world. Irene's niece, Virginia Shea, age 3½, has been taught by her mother to never turn on an electric switch. But at precisely 5:28 p.m., Barbara broke the house rule, switched on a table lamp, and lo, the world went black. By candlelight her exasperated and irate mother, paddywbacked poor li'l Ginny, but good. What Babby Burns called "man's inhumanity to man."

On The Button

Dorothy Hirschhorn, a charming member of NBC Station Relations, had her index finger on the elevator button in her apartment house at the very instant that the power failed. After an hour in the lobby, with arms outstretched to prevent collisions, she finally climbed nine flights to lessly opposes programs and films eight hours in pitch darkness, only her apartment to spend the next to find next morning that, tucked away in a closet, was a large sup-ply of memorial candles which would have provided illumination galore Paul Rittenhouse, dean of Sta-

tion Relations, was at home celebrating a birthday. The party started early, and as Paul filled his lungs to blow out 50-odd candles, Boom! all the lights went out.

My housekeeper, Flora Hill, after a four-hour interment in a cold, dark subway, was led out on the catwalk, then walked over 100 blocks through the black night, and climbed five flights to her frantic husband, Jimmy.

My manicurist. Irna Thurlow, had started for the subway when the darkness descended. Wisely, she entered the nearby Taft Hotel waiting for the lights to return. She sat there for 12 hours without food or drink. She could have had a drink at the bar but feared

(Continued on page 119)

Amusements' Legislation In 1966?

Final session of the 89th Conligislation. Last year there was little activity and less final law, because of the press of "must" Great Society measures pushed by President L. B. Johnson. This year, especially with elections looming in the fall, could be a repeat performance.

The most important piece of legislation to be considered is a sweeping revision of the 1909 copyright statutes. In its present form, which may be radically changed before enactment, the bill would vitally alter two entertainment industries -- community anaenna television and jukeboxes.

CATV, it seems likely, will be brought unequivocally under copy-right liability. So far it's avoided copyright fees for the programs it carries, although a pair of current court cases are fighting to the systems ruled liable

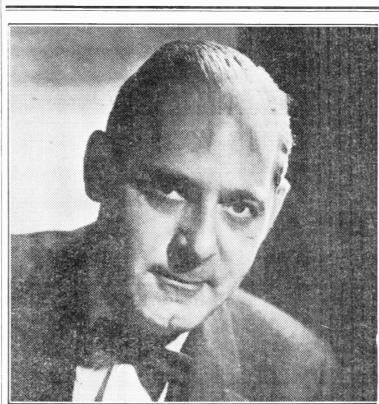
Com- (House Communications Subcom-Washington. reverse that status, too. munity Antenna and jukebox ingress, which convenes Jan. 10, could be a busy one for show biz their obligations watered down.

Jukeboxes have enjoyed a per- so that the grassroots can have petual free ride to the scandal of the law.

House of Representatives completed its hearing, which lasted for months, last year, and now faces the difficult and probably long task of hammering out a final version. The Senate held a couple of days of hearings on its com-panion copyright bill, will begin to take testimony again early this session. Approval of a new bill by both House and Senate may come toward the end of this session, but there's a good chance that final action will be put off again.

'Fairness' Doctrine

The major broadcast activity on Capitol Hill probably will be hearings on the FCC's fairness doctrine and political broadcasting. The Senate Communications Subcommittee has hired an Arkansas lawyer, Robert Lawe, to direct its under present law. Also exempt study, for which \$50,000 was allofrom copyright liability now are jukeboxes, and the new law would Rogers (D-Tex.), chairman of the



BEN GRAUER NBC

RADIO

and pictures of the "Teenage Sex on the Beach" variety may be next on Dodd's list. Also looming is a new minimum wage law, although powerful opposition killed it last year. Now \$1.25, President Johnson wanted it upped to \$1.50, and liberalminded Congress pushed it up to \$1.75 in initial committee work. Some action is fairly sure to be taken this session, and the bill as it now stands would include parttime help under the minimum wage law. That would affect the motion picture industry's ushers,

Show biz may come out of this session of Congress with exactly the same laws it has now, depending on the press of other legislation and how soon Congressmen want to go home to start cam-paigning. One thing is sure, paigning. One thing is sure, though. There'll be a lot of talk.

An Evening with...Color!



"An Evening with...Julie London," just one of scores of star shows WGN Television currently is producing and presenting in color.

Every night is color night on WGN Television.

But some nights are extra special when we present an evening with one of the greats of show business.

These half-hour color specials, produced right here in Chicago by WGN Television, again illustrate the wide variety of color programming presented every day on Chicago's color station.

WGN Television originated over 3,000 hours of color in 1964, more than any other station in the nation. And there's more to come.

"An Evening with . . . " is another example—along with "Great Music," "The Barn Dance" and "Big Bands"— of the quality color programming WGN Television is making available via syndication to the nation and to the world.





An Evening with...Gretchen Wyler



An Evening with...Hildegarde



An Evening with... Earl Wrightson and Lois Hunt



An Evening with... Phyllis Diller



An Evening with...Louis Prima



An Evening with...Dennis Day

Pay-TV Test Due for London Bow; Features to Be a Program Staple -Other British Television Doings

************ By HAROLD MYERS ******** London.

Jan. 7 to be precise—a pay television experiment is to be launched in London, and that's just one of several developments adding color and excitement to the British tv scene.

But because of its imminence. the pay-tv trials obviously command precedence in any review of British television. It had been the original intention of the Government that the experiment should span the entire country for a three year period, but as the harsh facts of the contracts came to light. four of the five companies awarded franchises ducked out of the picture, leaving just one bold pioneer to hold the fort.

The lone survivor in the feevee

trials is, appropriately enough, a company which answers to the name of Pay-Tv, Ltd. It is, in fact, a consortium of several groups, among them Associated British Picture Corporation in which Warner Bros. hold a stake of 20%, and which is the parent of ABC-TV), British Relay Wireless with which Associated Television is linked) and British Home Entertainment, helmed by Lord Bra-bourne, with Sir Laurence Olivier among the directors.

In the initial stages of the trial. the experiments will be confined to the London districts of Westminster and Southwark, but eventually it is hoped to spread wings as far north as Sheffield. Each of the other four companies had also been allocated two territories, with the object of making the tests as comprehensive as possible, but one by one, the others decided to drop out. First bombshell came from Choiceview, the company jointly owned by Rank and Re-diffusion, and the others, British Telemeter, Tollvision and Cale-donian, followed in quick succes-sion. But courageously Pay-TV has never wavered, and is today as confident of success as when it first got into the act.

Features Figure

With only one company left in the experiment, and no opportunity for programming investments to be amortized by a toll networking system, there are inevitably to be few program innovations. The main emphasis in the tollcasts will be on feature films, and by agreement with the Government and the motion picture industry, these are to be made available six months after first release in the test area.

But while such features may be the mainstay, they cannot alone sustain or justify such an experiment. British Home Entertainment, a constituent partner in the Pay-TV consortium, has been anticipating the advent of a tollvision trial for some years and has, in consequence, been stockpiling a number of classy programs which it has been producing with the medium in mind, but which have also been getting substantial theatrical exposure on both sides of the Atlantic. And the nature of the product can be guaged by the talent involved - names such as Laurence Olivier, Michael Red-grave, Margot Fonteyn, Rudolf Nurueyev, Dorothy Tutin, Robert Plowright, Joan others. Artists, indeed, whose names are more frequently associated with the National Theatre and Covent Garden Opera House, than with motion pictures.

The Fourth Network

Though the payvision experiment is currently a hot and topical talking point, there are other major developments that cannot be overlooked. Item No. 1 on anyone's agenda must be the current speculation involving a fourth tv network, on which a Government decision is expected momentarily. will it be commercial, as many people believe? Will it be educational, in line with Harold Wilson's conception of a university on the air? Or will it be a com-bination of both? Surprising as it may seem to

professional broadcasters in the

United States, the tipsters in Lon-Within the next 48 hours—on don favor the last course, with a an. 7 to be precise—a pay telerequire around two hours of educational broadcasting daily at peak periods. Such programming, it is assumed, would be financed by Government sources, and commercials would be barred during the learn-as-you-view educational teach-ins. But for the rest, it would be the familiar free for all, with rival webs scrambling for talent as well as the advertising coin.

How imminent the fourth channel may be is anyone's guess, but there has been surprising behind the scenes activity in recent weeks and a growing confidence that a positive decision will be made without much delay. Certainly, if the present time-table of review-ing commercial tv licenses next summer is maintained, the government will very soon have to sound the early warning to prospective

past. It sounded like a good idea when it was first suggested that there ought to be a common tint system for Europe, as that would facilitate colorcasts over the Eurovision and Intervision networks, but conflicting interests carried the day over reason and good

sense.
"To no-one's surprise, France and Russia decided to go it alone on the French system and, presumably, will carry the Eastern bloc nations (which make up the Intervision link) with them; and Britain, like the rest of Europe, has outed in favor of the Carry. has opted in favor of the German (PAL) system in the interests of standardization among the Eurovision networks. The American vision networks. The American (NTSC) process, at one time the hotsy favorite, is apparently now out of the running.

While there is a growing clamor for the introduction of color programming, whipped up partly by the broadcasters, and largely by the manufacturers, there is evidently a cautious Government attitude, and it may be another year or two (at the very least) before tint becomes a reality in the United Kingdom. And there is by no means unanimity among broadcasters, as indicated by Sidney L. Bernstein's letter to the Times last fall, when he suggested that color transmitting equipment was way down among the list of priorities. And that's a point of view which may prove highly acceptable to his

(Continued on page 121)



JOE FRANKLIN'S

Memory Lane hru Fri.; 11:30 a.m. to 1 p.m. WOR-TV, New York WI 7-2517

Actor's Suicide Points Up Plight as Japan's **Recession Cuts Roles**

The recent suicide of middleaged tv character actor Ihamu Sihmada, join in the gold rush.

Color

Then there is the question of color television, which has been a talking point among the European nations for umpteen years. It sounded to the payers are sounded to the payers are sounded to the payers. Shimada had left a note saying, "Forgive me, my son. Papa is very much fatigued."

His suicide was attained to the payers. Shimada had left a note saying, "Forgive me, my son. Papa is very much fatigued."

His suicide was attained to the payer of the insecurity plaguing many of the industry's older players. Shimada had left a note saying, "Forgive me, my son. Papa is very much fatigued." after he strangled his four-year-old

ure to obtain a regular role in a series during the past two years.

Shimada had formerly won acclaim for his running supporting part in the NHK series, "Basu Dori Ura" (Behind Bus Street). He began to show symptoms of a break-down around the time the domestic drama came to an end in March, 1963. He reportedly sent a post card to the show's producer saying he would quit acting and become a rag picker.

According to the Tokyo Actors Livelihood Assn. of which Shimada had been a member, his situation was not unique. Only 30% of the group's 160 members have continuous roles in series, while the rest depends on spot assignments and income from odd jobs.

Those finding most difficulty are over 30 years old, which means nearly 50% of the organization's

Except for stars who can earn more than \$278 for a single appearance, most of the group's members earn from around \$8 to \$28 for an appearance. Shimada was in the \$28 class.

Because they are generally in the higher-priced class, according to the way actors are graded in Japan, the older character and bit players are generally being passed over in favor of younger, cheaper actors in these times of tightened budgets due to the economic recession.



ED REIMERS

JFK's '57 TV White House Tipoff

The recent spate of tomes on JFK reminds vet pub-relations Jack Perlis of a memorable Monday in 1957 when his home phor rang and it was JFK (then still Senator) on the horn. The purpos of the call? Kennedy was boiling mad because the New Yor blatts (as well as the rest of the nation's press) had printed storic suggesting that the Massachusetts solon had decided to run for the Presidency. Presidency

Seems that the Senator had appeared on "Keep Posted"-a pul affairs stanza that for this occasion had remoted the telecast from major session of the National Education Assn. in Philly. Some the queries put to Kennedy on the heavily publicized stanza elicite candid responses that led the reporters to guess that JFK had ir

deed decided to make a run for it.

Perlis explained that all published conclusions resulted from Kennedy's response. The latter thereupon shifted gears, chuckle at the impact of the remarks, and opined as how in the long run on harm was done, wished Perlis well and hung up.

NICE GUYS DON'T WRITE COLUMNS!

By an Allegedly 'Nice' Columnist And TV Host Named . . .

HY GARDNER

I'm suspicious of people you groomed woman chews gum meet for the first time who acknowledge the introduction by saying: "You're so different from the when I hear someone slitching

other columnists. never hurt interview on tv and radio." If this were substantially

Hy Gardner

true I'd have been out of this kind of work years ago. The fact of the matter is that I dislike many more people and things than I like. And I think it's about time I admitted it.

I get gooseflesh when some stranger greets me, usually at a booze bash and, with a glint of unconcealed wit in his eye starts (and stops) the conversation by saying, "Hi, Hy; bet you never heard that before!" That makes me evaporate faster than charm in a martini drinker.

I can't stand tv people who lie through their prospectuses when they run into you at Toots or Danny's or Luchow's and say, "This must be E.S.P. I was going to call you tomorrow about a new panel show." The name of the show is show." The name of the show is invariably the same: "Will the Real Phony Please Stand Up?"

I hate first or any nighters who stamp on your toes as they plod through your aisle like a herd of untrained elephants. Or refuse to rise so you can slither past them with at least \$9.90's worth of dignity. I also despise the theatergoers from whom you stand up who don't bother to nod a thank you. I can't force a smile on restaurant captains who seat you at a drafty table or, when the room is half empty, insist upon leading you to a table jammed between other occupied tables. I also resent showoffs who invite you to dine and then conduct a series of table telephone calls to absentee friends.

Frixample

I've been touched by old friends I never knew . . . who vow vengeance at the earliest opportunity. I've received threats from punks I've received threats from punks who resented my remarks about Commies, been belittled by human-pungent-sniffing tonic to kill to ists who disagreed with our camdump beligerent panhandlers into the clink until their talkathon. wives or sweethearts were abused or cut up by the drunken bums. I got blasted for chatting with Barry Goldwater, Harry Truman, Christine Jorgenson and other controversial personalities, chastised when I said I thought The Beatles were ridiculous and damned for saying Castro was a dangerous Commie tool way back when the bandit was still in the hills.

I've been berated, castigated and underrated by cowardly correspondents who, when they run out of name-calling, neglect to sign their own names.

Diners in the quiet restaurant who brush their teeth with their tongues and broadcast a squitchy sound make me gag. I also hate public toothpick excavators, people who talk business out loud in elevators and make you miss your floor. I moan when an impeccably

plate of spaghetti like he's eat You it through a straw.

never hurt anyone. If you can't say anything kind you tail. Also the ever-present nig say nothing. club table emcee who spoils You're even show for everyone else by talk gentle with back to the comic or makes di celebrities you asides to the showgirls. I do interview on know why but there's always of such nitwitted inebriate squatt at the table next to ours. I'd like to drive a tank and pl

it into the hopped-up driver o souped-up jalopy who roars re lessly up a highway or slith through heavy traffic as though owned the road when the truth he's only made a down payme on the murder weapon. I h snippy telephone operators w use the same monotone to lectu "You can now dial long distan person-to-person yourself, sir." answer usually is: "I left glasses at home and I can't see dial and besides, for a call Miami or Hollywood or Honolu I'd like a little personal servic She sullenly agrees and gives little service as possible. I a abhor lamebrained secretaries w answer a ring, say, "Hold please," deplug you and slip for a coffee break or maybe audition for a new job.

Planes & Trains, Etc.

I'd like to squirt my Sentry tra quilizing gimmick (a lipstick-siz James Bond sort of anti-attacl device) into the faces of the thoughtless idiots who sit behi you on a plane, train, bus or ir theatre and push their know through the soft seatbacks in your back.

I resent guests who fiddle w your color tv to improve t register and reception. Also t goops who brag about having perfect pitch and tamper with your color with the perfect pitch and tamper with your problem. radio dials to achieve what thinsist is the right sound. I'd like short-circuit the amateur hi-fi gineers who turn your set up maximum and blast everyone (of the room but themselves. I have people who "fight" for a dinr check but invariably manage lose or blow the decision.

fumes of garlic emitting from mouthpiece as he engages in

I think the most evil of sadi are those leading men or wom who let even a squidgeon of gar or raw gin slip into their rep. before playing a love scene in film, Broadway show or a TV se ment. This, in some states, cou be considered cause for justifial homicide.

Teenagers

I hate the attitude of superior those teenaged boys wear in the expressons and gait when the affect a long, sloppy hairdo w: sneakers, sweater, cigaret, tig jeans and sneer to match. A their female counterparts pour into skin-tight pants, sweatshir filthy white booties and a H loweenish makeup that seems want to scream, "I've been the want to scream, "I've been the before." I also hate most of the nude pinups in certain magazir

(Continued on page 123)

Warner Bros. Television Audience Magnets...



SUGARFOOT



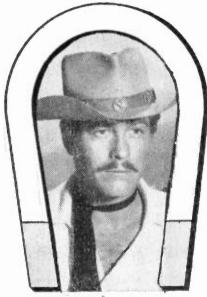


THE GALLANT MEN





77 SUNSET STRIP



COLT .45



MAVERICK



CHEYENNE



BRONCO



THE ROARING 20'S



BOURBON STREET BEAT



THE DAKOTAS



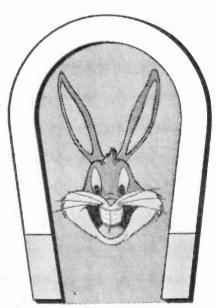
ROOM FOR ONE MORE



LAWMAN



WARNER BROS. ONE-FEATURES



WB CARTOONS-SERIES '64



Fowler Report and The Impact Of Color Are Two Major Posers For Canada's Television Industry

- By SID ADILMAN -

No matter what rocks the Cana-dian television industry this year, K. C. Chisholm of RCA in Mont-two major events will chart its real estimated a backlog of 8,000

The first is the federal govern-ment's reappointment of Alphonse Ouimet as Canadian Broadcasting Corp.'s president for the next seven years, despite agreement by television critics, parliamentary correspondents and The Fowler Committee Report that he was not entitled to another seven year stint. Reappointment to the \$35,-000-a-year post as head of the \$119,318,000-budgeted CBC and the Fowler Committee suggestion that the president have more to do with the programming leaves him without a single worry about his job

The second event is the coming of colorcasting, first experimentally after July 1, on a limited scale after Oct. 1 and full tint ahead from Jan. 1, 1967. Ground rules have been set by the Board of Broadcast Governors, Canada's broadcasting regulatory body.

Main reason for this leapfrogging-a move which telescopes the U.S.'s full 12 year conversion to color within two years-came from a federal government decision to tint Canadian Broadcasting Corp. programs emanating from Expo '67, the Montreal World's Fair. This alone will take, according to conservative estimates, a whopping \$10,000,000 for special studios and equipment in Montreal.

Within a month of the start of the '65-'66 season, the CBC, CTV (Canada's private tv web) and in-dependent stations were far more interested in the color race than in their usual falltime occupation,

rating watching.
From the CBC came swift moves, appointment of Harold Wright as fulltime color coordina-tor for both the Expo and full tintup of the entire 14 English and French network CBC owned web. immediate ordering of equipment from Canadian manufacturers all by public tender, and a carefully submitted request to the government for an extra \$15,000,000 to convert its network to color.

From CTV, involved in a change of presidents from its founder Spencer Caldwell to its executive vice president Gordon Keeble, came pronouncements that it would be ready for color "come hell or high water."

Bassett's Bold Move

From John Bassett, Toronto Telegram publisher and president of CFTO-TV, the largest station with-in CTV, came more than words but instead a strong push to major advertising agencies and a carefully timed announcement that he had bought \$1,300,000 of color equip-ment from New York and negoti-ated to kickoff the '66-'67 season in color with a special, "Henry V as presented last season at the Stratford (Ont.) Shakespearian (Ont.) Shakespearian

aside from inviting Bassett, agency reps to special closed circuit showings, spoke at several service advertising and sales service clubs handing out press hits on color and showing, by special

hookup, segments in color.

Another independent Kenneth Soble president of CHCH, Hamilton which competes for the Toronton which competes for the Toronto tv advertising dollar, spent \$5,000 for a luncheon for 640 industry and ad reps to announce his plans—a color pilot of a variety show being completed this month ready for showing in October. Soble's pitch for color included a statistic-spouting Nancy Salkin, NBC's director of corporate color information, dispatched to Toroninformation, dispatched to Toronto for the day.

Color costs to Canadian agencies will be roughly 15% higher than current rates for black and white commercials. But there is every indication that advertisers will hop on the color bandwagon along with the stations.

The main problem will be set manufacturing and in production of color equipment. Already there is a huge backup of orders which to 10,000 sets exist and claimed it won't be met for several months.

Canadian set prices are slightly more than double those in the U.S., an average of \$750 to the U.S. \$350 Now 15 U.S. border stations beam color to Canadian viewers.

"The 15% excise tax is a mon-strosity that was imposed 23 years ago to curb wartime spending,' claimed CHCH marketing and sales director Al Bruner. "It has been removed from cars and everything else but tv sets. If it were knocked off it could reduce \$100 from the cost of every set," he said. So far though there has been no industry wide attempt to have it removed

Color Unites

Normally Canada's ty industry speaks with two voices, one rep-resenting the publicly-owned CBC and the other representing the private owners. But color has united

The country's first industry-wide colorcasting seminar, arranged by both private and public broadcasters last October for three days of technical sessions in Toronto, drew an oversubscription of 800. As a result, private tv stations have asked the CBC to make available to them a travelling seminar which was intended for CBC o&o's alone. The CBC also will establish a technical training school this year where technicians will be taught to overhaul, revise and equip for

At the CBC there's wide talk that the projected \$15,000,000 isn't going to go very far, considering a four camera mobile costs \$900,000.

By '67 color programming in studios will still be relatively limited with probably only one Toronto studio being used for colorcasting of high budgeted dramas and variety shows, and in Montreal one color equipped studio with more low budget format shows being done in color.

In Toronto, for the initial year large use of color will be on film. Documentaries such as "The Saskatchewan," produced by Daryl Duke, run this season in black and white were shot in color for reshowing in 1967. On the French web, the series "Les Deux Provinces" (the 10 provinces) now being run in black and white will be reshown in solors. reshown in color.

With color film plans looming at large at the beginning, the CBC is playing it safe in case mobile equipment isn't ready or their technicians aren't fully trained.



RALPH CAMARGO ANNOUNCER-ACTOR-NARRATOR Billie's Registry—PLaza 2-7676

Looks Like 'Casey' May Not Survive Operation, No Midseason Pickup

Hollywood.

"Ben Casey," it appears, may not survive the operation.

When the medico returned for its fifth season this semester its format had been revised to include subplotting and a cliffhanger touch, and injection of new, young characters and romance aimed at the younger audience.

ABC-TV has decided not to give the Bing Crosby Productions series a midseason pickup, so it's through with production, having finished the firm 26 segs which had been ordered originally. Decidoesn't automatically mean Vincent Edwards starrer the kaput, but its chances for renewal

YOUNG SET' MOURNERS

They Dug the ABC Daytimer In Twin Cities

In these parts there were enough fans for the ABC-TV morning network "The Set" program that on the Friday (17) of its cancellation the 20th-Fox Twin Cities' station KMSP-TV carrying it had the telephone keyboard swamped with feminine calls protesting against the ABC action.

The clamor reached the point where Donald Swartz, the station's general manager, felt it necessary to ask evening Star tv editor For-rest Powers' help to get the heat off KMSP. Powers assisted by carrying an item in his column ex-plaining that KMSP-TV has no voice in the matter and that protests should be mailed to the ABC program executive whose address



MEL BLANC

Voice Specialist for Hanna-Barbera Cartoons "Tom and Jerry," MGM and Mel Blanc Associates humorous commercial campaigns, Hollywood, California.

Electronic Girl Reporters

Put Cinematic Likes of Roz & Katie Into an Eclipse

By BARBARA WALTERS

Hey, fellow girl reporters, re- bedchambers and private dinit member the good old days when room of the Marymount Sist-Rosalind Russell marched out of for a story on a day in the life the city room, mashed her felt hat a nun. on her head, hurled a few caustic words over her shoulder to the city editor, and went out to scoop Brian Aherne on the society murder? And if it wasn't Roz scooping Aherne, then it was Katherine Hepburn racing to the phone to shout "Stop the presses" before Spencer Tracy could call the rival paper.

Twas ever thus-girl reporter wants to be boy reporter, Girl reporter gets drunk with boy reporter. Girl marries boy reporter. I mean, let's face it, in those days a female knew her place. It was right on top of the male reporter's big toe.

Now it's all changed and if you promise not to breathe a word to Roz or Katie, I'll tell you what it's

There's a whole new breed of female reporter—the Lois Lanes of the 1960s—neatly dressed, no type-writer in view, no bat, smiling out at you from the Sony at the beach, smiling out at you from the color set in the livingroom. And make no mistake, she knows who her Superman is. He's the male reporter who willingly helps her get that scoop. Yes, I said "help" because when she stopped acting like one of the boys, he started behaving like the gentleman she always knew he was.

There is still, here and there, the female hot shot who hides out in the lady's room of the foreign embassy in order to snare an exclusive interview with the foreign minister when he strolls by on his way to the men's room, but for the most part, the female reporter is legitimately assigned to her beat, carries her credentials openly and it is often the male correspondent who introduces her to the minister. It is as if after the television executives said, know, female reporters aren't so bad after all." And the grateful ladies responded, "OK boys, if that's the way you feel, we'll go back to being female.'

The Femme Approach

Her sharp eye, her intelligence, her reportorial skill all helped NBC correspondent Aline Saarinen on a recent assignment in Vietnam. But her unique point of view, unique because she is a woman with a woman's sympathy and style made her stories exclusively hers.

Pauline Frederick is no less effective at the U.N. because she is well coiffed, calm, roised and attractive. And in her own quiet, dignified way she gets as many scoops as Roz did with her flying hair, darting eyes, sharp elbows

and sharper tongue. I could go down the list (a small one to be sure but ever growing) of the competent female reporters who aren't insulted when they're called a lady. And with the help of the men at the top, they have replaced not only the old style reporter but the old style glamor girl. For a funny thing is hap-pening: these women, exposing their intelligence instead of their bosoms, have all but replaced the original brand of female television give us all lessons, the tv glamor girl of the '40s and '50s is no more to be seen. High necks have replaced the plunge, a hand mike has taken the place of the bou-quet, but I'll wager that Nancy Dickerson gets as many proposals through the mail as any rhine-

stone-bedecked femeee of the past.

Do I sound like blowing the horn? Well, probably, but I know for example that I would never have been sent by NBC to cover Jacqueline Kennedy's trip to India had I not been a female. NBC's Sander Vanocur was there as was NBC's Welles Hangen, and they needed another male reporter Walter Cronkite (or vice versa may

Being a female allowed me free to take exclusive pictures of the sticks.

Being a female helped me or these stories but on numero assignments where it hasn't ac ally helped, it has never hinder And more than anything else, know that I was chosen for my j on the "Today Show" with Hu Downs, Jack Lescoulie and Fra Blair, because I could track do a story, direct the camera cre edit the film and write up t report. And may I never forg it, because on this strongly ma culine show, the want ad was (for a female.

UG IS IN!

-By HAROLD FLENDER-

There's no question about These days ugliness is very mu

The two television shows th season with consistently high raings are "The Munsters" and "T. Addams Family."

In the motion picture industrate dependable moneymakers a the horror films like "Son of the like". The bigge sellers in toys for the past for the christmas have been the doyourself "Monster" kits, where Jaior can take apart and put togeth again assorted fiends and ghou like Dracula, the Mummy, and Ti like Dracula, the Mummy, and Tl Mad Thing From Mars. The mo popular dispensers for baby's bu ble bath come in the shapes of mo sters.

And I guess we shouldn't forg some of the stars of "Shindig" ar 'Hullaballoo" — Herman's Hermit the Rolling Stones, Freddy and th Dreamers.

Many people feel the new sty of boys with long hair is ugl While it's true that it may be ugl I don't think that it's a complete bad thing, for it does show that i least America is ahead of Russ by about 10 years in hair.

Look Magazine recently did cover story on the phenomenon of the new cult of ugliness sweeping America and questioned many ps. chiatrists. Explanations varie chiatrists. Explanations varie One psychiatrist claimed that mo adolescents and teenagers, no mater how goodlooking they actuall are, feel insecure about their appearance, and by fostering the wo ship of ugly people they are actually bolstering their own ego Another psychiartrist suggeste that it was a manifestation of th strain of fascination for morbidit to be found in all of us. A direct of the New York Psycho-Analyti Institute offered this profound in sight: "Careful examination of cross-section of ugliness worship pers from a wide spectrum of the various cultural levels of our soc ety included in the six basic geo graphic areas of our country ha brought us to the conclusion tha they are all clean off their rocke
—nuts, nuts, nuts I tell you!"

The only thing all of the psychia trists questioned were able to agre upon concerning the new cult o personality. With the exception of Arlene Francis, who can still give us all lessons, the tv glamor stronger daily. One cannot help but wonder where it will lead.

I can hear two swains talking: 'How was your blind date las

"Marvelous. She was reall: blind. I can't wait to see her again tonight."

The songwriters will have to alte: the titles and lyrics of standards We'll be hearing songs like "The Most Ugly Girl in the World," "Jeannie With the Light Brown Acne," or "Beastly to Look At."

Of course, plastic surgeons will have to go along with the times be cause patients will be coming to them demanding to have their old as much as Huntley-Brinkley need noses put back on, their ears made to stick out more, and their chin: made double.

And can't you see the next Miss access to film the first documentary on a state reformatory for girls. Being a female allowed me wearing black cloaks and broom

Once again, thanks

for all your help in keeping millions of viewers tuned in to our clients' shows (and their commercials)

ADDAMS FAMILY

S. C. Johnson

AMOS BURKE

Armour & Co.; Lanvin; S. C. Johnson

ANDY GRIFFITH

General Foods: (SOS)

 $\underset{Kraft}{\mathsf{ANDY}} \text{ WILLIAMS}$

ART LINKLETTER'S HOLLYWOOD

TALENT SCOUTS

Lanvin
BEN CASEY

Armour & Co.; Bristol-Myers; Menley & James; S. C. Johnson

THE BIG EAR Sunbeam

THE BIG VALLEY

Lanvin

BOB YOUNG AND THE NEWS

Menley & James

CAMP RUNAMUCK

Armour & Co.; Bristol-Myers
CANDID CAMERA

Lanvin; S. C. Johnson

CBS EVENING NEWS WITH WALTER CRONKITE

Lanvin; Sunbeam; S. C. Johnson

CBS REPORTS
S. C. Johnson

COMBAT

Armour & Co.; Menley & James;

CONVOY

Armour & Co.; Sunbeam

DANIEL BOONE Armour & Co.

DANNY KAYE
Ralston

DEAN MARTIN

Kitchens of Sara Lee; Armour & Co.

DONNA REED

Menley & James; S. C. Johnson

FARMER'S DAUGHTER
Bristol-Myers

FLINTSTONES
S. C. Johnson

FUGITIVE

Armour & Co.; Menley & James; Sunbeam

GIDGET

Menley & James

GILLIGAN'S ISLAND

Lanvin; Ralston

GUNSMOKE

Lanvin; Sunbeam

HALLMARK HALL OF FAME
Hallmark

HOGAN'S HEROES

General Foods: (SOS)

HOLLYWOOD PALACE

Armour & Co.; Bristol-Myers; Sunbeam;

Zenith

HULLABALOO Bristol-Myers

I SPY

Armour & Co.; Bristol-Myers; Lanvin; Kitchens of Sara Lee

JACKIE GLEASON
S. C. Johnson; Lanvin; Ralston; Zenith;
Sunbeam

JESSE JAMES

Menley & James; S. C. Johnson

JIMMY DEAN
Armour & Co., Sunbeam

LAREDO
Armour & Co.; Lanvin

LASSIE

General Foods: (Kool-Aid); S. C. Johnson

LAWRENCE WELK

Bristol-Myers

THE LONER
Lanvin; S. C. Johnson

LONG HOT SUMMER
S. C. Johnson; Sunbeam

LOST IN SPACE S. C. Johnson

THE LUCY SHOW

Paper Mate

THE MAN FROM U.N.C.L.E. Zenith

MR. ED
Sunbeam

MONA MC CLUSKEY

Armour & Co.

MY FAVORITE MARTIAN
S. C. Johnson

MY MOTHER, THE CAR
Armour & Co.; Bristol-Myers

MY THREE SONS
Paper Mate

OZZIE AND HARRIET S. C. Johnson

PERRY COMO SPECIALS Kraft

PERRY MASON
Bristol-Myers; S. C. Johnson; Sunbeam

PETER JENNINGS AND THE NEWS

Menley & James; Armour & Co.;

Sunbeam; S. C. Johnson

PEYTON PLACE I

Bristol-Myers; Menley & James; Lanvin

PEYTON PLACE II

Bristol-Myers; Menley & James

PEYTON PLACE III

Bristol-Myers; Menley & James

RAWHIDE

Bristol-Myers; S. C. Johnson; Sunbeam

RUN FOR YOUR LIFE

Armour & Co.; Bristol-Myers;

Kitchens of Sara Lee

SATURDAY NIGHT AT THE MOVIES

Armour & Co.; Sunbeam

SCOPE

Armour & Co.

SECRET AGENT
Sunbeam

SHINDIG

Bristol-Myers; Menley & James

SUNDAY NIGHT MOVIES

Armour & Co.; Lanvin; Menley & James;
Sunbeam

TAMMY

Bristol-Myers; S. C. Johnson

THURSDAY NIGHT MOVIES

Bristol-Myers; Ralston; S. C. Johnson;

Sunbeam; Zenith

TONIGHT SHOW

Kitchens of Sara Lee; Sunbeam

TRIALS OF O'BRIEN
Sunbeam

TUESDAY NIGHT MOVIES

Lanvin

TWELVE O'CLOCK HIGH

Armour & Co.; Sunbeam; Zenith

VIET NAM: DECEMBER Armour & Co.

THE VIRGINIAN
Armour & Co.; Sunbeam; Zenith

VOYAGE TO THE BOTTOM OF THE SEA S. C. Johnson

THE WACKIEST SHIP IN THE ARMY
Kitchens of Sara Lee

WEEKEND NEWS (ABC) S. C. Johnson

WHAT'S MY LINE? S. C. Johnson

WHO SHALL LIVE? Sunbeam

THE WILD, WILD WEST Sunbeam

FOOTE, CONE & BELDING







GEORGE A. ELBER

EXECUTIVE VICE PRESIDENT

THOMAS J. McDERMOTT PRESIDENT





Little Things In A Big Year

- By CLEVELAND AMORY -

It's the little things, we always say, that make a big year, and 1965 was no exception. Month by month, here are the stories that pearing." "Miss Farmer's Daughter." "Farmer's daughters," stated the New York Times sternly, "are disappearing." appealed to us most.

went down to the police Dept. to be fingerprinted for a Govern-ment job—only to find out that, Io and behold, she didn't have any fingerprints. The trouble? Well, it was just like those tv ads always saying—harsh deter-

tor Norris Cotton of New Hampshire. That was the month, you remember, when Secretary Mc-Namara began a 10-year "phase-out" of Navy Yards, but Cotton out" of Navy Yards. But Cotton phased up to the situation at the Portsmouth Navy Yard. "The one hopeful sign for the Yard's future," he said. "is the steadily wersening world situation."

March was the month when a freshman class of a college which was mercifully nameless was asked to identify some famous people. Secretary McNamara was easy.
"The man," they said, "who leads
the New York crime syndicate."
James Franciscus, of "Mr. Novak" fame, also presented no problem. He was, simply, "the new Pore." Thelonius Monk, in the same vein, was "the head of the monks," while novelist-critic Mary Mc-Carthy gave pause. She was, they said, "a tv weather girl."

April was the month when, whether fooling or not, the Business Envelope Manufacturers Inc. presented, via the Public Relations Journal, the Rules & Regulations of Wanamaker's Dept. Store-as of

Store must open at 6:30 A.M., and remain open until 9.00 P.M. the year round.

The store must be swept: counters, base shelves and showcases dusted; lamps trimmed, filled and the chimneys cleaned; pens made; doors and windows opened; a pail of water and a scuttle of coal must be brought in by each clerk before breakfast.

Any employee who is in the habit of smoking Spanish cigars, getting shaved at the barbershop, going to dances and other places of amusement will most surely give his employer reason to be suspicious of his integrity and all-around

honesty . . . Men employees are given one evening a week for courting purposes and two if they go to prayer meeting regularly.

After 14 hours of work in the store, leisure time must be spent in reading good literature.

May was the otherwise merry month when, at the annual meeting of New York's St. Nicholas Society, vicepresident Robert Crawford, famed for his brief introductions, broke his own record.
"Our speaker tonight," he said,
"needs no introduction—because he failed to show ur."

June was, of course, the month of brides, and also the month when bride Sybil Burton, who married rock 'n' roller Jordan Christopher, announced she couldn't go south with him right after the marriage. but promised she would join him the very next week—because that was the week Richard Burton was coming to New York and, by the terms of their divorce agreement, she and Richard couldn't be in the same town at the same time.

July was the month when everyone was in the swim, including the French bathing suit designers who, up in arms over the American topup in arms over the American top-less bathing suit, came up with two new ideas of their own. One was the "newkini." which was de-scribed as a bikini "that barely stops short where the topless leaves off." The other was the "inikib." which was not only bikini spelled backwards, but literally so. "The parts of the body that were uncovered by the bikini are covered by the inikib," it was stated, "and vice versa."

cold indeed was the news from the Long Island Fair, which announced that only three contestants had appeared to try out for the title of operation.

September was back to business January. A woman in Memphis as usual—and one of the country's won that month hands down. She most respected investment companies, the Arthur Wiesenberger people, came up with an invest-ment report complete with the dope on how the market reflected, as they put it, "war considerations."
"Basically," their report stated firmly. "war is bearish, not bullish. However, a limited war—big enough to stimulate the economy. February was a short month, but to boasted at least one long, long thought from the mouth of Senathor Newsia Cotton of Many 1997. the economy and to investor sentiment. To date the war in Vietnam has been in this category." "But the report continued, "is unpredictable. Therefore it still be-hooves the investor to temper whatever encouragement he may derive from the increased activity resulting from the stepped-up tempo of war with the consideration of the deflationary effects a real intensification of the conflict might have."

October was the month when the days dwindled down- and out in Amouli, on the island of American Samoa, there occurred a really remarkable funeral. There were 100 kegs of beer, 100 cases of canned fish, and stacks upon stacks of toga, the treasured ceremonial mat of Samoa. The guests were all seated according to rank, and everyone had a big time. But the most remarkable thing of all about the funeral was that the person it was for—a 94-year-old grandmother-had the best time of all. She was, you see, not dead. She and her family were merely reviving an ancient custom—the soifua—a funeral for the

November was the month where, after the blackout, New Yorkers were, out of town, 10 feet tall. We were heroes. Up to the time of the blackout, all the out-of-towners read about 15 was tention. towners read about us was terrible. We robbed, we murdered, we raped, and, worse still, we didn't speak to our next-door neighbors. Worst of all, when strangers came to town, we not only went right on robbing and murdering and raping and not speaking, we overcharged them, too. In the blackout, though -well, they just didn't know there were any New Yorkers like thatand to find out we were all like that, well, it was a shock. It wasn't however, ever thus. Out in Montana during the month two pale-ontologists found evidence of the earliest known primates-who lived at the same time as the dinosaurs. Their size? "About," the article said, "the size of mice."

December was the month not nly of the Gemini Twins, but also the month when NBC came up with the split tv screen. And the question for the New Year was, would they stop there? Once they've started splitting our they've started splitting our screen in half, what was going to stop them from quartering our screen, or octagonizing or even sexagonizing us?

The very idea gave us, for New Year's, a splitting headache.

Two Texas AMers Sold, Will Swap Frequencies

Tyler, Tex.

Two local radio outlets change hands in a transaction approved by the Federal Communications Commission.

It authorized Wallace Barbee to acquire control of radio station KGKB and approved its sale for \$70,000 to LDOK Broadcasting Co. The FCC also approved the sale of Radio station KDOK for \$85,000 to Oil Centre Broadcasting Co.

The FCC renewed KGKB's license with the condition that it consumate its sale to KDIK within 25 days. It fined KGKB \$2,000 for a previous and unauthorized sale of control to Barbee. KGKB has been silent for two years. When the transaction is completed, it red by the inikib," it was stated, and vice versa."

August was a warm month—but kilocycles with 1,000 watts. KDOK



RON RAWSON

SHAKEUP IN OFFING FOR IRISH B'CASTING

By E. F. MacSWEENEY

Dublin.

Reshaping of control of Irish radio and television service may be undertaken during this year under legislation now being planned. legislation now being planned. Service is provided by government-appointed board, the Radio Eireann Authority, headed by Eamonn Andrews. Board's life ex-pired last year but was extended, with some changes, for another year, a government spokesman indicating new thinking was in prog-

Under the Authority the setup is run by Director-General Kevin McCourt with Controllers of Programs for both television and radio services. Several protests have been made that the tv controller is not an Irishman-he is Swedishborn - Gunnar Ruggheimer; his predecessor was an Englishman. Much of program content is imported from the U.S.

Effort to develop the educational side of tv was made with special peak-hour program on Tuesdays, Telefis Feirme (Television Farm), designed for viewing by farm population. As the Irish rural population has not responded to tv as set buyers, it was decided to organize group viewing and the government is currently paying rentals for over 100 sets for rural groups.

Advertising revenue for tv for 1964 (last year for which figures are available) was \$4,250,000, and a plan to raise rates in the fall of 1965 brought such sharp protests that the increase was postponed. Number of sets is estimated at around 340,000, about 50% of all homes in the country.

Sponsored time on radio is very limited and netted \$487,000 in 1964. A project to extend hours of broadcasting to cover the entire day (Irish stations are off the air for part of both the morning and the afternoon) was nixed by the government.

Fact That U.S. Has Shortage Of **Cultural Tradition Puts Added Strain on Television Programming**

By JESS OPPENHEIMER

There seems to be an indoor sport currently in which everyone

tainment. It's fun to play. always enjoyable tcknock the other guy's work. Makes you feel superior. There is an interesting, human self-serving lack of sympathy among the fellow



Jess Oppenheimer

workers-critics, who judge the other show by what finally appears on the tube, but have a million valid reasons why the problems connected with their efforts, in the form of actors, directors, pro-ducers, etc., kept the work as originally conceived from getting to the screen.

There is one area in which I agree heartily with the critics, but have another reason for doing so. First, let's face a couple of facts. The majority of television fare today is in the form of series, and the majority of the series are comedy. It is humanly impossible, within the economic limitations of television, to produce such a mass of work on a quality basis every week. There is not enough money to hire the necessary writers and producers, and if there were enough money, there are not enough competent talents to be hired. Comedy writing and acting is a special gift, and even on Broadway, where we expect the most talented people to prepare their plays and revues without concern with how much time it takes, the ratio of failures to successes is at least 10-to-1. This in spite of the fact that money, when it gets down to the production, is spent as freely as is needed.

Acknowledging then, that real quality television on a weekly basis is impossible under the best of circumstances, it seems too bad that we have working today a phenom-enon which is contributing to a downgrading spiral for which there seems to be no end. Television has ceased to be the hypnotic novelty it was when it first burst upon us.

Remote controls have even contributed to the downfall of the "one channel" habit, in which a viewer decided which network was the most rewarding on a given night, and left his set tuned to it. The early tv audience, it seems would rather sit than switch.

As time went on, many people

became disenchanted with the product they were seeing and turned back to other pursuits, such as sits around and deplores the horrible state of television entercame highly selective in their viewing, and had one or two programs a week they would watch. Unfortunately, these viewers were the more intelligent, better educated group, and by defecting, they drove the level of television down even further.

TV Biz, Not Art!

To look at it honestly, television, as practiced in the United States today, is not an art form. It is a business. The primary responsibility of the networks and the advertising agencies is to make money for their stockholders, and their clients' stockholders. To do this they must deliver the largest this, they must deliver the largest to the top few percent and the bottom few percent and still deliver the mass. So when those people who made up the top few percent of the audience in terms of intelligence, culture, education, intelligence, culture, education, and perception left, the average was lowered. The lowering of the average meant that new TV programs would have to appeal to an audience of this new "average" audience of this new "average" composition. This new approach alienated the top few percent of the new audience, who might have been willing to stay around at the previous level. They in turn found other, more rewarding uses of their leisure time, and again the average was driven down. Ad Nauseum.

The networks will always produce a number of fine public service shows, because they would rather make quality than not, and because they must if they want to retain their franchises.

I don't think they can be faulted. It is the American audience which to blame. Practically devoid of cultural tradition, never having had to be politically aware, the mass of our audience simply wants to escape from the problems and cares of their lives. The level at which this escapist fare is set depends on the composition of the large mass of faithful, habitual viewers.

There seems to be no solution in sight, for only if the powers which control the medium arbitrarily decide to upgrade it, and thus upgrade the tastes of the people, can any progress be made. Obviously, it won't. It is not only impossible, but unconstitutional. It would violate the freedom of viewing.

RCA-Can. to Build **Color Tube Plant**

Canadians will be buying 300,000 color-tv sets a year by 1970, predicts John D. Houlding, prexy of RCA Victor Co. Ltd. of Montrealwho is backing his optimism by putting up a \$25,000,000 factory in this 10,000-pop city. The plant will be able to make 300,000 color picture tubes a year

Houlding says the company's reason for taking the resounding plunge is to prevent a protracted color-tube famine like the one now plaguing the U.S. The plant, due to open in June '67, will make tubes for sets other than its own—both in North America and abroad. By then Canadian colorcasting will be a year old experimentally, six months old in regular transmission. About 1,500,000 Canadian homes, however, are within range of U.S. colorcasting stations across the

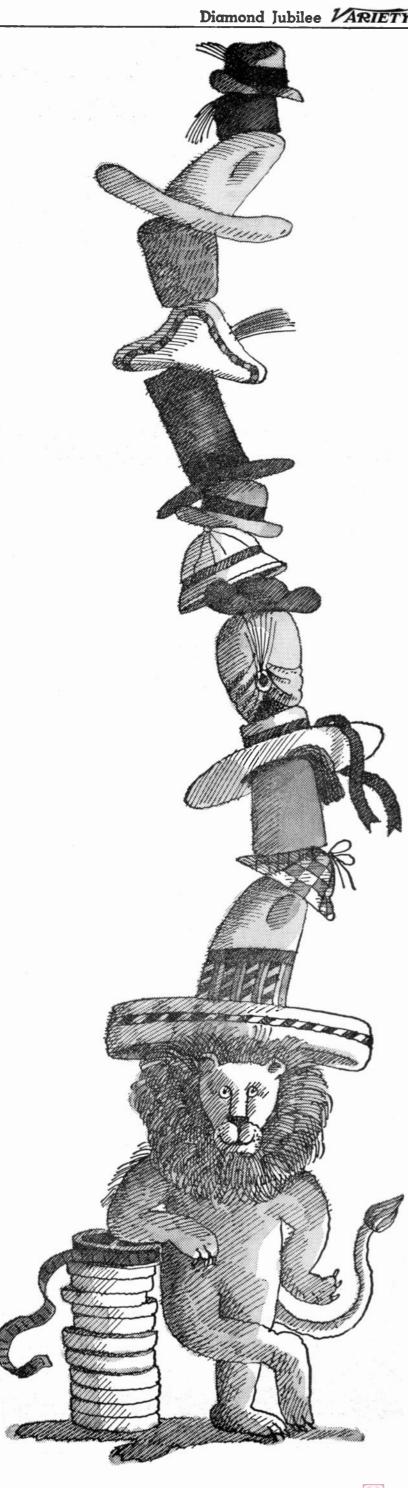
Midland is doubly blest having just nabbed a future multi-milliondollar electronic plant, to be built by Motorola of Chicago. Mayor H. J. Beauchamp says it'll employ about 200 persons making car ra-dios. The RCA plant will have about



JACKSON BECK

ACTOR-ANNOUNCER-NARRATOR Congratulations Variety on your Diamond Anniversary. Sparkling brighter than ever.

Management: FIFI OSCARD, 18 E. 48th St., New York City. HA 1-4650. 500 on the payroll.



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U.S.A., Canada and Around the World.



This is the Year of the Lion

lory That Was Greece, Plus Comm'ls and Station Breaks

By AL MORGAN

few weeks after the "Today" w returned from a week-long, hour series of broadcasts from sece, the government fell.

Greek Government, not

Iot that week.

)ver the course of its 13-year span, we have had considere influence on our times but that much. We may have made



regime stumble a little, but fall... no. Our role in Greece, as it was in the Nether-lands, Puerto Rico, Arizona, the Florida Keys, Rome, Paris, London, Hollywood and points east.

west and south the CinemaScope screen flies, been to turn our cameras on world. It is, perhaps fortunate it the cameras are turned that rs of my staff. As ringmaster of staff that has at any given ment at least one working. r leaning against a Hilton bar newhere, smoking French cigawearing a trenchcoat and opping exotic phrases like omar" and "Jack Lescoulie" I the highest paid travel agent the world. We once lost a whole rvey team in the wilds of exico (they claimed amnesia om the high altitude) so don't lk to me about Lost Battalions. We had to discontinue our award to the staff member 10 went native on remotes beuse the small factory in Can-

:0 KLM stewardesses under his

n, Ohio, that surplied these ter-cotta replicas of J. Fred Muggs ur own bad conduct Emmys)

uldn't keep up with the demand.

the earth can sometimes be as nd an NBC expense account. I ave walked the beaches of Puerto ico with Pablo Casals and sat in home and listened to him ractice. I have seen the Greek slands from the deck of a yacht, a plastic paperweight of orse manure that is a big tourist em on Mackinac Island, ridden the canals of Amsterdam, seen a unrise over the southwestern in Brussels, locked at live Paris, Amsterdam in the rain, the once been to Chicago. hanging of the guard at Bucking-

"I Shad Northwho will, say. hield take thee Grace Kelly."

Complete Cooperation (?)

Like every other remote we have indertaken, the trip to Greece was let up after long negotiations with the government involved and a promise from them of complete cooperation. Our survey trip shook our confidence in that pronise when we were supplied with wo guides who looked not unlike Hellenic barbered pair of Beatles. They were touted to us is the most knowledgeable guides n Greece. As we passed a very mposing building, one of our guides identified it as an early Greek temple. It turned out to be a savings & loan association. That'll shake the old confidence. That It shake the old continued to be about as high, but they picked up 10 quick points by correctly identifying the Acropolis as "very ancient, very historic."

They wined and dined us (residual property of the property o

nated wine, which tastes a little like a painter's palette cup after a hard day's daubing, and squid, beaten to death before our eyes) We suddenly reversed roles and became the hosts, rather than the guests, when we were presented with the bills. We were also told that unfortunately we couldn't meet with any of our guests be-cause they were all off celebrating Easter . . . which was strange when you consider that Easter was still nine weeks away. Somehow, the language barrier prevented that ever being explained. We endeared ourselves to another mem-ber of the government almost immediately upon arrival at our hotel of record, the Athens Hilton.

The centerpiece of the lobby was a roundtabled incubator with live chicks.

Mr. Hilton obviously was getting a nine-week jump on Easter, too.

As we arrived, a young boy in lederhosen was grabbing a chick by the neck and squeezing it to death. A member of our party grabbed the little lederhosen-wear-

standable but inaccurate.

The boy turned out to be the son of a tourist from Bronxville who just happened to be dressed that way because he was going to an Easter costume party as Horst Wessel. In retaliation, 21 German tour-(or a platoon and a half) checked out of the hotel in lieu of a panzer attack, as a protest— an eventuality guaranteed to en-dear us to our hotelkeeper. Those chicks, which were still there long after Easter had come and gone (on any calendar) became an important part of our nightlife. Having seen the bellydancers (they're better on 9th Ave.) and listened to the native music (it's softer in the movies) most of the members of the staff spent their evenings in the lobby We had to ground one member the staff who was asked to ing back a souvenir for the ay-at-homes and turned up with Or have I still not pinned my point down? The chicks also replaced If moving a show the size of roday" from its regular RCA ldg. berth to the remote corners betting 30 drachmas that the chicks were asleep. If nothing else, it got ifficult as an invasion with about you out of the room and into the same casualty rates, there are lobby where the action was. If lobby where the action was. If ompensations. Thanks to my job sleeping chicks is your idea of ac-

L'Affaire Mercouri

I have other memories of Greece not normally covered by Robert Graves. Edith Hamilton or even Mr. Plato (the concierge at the Athens Hilton). For glamour, try propositioning Melina Mercouri for openers. Obviously, since we were doing 10 hours of broadcasts from esert, and perhaps most satisfying of all, been permitted to utter ne words that every TV producer reams about. When we were rivileged to broadcast the first to be a statisfying morning as a guest hostess. It seemed particularly appropriate for the show we did in Piraeus where the show we did in Piraeus where larly Bird satellite. I sat in a conrol room atop the Palace of Justice in Brussels. looked of "The Greek government". ictures on the monitor of the kept pushing shipping magnates, toman Forum, a boulevard in sub officials and a man who had

We discovered from one member nam Palace and an anteroom in he Vatican, pressed a button and aid, "Cue The Pope!" of our Greek staff (the government supplied us with office personnel, our logistic breakdown was sonnel, our logistic breakdown was four spies, one typist and one double-agent) that they felt Miss Mercouri had made her American fame as a lady of loose virtue and they were not particularly anxious to export that image. Arguments that she was like Miss Bardot and Miss Loren, a sort of national product, availed not, so we decided to track her down on our own.

That was the beginning of a cloak-and-dagger saga. Our doubleagent Greek office worker whis-pered in my ear that she could arrange to bring Miss Mercouri and I together—a not unpleasant main source of amusement in my hotel room (I once got Bombay trying to reach the valet and discovered at this particular hotel it was easier to reach Bombay—on foot—than reach the valet) I sat waiting.



The News Tonight WBKB-ABC-TV, Chicago

"Today" show, we dropped confusing phrases into our conversation "eight-to-five on Sparta," or "Personally, I'm voting Labour this year.

Cloak & Dagger Trek

Finally. I was told to be on a certain street corner at a sidewalk cafe at a certain hour and I would be taken to Miss Mercouri. I had a resinated hot chocolate and at the appointed hour a cab pulled trenchcoats sitting inside. I knew they weren't members of my staff since the trenchcoats were clean. 204 drachmas worth, got out, entered an apartment a couple of blocks from the Hilton where I'd started and took an elevator to a top floor triplex apartment. It looked down on all Athens, a position the apartment house and I

explained to Melina Mercouri who headstrong journey of four blocks and 204 drachmas. She hadn't. As cerned, I was just another guest at a private party . . . When I moved over next to her on the couch, fingering my worry beads and whispered "Well... how about it?" she looked at me, blew a lungful of smoke in my face and said, "I think not."

"Why should I?" she countered. "It would be good for Greece." said, adding the clincher.

Religious Rites

Somewhere on a hill outside Athens right now, a vesper service may still be going on. One of our basic locations was a lovely Byzan-

with two people dressed in was beckoned in and we rode

I assumed my girl guide had was and the purpose of my wild, Miss Mercouri was con-

"Why not?" I asked.

"It won't take long."
"I think not," she said.

"It would be done very well..

"I think not!" And she didn't.

Appear on the show, I mean.

(Continued on page 119)

Chicago IV... Just Bucks & Borelon Chicago. Chicago. Chicago. Chicago. of defeat, and in this rigidit our defeat." It is also true that the job one of the three network sheads in Chicago is entirely this is even more true. This is even more true. This is even more true.

outlets and the biggest yawn in the history of the medium in the Windy City. The year must go down as an annum of big boodle and big boredom on the local level, a twelvemonth of programmatic tedium, competitive ennui, and

general torpidity.

Aside from the more obvious "fat cat" inferences to be drawn from the mixture of affluence and dullness, there is little to explain the humdrum tempo. The heads of the stations are aggressive and their ages average out to the youngest set of toppers in Chi tv history. Ward Quaal, chief of indie station WGN-TV, is the dean of the top-pers at 46 in terms of tenure. Bob Lemon, Lloyd Yoder's hand-picked successor at WMAQ-TV (NBC), WBBM-TV (CBS) chief Ed Kenefick is 39, and Tom Miller at WBKB-TV (ABC) is 40.

Admittedly, there have been a few changes, but most of these have only been ripples on the Chi pool of video gold. WMAQ-TV stretched its early-evening news from a half-hour to an hour and added a Northern Indiana news bureau. WGN-TV invested more in local production, but with its eye on the syndication dollar and not necessarily the local im-WBKB-TV added an armchair travel show ("Passage To Adventure"), but axed the more expensive "Midwest Sports Spe-

But in the main, the period was singular in its lack of innovation. Only Yoder's quiet retirement got into the main news sections of the daily papers. Few other pieces of tv news got out of the ghetto of the regular tv columns. No new local stars came to the fore, and no established ones were fired or quit. There were no news scoops to embarrass their competitors on the daily newspapers. No documentary or news special caused a furor.
A peculiar byproduct of this tor-

por is an undercurrent of tension. The day after a blind item inferring a station shakeup appeared in a local gossip column, the tv community was rife with speculation. At a press lunch the next day, staffers at each of the stations had reasons why another station was the limb to be shaken. None would admit that it was their own company that was on the firing line, but they could give good reasons for the others to hit the dust. It is plain that the pall is not one of contentment.

"We are," said one ruminative upper-echelon exec, "like stags who locked horse in combat many

years ago and now can't remember the reason for the fight. We are rigid and immobile with the fear

of defeat, and in this rigidity is our defeat."

It is also true that the job of no one of the three network station heads in Chicago is entirely secure. This is even more true than in previous years. However high their esteem may be in the community, in the industry and even with their bosses none have produced any corporate grandstand play that might ward off a pink slip if the money tree should with-It's an unusual coach who won't go looking for a slugger to replace a steady hitter in a bad season.

As the New Year dawns, it is possible that Red Quinlan, Chi's only to topper with a background of showmanship, might stir things up with his new UHF station, WFLD. Caution was not his style at WBKB-TV, and it remains to be seen whether his experience there (he was axed by ABC in a corportate infight) will make him more ate infight) will make him more conservative.

But the assertion rings hollow in the light of previous experience. The news staffs at all four stations are at an all time high, but there has been no single example of outstanding video journalism during the year. The Chi newspapers during the same period shook things up with exposes of conditions in the schools, revelation of possible finagling by lobbyists in the state capital, and a steady stream of explosive crime stories. Not so with the tv news shops. The result is comprehensive and exhaustive treatment of run-ofthe-mill news, in essence using a big gun to hunt small game.

ART OF PROMOTING FREE LUNCHEONS

By JERRY GAST=

The free lunch has become an mportant fringe benefit for many young business executives. If you are not taking full advantage of important employee benefit, carefully read, and apply, the following eight-point program:

(1). Keep a three-day pocket diary on your person at all times. This enables you to check your luncheon availabilities and supply alternate dates at the drop of an invitation.

(2.) Cultivate the friendship of several salesmen, each of whom can be counted on once or twice a month. With a group of regulars the rest of the schedule is easy to

(3.) Never tell a salesman that there is no sale in his future. In the first place he doesn't want to know it, and in the second place telling him ruins a perfectly good luncheon prospect.

(4.) Whenever possible, schedule meetings with salesmen, account executives, etc. at 11:30 a.m. Such

meetings are bound to run into the lunch hour and your pigeon is forced to say "How about lunch?"

(5.) Most salesmen set their luncheon schedules on Monday of each week. It is a good idea to find some way of prodding your prospects on that day prospects on that day.

(6.) If, after following these instructions, you still come to a day go to the telephone at about 11:45 a.m. and find some pretext for calling your prospects. Very often this will turn up someone with an expense account and no place

(7.) Once you've got a lunch date set, be ready to recommend a number of good restaurants in the vicinity of your office. Precious drinking and eating time should not be wasted walking around

town.
(8.) Concentrate your promotional effort in fields known to have the biggest spenders. Among the best luncheon hosts are advertising agency representatives, printing salesmen, and advertising space salesmen.

Before applying this eight-point program, rate yourself on the following axiom; whatever your rating always remember the advice of Lord Bacon: "A wise man will make more opportunities than he finds."



JIMMY NELSON

With DANNY O'DAY and FARFEL
Personal Management: LARRY FALLON, 850 Seventh Ave., N. Y.
Direction: GENERAL ARTISTS CORP.

ESSENTALE

in the lives of the citizens of a great metropolitan area



"The Voice of St. Louis"

A CBS Owned radio station • Represented nationally by CBS Radio Spot Sales

Welcome Mat Out for Newcomers

By SIDNEY NEWMAN

Crazy Mixed-Up Lexicon of Airwaves

("True satire is not the sneering substance that we know, but satire that includes the satirist." - Frank Moore Colby.)

By NOEL MEADOW .

AUDIO VISUAL: You hear, you | Point of rigidly-organized confue-but do you feel?

CONTROL ROOM: Where they ceive the ad agency people. STATION MANAGER: Chief ain-caller at Grand Central.

SUMMER REPLACEMENT: Ameur night with airconditioning.

TRANSISTOR RADIO: Portable ell; mobile bedlam.

PROGRAM DIRECTOR: You now who directs the directors? WEB: Where the careless spider in be trapped by the flies.
MARKET: Source of sauce.

CARTOON TV SERIES: Nonocumentary.
DOCUMENTARY: May be done

3 cartoon series.

FCC: With an indulgent private ye, Big Brother is watching you; or Customer Comfort. PRE-SELLING: A statistical

BUYER'S MARKET: "Look, we ot a spot open on this 'Charlie

ADVERTISING AGENCY: The mer-space merchants; controlling

me and space. COLOR COMMERCIALS: "Awight, but you ever figure how nany people in this country see

verything just gray? . . ."

RADIO: Stubborn old gal who urvives by pinning your ears back. UHF: The stakes are high, with hannel numbers to match; gam-

le in high figures.
STATION BREAK: Sneaky way f getting in plugs for station and

PUBLIC AFFAIR PROGRAM: ids community and doesn't hurt icense-renewal, either.

GLOBAL TV: Presented in-the-

PACKAGE DEAL: Lotsa cats in

WRITER-PRODUCER: He trusts

lobody! COLOR TELEVISION: Elec-

ronic integration. DAYTIME SPECIAL: Sponsored

y a non-urgent detergent.
PUBLIC SERVICE COMMIS-

SION: Only 5% instead of 10. CABLE TELEVISION: Enterainment underground movement. LICENSEE: Party to a marriage, vith options renewable by mutual

COMMUNICATIONS CENTER: director.

AM RADIO: Peddles pills and popsicles to the proletariat.

FM RADIO: Brainwashed by Brahms, Beethoven and Leonard Bernstein; best market for matured listeners.

SPECIAL EVENTS: Newscasts longer than three minutes.

MARKET RESEARCH: Getting enough people to say what will scare hell out of a client with the slow buck.

EDUCATIONAL TELEVISION: Self-defeating, because if it smartens you up you may throw the thing out.

TAPE RECORDER: Deep-freeze

for sound.
DISK JOCKEY: Never knows whether he's booting the right

PANEL SHOW: The stuff that comes out of that darn woodwork. SPOT ANNOUNCEMENT: An dvertisement for a cleaning and dyeing establishment.

OPEN MIKE: A dentist's order. PRE-SELLING: A statistical presentation.

REPEAT PERFORMANCE: History repeats - but cheaper this

TV: Sees all, hears all, and can sometimes smell; back - to - back commercials, unbroken by distracting entertainment.

CHANNEL: An area often violated by turbulence and fogginess. PAY TV: Paying rent to your

PAYOLA: Loot you give somebody to sell you what you know isn't his.

COAXIAL CABLE: Brilliant mishmash; bedlam designed to

make sense. EASTERN SALESMAN: Guy who finally annually made it to New York and keeps telling the homeoffice how awful the town is.

WESTERN SALES MANAGER: The former Eastern sales manager who oversold the homeoffice.

TV SYNDICATION: The audiovisual Mafia.

RADIO SYNDICATION: Same

without makeup.
PROGRAMMING: Making one thing go after another so that no one will go after the program



Diamond Jubilee VARIETY 60th Anniversary

HARRY VON ZELL

Regional TVers Cover 40% of U.K.

Today, in British television there are three forces which dramatically affect the life of the American film distributor. The two long-established customers, BBC TV and the major commercial stations, have been joined by the film buying consortium of the British Regional Television Assn.

In something under 18 months the latter, representing 10 regional stations, bas blossomed as a customer for American product. The consortium in its relatively short life has spent more than \$4,000,000 on U.S. film. It has closed around 300 separate deals. And this, boiled down, means U.S. distribs clinched an average of four deals a week with the consortium. While prices are not high, sales are at least continuous in what is plainly a tough buyer's market.

Situation now is that the American distrib will even offer shows to the consortium in advance of the majors. As proved by the success of such shows as "Peyton Place" and "The Fugitive"—which emerged first on regional outlets to be picked up later by major stations-a sale to the regional stations has become a new avenue to a full indie network sale.

At worst, a distrib dealing with the BRTA stations can reckon on hitting 40% of the nation if every region takes the offered show. According to Ken Fletcher, executive handling the consortium's celluloid deals, at the outset the American film men were guarded in their attitude towards the new group.

Probably the most significant thing about the success of collective buying by the regions is the fact that it has cued in a lot more "collective thinking" around the small stations. There's strong talk now of "collective production" and "collective selling" for the international market.

Head of Drama Group
BBC Television

BBC Drama Staff Numbers 30;

20 years to tab the British Broadendearing, sometimes scornful e p i t h e t "Auntie BBC."

We have been accused of having a strait-l a c e d outlook with the Corporation regarded as a starch-stiff gal with a set of prissy standards, an aversion to



Sidney Newman

change, a dis-like of anything "commercial," disgust of such vulgarities as "showmanship," "promotion," and "mass appeal."

Well, that may have been the case. But no longer, folks. This conception is now less than skin deep.

Maybe the coming of strong commercial opposition 10 years ago helped. Maybe it jolted ago helped. Maybe it joices. Auntie, meanwhile some 13,000,- creative community and audiences on license payers fork out not hopping. Peter Black, Daily Mail than a 4c a day for critic, said: "Suddenly drama is three radio and two television networks-all ad free.

In fact, wiseacres everywhere tend to marvel at this broadcasting outfit—now 44 years old—which takes on all comers—pressure groups, governments, newspapers -and concedes little to the dissenters.

This film line, perpetuated by successions of board chairmen and director-generals, has accorded the BBC a measure of freedomwith-responsibility unparalleded among webs that are either statecontrolled or ad financed.

It is this very freedom which has allowed my own area of operation, Drama, to flower where tv drama in the U.S. has become almost non-existent. This same freedom can get Auntie into trouble, too. And it often does!

Most provocative showcase is our "ripped-from-life" series, "The Wednesday Play." These 75-minute dramas, written by new and young writers, prick and jab and cause anguish by their truth. And, equally, cause laughter by the demonstration of human foibles.

Take an example, "Up The Juncwhich revealed life in the tion' raw in Battersea, a part of London which is a cross between Hell's Kitchen and a white Harlem. Central characters are three young, pretty factory girls. One gets herself a shady boyfriend who ends up in prison; beau of the second gets killed on a motorbike and the third girl, unmarried, be-

London. | comes pregnant (natch!) which
It's been fashionable for about | leads (hold on!) to an abortion.

It was the depiction of the latter casting Corp. with the sometimes that brought the greatest howls of protest. Oddly enough, despite the grimly downbeat sound of it, the play, with its strong, humorous characterization and observation made mililons enjoy it.

So responsibly was the thematic material handled that the London Daily Mirror said: "The abortion scene must have done its bit to keep some girl on the straight and narrow." And the usually staid Times described the play as vigorous persuader to virtue."

On the other hand, this same prime time series also produced a surprisingly gentle play based the relationship of the Rev. Charles L. Dodson (Lewis Carroll) and the little girl who inspired his "Alice In Wonderland."

Getting a weekly audience of 9,000,000 people and growing all the time, "The Wednesday Play" often misfires infuriatingly. But it's often brilliant too, and is easily the most stimulating drama series around. It sure has the out in the street, alive and kicking and making idiots of old fools like me who have been prophesying its death. (It may yet die, but it will be murder, not suicide.)"

300 On Staff

BBC-TV's Drama Group has a staff of about 300 in which 16 producers and 63 directors create something like 12 hours of drama a week. Productions range from twice-weekly serials to big theme, big cast, big money spectaculars. Specifically this means four hour long series, 10 episodes of serials, three single plays plus specials such as Shakespeare's "Wars Of The Roses" and about eight operas

a year.

Because we do so much drama, I felt we needed special drama occasions—for the largest possible audiences (not always our aim)with plays of big themes. To this end we started "Play Of The Month."

"Luther," by John Osborne was the first. A resounding success in this direction was E. M. Forster's "Passage To India" with a cast including Dame Sybil Thorndike. Virginia McKenna, Cyril Cusack and Zia Mohyeddin. Another hot play is "The Joel Brandt Story" based on the true-life facts about Brandt, the little, ordinary man who, in the middle of World War II, dared to bargain with Eich-mann for the lives of 1,000,000

Upcoming Plays

Jews

Coming up is "Gordon Of Khartoum" starring actor of the year (twice) Alan Badel. Also, the tuner by Wolf Mankowitz "Make Me An Offer.'

In our "Theatre 625" series we approach single plays differently. We produce them in groups of two or three linked by them or author. For instance, in The World of George Orwell, we dramatized three of his novels "Keep The Aspidistra Flying," "Coming Up For Air" and the horrific picture of the future, "1984."

Main drive of the Drama Group

is an awareness of its own times and age. Our motto (coined by James Thurber, a favorite writer of mine) is "Look back not in anger, nor forward with fear, but around with awareness." you are aware and you assume that your audience wants to be aware. you end up with drama that, you hope, is alive, penetrating and

But there are shades of the "Auntie" image still unashamedly evident. One of our twice-weekly "soapers" — "The Newcomers" has a very strong core of "do good" about it. It's about a family who, with others from the same factory, moves from an over-crowded, sophisticated London to a small country town where they clash with the locals who have more traditional values though they are not so hep (no "Peyton Place" this!). It's developing a pretty hefty hold on its audiences.

And if an "Up The Junction" (Continued on page 119)

A PITCH FOR TV SOAP OPERAS

- By HOWARD DIETZ -

roap opera. Rarely is it allowed law apply only to money? on prime time. It is seen most often by afternoon viewers, beween naps, by those who are bedidden; or by housewives or housenaids who look over their shoulders at it, immune to the din of the cleaner vacuuming the vacuum the wall to walls.

It competes for attention with that white-sheeted knight riding into the parlor like the Ku Klux Klan in D. W. Griffith's "Birth of a Nation." As he rides, a voice travelling with him announces sepulchrally, that dirt must be destroyed. That is followed by the Magic Witch making magic by showing a pretty blonde how she rid of her had breath. Lo and behold! She compares her old nasty smell with her delicious odor and men fall in love with her in droves, killing themselves like the suicides in "Zuleika Dobson."

Consider also the tv script author. Not only is he non-praised for weaving a tangled web of plot so gracefully, but in literary circles, he is dismissed lightly. He is not invited to cultural cocktail parties, or even teas. He is scoffed at, scorned at, and snobbed at, leaving him sheepish, shy, and all psyched up. What else is there for him to do but get stoned.

Say what you will—it's a free country compared to any other brand—and I intend to use this much of my freedom articulating the merits of the tv strip show. (Or is that phrase applied only to radio?) Some soap operas are collaborated on by as many as a dozen

Consider the lowly television drive out the good, or does that

Some weeks ago, I was tempora-rily a captive audience by my docand my world became a tv world. Between the blood-letting and the lung sounding and the heart making diagrams in electric waves, and the nasty barium, I saw tv afternoonies. I began to live with the characters that played in the plays with sometimes more than a hundred acts.

How those authors kept the play going is a monument to diligence and discipline. I begin to understand why many show interest in the newspaper comic strips, why, as some declare, they couldn't go through a day without "Li'l Abner" or "Dick Tracy."

Some of these serial stories run on like Tennyson's brook. The interest naturally perks up when there's someone like Geraldine Fitzgerald on for a long series of days as in "As the World Turns." but it ain't long enough. Still, you get many effective soap operas

without stars. At present, I am involved in keening up with two strips. One is "The Edge of Night," in which they tried the lovely Cookie Thomas for killing her husband Malcolm, who had all the bad traits an interesting character should have. Of course, we all knew that Eve Morris was the guilty one. I'm a sucker for a good courtroom scene.

Another program I follow daily is "The Secret Storm." It seems almost a year that Ric Rysdale was committing illicit love with the beautiful Janet Something. Well, I could go on, but I have to get writers who maintain an amazing standard despite this heavy traffic. The shows keep getting better all the time, and the bad doesn't K. C. Arnold, the dope pusher.

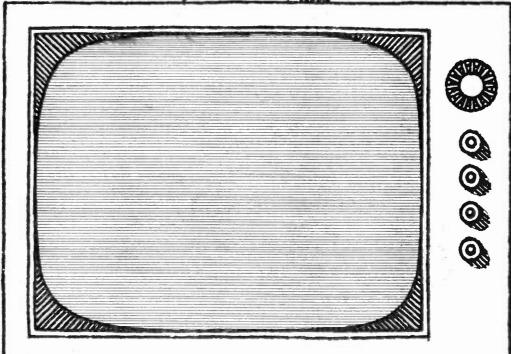


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If This Is a Bad Time, Then When Is a Good Time for Programming?

By CYRIL BENNETT

(Director of Programs, Rediffusion Television)

London. spotting tv thinker will tell you that this is the worst time ever to be in the hot seat of creative programming. And, at first sight, it's easy to understand the pessimism.

In music there just isn't any sound. The ripple of a protest-song boom came and was over before you could sing Phun Kuk, so now there is silence from Liverpool to Vietnam.

In drama, however the single play may be anthologized, themed or showcased, it somehow remains a single play on the night, and everybody knows about the single

In film series this season's turkey is the comic-strip secret agent, son of a Jewish witch, on the run in a suburban sexpool. A dilemma situation? For the audience, plenty.

In public-affairs the only taboo subject left is the problem of the unrepentant heterosexual and only that because research can't seem to unearth anybody willing to admit it. And satire is so oldhat that they are even using four-letter

words on nonsatirical shows.

It certainly seems a bad time.
So could a new driver in the programming hot seat choose this time

to ask a few questions?
First, who is suffering? Is there
any real evidence that any reasonable viewer is not able to find, on any single evening, an above-average, frequently dazzling, program diet at the flick of a switch? Can there be anyone in the tv industry who seriously complains either at a system which produces the choice needs demand that he flicks around is a good time?

the dial? To do so surely makes The research-orientated, trend-botting tv thinker will tell you assumes that the easiest thing in the world to capture is a mass audience?

> Given then that the viewer isn't suffering, given then that every audience measurement and appreciation system reveals only what everyone already knows, namely, that the only way to beat a good show is with a better one, another question: has anyone a really great show, with a new format or an old. that the audience isn't buying? Does any program-maker still have the illusion that he has a show compounded of talent, originality, integrity and style that somehow just isn't making it because of a lack in the audience or the industry? If so much that is meretricious and junk fails doesn't logic suggest that the show that sur-vives has, at the very least, a glimmer of a good idea to which the audience responds? Or, if you accept the opposite view, that only the meretricous and junk will survive on television, and attempt to repeat it, can you really com-plain when this cynicism doesn't pay off?

The Equation

Isn't there an equation here too for the creatively lazy? If every formula has been explored, every joke told. every format worked over, perhaps after all there is something to learn from the successful and the valid as well as pushing on into the new and unknown and fresh and zany?

One final question. If, according to the research-orientated, trendspotting tv thinker, this is a bad or at a viewer whose program time to be in programming, when



THEFT

LANNY ROSS

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Canadian Tariff Cues Comm'l Boom For Toronto Cos.

In 1961, the Canadian government imposed a sharp tariff on television commercials produced outside the country for showing on Canadian stations, 20% extra for those made in the United States, 15% for those made in Britain and 30% for those made anywhere else in the world.

Considering the tariff and the Canadian currency exchange rate which was pegged below that of the U.S. dollar, sponsors who made tv commercials outside the country would have been paying approximately 40% more for their commercials. Though little publicized, the tariff carefully laid the groundwork for what in four years has become a mushrooming and potent Canadian commercial indus-

In 1965, aided substantially by the tariff, still in effect, Canada's major tv commercial producing houses had their highest billing take, Peterson Productions, \$750,-000, Rabko Television Productions, \$750,000 and the all Canadianowned Robert Lawrence Productions, \$1,000,000 (latter includes part ownership of the now dead soaper "Moment of Truth" seen on NBC and the Canadian Broadcasting Corp.).

In 1961, the number of production personnel in animation for commercials was minimal and part time. There were no facilities and no companies specifically for titles and animation. Despite the tariff, most advertisers went to the U.S. for this work and inserted them in

their commercials.

By 1965, Al Guest Animations
Ltd., a wholly-owned Canadian and
Toronto - based company had
snagged 65% of all the animation

(Continued on page 119)

Favorite German Sport Frankfurt. I figures that in the last 14 years it's is an and back fees paid by 650,000

'Black Watching' Becomes

To millions of people in Gerany, "black watching" is an increasingly popular sport- watchmonthly \$1.25 fee demanded by the German Federal Post Office.

"Plenty of folks consider this a sort of Russian roulette, with the odds in their favor. They've trying to beat the government out of some money and avoiding the inspectors who may turn them in for fines or jail sentences," shrugged one frustrated postal inspector here recently.

"It's the same kind of people who try to ride the city-run streetcars or buses without paying. If they're caught, they're the losers. If they're not caught, they seem to figure they've outsmarted the

The current count of "registered" television sets is about 11,-000,000, with the owners coughing up the monthly money that goes partly to the post office for maintaining the transmitters, and the rest to Networks One and Two for producing the programs. There are about 18,000,000 radio set owners registered, and paying a monthly fee of 50c to the German Post for their radio ownership

television stations are losing \$3,000,000 or \$4,000,000 a year on fees that they should be dividing.

The current economic situation in Germany is on the side of the "black watchers." With an acute shortage of labor in the booming national economy, it's difficult for the post offices to hire trained personnel willing to take the lowpaid jobs and often evening work that's involved in tracking down the offenders.

The Snoopers

Since the post's special tele-vision set tracking equipment can locate sets only when they are in use, and the tv programming generally starts in the late afternoon, the postal spies have to work generally in the dark of cight. night. Their sensitive equipment can locate radio and tv sets that have been secreted away in cellars, closets and wardrobes, and which function without antennae—pro-viding the sets are in use when the inspector is scouting the neighborhood.

In Stuttgart, for instance, the post office hires 25 James and Jane Bonds to track down the unregistered sets, and they have caught 75,000 violators in the last

Bavarian Radio and Television

caught up with \$600,000 in fines unregistered radio set owners and ing German television on secret hidden sets, without paying the And in Frankfurt, "black" business last August was just about an average month, as the postal inspectors ferreted out 1,273 unpaid radio and 1,209 unpaid tv sets

Generally, fines of from \$25 to \$75 are levied along with back collections dating back to when the set was acquired. In some cases the tv sets are confiscated by the court, and in trying to crack down the "black" viewers and hearers, the courts have even sentenced the guilty to as long as a month in jail.

Outsmarting the post still remains the game of the season, though. And in Dortmund, police recently arrested 13 "black senders"-school boys between the ages of 15 and 21, who attended the same very difficult college prep school, and who had set up their own radio net to spilt assignments and exchange answers to the homework. They had built their own sending and receiving equipment to gossip and ease the

strain of the studies.

But the envy of all the black watchers is the mechanic in Frankfurt recently arrested when the postal inspector noted a television But it's estimated here that the laborer was not paying are between 1,000,000 and 2,000,- that the laborer was not paying one of the black watchers" and "black his monthy fees. The worker proved in court that he had inantennae on the roof and knew sombol, so that his neighbors would think he had a tv set, while he actually didn't own one. He was acquitted by the court, because while it's illegal to own a television receiver without paying, there's no law against putting up an antennae.

Walt Sullivan And Ed Disney Are Tops With TV Critic's Kids =By PAUL MOLLOY=

For the television critic, the midway point in each new season becomes the moment of untruth.

About two-thirds of his friends envy his supposedly soft touch because "you get paid for just watching television." The rest ex-press sympathy because "you have to watch that trash every night.'

But this is a minor peril compared with the plight of the critic whose younger children don't quite understand what he does for a living. Especially when the critic has eight youngsters, as I have.

When the program becomes unfit for tender eyes and ears, he orders them to go play in another

"But we just come from there," they'll whine. "That's three times since supper we've been in the other room."

"Then go take a bath."

"But we're not dirty! We took a bath last night."

"Okay, so go outside, play with the rabbits, get dirty again, then come in and take a bath. That's an order!"

(At this point it would be in order for some readers to wonder why an ink-stained wretch with eight kids would indulge in rabbit raising as a hobby. I don't know what the answer — probably Freudian — is. With some people it's collecting stamps, or chasing redheads, or looking for their name in Variety. With me, it's rabbits).

Be that as it may, with the takea-bath bit, I must say I have the cleanest children on the block. A bit waterlogged, mind you, but white-white clean. Trouble is, when it's my turn to hit the tub the hot water's all gone. So I wind up blue-blue clean.

Naturally, the sprouts want to know why they can't watch certain programs, with their father. "Because it's no good," the

father explains, biting his tongue (Continued on page 123)

U.S.'s) Foreign Affairs—Even Pope Paul Not Spared - By PAUL A. GARDNER -

Canada's Goose Hangs On

'This Hour Has Seven Days' Has Nine Lives So Far-

It Specializes in Jabs at Sex, Royalty, Canada's (and

"Too much sex; too anti-American: too anti-Establishment" sums up the allegations which nearlybut not quite-got Canadian Broadcasting Corp.'s "This Hour Has Seven Days" emasculated for its second (current) season. That's the opinion of a man close to the Ottawa office of the Toronto-based 60-minute Sunday-night pubaffairs show, which teed again Oct. 3, as prickly as ever—with a rib on the Pope's visit that drew a few hundred protests.

"The government was a bit nervous, especially after two or three cabinet ministers had been on the 'Seven Days' hot seat," he commented. "No, there was never any direct protest-there was one indirect one-but CBC is very sensitive and management responded to that they thought the Establishment would think. You've got to hand it to CBC president Alphonse Ouimet, though. His was the final decision and he never gave the 'tone it down' order, which it had been storngly hinted was coming."

Two factors strengthened Ouimet's hand in holding out against considerable pressure, for "Seven Days" freedom: (1) its huge audience-estimated average 3,500,000 of Canada's still under 20,000,000 population; all season it ran sixth or seventh of all tv shows seen in Canada—U.S. or Canadian, spon-sored or unsponsored ("Seven Days" is non-bankrolled by policy, like all CBC pubaffairs programs); (2) the knowledge that if wingclipped it would have been a different show altogether and that most of its staff would not have carried on in those circumstances. "The strength of the show's producers was such that they alone exerted great influence on Ouimet's decision to let the show stay as was."

everything is in prospect-social, political, economic, national, international. Butts are Canada's governed; its foreign policy; U.S. foreign policy; social mores; the church; sex-not only birth control but the question of using drugs on fertile women, a practice which recently has resulted in multiple births (done on "Seven Days" opener, Oct. 3). Nothing planned on homosexuality or on alcoholism—but both are within "Seven Days" orbit. (Last season the second of two segs on homosexuality—on another CBC show, not "7 Days'—was killed by management.) trol but the question of using agement.)

Show business—chiefly in the form of (Dick Gregory and Mort Sahl satire, not Bob Hope boffolo) will be to fore, with the addition of young producer Ross McLean, who's been in and out of CBC and indie network CTV and rates as a

"Seven Days" was criticized by management last year for "questionable taste" in a program which asked young unmarried girls why they were taking birth-control pills; and "frivolous" because of a sketch using the "establishment" cast to rib the Queen. There was 'a great sizzling confrontation"though no resignations resultedbetween management and producers when the former turned down, after hearing the soundtrack without seeing the visuals, some film shot in Quebec City two days before the Queen had paid her sparsely greeted visit there. The film consisted of manin-the-street interviews in that capital of Quebec province, which now tends to consider itself virtually a separate state, and which looked cooly on even a titualr head from across the ocean.

Statesville, N. C. - Robert W. Marlowe promoted to manager of radio station WSIC. He joined the

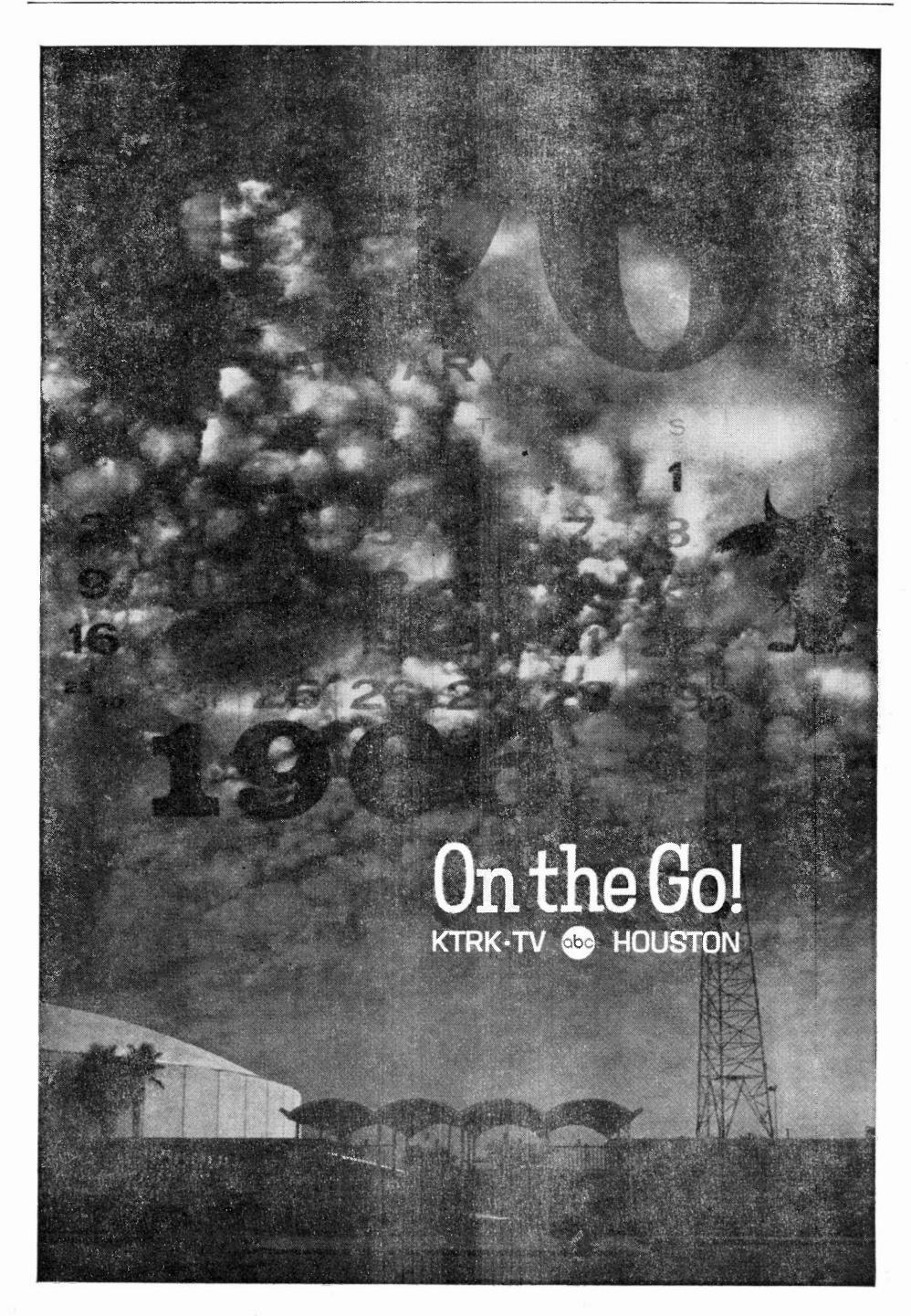


New broadcasts are to be expected to be still more abrasively expressed. Dissent on virtually radio station WSIC. He joined the station was named sales manager in 1961.

Talk, talk, talk . . . on WOR daily 12:15 to 1 p.m. and still TALKING!

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 eavesdroppers!



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BBC Drama Staff

Continued from page 115

was sensational, the medico series "Dr. Finlay's Casebook" is not. 50-minute weekly yarns now in it's fourth year are con-tinually voted the most enjoyed series in the country. It is based on stories by A. J. Cronin about a Scottish doctor in the mid-20s. Its morals and behavior are impeccable without ever being Pollyannish or sickly sentimental.

On the creative side there are a lot of things stirring. Coming back to "Up The Junction." the most interesting aspect of the production was the impressionistic cinema verite style of shooting with dialogue, blending with e.g. effects, blending with songs, Au-thor of the piece, debutante Nell Dunn, worked closely with director Kenneth Loach so that the actors could improvise their own lines using the author's characterizations.

Use of Devices

Some of our stuff goes for extensive use of film, slides, graphics specially composed music. And, of course, most of our shows are taped and edited.

us in Auntie are still old standees all about. fashioned enough to hanker after the days of live tv when there was much drama in the control room as on the studio floor.
Remember immediacy?

So this year we started "30 Minute Theatre" — transmitted Minute Theatre" — transmitted when and as shot. This has given a real lift to actors. Shelley Winters, Bob Monkhouse, Irene Worth, who have appeared, say it's still the best way to act—and their per-formances showed it. Directors love the challenge and it's exciting the writing community too.

For years the "Z Cars" seriesa top rater—has been done live, and its successor "Softly, Softly ..." (catchee monkey) will follow suit

ming of dramatized classics. Presented in serial form, usually four 45-minute episodes, are giant-size novels like Hemingway's "For Whom The Bell Tolls" through to "For Dostoevski's "The Brothers Kara-

Not only does this kind of production make a welcome break for the directors and producers doing pop series, but it goes down well with teachers and students from seven to 70. Ask any librarian or publisher about the thirst we've whetted for great literature.
Auntie BBC old fashioned? Yes.

by providing a service of enter-tainment and information for ordinary Joes and college dons.

Foolish in giving writers a chance to express their times? Only occasionally. But it's a risk well worth taking. If I didn't think I wouldn't be the man from A.U.N.T.I.E.

Canadian Tariff

Continued from page 117 💳

for Canadian commercials. Animations represent 15% of the total production market. With Guest, Peterson, Rabko and Robert Lawrence and a clutch of other com-mercial houses located in Toronto the city has become the centre for the country's commercial industry.

U. S. Talent 'Quickies'

Within the past year, imported U.S. name talent flew in for quickie commercials and jetted out again before many people realized they were away from home. Gisele Mac-kenzie. Mellville Cooper. Buster Keaton, Zsa Zsa Gabor, Guy Lombardo and Alexander MacKendrick (director of "Sammy Going South," and "The Kidnapper") were among those that came into the city.

For some local performers, Jack Van Evera, Billy Van Jean Chris-topher, Peg Deon and Arch Mac-Donnell, tv commercials provided regular and substantial added income. CBC National news announcer Earl Cameron, who with two steady commercials and his regular CBC salary had been earning \$50,000 a year, hit the front-pages when the CBC demanded he either quit the news or stop his outside commercial work. Following months of negotiation with his bosses who felt the tv commercials were hurting his news image, Cameron relented and agreed to stay on the news, slicing his income

for the coming year in half.
Other CBC announcers, though

not in as important regular news slot as Cameron, Bruce Marsh and Lamont Tilden earned about \$40,000 plus their regular CBC sala-Announcer and CBC tv host Bill Walker reversed the trend and began commuting to New York for U.S. commercial work.

\$2,500,000 for Talent

It has been estimated that Canadian performers earned \$2,500,000 last year merely by doing commercials. This figure is more than the total CBC radio and tv drama production budget. For on camera or on voice stints, the Association of Canadian Television and Radio Artists' (ACTRA) commercial rate is \$105 and \$400 for a 13-week repeat.

Several U.S. companies, such as Detroit's Donner Advertising, found it more favorable last year to have all its commercial work done in Canada. Another private tv commercial house such as Production Services, owned by CFTO-TV got on location commercials in Nassau.

Nothing Happens to Me

Continued from page 104

Without blushing a great many to leave her seat with dozens of

The N.Y. Times, prim, staid and stiffnecked, showed extraordinary enterprise by traipsing into the wilds of New Jersey to discover printing presses among the In-

dians and managed to publish.

Mort Werner, NBC program chief, slept the night out in a parked airplane at the airport, dreaming of pilots.

Everybody, but everybody, had adventures, mishaps, hair-breath escapes, wondrous happenings, bizarre experiences, some great some dreadful, but all extraordinary.

Everybody, that is, but me. Nothing at all happened to me. Why?

When the lights went out in Off beat, in American terms Gotham and environs, I was under that is, is BBC's wide program- a beach umbrella at Acapulco sipping an ensalada and listening to the tuneful Tequila Singers who guzzled tall, cold mariachis be-

tween numbers.

Meanwhile, the NBC television board of delegates disported themselves in the turquoise Pacific. bragging about their ratings.

Nothing ever happens to me!

Glory That Was Greece

Diamond Jubilee PARIETY 60th Anniversary

Continued from page 113

tine monastery. We brought to the spot the Greek national folk dancers and wanted to use the chapel for a service of the Greek Orthodox Church. The writer on the show went to see the Archbishop of Athens and asked him what kind of a service he could provide that ran 12 minutes and could be broken for a local, "How long you want?" he asked.

"Twelve minutes?"

"Twelve minutes," he said.

"About eight people?'

"Eight people."

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On the day of the show, the Archbishop arrived accompanied by a cast of 103.

It was the first time the people outnumbered the flies in the chapel.

We started taping and at the end of 11 minutes, I turned to the director and said, casually, "Find a logical place to get out and fade to black.

"A logical place to get out? They're talking Greek!"

We continued taping for 45 minutes and there was no place to get out, logical or otherwise. The day faded to black instead we tiptoed away with our cameras, wrote a thank-you note to the Bishop and, for all any of know, that 12-minute service is still going on.

I remember, too, that culinary wonder that looked like a brown hockey puck we ate on the island of Aegina. A fatal curiosity prompted me to ask my host what they were made of.

"Entrails and spit," he said.

Greek food, in case anyone should ask you, can be summed up by our reaction. We nodded and said. "oh."

"Of course."

"Why not?"

And as I sit here fingering my worry beads I'm haunted by the certainty that when they finally do land that man on the moon, aboard the space ship will be a man in a dirty trenchcoat, smoking French cigarets and dropping exotic phrases like "expense account" exotic and "Jack Lescoulie."

TRUE-TO-LIFE LIFE—THE NEWEST BIZ IN SHOW BIZ

By SAM KURTZMAN

Hollywood.

I am about to introduce an entirely new medium of show business. Please read this presentation carefully.

At least once every week, on a Friday at 4:20 usually, some television producer will say, "Where will the new writers come from?'

Nobody ever asks, "Where are the old writers going?" But everyone worries that there aren't enough writers. According to my studies and plans, no writers are or will be-necessary,

After several months of tireless tests and painstaking research, I have found that lack of writers is not the problem at all. The problem is: Where will the new readers come from? And if they do come, how can we get rid of them?

you analyze the situation scientifically, systematically, as I have done, you will find it's the lack of readers that has been responsible for all the progress in show business. Yes, entertainment industry success is based on the lack of readers. The more the readers, the less show biz success.

Let's go back to the beginning of the century. The average source of escapism, romance and advenor escapism, romance and adven-ture was the printed word. People read "Anna Karenina," "The Scar-let Letter," "Three Musketeers," "Little Women," and were entertained. The average movie theatre owner couldn't make a buck. Why? Because there were no movies.

So they invented the cinema and pretty soon mobs flocked to the movie theatres and people decided to stop reading, and Johnny began to have difficulty in school.

But the movies were silent and were provided with titles. People had to read them, and so had to stay in school a little longer. Johnny was advised to hold on to his book "See Mary Run," "Run, Jack Run," "Mary Had c Cat."

But then came the danger. As some people strayed beyond these bounds, they began reading again and they turned to Sinclair Lewis. Booth Tarkington and Ring Lardner. The flow to the movies slowed

up and we had a depression. There was too much reading.

Along came talking pictures and the audiences did not have to read any more. The theatres prospered once more, and Johnny couldn't read.

But some unthinking producers began to place titles in front of the pictures that talked. They listed names of people, they wrote long introductions, and pretty soon the audience had to start reading at the movies. This was a terrible mistake. The spectators ran back to school to learn and ended up reading Norman Mailer, Albert Camus and Art Buchwald.

The movie business slowed up again and television took hold. TV succeeded immediately because there was no reading to be done. Even the commercials were announced for the viewer and nothing important was spelled out. It was talked out. The tv industry the new giant and coincidentally the people stopped reading because there was no need to read.

But then came the realization, the realization that they had to recognize numbers. The channels were marked in numbers, but by then the people had stopped learning to read numbers. Bills, bank statements, checks were all marked with little holes by com-puter machines. Nobody studied numbers any more. All arithmetic was carried on smooth cardboard with punched holes that you weren't allowed to fold or spindle.

Now the people didn't know which channel to turn to because the tv sets weren't punched with holes. The people couldn't find the channels they wanted and thus confused all the rating experts. Nobody knew what program was top, middle or bottom. The people were all baffled because they didn't know a 4 from a 13. Television began to decline and a new industry had to be born.

This is the industry of tomorrow, and you can get into it today.

The name of this new medium is "True-to-Life," or TTLL, as it will most likely be referred to by all the newspapers and magazines as soon as they report on this announcement.

Why not go one step farther, I wondered. Why not sell the experience of Living? That, ladies and gentlemen of the entertainment industry, is the next step. In this new venture you need no theatres, no coundstages, no studios, no antennas, and the customer need not know how to read. You can start booking tourists into "True-To-Life Life" immediately. You can begin selling an experience just as soon as I work out the prices of each package.

Here are some typical packages of "True-To-Life Life" with proposed prices.

The Western. At \$80 per person the customer will spend three days on a ranch, living with a family consisting of a father and three sons. He or she will help with the daily chores and ride the horses. At high noon of the last day the customer will come face to face with the nasty neighbor who will carry a gun. Naturally, all the admission fees will be paid in advance.

The Situation Comedy. For \$90 the client is boarded for three days and nights at the suburban home of an attorney and his kooky wife. The tourist-through-life will watch first hand what happens when the wife forgets the husband's birth-day, or the husband brings the boss home for dinner without notifying the wife. Limit four tourists for each attorney's home.

The Sex Series. For \$100 per

night the tourist will be permitted to wander from parked car to parked car. Note: No photos, no participation. This tour is limited to adults only and children accom-

panied by parents.

The Doctor Series. The price is \$150 per day. The tourist will live in the General Hospital, partake of the semi-liquid diet and occupy any room as long as it's two to a room. He or she will be permitted to watch any operation, and if time permits can have his or her appendix removed at no extra charge.

TVQ VIEWER ANALYSIS

Home Testing Institute's TvQ data for the past three years summarizes the program preferences by type of four classifications of viewers, from those who watch to least to those who watch most.

In the table below, westerns and movies will be scen to register best with all viewing classes. TvQ is a qualitative rather than quantitative barometer of taste.

LIGHT VIEWERS (1-9 Hrs. Per Wk.) (By Program Type)

lov. Jay lov. Jay	1963 1963 1964 1965	25 24 27 22	Adven. 25 26 22 27 24 28	Comedy 23 27 27 27 21 25	Drema 25 24 23 27 22 23	Movies 29 33 30 31 32	Musical Variety 30 22 28 33 27 25	news and Doc. 30 26 26 26 19 26	22 23 22 26 21	23 22 26 23 27	Variety 25 22 23 26 22 24	Western 29 35 33 34 30 33
	erage		25	25	21	31	28	26	23	24	24 .	32

MODERATE VIEWERS (10-19 Hrs. Per Wk.)

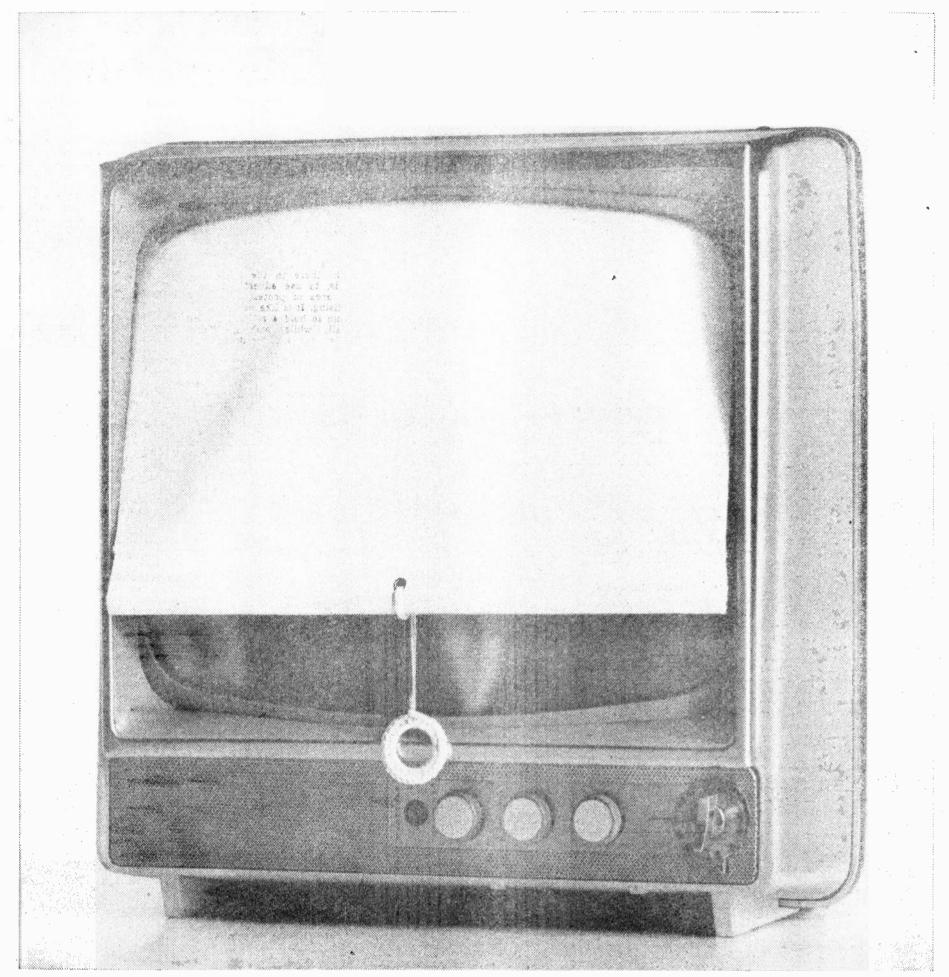
					(By	Program	m Type)			. ,		
		All Evening Programs	Adven.	Comedy	Drama	Movies	Musical Variety	News and Doc.	Quiz and Panel	Suspense and Mystery	Variety	Western
Jan.	1963	26	35	26	25	36	27	25	22	22	28	29
Nov.	1963	28	28	31	27	40	21	25	26	27	24	37
May	1964	26	27	30	25	34	25	26	22	23	25	36
Nov.	1964.,	28	31	29	23	32	29	24	23	25	25	36
May	1965	25	26	25	24	29	26	19	22	26	23	32
Oct.	1965	27	28	28	25	31	25	25	20	30	24	32
Av	erage	27	26	28	26	34	26	24	23	26	25	34

MODERATE TO HEAVY VIEWERS (20-29 Hrs. Per Wk.) (By Program Type)

				WWW A N7N7	WITH STREET	mma za	O : TT	T) 1	W-1 >			
Av	erage	29	31	31	28	40	27	24	25	28	27	37
Oct.	1965	29	32	31	26	33	26	23	20	30	27	35
May	1965	27	27	28	27	40	28	19	24	28	25	35
Nov.	1964	29	32	30	27	38	31	20	22	27	27	38
May	1964	29	28	33	29	38	26	26	26	26	27	39
Nov.	1963	30	30	32	29	47	24	30	29	28	26	39
Jan.	1963	29	38	30	30	44	28	23	26	26	29	34
		Evening Programs	Adven.	Comedy	Drama	Movies	Musical Variety	and Doc.	and Panel	and Mystery	Variety	Western
		All						News	Quiz	Suspense		

HEAVY VIEWERS (30+ Hrs. Per Wk.)

- 1						(Rv	Program	Tyne)					
1			All Evening			(D)	Trogram	Musical	News and	Quiz	Suspense		
5			Programs	Adven.	Comedy	Drama	Movies	Variety	Doc.	Panel	Mystery	Variety	Western
-	Jan.	1963	32	43	30	33	46	29	28	27	- 33	29	40
5	Nov.	1963	32	32	32	35	52	25	28	35	32	27	44
-	May	1964	32	34	33	32	49	30	31	33	28	30	42
,	Nov.		33	37	34	34	46	33	23	28	38	27	46
)	May	1965	31	33	32	33	40	33	20	29	36	31	41
=	Oct.	1964	30	32	31	28	37	27	21	23	36	26	35
1	Av	erage	32	35	32	33	45	30	25	29	34	28	41



What is the price of this shade?

This is the shade of indifference. It comes down whenever a commercial is too trite, or too pallid, or too blatant, or too patronizing—or you name it. What's the price of this shade? Sixty seconds of commercial time often costs \$35,000, \$40,000, \$45,000. Producing the commercial can cost \$2,000 or \$10,000 or \$20,000 or more. Add it all up and you realize how important it is to put your advertising in the inventive hands of people who can keep that shade rolled up tight. Young Rubicam

Radio At 40 Years

Continued from page 100

kind of coverage. (A sample, from strated by Howard K. Smith's now-Vietnam: "In one minute, an air defunct ABC vidseries, which be-strike will begin and a helicopter gan in February 1962 shortly may very well be caught in it. They have loaded two men on. Here comes the air strike. The helicopter is still on the ground

Sometimes the soundtrack accompanying tv newsfilm will suffice for Hanna's purposes. The dramatic effect is often achieved, even though the sound of a heli-copter taking off in Vietnam is pretty much like that of a chopper taking off any place else. Radio has also adopted a featureoriented approach, such as a pre-occupation with sidewalk Santas during Christmastime of 1964.

To Hanna's credit, newscasts are more crisply edited, and new approaches in the coverage of news of religion and the lively arts have set fine precedents. Special events coverage has also improved though on election night '64 web plugged into CBS-TV's coverage for the most part.

NBC's Capsule

At NBC, the pressures of affiliates desiring more of a capsulized approach to news have led to a gradual death by attrition of the comprehensive offerings, end Report," a first-rate "Weekend Report," a first-rate half-hour Sunday wrap-up, was discontinued in October of '64 to make way for more of "Monitor." Likewise other shows. "Three-Star Extra," a literate nightly report left the air in the summer of '65, due to host Ray Henle's decision to retire. A series of too-infrequent news specials, the majority produced by Jim Holton, continue to maintain NBC's high standards of meaningful coverage.

ABC Radio's news operation, directed by Tom O'Brien, is built around the tape recorder. Hourly newscasts feature President Johnson, a UN delegate, or a witness to a plane mishan "as he spoke before ABC microphones." A Sunday of tapes of the week's newsmakers in action. Such an approach—n contemporary version of the old "March of Time," using actual voices instead of dramatizationsis not without merit, though CBS rights in the city. Radio's Hanna has rightly warned against the overuse of voice tapes, particularly when not of first-rate technical quality.

Mutual's Position

Due to poor clearance of its more substantial shows in major markets, Mutual is in a difficult

As with most webs, Mutual offers most of its programs to affils on take-it-or-leave-it basis, many MBS stations, contractually obligated to carry only hourly fiveminute summaries, choosing to leave it. Hence, 'The Big Lic,' an analysis and refutation of Communist propaganda monitored on short wave, the opinions of Cedric Foster, a survivor of the "Golden Age" of broadcast commentary, "Capital Assignment," a nightly half-hour wrap-up of Washington developments, and much else go unheard over many Mutual affils preferring their particular sound. be it "rock," "middle-of-the-road" Ted Yates, whose telementaries on or "country-western," to probing Velnem and the Dominican Re-

of Newton Minow, the former FCC diplomatic and military alternachairman, declared in 1961:

"I believe that stations taking makers in those areas.

twork service should also be re
ABC commentator Quincy Howe network service should also be required to report the extent of the local clearance of network public service programming, and when they fail to clear them, they should

explain why."

It would be a mistake to overemphasize the importance of those radio network: programs, mostly sustaining, presently enjoying poor clearance. Vet the problems these face is indicative of what would happen were a serious effort at "backgrounding" the news ever made by the webs. An ABC affil that rejects Bill Sheehan's weekly 10-minute "Report From ica" on the BBC is hardly likely to feel differently toward a nightly 30-minute compilation of overmaterialize.

The difficulties of straight com- giving Smith the Sunday night ment, a growing one, too.

a more dramatic and immediate monetary on television were illuafter he moved over from CBS. ABC said it would allow Smith to say what he wanted, with visual accompaniment (maps, film, etc.) inserted only after the commentator had completed his script.

It didn't work, partly because the prevailing tv atmosphere was not conductive to old-fashioned commentary, and partly because of the flaws inherent in such an approach.

Smith himself had departed CBS after a disagreement with the brass over what "interpretation" of the news meant, reminiscent of a simi-'ar controversy involving Cecil Brown in the '40s. It never was made clear, however, just which "interpretation" of Smith's had the corporate eyebrows at Celumbia.

Listeners to Smith's Sunday night radio analyses on CBS prior to his departure can recall what the substance of the disrute was about. Though some critics have accused him of harboring "leftist" sentiments, Smith was in fact an advocate, week after week, of what is commonly known as the "hard line" on Communism. For example, he contended that the West has the physical capacity to resist Communism, but questioned whether we have the "will" to do so. He urged that we take the in tiative in the Cold War, exploiting such weaknesses in the Red propaganda armor as the totalita-rien control of the East European

The Lippmann Interview

The week after interviewing Walter Lippmann on tv, Smith onnosed the journalist's arguments in favor of a detente with Russia on his radio program. When columnist John Crosby wrote in the fall of '61 that the guilt for the Bortin crisis lay equally distributed on both sides of the Wall, Smith countered that Crosby presentation, "Voices in the Head-lines." is just that—a compilation couldn't have picked a worse illustration for his proposition. then-CBS commentator urged firmross in Berlin in response to the Communist "salami" tactics of gradually slicing away Western

> After Smith's "resignation" from the web, a CBS News official sticke of the pundit's "obsession" with a particular issue, undefined, s one reason for the dispute that led to his departure. The situation particularly ironic since Smith d'd not voice his strong anti-Commurist positions at ABC, where he gained notoriety for featuring Alger Hiss as one of the participan's on a program evaluating the career of Richard Nixon.

> More recently, Smith has decricd the state of the U.S. docu-mentary, which he asserted "gets small audiences and less and less critical comment" while "Cocumentaries in Britain get mass au-diences and are the talk of the

The Trend

The trend in both radio and tv. however, is away from the kind of program that Smith suggests. A viden example is NBC producer fellow Socialists in the administra-Ted Yates, whose telementaries on tion. tives facing American policy-

once said that the departure of export opinion from the airwaves was not a loss to the commentators themselves, who found other, scmetimes more rewarding work classifiers. The loss, said Howe, who frequently pinch-hit for Elmer Davis as well as commentated on his own in the old days, was to the American public, with those awareness of current issues according to a newsmagazine slogan lies our grantest security.

The kind of informed dialog which only a provocative commenweekly 10-minute "Report From ta'er can create simply does not cigaret advertising, and all the London," a U.S. equivalent of Alistic Cooke's "Letter From American Education of Alistic Cooke's "Letter From Amer magazine, 15 minutes on Sundays for a review of the foreign press, mains a prospercus and profitable but not for his own opinions. Web industry. And, with a little enevidently has never considered couragement from the Govern-

berth he enjoyed for so many years

The award-winning commentaries of Erwin D. Canham, editor-in-chief of The Christian Science Monitor, were dropped by ABC in 1964 when he joined the Westinghouse chain. At the latter, Canham, London-based Rod MacLeish and former USIA topper Carl Rowan now air capsule analyses. The widespread trend in radio toward abbreviated coverage of major stories typified by overseas pickups on some webs lasting 60 seconds or less, is in marked contrast to the standard 15- or 30minute shows of an earlier era, and the current product on such non-commercial webs as the CBC and the NBC.

Local Responsibility

While only a network can provide adequate first-hand coverage of global affairs, incisive report-ing of local news remains the province of the individual station. But still, much initiative is needed to the growing trend toward anesthetized news coverage, even on the local level. At a recent symposium on the place of the press in the courtroom, NBC's There is at this moment \$500,000 Gabe Pressman asked why the bar associations don't concentrate on abuses that take place daily in the lower courts, police stations and d.a. offices rather than on barring the press from the courtroom.

Arthur Hull Hayes looked back to the '50s in candors "Like some very good football teams, we didn't look so hot at the half. But we came out a different team in the third quarter.

Hayes said "the impact of radio as an entertainment medium was so great that it never fully realized its potential as a communicator of living history until television came

So What's New?

So much for radio's third quarter. What about the fourth? CBS News chief Fred Friendly has said is not enough for broadcast journalism to record the bare facts of the day's news; it must also report causes of events and their probable conclusions.

Network radio is now almost exclusively a journalistic medium. The potential role of that medium can be gleaned from the words of a close colleague of Friendly, the

late Edward R. Murrow.
"For this reporter, all microphones look alike: the most revealing instrument devised by the hand of man, an accurate mirror of prejudice and bigotry, as well as honesty."

his indictment of Sen. McCarthy, Murrow spoke words which could serve as a motto for those broadcasters to whom the public interest, convenience and necessity is more than a matter of legal semantics:

"We will not walk in fear, one of another; we will not be driven by fear into an age of unreason, if ve dig deep in our history and our doctrine and remember that we are not descended from fearful men; not from men who feared to write, to speak, to asociate with and to defend causes that were for the moment unpopular.

Pay-TV in London

Continued from page 106

And, finally, 1965-66, will go or "country-western," to probing vender and the Dominican Renews reports.

Ditto the affils of other webs.

In what is commonly referred to as the "Vast Wasteland" speech while doing little to illuminate the grammers finally made the grade (commons as the "Vast Wasteland" speech while doing little to illuminate the grammers finally made the grade (commons as the "Vast Wasteland" speech while doing little to illuminate the grammers finally made the grade (commons as the "Vast Wasteland" speech while doing little to illuminate the grammers finally made the grade (commons as the "Vast Wasteland" speech while doing little to illuminate the grammers finally made the grade (commons as the "Vast Wasteland" speech while doing little to illuminate the grammers finally made the grade (commons as the "Vast Wasteland" speech while doing little to illuminate the grammers finally made the grade (commons as the "Vast Wasteland" speech while doing little to illuminate the grammers finally made the grade (commons as the "Vast Wasteland" speech while doing little to illuminate the grammers finally made the gr (synonomous with the bigtime, even when spelled with a lower-case "g") on the American networks. Lew Grade pulled the master-stroke by getting his ATV-ITC programs on all three U.S. webs, but Rediffusion, via its link with Ashley Famous, and its deal with Herbert Brodkin; and ABC-TV with the sale of its "Avenger" series, are also displaying a healthy initiative in their new forays into the U.S. territory. BBC-TV, of course, has also had its moments of glory, but its US. dealings in the past year have not extended to a major network.

So, despite the cost of new advertising levy, despite the ban on caster, commercial television re-

'A Dropkick In the Teeth Of Madison Avenue'

By STAN FREBERG

Hollywood. approaches was one which he particularly enjoyed; "a dropkick right in the teeth of Madison Avenue," is the way he put it.

There is a good reason why I use that specific weapon a good deal of the time in my com-mercials. Since I am opposed to most broadcast advertising, I find it rather satisfying to satirize it right there in the lion's den. That is, to use advertising itself as an area of protest, to protest advertising. It is like using Dodger Stadium to hold a rally to protest baseball, while making Walter O'Malley pay you for doing it. It exhilarating work, on my head at Batton, Barton, Durstine & Osborn alone. But wait! A strange new attitude is observed on the part of the enemy camp.

As a man who has lived daily with Madison Avenue's insistence that satire in advertising is what closes on Saturday night, and its almost mafia-like techniques to try and make sure it does, I should like to report a slight shifting of winds.

.I was recently retained by the CBS Television Network to write and produce some 16 satirical spots to introduce their new 1965-66 programs.

is not unusual that CBS should wish to announce its fall schedule to the public by means of a large advertising push. What is unusual, is that they should blatantly and in broad daylight hire a known card-carrying satirist to do it for them. It is as though they do not understand their traditional role. Here we see a member of the broadcasting establishment not only willing to go along with having their image spoofed, but with an apparent appreciation of The Satiric Approach.

The answer appears to be that behind those bastion walls, there is an executive with, apparently, a greater regard for the I.Q. of the American Public than that of his contemporaries. Specifically, it's John Schneider, recently appointed president of that network. After being pre-conditioned to the usual bloodletting attendant to a client's first exposure to the actual commercials, the understanding of a giant cartel like this seems to me a sociological phenomenon

worth reporting.

Rejecting The Obvious

In a series of bizarre interviews,

vicepresidents to programming trends was kidded. The things that emerged least unscathed were the shows themselves. My theory, which the advertising department of CBS and ultimately Mr. Schneider went along with, is that the public is inundated each new season with toothy bestfootforward promos from all three networks, in which the corporate breast is beat and its "Great New Lineup" touted. It is all pretty deadly, dull, changing of winds. But it is no and like the advertising of the hurricane yet. physically. If a network, however, a proposed Freberg pilot, at his is big enough to kid its own new request, and had dashed off the programming a bit, and not take itself as seriously as in times past, what they have is a fighting chance of communicating their message to someone. I like to think of it as the unstuffing of a network.

My favorite is a spot to promote "Hogan's Heroes," an unlikely an unlikely comedy series in which a band of Air Force officers are held captive by the Germans, and try to end."... "It is ridiculous to assescape each week, to some pretty sume that advertisers would let funny results. The star, Bob Crane, informs me that the show "is all about World War II." There is a pregnant pause:

FREBERG: Well, that sounds pretty amusing so far. Where does the show take place?

CRANE: In a prisoner of war camp in Germany. FREBERG: Always a good situation comedy locale. What's the

CRANE: Well, we have

escape tunnel dug under the bar-A critic with the Los Angeles racks . . . we have our own tailor Times once wrote that amongst making civilian clothes, we're my arsenal of various commercial equipped to make counterfeit German money . . . phony pass-

> FREBERG: All right under the noses of the German guards?

CRANE: Right. And each week we nearly get caught smuggling the men out. (He chuckles).

FREBERG: What are some of the other amusing ingredients? CRANE: Oh . . . German police

dogs . . . machineguns . . . the Gestapo . . . FREBERG: Just a few of the laugh provoking elements to be seen this fall on "Hogan's Heroes" each Friday night on CBS. Shall we say, "If you liked World War II . . . you'll love 'Hogan's

Heroes?' " CRANE: No, let's not say that,

In another, a fictional new show, circa 1880, about America's first secret agent, James T. West, and named appropriately. "The Wild, named appropriately. "The Wild, Wild West." After watching him unscrew a derringer from his heel, reveal a secret compartment in his carpetbag which houses a complete chemical laboratory, and trigger a trick pool ball loaded with nitroglycerine, I am curious: FREBERG: This secret agent

you play, James West, does he work for the Government?

MAN: Well . . . let's just say

he has a certain link with Wash-

FREBERG: Umm hmm. There's a certain "bond" there, is there? MAN: Nooo, not any more so than any of the other Secret Agent shows this season.

It occurred to me that my tube would be glutted next season with no less than five shows influenced by the James Bond success. More than one per network. It is one thing for Danny Kaye to kid this trend as a sketch within his own show. Quite another for a network to satirize it in a 60-second promo for just such a show, by admitting, in effect, "to having jumped on the Bond wagon." I think this is healthy. Think of the guilt feelings CBS can get rid of by such do-it-vourself satire.

But there is another reason why Schneider went along the gag. It just happens to be a very sound sales approach. I have found that people respond so favorably, out of relief if nothing else, that the advertiser doing the satirizing has got to come out smelling like a rose. Of course there are those who would claim that the American public is that the American public is smarter today than it used to be, and that a "sophisticated" cam-In a series of bizarre interviews, verything from obscure network icepresidents to programming cessful due to this new understanding by the mass. Not at all.
The fact is, in my opinion, that the people have always been that smart. It's just that hardly anybody in advertising would give them credit for it, and only re-cently have I observed an

As I said, there is a slight changing of winds. But it is no

commercials for the show as well. picking a product at random. He noted this with some horror and told me, in effect, that my brand of satiric humor was simply not adaptable to the moving of consumer goods. He was backed up that day, by a formidable group of network men. "Satire is hard you get involved with the commercials, too," was the gist of their position. The following week I incorporated myself as Freberg Ltd. (but not very) and put my theory to the test. To have proven my point in advertising is sweet enough. But to have come full circle and been finally hired eight years later by that very network to inject satire into their own commercials, is icing on the cake. And an here I am supposed to be on a diet.



PRODUCTIONS, INC.
780 NORTH GOWER STREET

HOLLYWOOD, CALIFORNIA 90038

Series created, produced and filmed by Desilu
THE LUCY SHOW/CBS-TV

Series employing the facilities and services of Desilu

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BEN CASEY/ABC-TV
THE DICK VAN DYKE SHOW/CBS-TV
GOMER PYLE/CBS-TV
HOGAN'S HEROES/CBS-TV
I SPY/NBC-TV
LASSIE/CBS-TV
LEGEND OF JESSE JAMES/ABC-TV
MY THREE SONS/CBS-TV
OZZIE & HARRIET/ABC-TV

Television Syndication-Domestic and Foreign

DESILU SALES, INC.

Desilu Studios

DESILU GOWER/DESILU CAHUENGA/DESILU CULVER

LUCILLE BALL, President
OSCAR KATZ, Executive Vice President

Nice Guys Don't Write Columns

come off half-sexy, half-slob.

I get disgusted with singers who preface a number by saying: "This is my favorite song and I hope it is yours too; it sold more than a million records and made me a star, for which I thank you."

I have no use for people who stand around the victim of an accident and make a spectator sport out of waiting for the ambulance. same type who witnesses crash or a mugging and speeds away because they don't want to become "involved." I like policemen, firemen, even some speed cops but I don't think I've ever felt like embracing a busdriver, a drugstore lunchcounter clerk, a snooty hotel or apartment house doorman, or an information man a railroad terminal. Truckdrivers I hate with enthusiasmthey are bullies. But I am kind to dogs and little children, especially if they're housebroken.

do it myself once in awhile, I hate people who spread a newspaper over a set table and let the wei newsprint dip into everyone's food.

I don't hold a grudge for very long and feel sorry for anyone who has a grudge against me holding one until the statute of limitations sets in. I'm bored with favorseekers and leery of favor-givers.

I'm up to here with glamor dolls who wear their cleavage down to

As soon as I open an envelope from a reader or viewer and a five six page letter drops with a thud on the desk. I tear it up before dropping it into a wastebasket. I also make instant disposal of any communication in which the phrase "someone of your ilk" defiles the opening line. I seldom if ever return a call from a fellow who only leaves his last name and refuses to refresh our memory with his number.

I like wide and flappy pants. three (or even four) breasted suits, tattered briefcases, ragged sweaters, stained gloves and golf bags wrinkled with age—but my wife won't let me wear or use them. My tongue gets limp, my throat parched and my brain requires a quick recharge when someone asks, "How do you fellows get all that stuff you print in a

the overendowed girls rehearse your ad-lib talks with half-sexy, half-slob. celebrities?", or, "What kind of a guy is Sinatra, Johnny Carson, Soupy Sales, Sammy Davis, Jack Paar, Mery Griffin, Hugh Downs or Jack Benny?" or, "Does Jayne Mansfield wear falsies or is she all Jayne Mansfield?" To the latter query I tartly answer: accurate source, sir or madam, would be one of her ex-husbands, the one nearest you." Incidentally I adore Jayne.

I'm embarassed by tv shows "situation comedies' which cue in canned laughs by punctuation instead of audience reaction. I hate tv shows that make U.S. Army or Navy officers, of any vintage, out to look like morons. And if they're going to foist any more Secret Agent series on us I'm going to suggest that Jimmy Hoffa or Mike Quill create a union for spies.

I'd like to meet a tv newscaster they're housebroken.
Even though I'm rude enough to and not go into Hamlet, I hate weather shows because they won't tell us what we want to know; what's the weather going to be like tomorrow in the vicinity of here, I hate the trend to casting ugly illiterate-sounding men and women in ty commercials in the miguided belief that they represent the

average viewer, which they don't.
In general I like most of the people I've met. With rare exceptions they're kind, bright, considerate; fun to be with. All have a streak of genius, most are Most wory about their egos and images and employ a per-sonal manager to worry about financia, affairs. All are their happy to sign their autographs on anything but a restaurant check. Some sincerely believe their mere presence helps to make a restaurant popular, and strangely enough it does.

I can't recall meeting a single movie star who wouldn't waste a half hour making friends with an assistant movie theatre manager so he and his party could see his latest muti-million dollar movie for free. And I cannot remember ever meeting a real star who ever turned down a cry for help from any individual, any good cause any honest request that it was within his or her power to fulfill. They're the real nice guys-not the column?", or, "How long do you columnists.

FCC's 1965 Summary

Washington. FCC chairman E. William Henry's yearend statement, summing up 1965 Commission activity, was released today (Tues.). Singled out for special note was the performance of radio stations and the coverage afforded by transistor ra-dios during the northeast power blackout.

He also reviewed FCC moves against loud commercials, AM-FM program duplication, and antenna tv systems, which the commission now plans to regulate. He noted that FCC during the year acted to restrict multiple tv station ownership of nonnews primetime programs to

Henry also pointed out that FCC initiated 45 fines, 23 shortterm renewals and seven proceedings to life licenses during the year.

The report was strictly an annual wrapup, with no projections for the year ahead.

Malta Authority Rule Protected

By JOSEPH G. GRIMA

Malta Broadcasting Authority. statutory body which sound and television broadcasting on this island, is now protected in the Malta Independence Constitution. This assures continuance of the Authority's autonomy. The Independence Constitution, came into effect on Sept. 21, 1964.

It provides for the appointment of the Authority by the Governor-General, acting on the advice of the Prime Minister in consultation with the Leader of the Opposition in the House of Representatives.

During the year under review, the number of tv sets in Malta continued to increase. There were 24,490 combined radio and tv licenses and 8,488 radio licenses. The number of radio sets in use is estimated at about 24,000. Malta has a population of 330,000.

In August the customs duty radio and tv sets was raised by 5°c to 45°c under the preferential tariff (goods from U.K. only) and 50% under the general tariff. These figures are among the highest in Western Europe. The combined license fee for radio and television remains at \$11.

During the past year, the overall output of locally originated programmes in Malta put out by Malta Television and the programmers of the MBA increased to 30%. This is 10% more than that required by the towns of that required by the terms of existing agreements and is considerably in excess of what is achieved by stations in similar circumstances. circumstances overseas and by several of the programme companies in the United Kingdom

Commercials constitute the main source of income for both Rediffusion Malta Limited and Malta Television. During the past year there was an increase in locally produced commercials.

During the past year, the Malta Broadcasting Authority has taken every opportunity to develop its own broadcasting output and to further contacts with overseas organizations. Both sound and television services which the MBA operates through Rediffusion (sound) and MTV (tv) have been maintained. These include broadcasts for schools, documentaries, current affairs programmes and discussion programmes.

To complete the picture of broadcasting in Malta during the past year here's a breakdown of broadcasting hours and percentages.

Hours Type Weekly % News 3.80 12.8 Documentaries 10.03 3.03 Talks and Discussions 1.22 Religion 0.47 Adult Education Childrens Programmes Plays and Serials ... 11.42 38.7 Variety Variety
Feature Films 1.10 Panel Games Serious Music and Ballet Sport Others 3.6 you.

The above figures include locally originated programmes which The five top winners in each amount to 8.7 hours weekly, 29.4% of the total.

Eurovision: Next Great Expansion May Be Link With Communist Bloc

By PAUL JAMES

The Johnsonian consensus is a phrase around these days, perhaps because it sums up the spirit of compromise that seems to be abroad. It represents a kind of mutual consent, often unspoken, and the decisions it creates are as close to the vox populi, the voice of the people, as we are likely to get in this imperfect world.

The movement of opinion tends to be upwards, from the ordinary Joe to the executive washroom, and it sometimes appears to be well ahead of the designated leaders of our society. A good example is the steady progress of European unity, which is patiently knitting together behind the fa-cade of official deadlocks, stalemates and boycotts. Nowhere that more evident than in the field of tv. where the electronic web known as Eurovision is spinning a brilliant tale of success in bringing John Smith, Pierre Dupont, Hans Schmidt and all the variously named Joes of Europe closer to one another.

In essence, Eurovision is a program swapping arrangement, dreamed up by such visionaries as dapper Marcel Bezencon, Swiss tv and radio services topper, and BBC man Cecil McGivern, among others, at a time when tv was itself regarded as an expensive and unnecessary luxury in many high official circles.

First Hurdles

Chief obstacle to such a plan was the disunity of tv broadcasting in Europe. When the idea of a program exchange system began to take hold in 1953, the legal and technical disparities between the various countries were already running rampant. In some nations, the service was private and commercial, in others semi-independent, elsewhere wholly govern-ment-owned. Similarly, transmit-ters, repeaters, microwave links, all the vital equipment, belonged in some cases to the broadcasting organizations, in others to the official Posts and Telegraphs.

Again, there was the problem of different line-systems. Britain and Northern Ireland were operating on 405 lines; France, Luxembourg, Monaco and French-speaking Belgium on 819 lines; the rest of Europe on 625 lines. Add to this the challenge of the 14-language Tower of Babel presented by Western Europe, and you have the makings of a tangle that would tease the wits of Machiavelli. The FCC regulations read like a child's guide to blow-football in compari-

21 Orgs, 16 Lands

How well the communicators of European tv succeeded in unravelling the puzzle is evident from the fact that today Eurovision links 21 organizations in 16 countries, serving well over 40 million ty sets and an audience variously estimated at between 150 and 200 million viewers at peak periods. There are about 60,000 miles of vision circuits (i.e. twice round the earth, and then some), including around 7.000 miles of cable and 53,000 miles of microwave links.

A big proportion of the programs that go out on the network to the accompaniment of the Eurovision signature which a particular event is taking place is assigned the task of televising the program, with, if necessary, a team of commentators working on spot from the other countries which will be receiving it on their screens.

On other occasions, commentators for the receiving countries operate off-tube. Very often, one French - language commentator will do it for German, Austrian and Swiss-German audiences, and so on. Behind all this is the vast complex of sound circuits required for the international sound (the unintelligible roar of the crowd, in other words), the separate commentaries, the control and coordination circuits, and what-have-

Technically and administrative-ly, the whole operation is supervised by the European Broadcasting Union (EBU) experts in Gen-

cials emphasize that the thing called Eurovision has no life of its that is being bandied these days, perhaps bechange programs.

However that may be, the pulsebeat can be heard on a gadget installed in a discreet villa beside the blue waters of Lake Geneva on any day of the week. The gadget consists of a speaker and receiver linked with the permanent sound network of Eurovision, and through it can be heard the voice of the united Europe that is the shining dream of this half of the twentieth century.

Speaking English or French, the official official languages, the voices crackle in the loudspeaker from languages, Rome, Paris, London, Copenhagen, or Amsterdam as arrange-ments are made for the various programs planner, including the fast-growing news exchange system which utilizes the Eurovision network. The voices are heard also in Brussels, where the engineers prepare the circuits for sound and vision across Europe. It used to be said that airline pilots knew all the latest gags, but the fastest joke-swap known to man now takes place at electronic speed as programmers and engineers josh nonchalantly between official messages.

Fundamentally, though, Eurovision is run by the participating countries, united of their own free will on a non-governmental basis and bound by a common interest -the improvement and supply of tv programs. De Gaulle may scoff at the idea of any independent nation accepting supernational authority (the underlying French objection to the further development of the European Common Market), but Eurovision gives a regular example of how smoothly it can be made to work.

Free Will

This example is provided by the news coordinator, the man, taken in turn from each of the participating services, who presides over the news exchange. Since there is a technical limit on the number of news offers that can be accepted by the system, it is the coordinator who decides which items should be left out, for instance. In doing so he acts in the common interest of all the services who have joined in the news exchange, and his authority is accepted.

Behind all the operations of Eurovision, whether it be exchanges of sport, newsfilm, direct news taped on reception, opera or ballet, is the group of peo-ple, drawn from the various broadcasting organizations, make up the Planning Group which works closely with the Television Program Committee of the There are two technical EBU. study units who wrestle with the problems of who has got hold of the end of which wire, and somewhere in the wings the legal eagles, smoothing the juridical wrinkles so indissolubly a part of program swaps from one country to another.

It shows, in fact, that unity is possible in the Europe of today, given the conditions. And, foreshadowing perhaps a unity on a sport or news. In general, what first steps have already been taken happens is that the country in this year for a link-up between Eurovision and its counterpart on the other side of the iron curtain -Intervision, Intervision and Eurovision have actually begun exchanging news regularly four days a week, and those crackling voices can now be heard in English (and German instead of French) between engineers in Brussels and the Intervision headquarters in Prague, Czechoslovakia.

It is all taken very matter-offactly by those immediately involved, but the possibilities are breathtaking. To show how the world has changed in 1965, consider the tale of a certain tv news item that Moscow considered of interest to viewers in East Germany. They passed it to the Eurovision network at Helsinki in Finland, who passed it down the line on the western side of the iron curtain to West Germany, who passed it to East Germany. eva and Brussels, but these offi- (Psst-don't tell the C.I.A.).

Walt Sullivan and Ed Disney

on the thought that the family sprawled, drowsy, shoeless father that plays together stays together. "Then why do you watch it?"
"Because I have to."

"Because my boss wants me to." "Why doesn't he watch?"

"Because that's not his job. It's my job."
"You don't sound like you like your job."

"Uh—right now, I don't."
"They why don't you stay home, like us?"

"Because if I stay home you wan't have anything to eat. Does that answer your question?"

"No. Let's eat the rabbits."

The children's favorite at my house Sunday night is Walt Disney, but I often turn to the CBS station to see what Ed Sullivan is up to. I've been switching back and forth so often that tor of WBAL-TV, Baltimore, Md., six-year-old Mark identifies that and Howard Wry, director of properiod as the Walt Sullivan show, motion, WHNB-TV, West Hartford, it the Ed Disney program.

On Thursday nights I happen to share the children's affection for tition. Woody Woodpecker on WGN-TV, the non-network station. But I two categories, according to station frequently twist to NBC's Huntley-Brinkley Report. Once the phone rang and I heard little Lisa explain that I was busy watching the Huntley-Woody Report.

This constant-watching problem extends beyond the children's salad years. Two of my daughters are at the teenage-boyfriend level and it seems that whenever a boy comes calling I'm sprawled on a eyes drowsily half-closed nooga. and mouth agape-sometimes with the shoes kicked aside.

The result is that when Shonagh or Georgia says to the boy: "I'd like you to meet my father," I place. often suspect she doesn't really

in the livingroom does something to the head-of-the-family image. It makes him look like a miser-

able slob, that's what it does.
It isn't so bad the first time. when this nauseating sight greets the come-a-calling three weekends in a row, it's time

to take drastic measures. I have taken them.

Now, when I hear the boyfriend's car pull up, I tell the younger ones: "This show isn't any good. Go play in the other

Then I get up and join them.

Peacock, Wry Win NBC Promo Mgr. Competish

Barbara, who's a year older, calls Conn., were judged first place it the Ed Disney program. promotion managers award compe-

The entries were divided into rates, with identical prizes awarded to the five winners in each group. In addition, a separate group of entries was comprised of campaigns submitted by the five NBC owned tv stations.

Second place winners among the promotion managers of the affil stations were Caley Augustine, WIIC-TV, Pittsburgh; and Reg Stagmaier, WRCB-TV, Chatta-

In the o&o division, Dave Hart, promotion manager, WMAQ. Chi-

like me to meet him. After all, a group receive an RCA color set.

German TV Aims

New Service At

By HAZEL GUILD

A Turkish worker in Germany

can hear the latest news in his own

language, a Spaniard can tune in

the newest fado disks, and a German can study advanced Russian.

In both radio and television,

West Germany's recent addition of "third programs" are proving to be

pluses for the several million off-

beat listeners who want something other than a variety show or the

rerun of an old Hollywood West-

Hessischer Rundfunk, the Frank-

furt outlet of the First German

Television Net, is one of the major

German stations to have recently started its own "second program" for television. And in a strange

mixup of figures, this makes the "third program" for the television

audience, since Network Number Two at Mainz, which goes nation-

wide, has been in business longer than the local "second shows" put out regionally by some of the mem-

In case all those numbers sound

just like too much monkey busi-

ness, here's what's available on some of the regional tv programs.

fers courses in English, Italian, mountain climbing (go catch an Alp!), first aid, and how to repair

your car.
From the Hamburg television outlet there are programs on mod-

ern art and music, and a series

dedicated to the problems of young

intellectuals in Europe.

The largest and richest of the sections of Network One, the station at Cologne, offers "Viewers' Digest," a summary of news and important events blended with

From Hesse it's news, documentaries, and courses in Russian. Courses in chemistry, biology, art,

music and study of the theater are available from the North German

Appeal of the programming is, of course, limited—but it's slanted for the classes instead of the masses, and the shows are the

answer to the critics who claim that television prevents the public from spending their time profit-

German radio and television are government-controlled enterprises, and financing comes from the

monthly fees of 50c paid by the 18 million radio set owners, and the \$1.25 paid by the 11 million

telcoision set owners, plus the in-

and the commercial-free new radio

and television outlets are the

The television program is slanted for the education and in-

formation of the Germans who de-

mand a higher quality of program-ming. And the "third programs"

of the radio stations are aimed at

another often-neglected minority—the more-than-a million "guest

workers" in Germany, who have come from their native Turkey, Italy, Spain and Greece to take

jobs in the employee-short German

come from commercials. The budget allows for some extras-

popular entertainment.

outlet.

The Bavarian third program of-

bers of the First Net.

Offbeat Viewers

Drugstore Critic One of Toughest, **And TV Made Him**

By WEPNER S. HAAS

It used to be that a frown from Bosley Crowther, a sneer from Walter Kerr, or no orchids from Walter Winchell were enough to destroy anyone's career.

Not anymore. The most powerful critic in existence today works in a drugstore, somewhere in a show biz neighborhood. (Actually, they are typecast. For, these clerks seem to pop up, cross country.) Every show biz drugstore has a clerk who knows more about Miss Bankhead than about Lady Clairol, and who seems better acquainted with Richard Burton than with Richard Hudnut.

If you've opened in a show the night before, and have to wait your turn to be served—your career goes into a tailspin. If you've just cut a record and he pretends not to knew you, you'll never make the Ten 40. If you've written a screenplay and he gives you the wrong charge for a dollar never mind practicing your Oscar acceptance steech.

Somehow have is a cashier, or soda jerk, or theatre usher in everyone's life. Who are they? Are they catanic creatures sent by some Faller Angel to destroy our lives? Are they frustrated artists, living unfor delusions of adequate. quacy? No they are the leaders of the Twomtoth Century's Vicarious Gerenotion.

Great Critic-Maker

Hollywood, Radio and now Television have made millions of once happy and carefree people into critics. The mothers who complained about Gloria Swanson's beauty mark raised their sons to remark caustically about Virna Lisi's. From who didn't like Charlie McCarthy taught Troy daughters to sneer

Now that everybody is wearing sunglasses, film stars aren't. For all we know, Schwab's drugstore now accepts Diner's Club cards, and Sardi's may become a cafe-

Yet, on and on they march, toward those drugstore counters and cashier's dasks . . fresh, once-unspoiled worth, taught to treat stars the way Venezuelans treated Richard Nixon. To hear them tell it, nothing's been discovered in a drugstore since Lana Turner—and she probabile had her sweater on loan from the May Co.

How do we get back at these, the severest critics of them all? Actually, I couldn't be sure—but was the Joseph E. Levine and Darryl F. Zanuck at the Walgreen stockholders' meeting? And I could be wrong—but wasn't that Stanley Kramer and Hal Prince powwowing in Whelan's the other day—checking cash register receipts?

I guess the carpenter was right, when he looked at his two wooden Fudgicles and said if you can't lick 'em, join 'em!

A History of 10 Top Winners

= By MURRAY HOROWITZ =

For all the vagaries of network television, for all the ups and downs of those Nielsen numbers, the rating winners enjoy a comparatively long life. Film has given the Nielsen winners a longev-

ity denied to a "Philco Playhouse," circa 1953.

Examining the Top 10 Nielsens over the past 16 years is a reflection of the fortunes of net-

16 years is a reflection of the fortunes of networks, personalities, show formats—and the energy and heartbreak that go into making a hit.

In 1961, the Top 10 Nielsens were, in respective order: "Gunsmoke," "Wagon Train," "Untouchables," "Rawhide," "Candid Camera," "Have Gun, Will Travel," "Real McCoys," "Andy Griffith," "My Three Sons," and "Jack Benny." Five years later, in 1966, every one of these entries are either still on the networks or wending their either still on the networks or wending their way in syndication or both. Contrast that situation with that of what happened to the Nielsen hits of 1951, virtually all of which were done live, including Milton Berles "Texaco Star Thea-

There's no doubt after examining all the Nielsen hits of the past 16 years which network dominates in the "golden circle of shows." It's CBS, followed by NBC, with ABC tailing. CBS, in fact, has more in the Top 10 over the 16 year period than the

Bonanza (NBC

Bewitched (ABC)

Lucy Show (CBS) My 3 Sons (CBS)
Fugitive (ABC)

Andy Griffith (CBS) Gomer Pyle (CBS) Red Skelton (CBS)

Peyton Place (ABC) Dick Van Dyke (CBS)

Bev. Hillbillies (CBS) Bononza (NBC)

Andy Griffith (CBS)
Lucy Show (CBS)
Ed Sullivan (CBS)

1964

Dick Van Dyke (CBS)
Petticoat Junction (CBS)

Favorite Martian (CBS)

1963

Candid Camera (CBS) Ben Casey (ABC) Andy Griffith (CBS)

Candid Camera (CBS) Danny Thomas (CBS)

Hillbillies (CBS) Red Skelton (CBS)

Lucy Show (CBS) Bonanza (NBC)

Gunsmoke (CBS)

Danny Thomas (CBS) Jack Benny (CBS)

Wagon Train (NBC) Bonanza (NBC) Dr. Kildare (NBC) Gunsmoke (CBS)

Perry Mason (CBS) Garry Moore (CBS) Red Skelton (CBS) Rawhida (CBS)

Gunsmoke (CBS) Wagon Train (NBC) Untouchables (ABC)

Have Cun, (CBS)

Jack Benny (CBS)

Have Gun (CBS)

1961

Rawhide (CBS)
Candid Camera (CBS)

Real McCoys (ABC) Andy Griffith (CBS) My 3 Sons (ABC)

1960 Wagon Train (NBC) Gunsmoke (CBS)

Griffith (CBS) Hazel (NBC)

1962

other networks combined. The "golden circle" countdown for the 16 year period is 81 for CBS, 58 for NBC and 21 for ABC.

The compilation of this 16-year history was based on taking the Top 10 of the Jan. I and Jan. II Nielsen reports for each year. Only regular programming was considered in tabbing the Top 10, a consideration which excluded specials, public events, etc. Using the two Nielsen January respectively. ports, for all but one year, formed the compila-tion of the annual Top 10. The reason the two January Nielsen reports were selected was because it was felt that these two reports best reflect the tenor of each season. Only in 1950 were two other Nielsen reports utilized, that of March through April, for way back then Nielsen had just started its national network service and didn't offer a January report.

The program form significantly missing from the Top 10 compilation in recent years is the anthology form which no longer has any representa-tion on network tv, other than the "Chrysler The-

Herewith are the Top 10 Nielsens over the past

77 Sunset Strip (ABC) Danny Thomas (CBS)

Father Knows Best (CBS)

Price Is Right (NBC) Ed Sullivan (CBS) Real McCoys (ABC)

1959

Gunsmoke (CBS) Wagon Train (NBC)
Danny Thomas (CBS)

Rifleman (ABC) Have Gun (CBS) Wyatt Earp (ABC)

Maverick (ABC) Wells Fargo (NBC)
Real McCoys (ABC)

Father Knows Best (CBS)

Gunsmoke (CBS)

Wyatt Earp (ABC)
Danny Thomas (CBS)
I've Got A Secret (CBS)
Have Gun (CBS)
Wells Fargo (NBC)

Cheyenne (ABC) Restless Gun (NBC)
You Bet Your Life (NBC)

Ernie Ford (NBC)

1957

I Love Lucy (CBS) Ed Sullivan (CBS) December Bride (CBS)

Perry Como (NBC) \$64,000 Question (CBS) G.E. Theatre (CBS) Talent Scouts (CBS)

I've Got A Secret (CBS) Jack Benny (CBS) Disneyland (ABC)

1956

\$64,000 Question (CBS) I Love Lucy (CBS) Disneyland (ABC)

Ed Sullivan (CBS) Dragnet (NBC)

You Bet Your Life (NBC) December Bride (CBS)
Jack Benny (CBS)
Millionaire (CBS)

Private Secretary (CBS)

1955

I Love Lucy (CBS) Jackie Gleason (CBS) Disneyland (ABC)

Toast of Town (CBS) Dragnet (NBC)

You Bet Your Life (NBC)

Milton Berle (NBC)

Jack Benny (CBS)

George Gobel (NBC) This Is Your Life (NBC)

1954

I Love Lucy (CBS) Dragnet (NBC)
Milton Berle (NBC)
You Bet Your Life (NBC)

Jackie Gleason (CBS) Colgate Comedy Hour (NBC)
Talent Scouts (CBS)

Philco Playhouse (NBC) This Is Your Life (NBC) Ford Theatre (NBC)

1953

I Love Lucy (CBS)
Colgate Comedy Hour (NBC) Milton Berle (NBC)

Godfrey's Friends (CBS)
Dragnet (NBC)
You Bet Your Life (NBC)

Fireside Theatre (NBC)
Pabst Bouts (CBS)

All Star Revue (NBC)
Philco Playhouse (NBC)

Texaco—Berle (NBC)
I Love Lucy (CBS)
Red Skelton (NBC)
Fireside Theatre (NBC)

Godfrey's Friends (CBS)

You Bet Your Life (NBC)
Colgate Comedy Hour (NBC)
Show of Shows (NBC)
Talent Scouts (CBS)
Goodyear Theatre (NBC)

1951

Texaco—Berle (NBC)
Philco Playhouse (NBC)
Colgate Comedy Hour (NBC) Show of Shows (NBC) You Bet Your Life (NBC)

Martin Kane (NBC) Fireside Theatre (NBC)
Toast of the Town (CBS)
Big Story (NBC)
Gillette (fights) (NBC)

1950

Texaco-Berle (NBC) Godfrey's Friends (CBS) Toast of the Town (CBS)
Talent Scouts (CBS)

Philco Playhouse (NBC) Lone Ranger (ABC) Stop the Music (ABC)

8. The Goldbergs (CBS)
9. Big Story (NBC)
10. Martin Kane (NBC)

next season have been shelved by the networks, far from echelons of the networks involved, and odds were that there would be widespread repercussions as a result There has been many an off-the-record complaint from

answer.

production execs and producers about the misguided "advice," which actually boils down to orders, from network brass tampering with programs. While the signal failure of the revamping of formats might stem such tampering from the webs, it's not likely to stop it, and Hollywoodians can rightfully cop a plea when they yell "interference. Thus far, the networkers have not proved they know what they are doing in format juggling.

Network 'Advice'

Hollywoodians do not pretend to be know-it-alls, but they relate some weird yet true tales of program interfer-ence from the nabobs from Manhattan, interference which usually proves the death knell of a show. Since over 40 shows will be axed this spring, more such "help" is not appreciated.

FCC has suggested curbing network control of programming, yet no one has come up with an acceptable substitute. Restricting a network's financial interest in series might help, it's felt here, because then a web would be guided not by its own financial chunk of a series, but in merit, in selecting programs.

In its 15 years of bigtime tv, the medium has learned little from its past mistakes. Paradoxically, the more tv has become big, big business, the more quality of programs has suffered. The reason would seem to be that as more and more is at stake, the controls are tighter and tighter.

H'wood Blames Net 'Advice'

Continued from page 99

really disastrous season only by the wholesale takeover of tint programming, which did at least give the shows a new physical look. But it's obvious by next season, the novelty of tipt will have worn off, and the networks and production companies will have to come up with something to stave off what is rapidly becoming viewer lethargy.

A miniature trend for next season is the two-hour films for tv programming, a misnomer in that they are being ballyhooed as "features" and "movies," whereas actually they are simply longer to films. Previous efforts in this direction have not been successful, and it's doubtful if even a good two-hour telefilm is going to change the tired face of tv programming much. Instead of being concerned with form and length, the webs should be concerned with quality, say those interested in the improvement of tv.

A trend which didn't take is the prime time serial, given some verbal impetus by the success of "Peyton Place" last season. However, this semester "PP" has expanded to three times a week, and its ratings are down. Consequently, quite a few serial projects being developed for

convinced there is any widespread public demand or acceptance for the cliffhangers.

High Turnover

In Hollywood, there was far more of a producer turnover than average on vidfilm series, reflecting the discontent behind-the-scenes with many a show. One series ("The Wild, Wild West") had six producers, and its season isn't even over yet.

Networks tampered with formats of returnees in an effort to inject new ratings blood into the shows, but invariably the attempts proved failures. When ABC-TV gave a cliffhanger and "Peyton Place" look to "Ben Casey," sturdy "Ben" took a nosedive in the ratings. The same network replaced Robert Lansing with Paul Burke in "12 O'Clock High," and that series wasn't doing at all well. It changed the format of an admittedly-tired "Amos Burke, and this show was axed at midseason. Similarly, CBS-TV revised the format of "Slattery's People" and it got its cancellation notice after two airings. CBS-TV changed the format of "Rawhide" and erased one of its leads, and this series got a midseason guillotining.

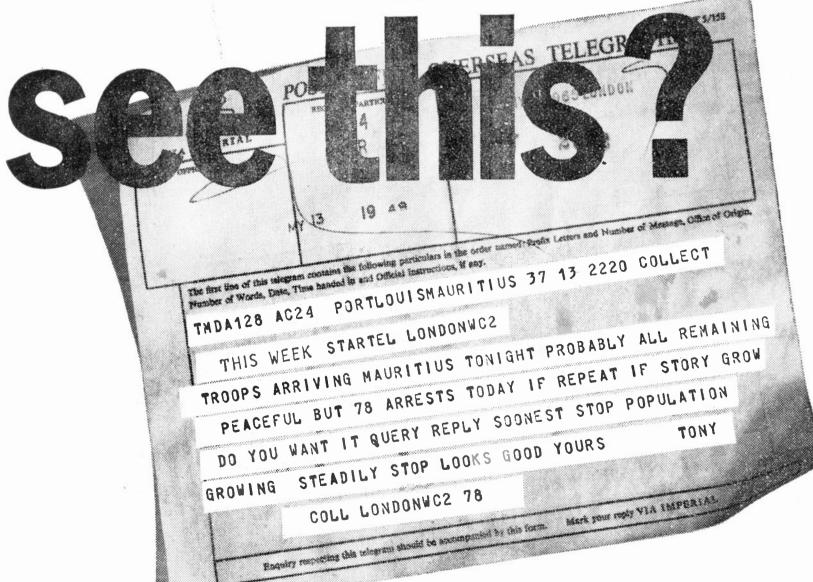
It was obvious those who had made these format changes had made substantial errors in judgment-errors which cost millions of dollars, as well as the lives of a number of series. Rap for these moves goes right to the higher

TO PARIETY AND ALL YOU MUGGS:

May you go on and on . . .

Jimmy Durante





HIS WEEK might have had a tenth birthday party. But there was always a possibility that among the greetings telegrams would be a cable that said: TROOPS ARRIVING MAURITIUS... DO YOU WANT IT?

So another party would have ended in a flurry of airline timetables and gathering of tropical kit.

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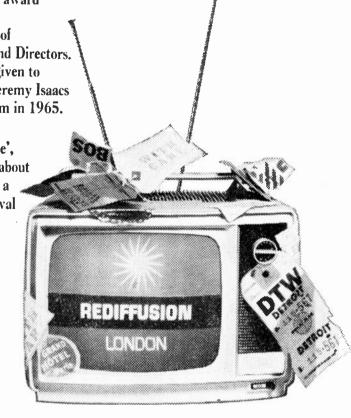
This Week has picked up quite a few national and international honours.

In 1958, a This Week feature on American tourists in Britain was declared the best foreign production by the Academy of Television Arts and Sciences.

In 1963, Cyril Bennett
and Peter Morley, Joint Producers
of <u>This Week</u>, won the award
for factual series
from the British Guild of
Television Producers and Directors.
The same award was given to
<u>This Week</u> producer Jeremy Isaacs
and the <u>This Week</u> team in 1965.

In July 1965,
'Prisoners of Conscience',
a This Week program about
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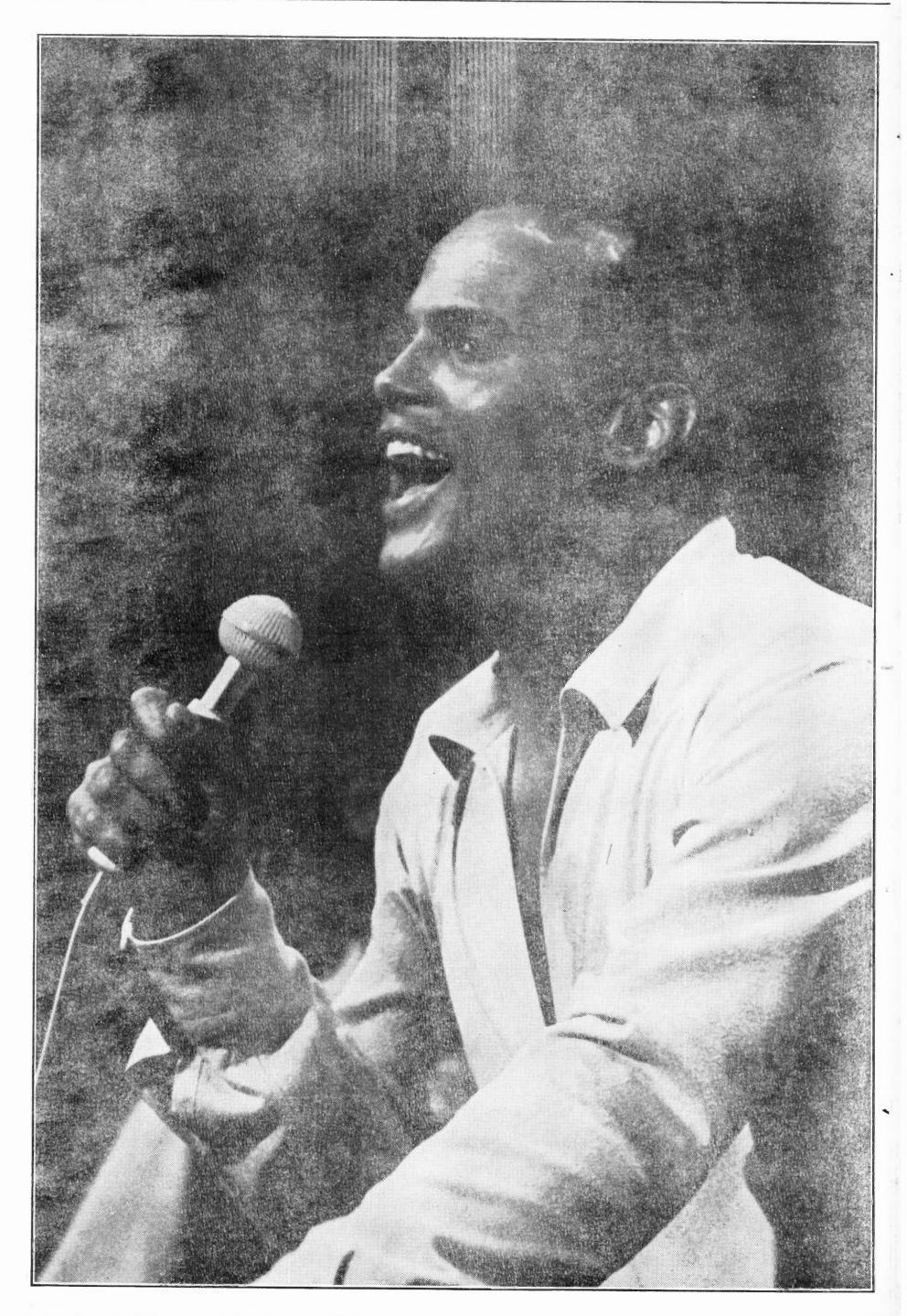
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DON INGALLS

Producer-Writer

1960-"HAVE GUN WILL TRAVEL" CBS

1961-"HAVE GUN WILL TRAVEL" CBS

1962-"HAVE GUN WILL TRAVEL" CBS

1963-"THE VIRGINIAN" NBC

1964—"THE VIRGINIAN" NBC

1965—"HONEY WEST" ABC

1966-"RED ROVER" 4 STAR

(preparing)

... the best in TV entertainment, it's The Chrysler Theatre and Bob Hope Comedy Specials Wednesday nights. Just a few of the stars: Carroll Baker, Suzanne Pleshette, Hope Lange, Jack Jones, Joey Heatherton, George Maharis, Robert Young, Joan Crawford, Jason Robards, Jr., Jane Wyman and Simone Signoret. Others, too. All in color.

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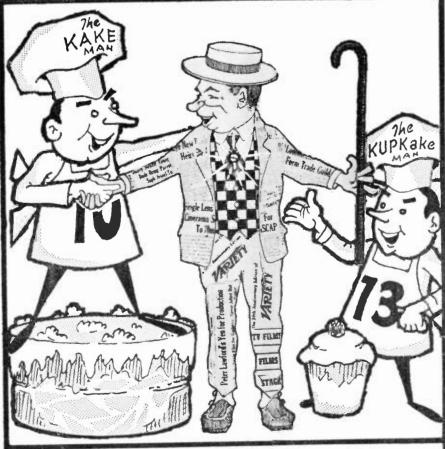
... the best in golf, it's The Bob Hope Desert Classic golf tournament "live" from Palm Springs, California, Saturday, February 5, (pros & stars), and Sunday, February 6 in color (pro final). Watch Bob Hope as he plays host to the world's leading professional golfers and top show business personalities.

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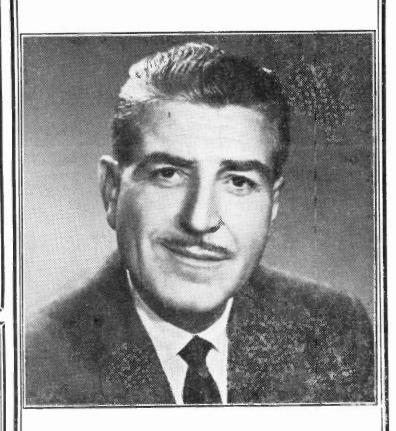
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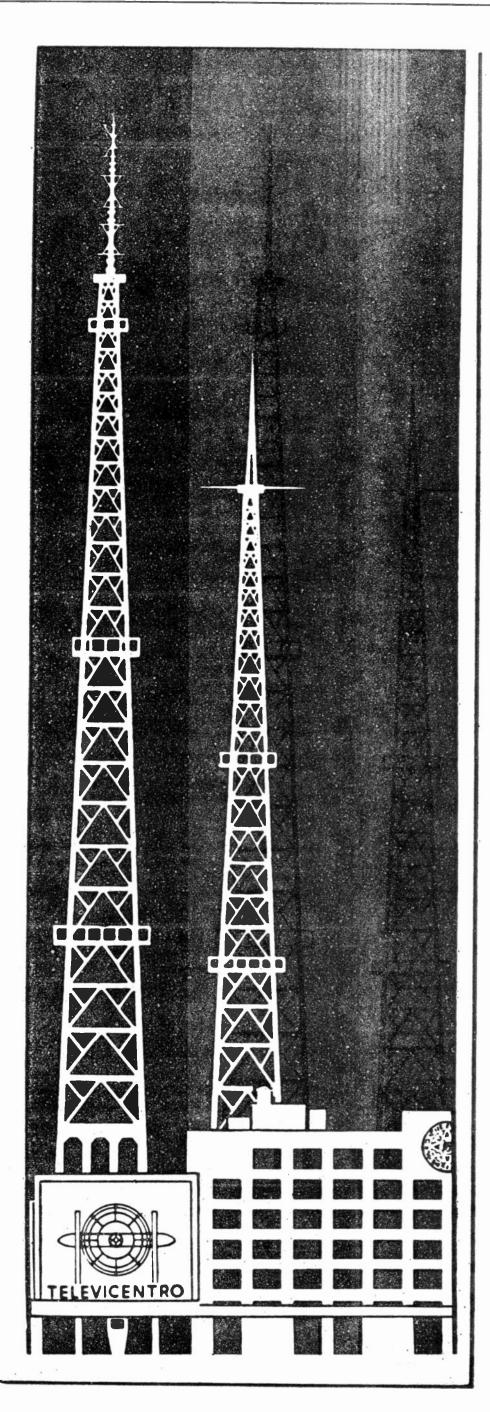
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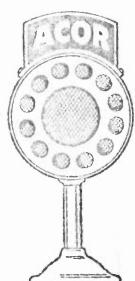
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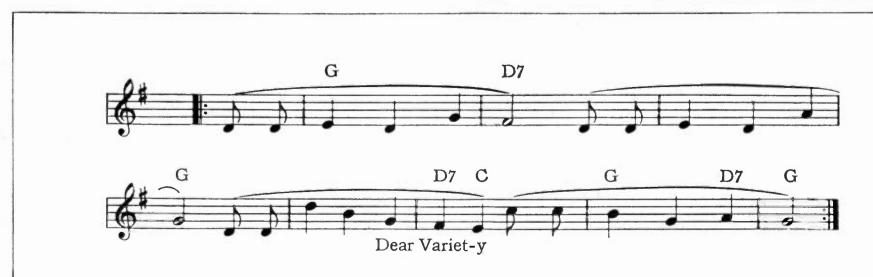
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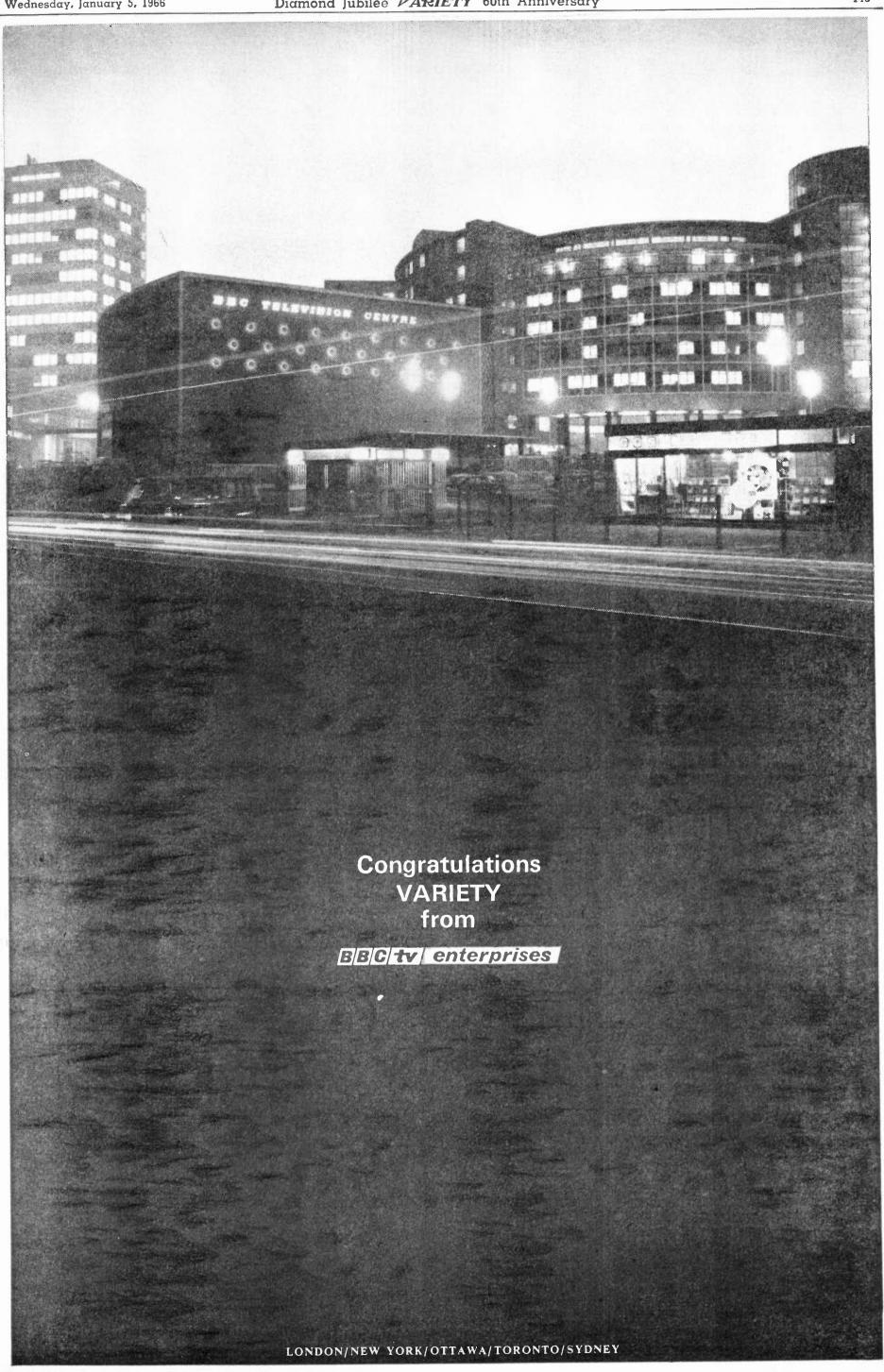
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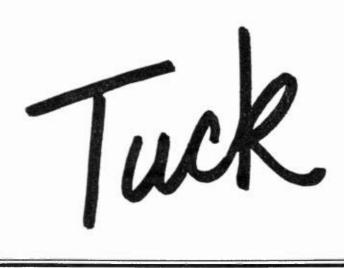
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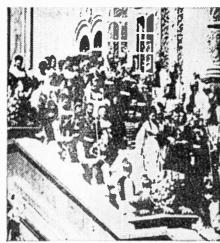
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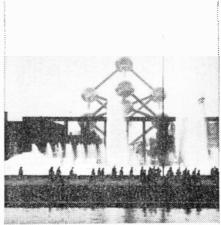
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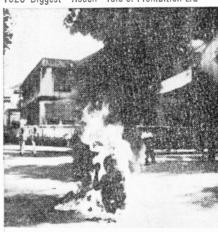
1930 Civil War in China



1944 The Big Three at Potsdam



1958 The Brussels Exhibition



1963 Buddist Monk, Saigon

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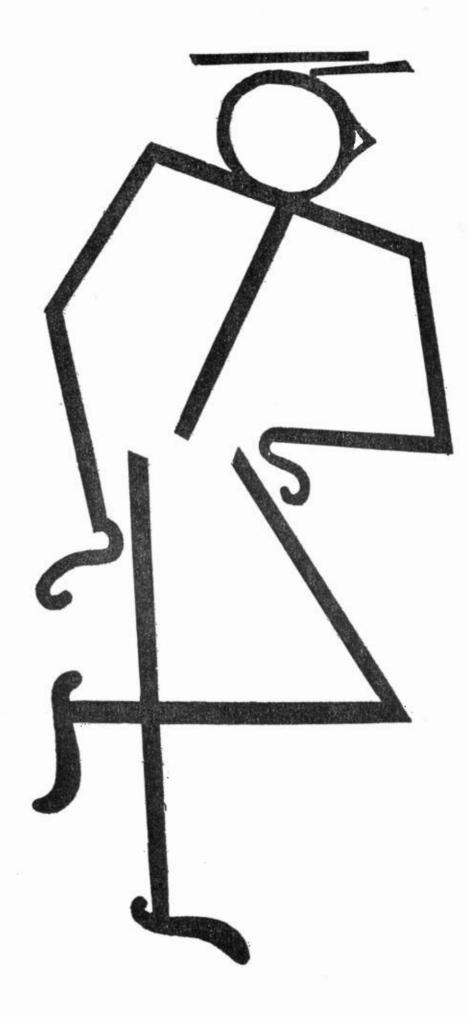
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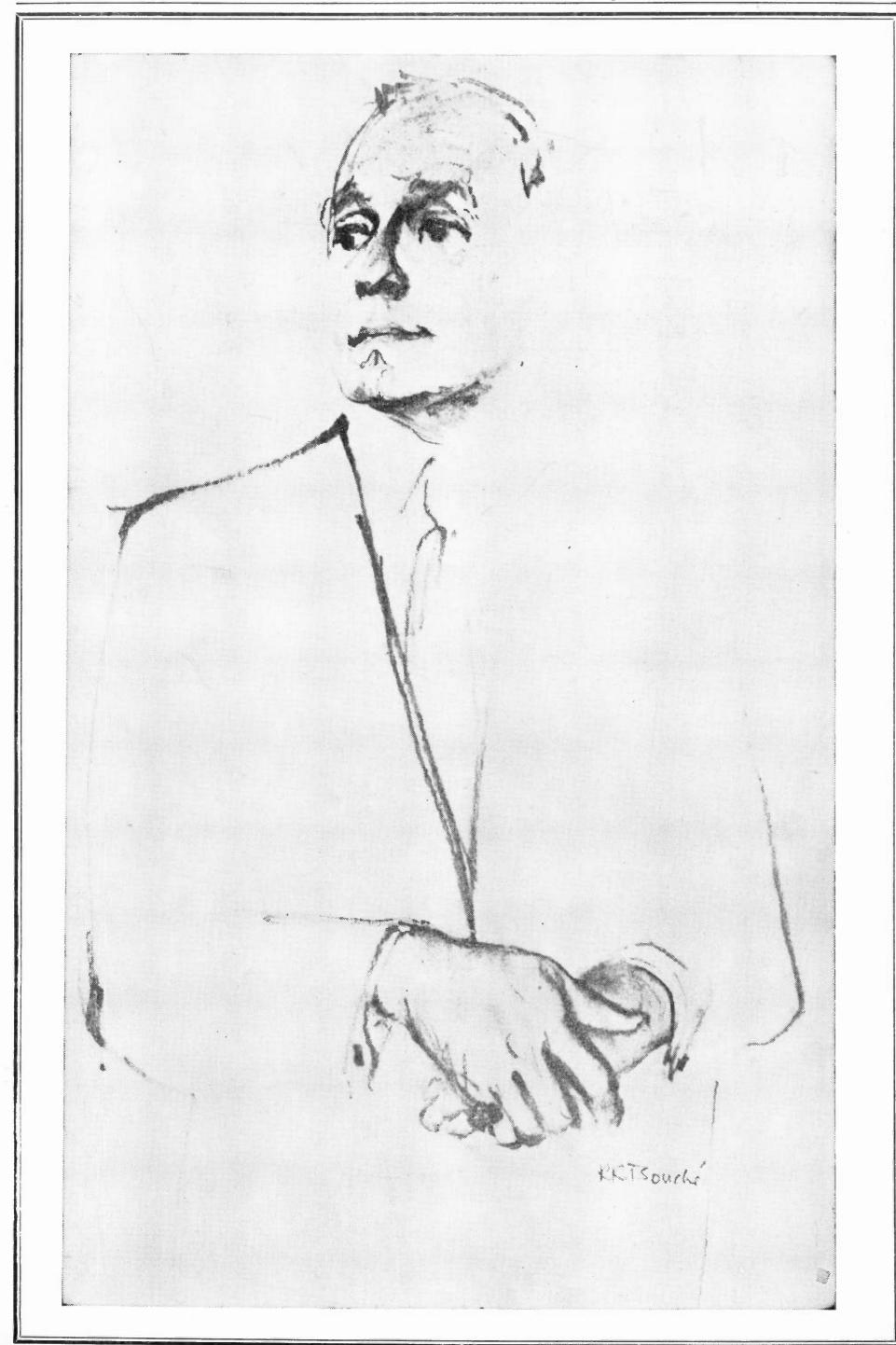
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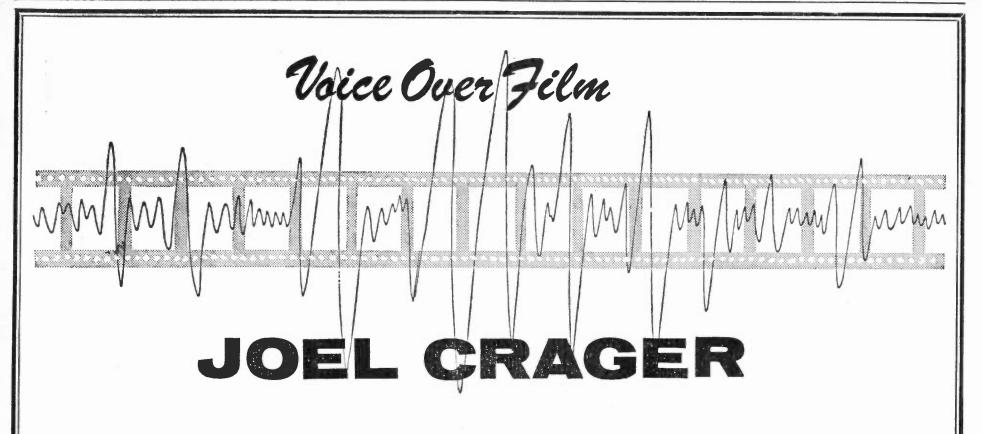
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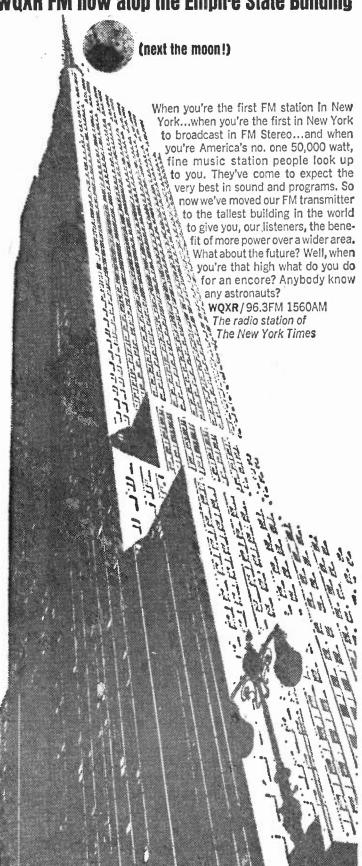
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Arg. Prez Vetoes Radio Extensions

By DOMINGO DI NUBILA

Buenos Aires. Contrary to expectations, radio affairs took a turn for the worst when President Illia vetoed a bill that would have extended from 10 to 15 years the concessions grant-ed in 1958 to 16 private stations, three of them located in Buenos Purpose of the extension voted by Congress was to put the private radio concessions on a par with those of private television.

The chief executive's move shattered the associations representing the private radio and tv enterprises. The board of ARPA (radio) decided to split with FARYT (radio and tv) in protest against strongly-worded campaign that this federation carried on accusing the government of threatening freedom of speech.

Champion of that campaign was ATA's (tv) topper Alberto Constantini, who reportedly wanted to strengthen it after the veto was officially known. He unsuccessfully sought support from other tv leaders.

With the parting of ARPA, FARYT is no longer a federation since ATA remains as its sole member. But above this peculiar situation is the fact that most radio and tv leaders want to avoid a clash with the government. They prefer to deal with it through careful negotiations, because their very existence in the trade is now dependent on the goodwill of the 25 politically-appointed members of CONART, the agency entrusted with administering the radio-tv law. This law enables CONART to apply sanctions that can eventually kill any station; for instance, a fortnight suspension would send any channel out of business.

Dangerous Prospect

Reportedly, ATA's first goal is to get the right to appeal to the courts before complying with any sanction that CONART might apply. This would remove the most dangerous weapon the law gives to government.

In short, ATA's majority policy is to attain through persuasion what seems impossible to get

Meanwhile, there is chance that a second front can be opened by cultural institutions and political parties, which would play the combative part in the fight for the same result. Some of their leaders had already pointed out that private radio concessions will expire in 1968, a year before presidential elections. As the new concessions must be

(Continued on page 162)

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FRED ASTAIRE

News And National Interest

Continued from page 101

are no clear guidelines to what is war demonstrations, but most peosecret, what is confidential, what ple who demonstrate for peace are is in the national interest in the not beatniks and most people who non-war war of Vietnam. non-war war of Vietnam.

This is the core of the matter. interpretation of the national in-terest or the bounds of professional integrity.

fore close ranks. Well, in the first reporting peace movements. place if we are in a war war, we not declare war? Those same officials tell us that it would be unwise to ask Congress to declare war, for the true, full conditions of war do not exist. Yet we are asked to close ranks because there is a disturbing disturbing of certain news interest in the monthly program of the New York Times, on the issue of the New York Times, on the indicate of the New York Times, on the issue of the New York Times, on the indicate of the New York Times, on the issue of the New York Times, on the indicate of the New York Times, on place if we are in a war why do we not declare war? Those same on the issue of news and the na-American men ar fighting and dying. No rsponsible citizen, no decent man would let them down.

Close ranks, yes, but to close our ranks does not mean to close our

"Invidious Connotations"

Why do reputable papers per-mit their writers and their editorfalists to use such dreadful words as "peacenik," a word that deforms one of the most beautiful words in the English language? It is certainly true that there are beatniks stage peace demonstrations

It is important to distinguish We are in fact at war but not by act of Congress. This is more than a mere legalistic subtlety. It means that there are no rules other than smear words that provoke the the conscience of each reporter worst passions and impede respon-and editor and the fortitude with sible discussion of the crisis. In which he can resist pressures to this area the media have been paraccept wartime rules without a ticularly guilty, pandering to the war officially existing. Each man sensational and the ugly. Whether interprets the situation for himorror not the national interest should self, since there are no laws or be weighed by journalists may be rules, but men vary widely in their matter for controversy but there interpretation of the national inresponsibility of journalists apply the most rigorous profes-Officials who tell us that we are sional standards of objectivity and in a war say that we must there- accuracy to the language used in

There was an exciting exchange mind the national interest. Wicker replied that it could not be in the national interest to fail to inform the American people on vital aspects of war and peace. Neither Markel nor Wicker had time on that program to pursue their debate, but it is surely worthy of the fullest possible examination and arguement.

What is the role of the reporter and the editor, in any of the media, written, spoken or visual. in respect to the question of national interest? Does the issue not just as there are brutes who stage go even beyond the point raised by

whether any particular news item is or is not in the national interest but, more basically, whether a reporter or an editor has the re-sponsibility for determining what the national interest is and taking it into consideration at all in the exrecise of his profession?

Responsibilities

All journalists might agree that the media must be responsible, in peacetime as in war, for the professional standards of newsgathering and dissemination. But, beyond the most rigid standards of accuracy and honesty, should the journalists take on the added and very difficult extra-professional responsibility of determining just what is or is not the national interest?

This reporter would strongly say "no," this is not a proper journalistic consideration. None of or execute national laws or official policies or procedures. We are not trained to do so and we lack the viewpoint stimulate valuable de-bate. But that is very different from a reporter or an editor withholding information or refraining from debate because the information or opinion involved might not be in the "national interest," that noble but indefinable criterion so frequently invoked.

There have been some striking examples of this case of conscience this year. I faced one of these cases when Adlai Stevenson died shortly after having talked freely to me at a dinner in Paris in which he made clear his criticism of President Johnson's policies and procedures in Santo Domingo and Vietnam. A few days later Eric Sevareid had precisely the same

We both reacted in the same

Markel and Wicker, that is, not right and proper, as journalists tion always do in the daily exercise of security. What is new and supristhis most exacting but somewhat ing is the extent to which importchaotic and anarchic profession Stevenson and also said that it be confused about this but most professional, integrious journalists are not. The practical and philosophical concensus is not on the lines laid down officially.

Schlesinger's 'Cover' Story Perhaps the most astonishing and most unreported example of the conflict between news and national interest occurred when a NY Times reporter questioned historian Arthur Schlesinger Jr. about an incident in the Bay of Pigs story mentioned in his new book "One Thousand Days." It differed holds any elective or appointive from the version Schlesinger had position entitling us to legislate given the reporter two years ago when he was in the White House. Schlesinger replied, "Oh, did I say that then? Well, I was lying to you.

> never again trust the press after his experiences in the White House, for he had learned how far from reality press reports often were. This is a unique example of an official historian saying, in effect, "I can't trust you because you listen to me and I'm a liar.
> This is not exactly what Schlesinger said or meant to convey but

this is certainly a part of the greater truth
That a White House official was

obliged to tell a "cover story" in a lie to the NY Times is not new or surprising. Other historians and spokesman in other governments have long done this sort of thing. Probably they have to do so. Theirs is the heavy responsibility of carrying the affairs of state on their shoulders. It is their task to way. We broadcast the essence of define the national interest as they the Stevenson remarks, but not by see it and to give everything they any means all of what he said. We have, including their personal inmade our judgments on what was tegrity, to the successful promo-

of national strength ant sectors of the written and spoken media have either identi-The President said that it was a spoken media have either identi-disservice to the memory of Adlai fied themselves with this same viewpoint, with neither the means was not proper to quote a man nor the aptitudes to follow it sucafter he had died and could not speak for himself. The public may disturbing is the extent to which the media accept, with only the most sporadic and ineffective protests, to be victims of such practices. Protest aside there is even very against it. little self-defense

This adult generation of Americans has grown up with the belief that an informed public is the first defense of a healthy democracy, This adult generation of reporters, editors and broadcasters was taught in its cub days that the media must be totally independent and fierce in the defense of its freedom. These remain the fundamental tenents of our profession in principle. But there does appear to be a significant weakening of faith and fire in the practice of these principles. Perhaps it is unavoidable. Perhaps it is even necessary. We are living in the first decade of the thermo-nuclear missile age of man. It is a different world and perhaps we need a different set of principles.

Perhaps. And perhaps not.

One thing is surely avoidable and surely not necessary. And that is to slide into controlled or managed media, to abandon old principles without a full public discussion and elaboration of new ones equally consistent with the nature of a democratic society. I suspect that if such a full, frank examina-tion were to be held it would come right back to the hallowed conclusion that there is no conflict between news and the national nterest. In the fullest meaning of the concept, news is the national interest, even in the thermo-nuclear age — particularly in the thermo-nuclear age.

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ABC - WBKB - Chicago

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the world news they report. Perhaps all this has made you wonder "Who's watching the store?" Don't worry. Even if all 15 left at the same time, we'd still have

TYNE-TEES PROFITS DIP IN FIRST HALF

London.

Pre-tax profits of Tyne-Tees-TV for the six months ended Oct. 31, 1965 dipped slightly to \$1,209,600. This compares with \$1,391,600 in the same period a year earlier.

Deducting tax (corporation tax being calculated at 40%) of \$498,-400 against \$571,200 in the comparable half year of 1964, there remains \$686,000 compared with \$792,400. For every 1% below a 40% tax rate, the accounts will benefit by \$10,360.

Chairman E. G. Fairburn says that the figures are an "encouraging start" to the current year, with the results substantially exceeding estimates.

It is pointed out that the first half year earnings are usually less than half of a full year's re-turns. This year, however, the usual pattern may not pertain. Some down turn in biz is usual at the end of the calendar year and if the effects of any recession in the national economy is imposed the results for the year "might disappoint any over-optimistic expectations."

An interim dividend of 20% has been declared.

Arg. Prez Veto

Continued from page 158 💳

granted them according to "material and moral" background of the petitioners, it is feared that political bosses will have the last word in deciding which one of the potential broadcasters has a stronger "moral."

With the private stations going to friendly hands, plus 36 already belonging to the State-owned chain as well as B.A.'s channel 7, and with private channels at the mercy of CONART, it is easy to understand how tight, the government's control of the radio-ty media would be, they say. dia would be, they say.

Worried at such prospects, interested parties discuss nowadays what exactly to do. Many of them do not even know the entire text of the regulation of the law, but the tv journalists' association, APTRA, has managed to get one copy and intend printing it next month, in the first issue of its "booklets for study and investiga-

ROBT. E. LEE GOES WEST

San Francisco.

FCCommissioner Robert E. Lee, NAEB prexy William Harley and scientist Dr. Albert Hibbs will address the 1966 conference of the Western Radio and Television Assn., to be held here Feb. 2-4 at the Jack Tar Hotel.

Educational television will be a major topic of discussion at the

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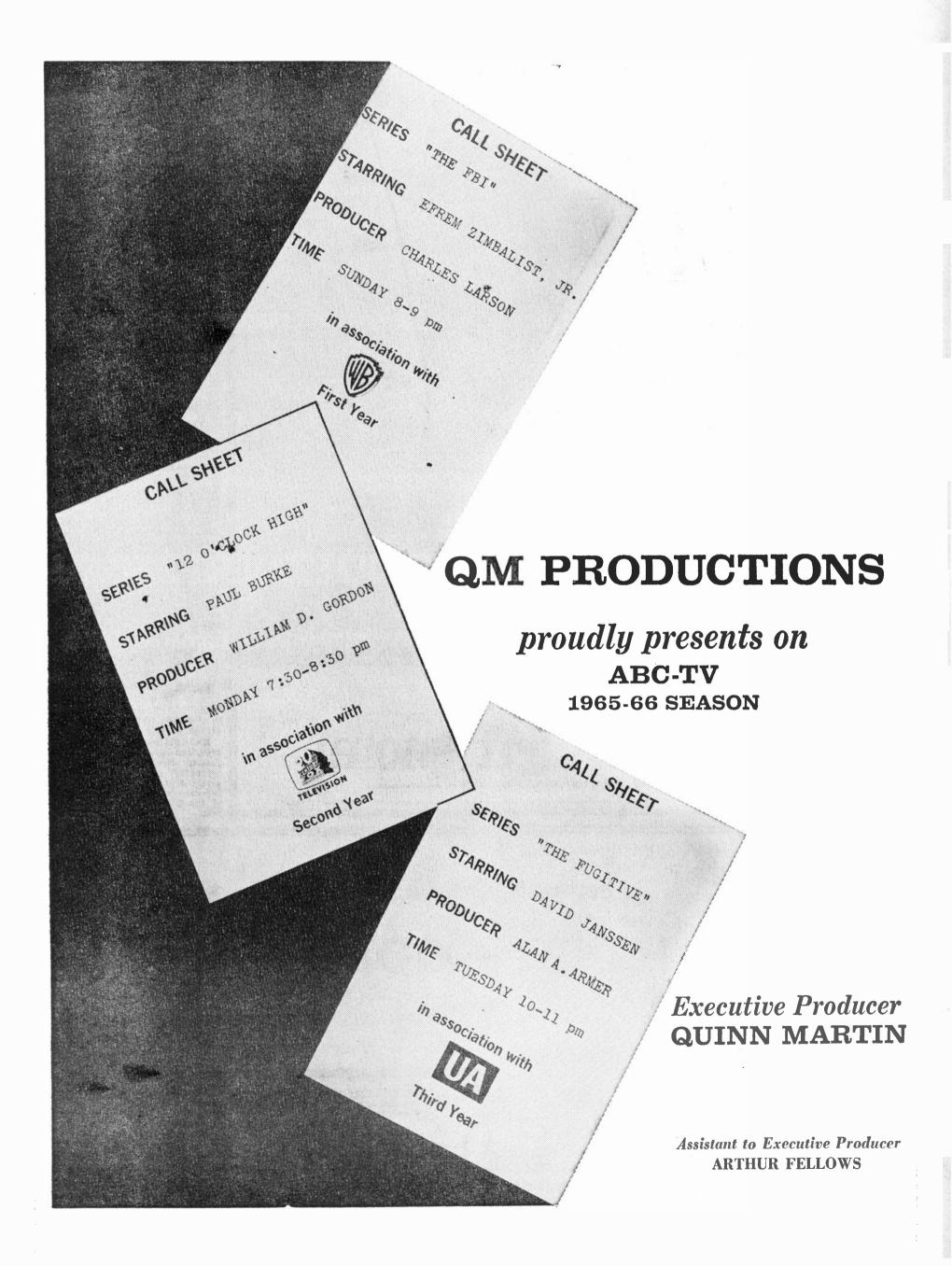
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Season's Greetings

HENRY COOKE

WMAQ - NBC - CHICAGO

PRODUCER, "KUP'S SHOW," WBKB-TV CHICAGO

Kupcinet Productions, 190 North State Street. 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).

and

PUBLIC RELATIONS

Paris

BRITISH SEEK NEW TEENAGE TV FORMULA

The new "teenagers are savvy" approach is being cued in by the British tv webs, with both the commercial and BBC factions racing to get in first with a new type of show that will replace the declining pop programs.

In their search for a followup formula, the opposing network planners appear to have similar ideas as to what the juves will go

Leading the field, Television Wales and West—an indie station which was one of the earliest to realize the potential of the pop music boom — has converted its "Disk A GoGo" show into a vehicle dealing with fashions, discussions, satire and other jeanscene entirements Half hour entry scene enticements. Half hour entry bowed last week (22).

BBC's new thoughts on adolescent fare, embodied in a half hour show called "A Whole Scene Go-ing" bows next week (5) and includes fashions, discussions and, uniquely, a teenage agony column.

But main thing both shows have in common — and this is without precedent in tv here—is the same hostess. She is 23 year old Wendy Varnals, who secured TWW permission to work for BBC-TV, too, but never told them on what sort

Sigma Delta Chi Plans D.C. Journalism Centre

Washington.

A new journalism center that will encompass radio and television news is being set up by the Washington chapter of Sigma Delta Chi, the national journalism fraternity.

Opening with about 10 fellowships probably will be next fall, according to Ray E. Hiebert, chairman of the journalism department at American U. and acting director of the new center. Grants ranging from \$2,000 to \$12,500 will be given to graduate students, newsmen and teachers, with the recipients spending one or two semesters in Washington to study news.

WSVA Promotions

Harrisonburg, Va.

Robert E. Lee Jr., program manager of WSVA-AM-FM-TV in Harrisonburg, Va., has been promoted to assistant general manager in charge of overall operations.

Alvin Mullenax, local sales manager, has been upped to assistant general manager in charge of marketing and sales. Sales and promo chief Louis E. Farraye will become creative program manager of the Gilmore Broadcasting out-

"EVERYBODY LOVES SOMEBODY— AND I'M THE SOMEBODY WHO LOVES EVERYBODY, ESPECIALLY...

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> Van Atta • George Van Buren • Joe Viera • Jerry Vinci John Weber • Dorothy White • Joanne Wilkes Tony Yarlett • Dave Yoder

FOR BEING THE WONDERFUL BEHIND-THE-CAMERA PEOPLE WHO MAKE IT POSSIBLE FOR AN OLD ITALIAN STREET SINGER TO HAVE AN NBC-TV SHOW EVERY WEEK."

-DEAN





BRIT. GOVT. READYING B'CAST WHITE PAPER

The Government's review of broadcasting appears to be almost complete. Postmaster General Anthony Wedgwood Benn told Parliament last week that he hopes to publish a White Paper or make a statement "early in the new year." This emerged during one of the

now-frequent questions and answer bouts control of BBC programming. The minister once again refused to censor BBC or set up bodies to administer it in the style of an In-dependent Television Authority, a

Press Council or the like. Certain MPs were again com-plaining of "obscene, blashphemous and indecent "performances in web shows. The PMG answered that the BBC board of governors exercises full responsibility, and it was clearly not for him to inter-

Answering question on "pirate" radio, the minister said: "No one disputes the popularity of continuous music programs. The question is whether such programs should be provided at the expense of the enjoyment and rights of and duties of others."

BBC Educational Show A Pop Hit in Europe

According to BBC, something akin to Beatlemania has followed two artists in a Corporation vidseries which has now been sold in more than 30 countries. Irony is that the BBC show which is reportedly setting 'em on their car in Europe is not so much intended as an entertainment vehicle, but as an educational series. as an educational series.

It is "Walter And Connie," a 15 minute learn-the-English-language entry which features Brian McDermott and Anne Lawson who have "been receiving the kind of en-thusiasm which is usually the prerogative of pop singers.

Such has been the success of the show in Europe that principal artists have made two or three per-

ists have made two or three personal appearances in such countries as Denmark, France, Switzerland, Germany and Holland.

The "Walter and Connie" skein—followed by a sequel "Walter And Connie Reporting"—is BBC's first attempt to teach English by first attempt to teach English by television. A measure of its success. television. A measure of its success is that some 750,000 textbooks which go with the series have so far been sold.

KBAT GOES ROCK

San Antonio. Radio station KBAT has switched musical formats from the Texas sound to a Hot 100 format. Pat Tallman is program director of the outlet, which will accent the rock 'n' roll sound.

ENRICO HARA

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INTERNATIONAL FIL M FESTIVAL BUM

Hand-to-mouth followers of events scattered over the globe are of many kinds. There are ski bums, golf bums, tennis bums, surf bums, not to mention hotrods, beatniks and Sunday painters. No surprise need be registered therefore that the film festivals, of which some 175 now operate, have drawn their own contingents of campfollowers - politely, festivaliers; less tactfully, festival

Where does the festival bum spend the winter? That's the rhetorical equivalent of where the ski bum spends the summers, which Romain Gary's recent novel suggested was on his own form of private charity

The festivalier may or may not call himself a journalist and may or may not be a journalist. A major ele-ment of survival is for him to get hold of press credentials and get himself accredited to the festival. That is the key that turns the lock of the free hotel bedroom and also ofttimes puts the deadhead plane ticket into his wallet. The freeloading on the fancy groceries and potables follows.

Some festival hangers-on literally contrive to go from event to event, spanning the summer months and the continents. They have seldom managed to promote invitations to the Orient—as yet, the Sydney, Melbourne, Asian and New Delhi festivals are too far out and too poor. But they show up at such remote film fests as Mar Del Plata in the Argentine and Acapulco in Mexico.

The festivals located in resort cities and frankly intended to draw tourists are the natural target. In which case the festivalier may sometimes resemble and rejoice in the suntan of a surf bum. It follows that the successful operator talks like a film buff, or even more impressively, a film importer.

Preparation Essential

None of this can be accomplished carelessly or at the last moment. The festivalier plots his existence well ahead, maintains contacts and correspondence from year to year. He travels light but often with a portable type-writer or cameras slung on shoulder for indispensable professional atmosphere.

Actually, last-minute preparations are for the apprentice or the real working invitees. The seasoned fest hum makes plans a year ahead, so as to avoid surprises and avoid conflicts in schedule. He has made the proper contacts, arranged for transportation, chosen the events to visit with acumen, so as to avoid spending money and/or wasting time between one fest and another.

The trick is easier than it might appear at first sight, and the growing number of clan members is eloquent evidence of the facility with which this modern version of the "grand tour" can be brought off.

True, early spring events in the film world present a problem which only the true pro can lick: the bridging of continents and oceans

Early Spring

March, for example, saw such vastly distant events as the Cartagena. Colombia: Cortina. Italy: and Mar del Plata, Argentina, film gatherings. Mar del Plata, with its link to Argentine Airlines, has been known to have given cuffo trips to distant journalists, but the sharp scrutiny makes it hard for the less-than-legit festgoer to hitch a gratis ride to South America.

April is similarly downbeat. Milan's MIFED is a trade event, and there's no gatecrashing, even for the accredited

It's perforce Cannes and the Riviera sun which provides our man with his first chance to shine. Cannes is more accessible to the Continental bum; somehow, his overseas opposite also makes the trek with relative ease. Story about one such Cannes regular has it that his

(well-off) family in the U.S. finances his annual trip just to get him out of their hair.

Once on the Continent, the festivalier rides the circuit. A comfortable two days after Cannes, Italy's Pesaro Fest of "New Cinema," with its reportedly loose purse-strings and a novice's desire for attention, provides the festivalier with one of those champagne-and-caviar occasions: a gratis sojourn in virgin territory, where among other advantages his face and tactics are less well-known.

For while Cannes, Venice, and other major vet events have by now gathered a dossier of sorts which tend to curtail the "festival bum's" free-wheeling activity, the newer spcts are easier to "work," allowing for relaxation "in between" the toughened oldtime fests.

Overlap Problem

The San Sebastian (Spain) film fest comes next on the circuit, but its dates (June 3-12) present one of the nightmare occasions for the fest pro: an overlap, with Pesaro, which only winds on June 6.

A dangerous, potentially expensive gap instead existed in 1965 between San Sebastian's end and the start of the Berlin Film Festival on June 25. Our man is on his own, may have to pay for his room and board unless a locationing film company can be cajoled into a protracted visit, preferably in the general area.

After Berlin, with only one day "lost," came the 1965 Moscow event. Moscow is a challenge. Transport is more difficult to arrange, the stay can be expensive, credentials are carefully checked. But the elite, somehow, manage to break through.

The rest of July is fairly easy. There's hospitable Locarno (swimming, open-air theatre, Swiss hospitality, only slightly offset by dull nights); Pula (Yugoslavia), different, good for one visit; and Taormina, Sicily, to name just a few.

August features Venice: There are 10 days dedicated to the Children's and Documentary events, and the end of the month to features. Venice is another must. Parties tend to be large enough for crashing, the swimming is good and there's always a beach cabana open to the free-loader, despite renter's objections. There's still a lowpriced restaurant or two nearby where the desperate who haven't made the day's affair can dig into a sandwich or a pizza.

Venice Vs. Edinburgh

There's an unfortunate conflict - as every year - between Venice and Edinburgh, but our man is by then already thinking of New York, Rio, Greece, and Cork, Ireland, all in September. Per the grapevine, Rio, being new, is a definite possibility — barring sudden cruzeiro devaluation. Greece is uncertain, New York doesn't pay, Cork reliably crashable.

October spells Trento, Italy - rather dull, but the surroundings are nice, and a few Mountain & Exploration Films see-able in exchange for board and room offered by the local chamber of commerce. Beirut, Lebanon, is another "easy" event — at least it has been to date — with plenty of sideline nightclubbing. The "in" contingent manages air transport, a necessity in this case.

The season practically winds with San Francisco and Acapulco. Easier for Stateside buffs who have already headed for winter pastures, it's almost prohibitive for the Continental festival bum, who by this time is reconciled and ready to hibernate, resting for another busy

Lotsa Gall and No Shame

As for the man-or woman-per se, the vet fest bum is of hardy stock. Gall, total lack of sense of shame, resistance to insults, bluff and bluster are primary character traits. Patience to sit through endless documentaries or dull features is useful, while waiting for the next party to start.

Generic letters from known and unknown publications (there are different theories about this) asking for "extension of courtesies" are vital, even better than a press credential or pass. A friend at an airline-or an Embassy -can help overcome major hurdles at times. Good looks if female, a black tie and dark suit if male, are further crashing-in requirements.

There are naturally certain imperative musts. The Fest bum must be patient, and in certain cases even attend key press conferences (i.e. those attended by fest toppers or press chiefs). He must at times be seen taking notes; better still, he can carry a tape recorder and pretend he's interviewing personalities. This is even better for gatecrashing than the old reliable camera and flashgun, since "Dolce Vita" made "paparazzo" a bad name, but the recorder must be plastered with station stickers as well as internationally recognizable hotel tags. Once inside the party, dinner is assured, unless there are placecards.

Food Snatchers

Pockets are known to have been stuffed for later mid-night snacks, but one Venice hotel house detective drew the line in take-home activities when one loosefingered festivalier pocketed silver knife, fork and spoon as well -ostensibly to properly finish the snacks in his hotel

Other fringe festival operators without legit reasons for attending are those with press accreditations who. double in brass as pressagents for this or that attending star or festival picture. This results in some curious con-flicts of interests, in which the paper represented is usually the loser—but usually out of its own fault.

The Jurors

Still another genus festivalia is the professional jurymember. While more often than not a legit rep of one or another industry sector, the sector has been infiltrated by a group which in recent years has made the rounds of many major events and all minor ones. The jurist should ideally represent an important paper, or have written an erudite treatise on the cinema, be a political chameleon (for example, a leftwing Spaniard), speak at least French as well as his mother tongue, live close to the particular Festival (as jury members get free transport). A string tie and/or beard for males, a pretty face for femmes always helps as well.

Finally, though discussion could go on almost without end, such are the mutations of the breed, there's been a growing tendency for groups of film critics or historians to band together into international associations and hold their general assemblies or other gatherings at film

Often, these are completely legitimate ventures. But some major events have recently begun to suspect that a few of these groupings are formed for the primary purpose of getting free entrees (and in some cases expenses) from fests for insecure or otherwise credential-less scribes, whose only contribution is a certain aura of "culture" or the attribution of a special prize or two. At least one major event plans a crackdown on such groups, but admits that in many cases, it's hard to tell the legit guest from the freeloader.

But, lest the above give the impression that film festivals are overrun by the unscrupulous, and that no onthe-square operators are in attendance, it should be stressed that the bum is still the exception. A growing one, perhaps, a colorful one, certainly, an obnoxious one, undout edly but at least to date only one part of the still-growing international phenomenon which draws all still-growing international phenomenon which all still-growing international phenomenon which all still-growing intern strata of film aficionados to the world's pleasure spots when the call goes out for the clan to gather.

TRADE SECRETS: IN MEXICO 100% NADA

Statistics Viewed As Invitation To Bureaucrats-All Visible Evidence Suggests Mexican Television Very Boomy-Curb On Yangui Films Foreseen In Near Future

- By CHARLES LUCAS -

Mexico City.

There are now 23 stations in the right mone-trasts. This contrast is nowhere more evident than in television, when one compares techniques, programming on the local level, methods, and statistics with U.S.

There are now 23 stations in the Channel 8 and 13 in the Federal District will be licensed this wear—1966. These will be the ling operation, Channel 6 in Montere and District will be licensed this figuring than the century-and-aprogramming on the local level, methods, and statistics with U.S.

There are now 23 stations in the Channel 8 and 13 in the Federal District will be licensed this find the new coinage system easier figuring than the century-and-aprogramming on the local level, methods, and statistics with U.S.

Effective coverage beautiful or the right mone-table talent booked in Australia will find the new coinage system easier figuring than the century-and-aprogramming on the local level, methods, and statistics with U.S. methods, and statistics with U.S. methods, and Guadalajara, methods, and statistics with U.S. Effective coverage, because of counterparts. Similarity stops at the extremely mountainous terthe electronic level. Everything rain, is limited to the large metroelse is very informal, casual, and politan areas. A count of viewers,

It would be easier for an erstwhile tourist to have lunch with the President of the country than to get an accurate set of statistics or a statement on what's happening in Mexico's television.

Yet it is apparent that Mexican tv is a thriving industry. But facts and figures, never. Televifacts and figures, never. Televi-centro houses a complex of 16 studios, tapes and telecasts live 300 hours per week of programming mostly musicals, soap operas, and ranchero spectaculars. This goes out over three channels: 2, 4, and 5, all of which use the same facil-Only Channel 5 telecasts in the Gonzalez Camarena system of color.

Legislation now under disc salon

be hardest hit as they cop around ;

politan areas. A count of viewers, even of sets, is impossible. Many sets are smuggled into the country. There is no exact count. Every-one assumes that there are probably twice as many sets as officially stated.

Dealers refuse to give even an estimate of the sets sold, imported, distributed or wholesaled. To do so might involve them with government tax authorities.

During last year, and in 1966 it is expected that educational tv will The Ministry of Education with the Ministry of Communications is establishing programming for a government network calculated to cut the illiteracy rate, demonstrate crafts, and improve agricultural and mechanical in Mexico's Congress would limit skills through the mass media in foreign films to 45% of programthe villages where tv until now ming. U.S. filmed shows would has not existed.

There are 31 commercial tv sta-

from satellites and from U.S. networks will increase in 1966 as land. it did in 1965. Sports events from the U.S., specials, spectaculars such as space launches, and political campaigns are microwaved live to Channel 4 in Telesistema, and retransmitted throughout the netoften by videotape bicycling procedures.

Old films, Mexican, made from 1940 to 1958 will be aired on Telesistema facilities during 1966. Don milio Azcarraga, president of the network, said. Azcarraga purchased 100 such films recently. They will also be used in other Latin American markets as well as in the Azcarraga stations in San Antonio, Texas and Los Angeles, California.

Asked about his network operations, Spanish International Network Sales, Azcarraga declined comment. It is known, nevertheless, that he plans to sell the net. with Colgate.

Australia Converts Currency; **Drops Pound for Decimal \$**

Sydney.

pence modeled after Mother Eng- Film distributors ha

Australian money will be dollars and cents. This will produce a whole new structure of prices at boxoffices, in stores, hotels, restaurants and so on.

It's estimated that swingover to the decimal currency system will cost the nation around \$80,000.000. Biggest puzzle to U.S. talent will be the currency figuring from dollars and cents to the pounds, shillings and pence setup. This reporter has spent many hours explaining to U.S. visiting talent the purchasing power and relative values. For example an article in a store carrying a price tag of 10/6 (10 shillings and sixpence), will, from Feb. 14, carry a tag marked \$1.05. Simple as that.

Show biz is geared for the change. Theatre cashiers have been less, that he plans to sell the net. in training for the past six months Negotations have been off and on in readiness for D.C. Day (decimal currency) and front-of-house staffs

have undergone extensive work-From Feb. 14, 1966 onward U.S. outs to memorize the right mone-

tracts in readiness covering percentage deals and suchlike. Exhibitors, likewise, have it all figured out just how much product will cost via the new monetary system, but there will still be the same old price bickering, but in a new idiom.

U.S. home office accountants will no doubt be grateful.

Scale of ticket values have been established. Two pounds will mean \$4. Reserved seat films at one pound will hereafter ask \$2. Here's how the scales will operate:

10 POUNDS - \$20. 5 POUNDS - \$10. ONE POUND - \$2. 10 SHILLINGS - \$1. 5 SHILLINGS — 50c. TWO SHILLINGS - 20c. ONE SHILLING - 10c. SIXPENCE - 5c. ONE PENNY - 1c.

SPANIARD ABOLISHES MANANA

Quaint German Theatre Reopened

By TRUDY GOTH

Grein, Austria.

Oldest existing theatre in the German-speaking world, a cultural monument and curio, is in the town of Grein in Upper Austria. It seats 160 on the second floor of the old courthouse whose foundations date back to 1468. It was so constructed that a window of the town jail (still existing today) opened into the auditorium, thus giving the prisoners a chance to witness the performance free originally.

Wealthy citizens of Grein bought their seats on lifetime subscription. They could lock them with a chain and padlock until the next performance. Supposedly Napoleon attended a performance in 1809. As to that, historical proof is lacking but Grein citizens swear to the story's authenticity.

Theatre was of course unheated and the audience brought their own warming bricks with them. These were heated over the flames of a kitchen in the cellar and placed on a leaden strip in front of the patron so he could keep his feet warm.

By World War I the theatre fell into disuse and was reactivitated last summer by an energetic local theatre buff, Mrs. Hilda Guenther, who produced a play by the French author Scribe ("A Glass of Water") which was SRO for all 17 performances.

Majorca Almost a Show Biz Vacuum

Despite 2,000,000 Tourists Annually, There's Little Entertainment for English-Speaking Visitor

By BENITO ROTH

Palma de Majorca.

Almost 2,000,000 tourists per money. year come to Majorca for a minimum stay of 10 days. A great percentage are English or Englishspeaking, and after seeing the standard sights they are hungry for English-language theatre, films or musicals.

Added to this transient audience are about 15,000 English-speaking residents who would welcome anything in the way of entertainment in their own language, but at present they have very little to choose

Between October and June there is a film club which shows pix in English on Tuesdays and Thursdays. These films are the prints that have been used for dubbing in Spanish. They are usually in bad condition and at least five years old.

There also have been several attempts to revive the International Theatre of Majorca. But, lacking leadership and backing, the best the theatre has been able to do is two legit plays in the past two years.

The concert season is short. However, the fact that concerts invariably play to full houses indicates that a longer season would be welcome. But this would call for subsidies by government or private sources. The same applies to the opera season which usually lasts two weeks.

During the past few years, Ma-Jorca has been "discovered" by America. Gilbert and Kitty Miller have built a home in the Costa de los Pinos and spend most of the summer there. Mark Stevens has lived here about eight years. Paul Lukas has a home in Son Vida. Faye Emerson has lived retired Broadway ticket agent (Mackey's), Louis Schonceit has made his home here. There are also many British actors, directors and producers in semi-retirement who would cooperate in any theatrical venture.

The obvious start would be a musical or revue. The success of folks like "West Side Story," which was sung in English, indicate that they would be supported non-English speaking audiences. Broadway producers, writers, actors and agents who have visited Majorca recently seem to agree that there is a wide open market here for good entertainment.

There are two houses which could accommodate winter season shows but since there is practically no rain-and more tourists-from May through September, an outdoor theatre would be the best. There is space within the city limits of Palma for an outdoor thatreof up to 3,000 seats—which could

be put up for comparatively little The Festival of Spain, which plays here for two weeks every year, uses such a theatre and is sold out at every performance.

All that is needed now is a producer and backers with foresight, to start the ball rolling. Because of the obvious benefit to tourism, government support is almost assured. Key personnel would have to be brought in but there are enough amateur and professional people to fill in the minor technical and acting parts.

By HANK WERBA

A genuine film mogul emerged last year from within the Spanish film industry. His name is Francisco Balcazar, a producer operating from offices in Barcelona as well as from a big ex-warehouse studio on the outskirts of that Catalan capital city and a Western Street set nearby.

There is no point of reference, even remote, to measure Balcazar's production activity with anything comparable in the history of Spanish cinema. In a little over a year, he has partnered in 30 coproductions with American, Italian, French or German showmen.

When Balcazar reached the decision in the late fall of 1964 to enter mass production, no one in the industry suspected he would, one year, rate credit for 25% of Spain's film output in a recordbreaking 12-month production spurt. In fact, the industry is still unable to grasp the fact that one of its erstwhile average own could, in so short a time, outpace them all to create a niche for himself as the "numero uno" in Spain and contender for a similar top-rating on the Continent.

Before his active phase started, Balcazar surveyed the European market to discover an unabated audience fervor for the Western, short supply from its original Hollywood source. Study also re-(Continued on page 202)

Christian Past, Pagan Pranks, **Contemporary Merchant Angles** All Parts of French Carnivals

= By FRANCOIS PASQUALINI=

Carnivals and corsi play an important part in the tourist appeal of France. Such celebrations vary from one town to another according to local traditions. All stem from two basic themes: carnivals symbolize the spree of "fat living" that precedes Lent, corsi display the exuberance of Nature at the peak of the season of plenty. Both types of joyous ceremony are characterized by lush parades of trac-tor-drawn "floats" among merrymaker-crowded streets.

The carnival tradition is very old. Many of the present-day participants are unaware of the religious significance, considering it merely wild, collective rejoicing. Old rigid rules of fasting have lost so much of their force on the population of France, a country of all-year-round bon-vivants.

Yet, the very name, carnival, carries a reminder of religious origin. "Caramentran," as used in southern France, stems from "Careme entrant," which means "going into Lent." In the north, "Carimporrant" is a deformation "Carimpernant" is a deformation of "Careme prenant," or "Lent taking."

Gradually, these expressions have extended their original, ideological meaning to the more concrete designation of the gigantic straw-man around which the whole carnival festivities revolve. In Gascony, this human-shaped mountain of artificial fat is significantly nicknamed "Pansart" (The Big-Bellied One), and various versions of this Falstaff-like character are

paraded through the streets of many French towns and villages when Mardi Gras (Fat Tuesday) comes round. At Bailleul, in northern France, the local version bears the very name of Gargantua, Rabelais' famous food-loving giant. It is a wooden replica of that legendary personage, seated atop its float in front of a lavishly victualed dinner table, with its over-sized fork and knife at the ready.

Whatever his local or regional name, His Foredcomed Majesty Carnival meets with an ignominious fate at the end of the wild festivities that mark his shortlived reign over his crazed subjects. More often than not, the latter burn him to death in a high bonfire specially prepared for his sacrifice, but there are many interesting variations on this fatal theme.

Pansart, for example, is hanged after being sentenced to this penalty by a mock court which conducts its "trial" and pronounces the verdict from the top of a plat-form installed on a town plaza for the purpose. In some localities, the guilty hero of such ceremonies is shot to "death," or drowned.

Changing Tides

Up until 25 years ago, a fleshand-blood symbol was used in some regions instead of a dummy. He was a local young man, often the village simpleton, adorned for the fictitious sacrifice with straw and foliage garments to which the mad mob set fire. He then had to take off the blazing clothes in a hurry, failing which a nearby pond served as a last-resort extin-guisher. This practice was later abolished, following tragic inci-

In Marseilles, long ago, the human scapegoat used to be a lean beggar thrown into jail a year before and purposely fattened there for the ceremony. When carnival time came round the next year, he would be paraded through the streets down to the Old Port pier, and thrown into the water. Later on, this custom was abandoned in favor of the generalized straw-man tradition, and the Marseilles ver-sion of "Caramentran" was paraded to a northside beach and burnt "to death." That beach is now part of the modern artificial harbor of the Port of Seven Seas, where the Carnival tradition remains only in the form of a few masked men and girls who can be seen on Mardi Gras . . . on their way to the 20-mile distant Aix-en-Provence Carnival.

In some towns, and even in some sectors of Paris, the symbol of sacrifice to the spirit of Lent is neither a giant dummy nor a fat human being but a big live ox.

The masks worn by Carnival participants are believed from a mixture of Christian and pagan customs, and some of the symbolic gestures in which their wearers indulge may be traced to similar ancient scenes of witchcraft, or likened to the current practices of medicine men in backward tribes.

For example, the custom of throwing dregs and dungwater at the spectator crowds in some southeastern French towns on such occasions is closely connected with the old trust in the life-giving properties of dirty substances. Mudslinging was not a figure of speech in ancient French towns, but an actual part of pre-Spring ceremonies, and the tons of confetti nowadays showered by carnicinemas and the eight permanent val crov/ds all over themselves, constitute a cleaner survival of holes in the road. The betting is the bulk of the stuff with which

ITALIAN WORKERS' INFLUX BOOMS SWISS CINEMAS

There are 700,000 foreign workers in Swtzerland, the majority of them Italians. In a country with a total population of only 5,500,000, this is an economic factor of importance. For one thing, it makes the Swiss girls spend more money on nylons, so they will get whistled at more often by the bronzed southern boys on the building sites. Swiss young men are are more cautious.

The candid interest the Italians

display in the local lasses does not please Mr. Average Swiss, but he is also quick to discern the possibilities of making a buck from the ubiquitious Italian presence. Chianti and spaghetti festoon the supermarkets, posters in Italian have blossomed on shopwindows. rents have spiralled in workingclass areas.

On the showbiz side, one of the most intriguing consequences has been the shot in the arm for the cinemas. The year 1964 marked a sharp downward trend in the industry, the cumulative effect of a sharp rise in tviewing, the steady growth of car ownership, and a long, golden summer.

After some fast market research, exhibitors decided it was time to start whistling back at the Italians. More and more cinemas, notably in German-speaking Switzerland, began to screen Italian-dialog films, some throughout the entire week, and the results have been gratifying.

For the Swiss, the Italian and Spanish workers represent a problem parallel to the old immigrant dfficulties in the United States. Their way of life and modes of thinking are very different, and there is a tendency to treat newcomers as second-class beings.

only manual labor), the Italians can seldom afford a tv set at \$350 to \$500, and they are also infrequently car owners. Psychologically, they are a sitting target for any form of escapism, particularly the type of escape offered by color with luxury backgrounds and lots of cornfed girls.

So imports of Italian films have boomed, capturing a fifth of the market in 1964 (second only to the U.S. share), and doing even better in 1965. The town which has most profited is the federal capital, Berne, where there is no cinema censorship as much and so the full range of the Italian film product is available.

It would be an oversimplification to suggest that catering for the Italian worker is the comsolution for the Swiss cinemas. It is, however, a good example of the resilience the exhibitors have displayed in meeting the challenge of changed trading conditions.

Different With French

The Italian gimmick has in any case worked less successfully in French-speaking region of Switzerland. This is because there are relatively fewer foreign workers in proportion to the total population, and they integrate more successfully with the Latin race than with those of Germanic

For the sake of his own personal pride, the Italian in the French part of Switzerland prefers to go to the same French-dialog films as everybody else. So he merges into the Swiss audience, and is less quickly isolated from the group.

the French-speaking region man-But for the cinemas, they are aged to do well throughout 1965 that 1966 will fast becoming Mr. Boss. Because aided in no small measure by the

of their lower incomes (most do wettest summer in 10 years. The results were uneven, however. Audiences in Lausanne were down by 100,000 compared with 1964 at the end of September, and cinemas were counting on the high trade months of October, November and December to pull them out.

On the other hand, Geneva, one of the biggest showbiz centres in Switzerland, did steady trade. By the end of September, receipts for the 32 permanent cinemas at approximately \$2,000,000 indiciated that any dip would not be of more than 2-3% on the 1964 returns. With the three peak months to come in, it was still possible that the 1964 receipts (\$2,816,400) could be bettered.

Since the 1964 takings were in fact an improvement on 1963, inema men Geneva were looking cheerful. But it must be kept in mind that there has been a steady rise in Geneva's population. and an equally steady rise in seat prices. Thus, although b.o. figures were higher in 1964 than in 1963, the actual number of customers was slightly less (4,151,992 against 4.283.673).

At the same time average seat prices in Geneva rose from Swiss francs 3.11 (about 72c) to Sw. fr. 3.39 (about 78c). The consensus among exhibitors is that there is not much more room for price raising, so the moment of truth is getting nearer. An additional complication is the proliferation of shows competing for the customer in Geneva. Apart from the theatres, there are a dozen night clubs, several concert halls, and 10 that old custom. As recently as restaurants where you can dine under the reign of Napoleon III, and dance, not to mention the tallow, soot and eggs still made up that 1966 will serarate the men Corso followers bombarded each from the boys.

Nevertheless, film situations in

\$75-Mil. Subsidy Insures \$1 Top Legit | Who Needs Video in Israel? In 73 German Cities' 156 Theatres Jewish State Big Market for Films, Legit, Symphony

By HAZEL GUILD

Plump yourself down in a comfy theatre seat that costs a buck for entry, sip a cool 75c champagne cocktail, and be enthralled with the excellently staged premiere of "The Deputy," the comic antics of "Three-Penny Opera" or a ballet with sets designed by a Hollywood Oscar winner.

All this fabulous theatre is just about 3,000 miles "off-Broadway" - in any one of several hundred theatres in the towns with less than a million population in West

Thanks to the world's most enlightened financing system, with contributions from the cities, states and federal government, and partly due to a custom that urges parents to bring their small fry to the theatre to learn at an early age to enjoy the performances, West German stages function all year around, bringing the latest crop of Broadway, European and behind-the-Iron Curtain plays, operas and concerts to a receptive

in Frankfurt, for instance, the block - long three-threatres-in-one house function inside a spanking new building with all the latest of lighting and staging techniques, and the members of the audience can click their champagne glasses under a \$100,000 blue Chagall plinting or stare up at an incredible hanging chunk of "golden clouds," designed by the Yugoslav sculptor Zoltan Kemeny. Tickets to premiere performances cost as Ii the as a dollar — and the curtout selection includes settings by Academy Award winner Heinz Hockrock (for "Red Shoes"), balless choreographed by the famed Russian Tatjana Gsovsky, premieres of Beckett's "Waiting for Codot," a staging by the European Procht specialist Harry Buckwitz "Waiting For "Herry Buckwitz of "Herr Puntila and His Knave," and Edward Albee's "Who's Afraid of Virginia Woolf?"

Plus 77 Private Theatres

No less than 156 stages in 73 Wost German cities are underwrit-ter by the cities and states in ch they are located, and in 31 lies an additional 77 private paires are operating, kept in the lies an additional ack by contributions from private 1 m's one in Cologne, for in-s nce, is aided by the powerful Vest German radio and ty s ation which, in return, gets the rights to to wise some of its productions). ubsidies of about \$75,000,000 key, the city stages going lost your, with another \$2,000,000 of cid to the private houses. Or, as one stage expert recently cited here, it costs the community about \$3 year to maintain each theatre seat. The city stages employ 22,600 cm and women, half on the artis-

visitors. About 25% of the seast are sold by season it is, at a controlled rate, and 10% of the season time. In some of the course, though, as many as controlled by five and the season times are booked by some and the season times are booked by some and the season times are booked by some and with the season times at a time direction district at the past year led to no less devance, with director (James Gillhouley) and two leads (Paul Whitsun-Jones and Michael Arden) brought from London. At the 1020-seater Civic, Sophocles' manderings abroad.

Significantly, the Cape's most though, as many as controlled by two Capetown With leads to the pet to item. Some of the city's dozen and the past year led to no less district or (James Brecht's "Good Woman of Set-Whitsun-Jones and Michael Arden) brought from London. At the 1020-seater Civic, Sophocles' wanderings abroad.

With five of the city's dozen major movie houses chalking up runs ranging from 15 to 50 weeks which leads to the not is ided chicism that if a chick comes along, it's almost important for Juhn and Jane Fublic to buy a last-minute seat.

ti enterprises, about 7.250 as technicians. 3,200 as house personnel, and 1,400 dealing with administra-

n West Germany's fliving well-known British actor-director that it is important for a communities to support the figure as one of the higher forms of art, reaching out with multiple of the country, and schools, which the country, and schools, which actor-director the figure and enthusiastic audiences. Majority of these are holiday presented by the Performing Arts to be reaching out with multiple of the country, and schools, which to been culture alive. It is comies give port. as to why one form of the challenge by singled out for the containing sisten.

cinemaowners, who resent the millions of dollars turned over to a competing industry at a period in which the cinemas are still forced to pay about \$8,000,000 a year in entertainment taxes.

The stages, they maintain, present dated entertainment that is not up to the standards of the multi-million-dollar film spectaculars, and the houses are maintained for a scant minority at the expense of the taxes of the majority.

In Frankfurt, for instance, the Socialist party now heading the local government has been hardpressed to come up with the multimillion-dollar payments on its subway system still under construc-tion. And it's been forced to re-duce its \$2,000,000 annual aid to the Frankfurt City Stage's trio of theatres.

At Duesseldorf, the state North Rhein-Westfalen has decided that last year's contribution of \$2,100,000 to the theatres will be reduced by 40%, with sliced budgets for 27 stages as a result.

"Theatre marriages" merging the productions or stages of some nearby cities, have been proposed, with the cities of Bochum and Gelsenkirchen due to combine for the future, and a fusion proposed between Wiesbaden and Mairz.

In addition, as in every other phase of the country's booming economy, costs are going up. A beginning actor, under year-round contract to one of the smaller town stages, can start with a monthly pay scale of around \$65, while his big city counterpart may earn about \$400 at the top of the pay

While the salary may seem meager compared to American standards, there is still the glori-ous lure of adventure, experiment and excitement to make thousands of young people try for jobs in the German theatre every year. In West Germany today, it's estimated that there are as many as 6,000 players looking for jcbs with the stages, or having finished courses at one of the drama schools and earning money at some other job, while waiting for the big break.

Multi-Million \$ Houses

The village of Bonn opened a \$2,000,000 theatre last year, and an \$8,000,000 house is due to open in Duesseldorf in 1968.

For every dollar the public pays to buy a ticket at the boxoffice, the subsidies have to add \$2 to keep the stages going. But the result of the financing means that the residents of Ulm (population 93,000) can gasp over "Happenings," the resident of Darmstadt (population only 140,000) can be the first in Germany to see "Jerusalem, Jerusalem," the new work of young German dramatist Konrad Wunsche; and in Braunschweig (population 250,000) the audience faces the first performance in 30 years of Elias Cannetti's shocker, "Comedy of Vanity." Even at Essen (population 730,000) in the heart of the country's mining inheart of the country's mining in-dustry, the coal and iron workers can dress up for a theatre evening at the German premiere of a French drama titled "The Public Singing of Two Electric Chairs."
These are just typical German cities, supporting their all-year-round theatre.

And, Lately, European Variety

By AZARIA RAPOPORT

State of Israel, a nation of 2,-650,000 population, is an avid market for all kinds of amusements. There were 50,000,000 film tickets sold last year, 2,000,000 legitimate theatre tickets. The Israel Phil-harmonic has 26,000 subscribers and must repeat all concerts many times to accommodate them. The annual Israel Music & Drama Festival draws 100,000 attendance.

That Israel deserves its reputation as a great small country entertainment center is obvious. Naturally it is an important economic fact that here there is no tele-vision to keep people home. The Israeli may be more restless than the average, more bored with certain harsh aspects of their exist-ence in a country hemmed by foes. Whatever may be said, here they

go out nights.

Actually the people come from 68 nations and bring these different cultures with them. Israel itself is too new to have much of a

native culture of its own.

Some trends have become evident during the last few years and other changes are taking shape, indicating: (1) influence of television (though general television in this country is still more than two years away); (2) An accent on light entertainment and the various forms of musical theatre; and (3) growing influence of the European entertainers against long domi-nance of American artists and material.

Outside influences keep leaving their imprint upon the Israeli peo-ple. For example, "Irma La Douce" at the Habimah Theatre

Tel Aviv. three years ago was sufficiently ation of 2.- radical for a puritanical semi-theocratic nation. Israel will never quite be the same, say many. The tastes here are, however, unpre-dictable. A failure locally was "Three Penny Opera," the German updating of John Gay's 18th Century "Beggar's Opera." Now preparing is the Israel production of the Lionel Bart musical "Oliver."

> Cameri (Chamber) Theatre, whose greatest hit last season was the local musical "The King and the Cobbler." has also foresaken the accent of chamber-theatre, and is planning a lavish musical, com-missioned by it's management, about Queen Esther. Other produc-tions by small theatres have also been actual musicals, or adaptations with songs and dances in-jected, to help se'll tickets to an audience, which finds tunes and colors more palatable than straight drama.

drama.

There's still an enthusiastic audience for "Who's Afraid of Virginia Woolf?" (but it plays in a small theatre), or for "The Oppenheimer Case" (which is beautifully stand like a talayisian warsion of staged like a television-version of the famous inquiry-sessions, with director Leonard Schach using the Close-up technique. on a revolving stage, to make up for lack of action). Yet the masses have developed a taste (unknown hitherto veloped a taste (unknown hitherto in this country), for two or three versions of Army skits, popular sketchy comedies, or antiquities of the Jewish theatre, which is produced time and again, every couple of years, each time with more people in the cast, jazzed-up orchestrations and added songs. "Two Kounry Lemel." "Five Five," "Moishe Airconditioner" or the superbly acted "Megilah." are

the superbly acted "Megilah," are the superbly acted "Megilah," are some samples of this development. Gogol's "Revisor" (The Inspector General) with songs, or Shakespeare's "Comedy of Errors" are two more samples

Taste For Musicals

This taste for musicals is also due, in more than one way to

due, in more than one way, to the success of producer Giora Godik, the first independent producer to have undertaken the task of bringing American Musicals to Israel

Six years ago Giora Godik made arrangements to have the Paris Music hall show, the Olympia, ap-Music hall snow, the Olympia, appear regularly, during the summer, in this country. Olympia came, twice, with some of it's top-liners, but failed to cover expenses, because there was not enough public interest in this type of diversion. Now hardly a type of diversion. Now hardly a week passes without a varietyshow, along the same lines, scoring handsomely at the boxoffice. friday nights, when regular thea-tres are officially closed-down be-cause of Jewish Sabbath, every hall and open-air theatre, is crowded with variety shows, of a very varied nature and standard, catering to tastes of young crowds and older people, bringing popular singers of oriental origin to towns where there are many in-habitants from the North-African countries, Strippers and jazzy numbers to other entertainment centers, which flourish, during the period between May and October on every sea-side resort dance-floor and in a large enough auditorium, a large enough floor, or exterior veranda.

During the last six years, with more funds available, free travelling, reduced prices for tours abroad and readier cash, in local and in hard currency, more perfromers have come to this country, but mainly from nearby Europe. An average of 100,000 Israeli travel every year to Europe.

European films have taken over dominance on local screens (with

France and Italy leading and the return of German-speaking films adding it's weight to the balance). These seem to be the major reasons for the fact that today more French. Italian, Greek, English, as well as Spanish, Dutch and Belgian) entertainers, are popular here, with American stars

South African Contrast

SLEEPY CAPETOWN, ZINGY JOHANNESBURG

By EVELYN LEVISON

and Johannesburg as far as show biz and the cultural arts are concerned is roughly 1,000 miles and in 1965 of the Cape Performing some 300 years.

setting and hisitoric buildings, has a built-in culture going back to the romantic days of Jan Van Rieter based on the romantic days of Jan Van Rieter based on the coming year, but with the extent of concerts, recitals and art exhibitions, this is about the extent of professional indigenous beeck and the Dutch East India cultural activity at the Cape. Co. Citizens of the Cape are proud their traditions and their scenery. Perhaps it's because they have so much worth looking at just beyond the windows of their homes that they give so little sup-port to fourwall entertainment.

Managements headed by men like Brian Brooke and Leonard Schach learned this to their cost when they tried to bring permanent professional theatre to South Africa's Mother City. Which is why Brooke built a theatre in Johannesburg 10 years ago, and Schach, with private means providing enviable independence, exchanged theatrical aspirations at

months (nine of them directed by well-known British actor-director the country, and schools, which Afrikaans; and at the Library

has given London's Royal Ballet serious fare, local satirist Adam Difference between Capetown so many of its leading dancers.

What could prove a welcome shot in the arm for the Cape showbiz scene was the formation early ome 300 years.

Capetown, with its beautiful enterprising production plans for

> Johannesburg, 1,000 miles to the north, sprawling, dynamic centerpiece of the Ridge of White Waters, is in its own small but no less thrusting, pulsating way, as different in temperament from Capetown as Cleveland is from New York.

Theatrewise, and in most other ways that call for profitable public this 80-year-old overresponse, grown mining camp is where things happen in the Republic— and keep on happening. Here an outstanding film can run for more than a year ("My Fair Lady"), a hit play for 8 months.

Current offerings in the theatre of the femme leads, to follow.

At the Intimate there's a tough, give the plays encouraging sup-port. in English—an equally powerful indigenous opus in similar genre

Leslie moves into the Intimate with another of his home-grown topical revues "Don't Stop The Carnival." In addition to writing stint, Leslie co-stars with Heather Lloyd-Jones, a bombshell of a young actress and one of the country's most popular b.o. draws.

The Brooke follows the fashion for Noel Coward revivals by pre-senting a new-look "Hay Fever," staged by versatile British pro John Hayter, who has just been appointed artistic director of this theatre. Owner Brian Brooke, wife Petrina Fry and son Michael, with members of original cast, are currently touring the Republic with previous Brooke success, French farce "In One Bed . . . And Out The Other."

At the University Great Hall, an African musical "Intsholo Mbili" African musical "Intsholo Mbili" features traditional songs and dances; at the Zion Hall, Jewish Guild Theatre has brought back Maxwell Anderson's "The Bad Seed," and in Benoni, some 20 miles from Johannesburg but rated no distance by keen city that the layers a production at Last year these same stages the Cape for roving commissions visitors. About 25% of the seats than six plays under his direction Gillhouley) and two leads (Paul Specific Control of the cape of the seats than six plays under his direction of the cape of the seats than six plays under his direction within the cape of the seats than six plays under his direction of the cape of the seats than six plays under his direction of the cape of the seats that the cape of
> wille. Founded by two Capetown actresses, Cecilia Sonnenberg and Renee Ahrenson, this magnificently-sited alfresco has for the past 11 years presented a Shake-spearean play during the summer wonths (nine of them of the order of the order of them of the order of them of the order of them of the order of th adding to their collections via exhibitions at the growing number of private galleries, there's enter-tainment a-plenty—both cultural and otherwise-for brows of every width, lurking among the soaring skyscrapers of the Golden City.

The Cape has beauty, blue-blood and certainly the best ballet.

Johannesburg has noise, dust, in-

as to why one form controlled out for the singled out for the singled out for the site of
VIE MONTREAL & EXPO

On the plausible assumption that all will go as planned with Montreal's World's Fair during the single, six-month season of 1967, there then comes before world notice an astonishing example of modern urban dynamics. For Expo 67 does not stand alone. Rather it is a climax to, and a capstone upon, the revitalization of Montreal itself since World War II. Much more than 25,000,000 tons of fill to extend and ready two islands in the St. Lawrence River preceded the tour de force in tourist come-on. First, Montreal re-designed Montreal. The World's Fair forms the occasion of celebration not alone of 100 years of Canadian confederation but of the exciting breakthrough of the French Canadian culture and economy,

Were there no resurgent Montreal in Canada there would be no World's Fair in Canada. It is impossible to imagine any other area in the Dominion capable of planning, financing, building and pulling off such a demonstration of virility and imagination. Apparently the rest of Canada grudgingly concedes this to be true, albeit grumbling that 50% of the cost is borne by the national treasury. Remote citizens ask "What's in it for us?" Only that Expo 67 may lift Canada out of the wilderness and into the world spotlight. That can't be a bad thing for all of Canada except for those who hold progress a delusion and not worth the tax burden.

Moreover, take note that the other 50% of the cost is being met locally by La Province de Quebec $(37\frac{1}{2}\%)$ and La Cite de Montreal $(12\frac{1}{2}\%)$.

Thicket of Skyscrapers

Meanwhile, the central commercial core of Montreal has been transformed by a series of bold strokes of confidence. An \$80,000,000, 42-story cruciform building called Place Ville Marie for one. Place Windsor costing \$25,000,000 and rising 43 stories for another. Then nearby the 34-story building of Canadian Industries Ltd. Twin 40-story towers will presently house the Montreal Stock Exchange and the Canadian Stock Exchange. For a city of 1,400,000 (2,000,-000 including environs) the profile of perpendicularity bears the stamp of "metropolis." Place Victoria, Place Bonaventure, the new Canadian Pacific 600-suite Chateau Champlain are other fresh landmarks of change. New expressways and interconnects cut through and speed motor traffic.

All this and more—the more including the handsome Place des Arts, its Grande Salle of 3,000 seats accommodating symphony, opera, ballets. Two smaller capacity theatres are blueprinted to complete the complex. Consider, too, a 16-mile subway system with 26 artistically decorated stations, with cars that run on rubber tires like the Paris Metro, for which this system is named. The cost to date is \$180,000,000 and it will be operative by next fall, the seventh largest subway system in the world. And then a \$1.250.000 planetarium, donated by Dow Brewery, giving Montreal one of only 30 planetariums in the world.

End of Rip Van Winkle

Something else likely to impress knowledgable foreigners visiting Expo 67 is the change in La Province de Quebec which surrounds and feeds Montreal. This is no longer the abode of French-speaking Rip Van Winkles. The province has come alive in innumerable ways, though the quaint rural scenery is still intact. Better wages, better schools, bigger churches, more sophisticated padres, newer automobiles and sharpened personal ambition are every-where evident. Some of this new thrust creates political tensions and heartburn as Quebec begins to catch up, not without paying off some old grudges, not without annoying the Anglo-Saxon Establishment and its corporations. All of which ferment in the once-laggard countryside is as modern as, say, the United Nations or a jet-propelled Pope.

You can't follow the program or the progress without knowing something about Mayor Jean Drapeau of Montreal. While distinctly a go-get-it-done guy, he has also formulated intellectually a good deal of current French-Canadian ideology. Lawyer, orator, deft politician, designer of schemes of political alteration and business consolidation he seems, to an outsider, to be practicing his own Quebec version of Johnsonian consensus.

Naturally this latterday city-veering-to-metropolis did not emerge, complete with statuary, from the brow of Jean Drapeau alone. Enough to note that he exists in marked contrast to earlier do-nothing mayors.

There was always a certain Gallic charm to the city, an air of savoir faire and chic. It rated a Ritz hotel. An art museum dated from 1912. And so on. Its popularity for large conventions produced the mammoth Queen Elizabeth Hotel, or read Le Reine Elizabeth. Mostly Montreal was a middling big city favored by a wooded mountain practically downtown and a busy seaport a few blocks away but 1,000 miles inland from the Atlantic Ocean. Trade, shipping, railroads, foreign consuls in profusion, universities, French restaurants and a population that went crazy every winter over hockey were all aspects of la vie gaite Canadienne. Montreal was generally considered in show business a good theatrical stand, though somewhat unpredictable and late at the window. An over-whelming difference was the spoken language, French. Yet in some ways Montreal resembled any large American city; at least in having crooks, touts, tarts and lazy politicians to spare.

Those who remain skeptical about the claimed disappearance under Drapeau of the crooks, touts, tarts and lazy politicians pay His Worship the compliment of conceding efficient administration. He ended factionalism in the police department, first borrowing experts from Paris' Surete and London's Scotland Yard and he took the stall out of city hall. That's for minimal Drapeau.

Home-Grown Arts

Nowadays there is a lot of talk in Montreal about the arts, and this is an enthusiasm of the mayor's. He's set his aspirations upon organizing a regular grand opera repertory company. At present, opera gets produced now and then on a one-work basis. (There was a \$200,000 "Aida" in October). The city deserves the credit for training a remarkable troupe of folkloric dancers. Les Feux Follets, since turned, and justifiably, professional. They were highly commended in a VARIETY review by this writer last August.

A definite local advantage is the prevalence of French and other better-than-average-city cuisine. The hotels retain their old leadership. In the past, they imported their chefs from Europe as with the Windsor's present cordon bleu Rudolf Doeseger, a Swiss and an artist. In-Quebec's provincial government is now eduterestingly, cating native young men in cookery. Graduates are snapped up by the multiplying number of all-year posh hotels in the Laurentian mountains starting 40 miles north of the city. During ski season the clientele of such resorts is very international, including many from American show business and broadcasting.

Mayor Drapeau, again, shows himself a connoisseur of vintage wines from France via a remarkable cellar at the city-owned and profitable Restaurant Helene-de-Cham-Taken over from a former commercial operator, these premises afford a glamorous setting for the numerous receptions and banquets typical of a city which assiduously courts V.I.P.'s. Drapeau pours distinguished champagne for distinguished visitors, but gets it wholesale and on a locally exclusive franchise.

Girls, Games & Fun

The mayor, it should be further noted, goes along with Expo 67's decision to keep its amusement zone open until as late as 4 a.m. Very definitely Montreal does not scorn girls and fun nor believe, with Robert Moses, that a World's Fair should close down at children's bedtime, or shortly thereafter.

Something else: Expo 67 will be deliberately lavish with passes to journalists and personages, preferring to sin on the side of excess of deadheads rather than enforce, as per Moses, again, a relatively stingy policy.

That Montreal is a fun town is hardly a discovery of this present essay. An example of ardent hospitality at the hotel level is provided by the banquet manager of the Hotel Windsor, Ernest Ireland. Though paid and func-tioning as an executive, he often serves as a volunteer master of ceremonies in the main dining room and at private parties, weddings and receptions, which are in-cessant. More surprising yet, Ireland stirs up community singalongs on Saturdays, working with the Windsor's long tenure Le Trio Ben Herman (note the French title), a remarkably versatile group. Though never in show business, Ireland has a relaxed and beguiling singing style. He may well be the only banquet manager on the North American continent doubling in chanson.

French lingo is, of course, very important in a town which is 75% French-speaking and individual turns appearing in Montreal's supper clubs are smart to include French material. It is the very essence of Quebec "nationalism" that the citizens welcome recognition. They do not limit themselves to grateful appreciation. Rather they goad stores and companies (as well as talent) to go Gallic.

A Montreal press conference is a study in subtle, and not so subtle, clash between Anglais and Française. There are two English language dailies, three French language dailies. Preponderance is much stronger as between radio stations. One sensitivity arises in the observable circumstance that the French reporters almost always can, if need be, command fluent English whereas the English speaking chaps frequently flounder in French.

The argument that English is the universal and most convenient medium for commercial exchange does not wash with the French Canadians. It may be true, but it offends their pride. They answer that Montreal is the second largest French city in the world.

How does the clash of the cultures possibly operate vis-a-vis Expo 67? There is an obvious determination to minimize it for the good of fair, city and country though some anxiety exists in the echelon respecting possible fanatics of the sort who have in the recent past thrown eggs at the statue of Queen Victoria, dead some 65 years.

Obviously French language and folkways are integral to Montreal's charm. This language difference is not a handicap to Canada but provides an enormous infusion of lively values. As Vancouver and Victoria in the far west of Canada are steeped in and admired for their Britishness, the same logic should obtain for Quebec. Indeed, the recent blossoming of Montreal and the province makes French Canadians an especially interesting people at this. turn of history.

Studied N.Y. Carefully

The administrative hierarchy of Expo 67 has been carefully balanced. The Commissioner-General is Pierre Dupuy, former Canadian Ambassador to Paris. The Deputy Commissioner-General is Robert F. Shaw, a Montreal excavations specialist. Nearly all of the executives are very knowledgeable about the New York World's Fair and believe it to have been a success by daylight hours. Most of the bad press that hit New York was due to gratuitous peculiarities of the political climate of 1964 and of Robert Moses' dictatorial personality, in the general judgment of these Canadians.

Interestingly, Expo 67 execs invariably adopt a posture of humility, stressing that nobody is an expert since all World's Fairs are firsts, no two ever alike, none ever a carbon copy of a predecessor event. The Canadians could wish for nothing better than industrial displays like those of General Electric, General Motors, DuPont, IBM, Ford, Bell, Pepsi-Cola, at Flushing Meadows but cannot expect? them. What they will have that New York did not have is extensive international participation at the government level. An oddity, of course, is that Montreal does not use term World's Fair, though authorized by the Bureau of International Expositions in Paris, whereas the Moses coterie did employ the term, though an "outlaw" event in defiance of regulations. Montreal only secured the official franchise for 1967 because Soviet Russia, which had it, cancelled out in 1962.

Yanks Are Coming

There is some obvious disadvantage for Montreal in opening a bare 20 months after Flushing Meadows closed down leaving a certain "bad taste" as to all World's Fairs. But the Canadians reject pessimism, refuse to credit any suggestion that television-and-jet age sophistication has rendered World's Fairs obsolete. They proceed full steam ahead confident of their Critical Path system of construction priorities, confident of their labor unions pledge not to malinger, strike or featherbed, confident of the big show they are going to produce. They are hell-for-bulldozers on crash course to finish on time. They know, too, that to reach their goal of 30,000,000 admissions (at \$2.50) they

must draw half of those admissions from Americans.

Montreal has delivered its dreams in solid concrete in recent years. Those returning after an absence of years will undoubtedly be astonished as much by the city as by the fair and those seeing Montreal for the first time will credit that it was once an Indian encampment called Hochelega, which roughly translates as "fine place

for metropolis.

DURTEOUS SPANIARDS'

Now 5,000 Hotels, 500,000 Beds-14,000,000 Annual Visitors Impinge on Film Location Management

By HANK WERBA

Madrid. Big-city smog, highway billboards, electric guitars, mini-taxis, seaside skyscrapers, millionaire bullfighters plane-hopping from corrida to corrida, are but a few manifestations of the changing

In more ways than one, tourism (14,000,000 visitors annually) is the principal factor in the modernization. It is Spain's major industry, main source of foreign currency and represents no less than 86.7% of this country's trade balance.

details of Spain.

A quick sampling of statistics charts the influx of tourists from seven million in 1961 to a trifle

Where do they come from? Where with bargain luxury. Even the Red ras Straits seacoast are other to offer stars and troupe for \$500 do they go?

France has single-handedly tried to convert Spain into a Gallic vacationland. For several years running, over 4,000,000 French swarmed over the Costa Brava and moved across the Iberian map. Vacation costs at home convinced Frenchmen the mountains were no barrier and millions moved south to soak up Spanish sun.

More millions flocked to Spain from Britain and Germany. If the individualistic French found Spain made to order for a thrifty roadside picnic lunch and bistro dinner en famille, the British and Germans—packaged in all-pesetaspaid holidays-were equally at home. Yanks by the hundreds of

Russians showed up for the first time last year in a group tour of Lenin Prize winners.

Five years ago, half the visitors found accommodations ranging from inadequate to appalling but balanced out physical discomfort with the pleasurable abundance of sun, sea and sand-together with the tender touch of Spanish prices on the purse.

Today, there are over 5,000 hotels and 500,000 beds awaiting the next invasion wave.

ca has 1,100. Costa Brava, the Levantine Coast from Valencia to Alicante, the Sun Coast from Malaga east to Motril and west to

points of concentration highlight- a month and up. ing the growth in five years of Spain's potent totel industry.

Along the Atlantic Coast, from gions such as Murcia and Almeria, capital is being diverted from construction of legitimate tourist pads to the 5-10-15 story residence buildings, offering profitable speculation in furnished apartments for get-rich-quick rentals to foreign family vacationers.

A big share of merit in nurturing the golden tourist egg must go to the Spaniards. "We're an San Sebastian to La Coruna, and easy people to get to know," min-in underdeveloped southern re-istry propaganda reveals, "because istry propaganda reveals, "because we suffer from only two complexes — inferiority and superi-ority."

Spaniards are traditionally courteous, friendly and hospitable. The corrosive influence of progress and prosperity has not penetrated. Crime is the second lowest in the New hotel density is greatest in the resort areas. The Isle of Major-Mark Robson faced this situation sion. Spaniards do not assault or during location shooting of "The gouge. Rare, minor irritants are Lost Command" last summer. the occasional dishonest cabbie, summer. the occasional dishonest cabbie, Real estate operators (foreign and volunteer car guardian, self-pronative) were short on hotels but claimed taxi scout or gypsy begover fourteen million in 1965. thousands in turn were enchanted Marbella and the Gibraltar-Algeci- had plenty of luxury apartments ging for her babe-in-arms.

Long Actors' Strike's Secret End; **Finland Video Murders Theatres But Producing Again in 1966**

By FREDRIC FLEISHER

ing two and a half years ended similar to either the Swedish or during 1965. Total secrecy shrouds the terms of settlement. So far neither the producers nor the performers have "leaked" any in-formation. The strike was not without bitterness originating in a demand for better wages to start with and a share in Finnish theatrical features when sold off to television.

The return of peace, whatever the mysterious settlement contained, is far from solving the woes of the film industry here. But at least activity has resumed and some hope of improvement is now possible.

Need Summer Night

Throughout the Nordic countries (Sweden, Finland, Denmark Norway) films are mostly made in the summer as the majority of the performers work in theatres the rest of the year. There are only a few who have year-to-year contracts with film companies. (Most of these are in Sweden and a fair percent are on contract with Sandrews which also runs three Stockholm theaters.) The shortage of light also makes it much more difficult to work out-of-doors during the

The effect of the end of the strike will probably not be clear for a couple of years. It ended too late for the major Finn companies to make films in summer of 1965. They have spent their time mak-

ing plans for next summer.

Because of the length of the strike, many Finns are uncertain about the size of the film market in the country. Unlike in Sweden and in Denmark, where the government - regulated tv networks have consciously tried to avoid hurting the film industry, Finland's government - regulated tv networks have paid little atten-tion to the possible future of the film industry.

Swedish television, for example, does not transmit feature films on Saturdays. When it shows features it frequently schedules them so that they only compete with one of the two normal filmhouse evening performances.

In Finland three or four features are shown on tv each Saturday and Sunday. Once a week a Finnish feature is shown. Furtherthese features are often scheduled so that they overlap the two normal film-house performances. Finnish tv has already bought up most of the Finnish features ever made.

Despite Strike

During the very lengthy per-formers' strike some Finnish films were made by independents. The casts were usually made up of a couple of non-strikers and filled out with amateurs.
One of Finland's most promising

film makers, Aito Makinen, the 37-year old director of the Finnish Film Archives (he founded it along with Jorn Donner, the Swedo-Finnish film director who works in Sweden), distributor of quality films and instructor, got his start during the strike. His first, shorter I took some of them because I had than normal feature "Juulia" was released more than a year ago. It was also shown at the last Moscow Festival.

According to Makinen, during the strike Finnish films were averaging about 70,000 Finnish Marks (about \$25,000). Before the strike major producers paid be-tween 150,000 and 200,000 Marks to make a feature. A film Makinen recently completed was budgeted at 100,000 Marks.

No Government Aid

In Sweden and Denmark, the ailing film industries were aided when the respective governments agreed to forego their incomes a from the entertainment tax on cinema tickets on the condition that some of this money was set aside to stimulate quality production and pay for numerous worthy film projects, such as the establishment of schools and finances

Aito Makinen says that the Finnish government's income from by Zen.

the entertainment tax is very Finland's strike of actors last- small, too small to finance a plan Danish ones.

At present, cinema tickets are taxed according to whether Finnish censorship authorities regard the film as good or bad. In theory a 10% tax should be added to tickets. In practice, if the film is considered morally, artistically and technically sufficiently good, the tax is withdrawn. This system

is being abolished step by step. Films, which include what is considered to be excessive violence, brutality or sex immorality, are burdened with a 30% tax. Recent films in this category include "From Russia With Love," "Outrage," Ingmar Bergman's "The Silence," and Godard's "A Married Woman."

As the theatrical film industry is severely suffering and television is thriving on its income from the license fees from set-owners, Makinen says the government seems to have a slight case of bad conscience

A couple of years ago Makinen proposed a plan to assist the film industry. He suggested that tv should turn over part of its earnings from the license fees to establish a fund that in turn would subsidize film making and worthy film projects. The small enter-tainment tax income should also be turned over to this fund.

At the time, Makinen says, his proposal was considered "all too fantastic." But recently some have started to take his plan more seriously.

Like many other Finnish film makers Makinen observes conditions in Sweden with great envy. In fact, he has had offers to work in Sweden. He says: "I don't think I shall take it this time-I have too many things going at the moment. But later — well, it's tempting."

Sessue Hayakawa At 74 Looks Back

hero-villain Sessue Hayakawa, of silent Hollywood pictures, allowed to ogle but never kiss the Nordic miss, reputed rich, still active, though advancing into late autumn years, was seen in Tokyo earlier in 1965 by Variety's correspondent from Toronto, visiting Japan on a matrimonial mission.

Hayakawa sipped tea and un-hesitatingly identified his role in "Bridge On The River Kwai" (Columbia) as his career peak. Hayakawa that year (1956) lost out a supporting Academy Award

to comic Red Buttons for his role in the Jaranese-located "Sayo-nara" (Warners).

"No matter how many films you make there is one you just can't top," Hayakawa said sadly. "That is the unfortunate part of it."

is the unfortunate part of it."
"Oh, I had many, many offers after 'Bridge.' But they were all inferior, all with a lower budget. to work. But I did enjoy work in 'Green Mansions'."

A veteran of 123 films in 41 years, Hayakawa is bitter about Hollywood awards. "The awards Hollywood awards. business is a public festival. It's not real. In fact, if you want to check the record, you will find, I am certain, that the winner of a particular award doesn't really become famous after winning it. Once you get the prize for the good role you are forgotten by the business."

Today in Tokyo where he lives most of the year, Hayakawa owns an acting school and teaches once week.

At 74. Hayakawa has taken to Zen Buddhism for solace, particularly since his wife Tsuru Aaki (remembered as a Hollywood supporting actress) died in 1961. He has authored "Zen Showed

Me The Way" and is busy on a second book explaining his entire life as total predestination ordered

Munich a Legit Hotbed With Attendance Running At Two Shows Per Capita

Although Munich's population is little more than 1,000,000, the theatres of this city entertained about 2,000,000 patrons in 1965. The willingness of the average Municher to take in two shows annually is in large measure explained by the efforts of the theatre managers, who are considerably more popular in town than the stage directors and the thes-

Theatre manager Gerhard Metzner is approaching the 20th anni of his reign in the small house of Kleine Komoedie. His large house in the Hotel Bayrischer Hof was started by Metzner in 1961. These two are the most Americanized theatres in town, for Metzner picks his stage fare almost solely from Broadway.

Trude Kohlmann has been in charge of Die Kleine Freiheit for 15 years. Name means "small free-dom," but many of Miss Kohlmann's attractions display the widest artistic freedoms. Often pressed by need of money, Miss Kohlmann, former actress, accepts directorial assignments at the four State Theatres. This governmental sup-port, however, places her under no obligation at her own house.

Miss Kohlmann travels widely for her plays, with a particular preference for musicals and satiric revues from London and Paris. She has not chosen a single flop in all her 15 years, an achievement for which she is widely acclaimed hereabouts.

Rudolf Hartmann looks back to 13 years of trial and triumph as Generalintendant of the State Opera, first in the Prinzregenten and then in Cuvilles and the magnificent Empire-style Nationalthe-atre. Hartmann's skill at staging musical drama-albeit with a certain lack of individuality-comes from four decades of directorial attainments in Milan, Rome, Venice, London, Paris, Vienna and Munich itself.

August Everding, who took over Kammerspiele and its experimenworkshop, Werkraumtheater, in 1963, exercised great influence in those houses as stage director and assistant exec during the pre-vious 13 years. The 37-year-old Intendant shows no signs of being influenced by any kind of authority, even though he is supported by municipal funds to the tune of a million dollars a year.

Fritz Kortner, a famous actor of pre-Nazi times, returned from exile in 1950 to become Germany's most exciting and controversial direct-

ing force. Helmut Henrichs' reign at the Residenz has reached the year mark. An aura of officialdom which seems to hover over his government-supported house has made one reluctant to accept many of Henrichs' offerings. Yet the Intendant broke precedent last year with brilliant revivals of Kleist's 160-year-old comedy, "The Broken Pitcher," and Grabbe's "Jest, Satire, Irony and Deeper Meanings." Both came alive with wit and whimsy wit and whimsy.

Kurt Pscherer, who has spent

but a couple of seasons at the helm of Gaertnerplatz Theater, embodies the spirit of the house as one who had been in charge since opening night, 1865. In 1965. he sustained the current Jacques Offenbach renaissance with sprightly new versions of "The Bridge of Sighs" and "A Musical Soiree."

Japan Easing Curbs On O'seas Pleasure Trips

Restrictions on overseas pleas-ure trips by Japanese are expected to be eased by the government from Jan. 1, according to a Finance

Ministry decision.
It is understood that an unlimited amount of pleasure trips in a year will be permitted, instead of one per annum as present regulations state. The amount of foreign exchange that can be taken out of Japan on each trip will still be held to \$500.

After Japan changed to the status of an Article 8 nation under the International Monetary Fund in April, 1864, it freed overseas travel for pleasure—but with the aforementioned restrictions.

CONTRASTS OF THE TWO BERLINS

- By HANS HOEHN -

Berlin remains unique. It's the only city where the capitalist West meets the Communist East, Between the two halves of a divided city there are contrasts galore. West Berlin is the world's most pro-Ameri-can city. If you listen to East Berlin's radio, you may say that East Berlin is just the opposite. You hear song about Yanks torture of peaceful Vietnam villages. No word about the Reds' terror.

West and East Berlin are as far apart as, say, National and Red China. You can't even telephone from West to East Berlin or vice

versa. The only chance is to make a big roundabout call via Frankfurt. And it's certainly easier for a West Berliner to go to New York than to East Berlin.

Oddly enough the East Berliners like and practice the twist, slop, hully-gully et al. Youngsters there dote on blue jeans and rack up big cinema attendance figures whenever pix of western origin unreel, though number of American films running in East Berlin is relatively

East Berlin is said to have — by percentage — the world's highest divorce rate. West Berlin is said to have a particularly high suicide rate. Also, West Berlin is said to have the worst traffic accident record of all European capitals.

A macabre West Berlin problem: They are running out of churchyard burial space. To solve the problem, cremations may eventually become

compulsory. Even church authorities understand the situation.

Always quite a sight: When U.S. troops take over the guard at Spandau Prison (where the Reich's last three top war criminals are held: Hess, Speer, von Schirach) from Soviet guards. This is one of the two remaining four-power functions in Berlin. The other one is the fourpower air control.

Also some sight: The Russian War Memorial with an Ivan with belly gun in front of it near Brandenburg Gate . . . in the British Sector . . . Over in the "progressive" East Sector: The restaurant at Ostbahnhof, East Berlin's major railway station, has a "Please don't smoke" sign.

NUDE FAUN? SWEDES YAWN!

By SVEN G. WINQUIST

years has been marked by a full quota of "way-out" themes. There have been angry young men here, too, crying out for a chance to express themselves and make money as in France, Britain, Italy and elsewhere. What seems a wellshaped counter-movement now emerges with a public antipathy to the cinema of psycho types and general despair.

Probably it could be argued that young imitators of Ingmar Berg-man, lacking his underlying metaphysics, have simply shown people and predicaments as sleazy and depressing without Bergman's compassion.

too many directors with a yen to attract notice by deliberate selection of shock material there is a stirring in Sweden.

Today, Bergman seems to be just one among a large number of directors of theme material. Some of them, like Vilgot Sjoman, are pupils of the maestro. Others are the result of the Film School organized by the Swedish Film institute. Typical of these newcomers seems to be a large knowledge about artistry, but very little imagination as far as the story is concerned.

The favorite story at present is the lonely individuals' hunt for a life partner. In most cases without finding him or her. During their hunting (or read, promiscuity) they meet someone of the opposite sex, spent a night or two together, and continue their hunting, knowing that "we were not meant for each other."

All of which might very well suitable for a film-or even a few films. But the question is if it is enough to build a country's entire film production around this one bed-hopping theme.

Also over-done of late are flashbacks. Suddenly the film "stops' and the audiences are taken back in time to see what the hero is thinking about or remembering. Often this totally confuses time and place.

In the good old days when films tried to entertain instead of pose problems, the last kiss marked the happy end and the audience left the cinema with a smile on their face. Five minutes later they had perhaps forgotten the whole film, but in most cases they liked what they saw as long as it lasted.

Today's films of Swedish-make are not so easy to forget. It may haunt the cinemagoer, for weeks number of nude scenes and the

ates no problem. Nor does it create Film production trends in the Kingdom of Sweden these past body in this kingdom.

Gone are the days when "sensational and daring sex scenes" brought millions of Kronen to the producer. Nudity in feature films—so what? Any daily paper or weekly magazine has nude scenes in color print from Lido in Paris or Las Vegas. Men are created one way and women another, and that's all there is to it. Who's sur-prised?

Robin Hood-also known as Dr Bengt Idestam-Almqvist, writer of several books on the motion picture history, and wellknown film critic for 40 years—has taken up the present day problems of Swedish films in a number of articles in the Stockholm daily Stock-But whether the public is reacting to "way-out" themes which finally disgusted, and/or bored, viewers or whether there are now as excellent entertainment for a limited group of intellectuals and for the critics. But critics do not pay any admissions, and the other group is far from big enough to make the films payable. According to Robin Hood, it is typical that during the autumn of 1965, a Swedish film, by critics and the so called intellectuals classified as a typical B-film was the biggest money-maker. This in competition with some more ambitious products who became economical flops.

"Kungsleden" (The Royal Road) -reviewed in VARIETY March 17, 1965—is another of the modern type of Swedish film making. Telling the story of a man walking the popular tourist-road up in north-ern Sweden, among the mountains, known as 'the royal road' in present time remembering how he walked the same road ten years Most audiences find it difficult to keep track. With a large number of nude scenes and a crude rape scene, the film had at least some of the ingredients that should have made it a success, but obvi-ously, it wasn't enough. Particu-larly as the audience had to leave the cinema with a number of questions not answered

Lenser Loses Contract Suit Vs. Michael Balcon

After a High Court hearing lasting 14 days, an author-cinematographer failed in a breach of contract claim against Michael Balcon Productions over location work done in 1962 in connection with "Sammy Going South." John Tunstall had claimed damages of around \$14,000, but the company said he had been paid in full.

Tunstall had been hired under an agreement to take a unit to to decide what it was about. Of Luxor to film certain exteriors. course, there continues the average He subsequently made claims for additional payment over and above usual amount of sex, but that cre- the \$19,600 he had been paid.

HAPPY NEW YEAR TO



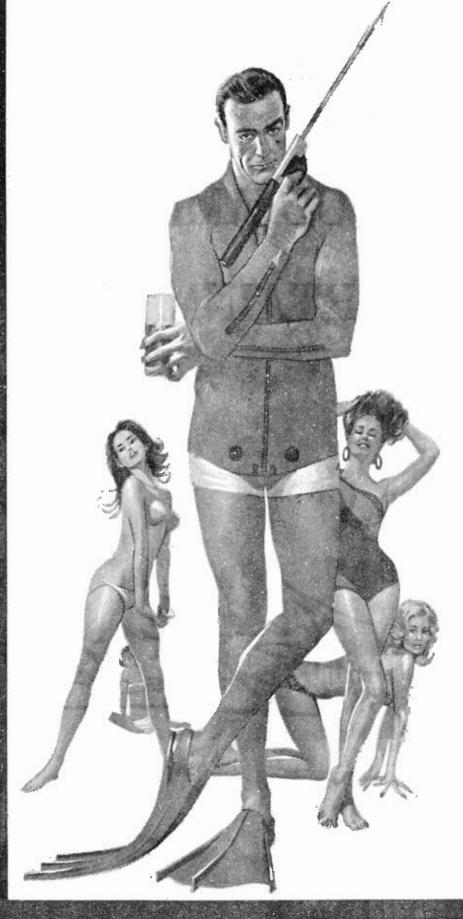
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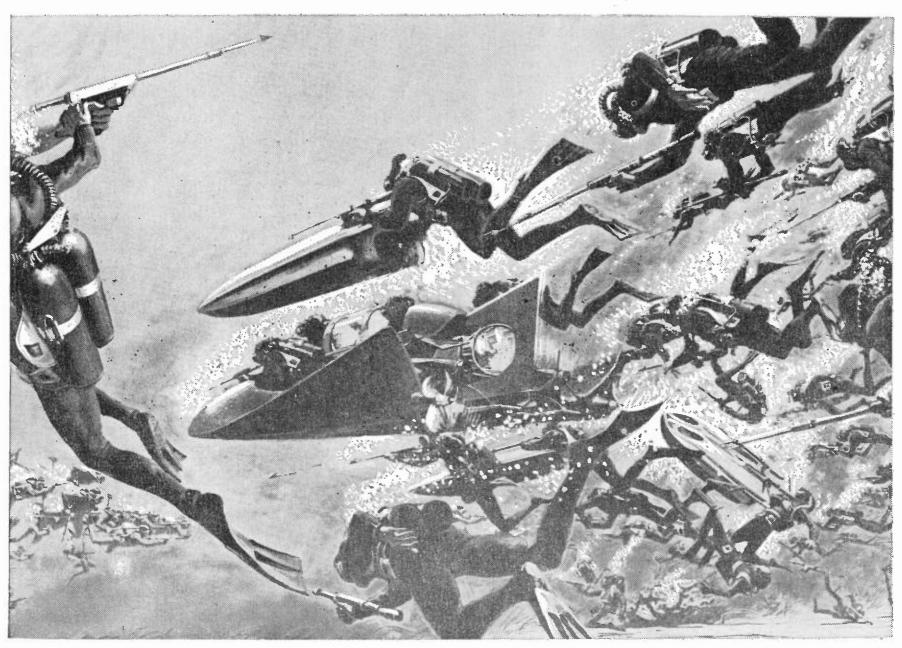
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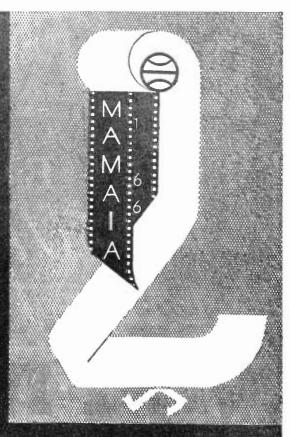
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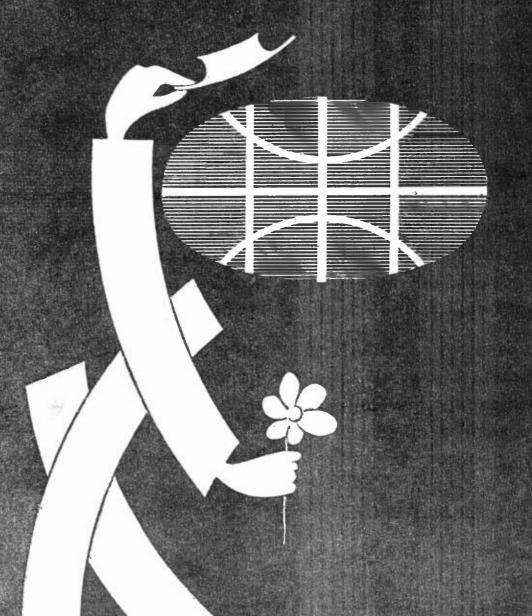
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IN COLOUR

IAN McSHANE

Based on a story by Mary Hayley Bell
Screenplay by Mary Hayley Bell and John Prebble
Produced by Jack Hanbury Directed by John Mills

RITA TUSHINGHAM OLIVER REED THE TRAP

IN COLOUR

Screenplay by David Osborn Produced by George Brown Directed by Sydney Hayers

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(WORKING TITLE)
IN COLOUR

Screenplay by Jack Davies, Sidney Green, Richard Hills and Peter Blackmore Produced by Hugh Stewart Directed by Cliff Owen

THE BERLIN MEMORANDUM

From a novel by Adam Hall Screenplay by Harold Pinter Produced by Ivan Foxwell Directed by Michael Anderson

NORMAN WISDOM THE EARLY BIRD

IN COLOUR

EDWARD CHAPMAN • JERRY DESMONDE PADDIE O'NEIL

Screenplay by Jack Davies and Norman Wisdom-Produced by Hugh Stewart Directed by Robert Asher

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DOCTOR IN CLOVER

IN COLOUR

Screenplay by Jack Davies
A Betty E. Box-Raiph Thomas Production

ERIC ERNIE MORECAMBE WISE SPYLARKS

IN COLOUR

Produced by Hugh Stewart
Directed by Robert Asher

SARAH CYRIL MILES CUSACK I WAS HAPPY HERE

JULIAN GLOVER - SEAN CAFFREY

Based on a novel by Edna O'Brien
Produced by Roy Millichip Directed by Desmond Davis

FEMALE OF THE SPECIES

IN COLOUR

Based on a famous novel by Sapper Screenplay by David Osborn Produced by Sydney Box In association with Betty E. Box Directed by Ralph Thomas

MICHAEL BENTINE as THE SANDWICH MAN

IN COLOUR

DORA HARRY H. BERNARD DIANA TRACY
BRYAN CORBETT CRIBBINS DORS CRISP

IAN STANLEY RON ANNA
HENDRY HOLLOWAY MOODY QUAYLE
TERRY WILFRED NORMAN DONALD
THOMAS HYDE WHITE WISDOM WOLFIT
Screenplay by Michael Bentine and Robert Hartford-Davis
Produced by Peter Newbrook Directed by Robert Hartford-Davis

MARGOT RUDOLF FONTEYN NUREYEV THE ROYAL BALLET ROMEO AND JULIET

IN EASTMAN COLOUR
Produced and Directed by Paul Czinner

WALTER CHIARI CHIPS RAFFERTY CLARE DUNNE THEY'RE A WEIRD MOB

IN COLOUR

Screenplay by Richard Imrie
Based on a book of the same name by Nino Culotta
Produced and Directed by Michael Powell

THE OPIUM PRINCESS

IN COLOUR

From a novel by Gerald Sparrow

RED HOT FERRARI

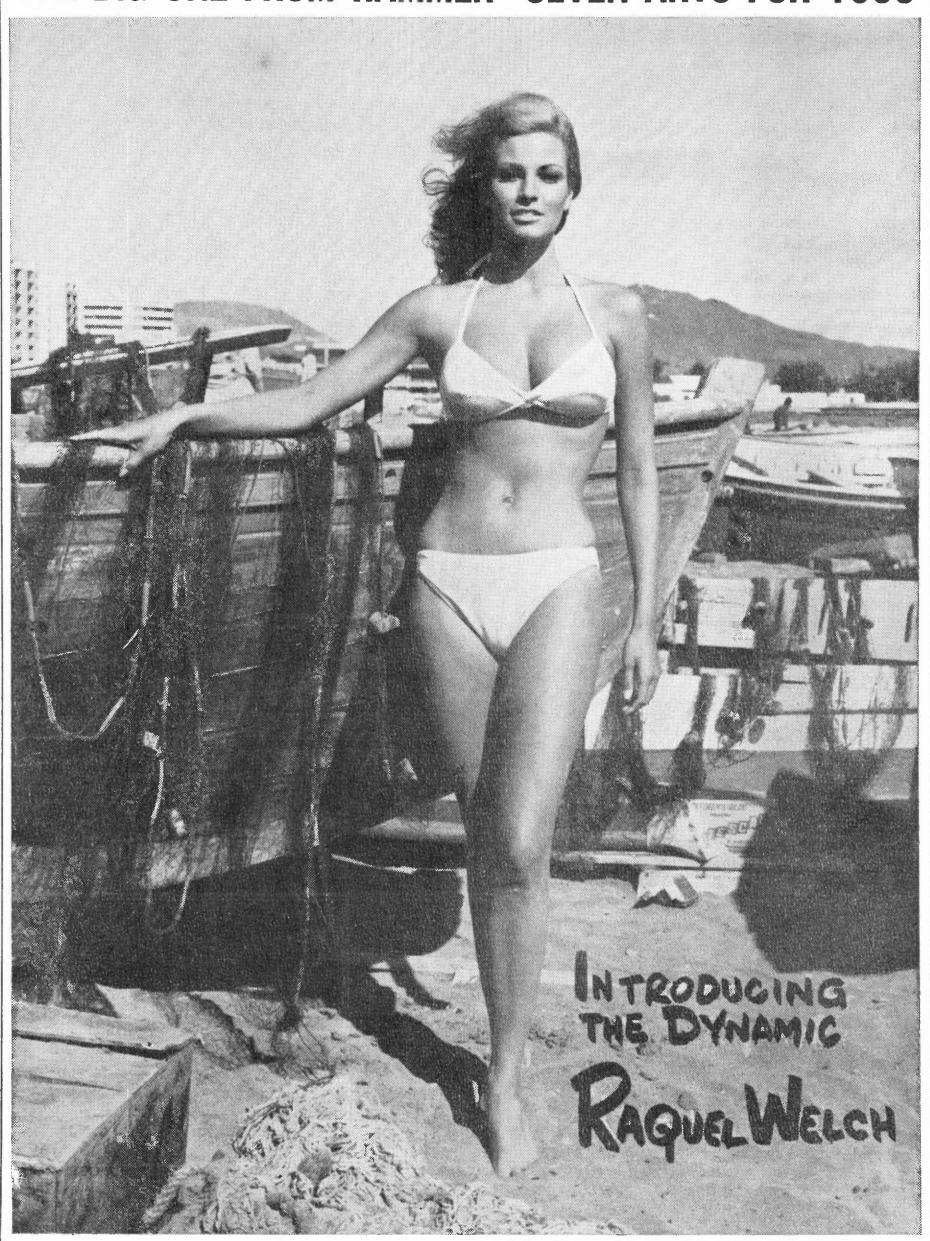
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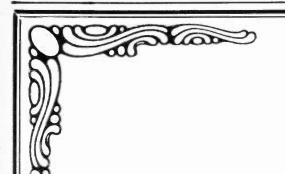
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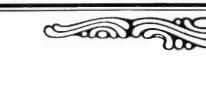
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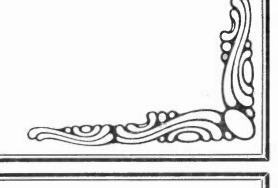
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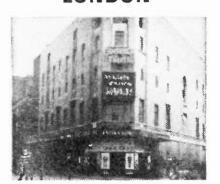
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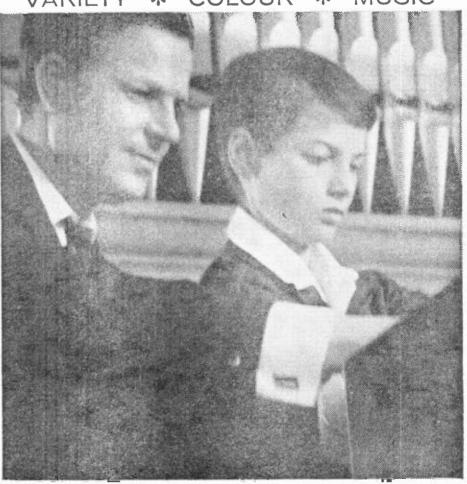
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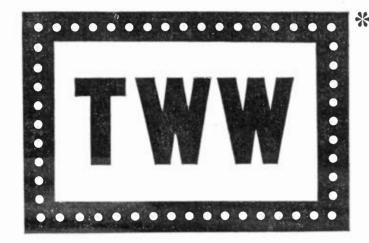
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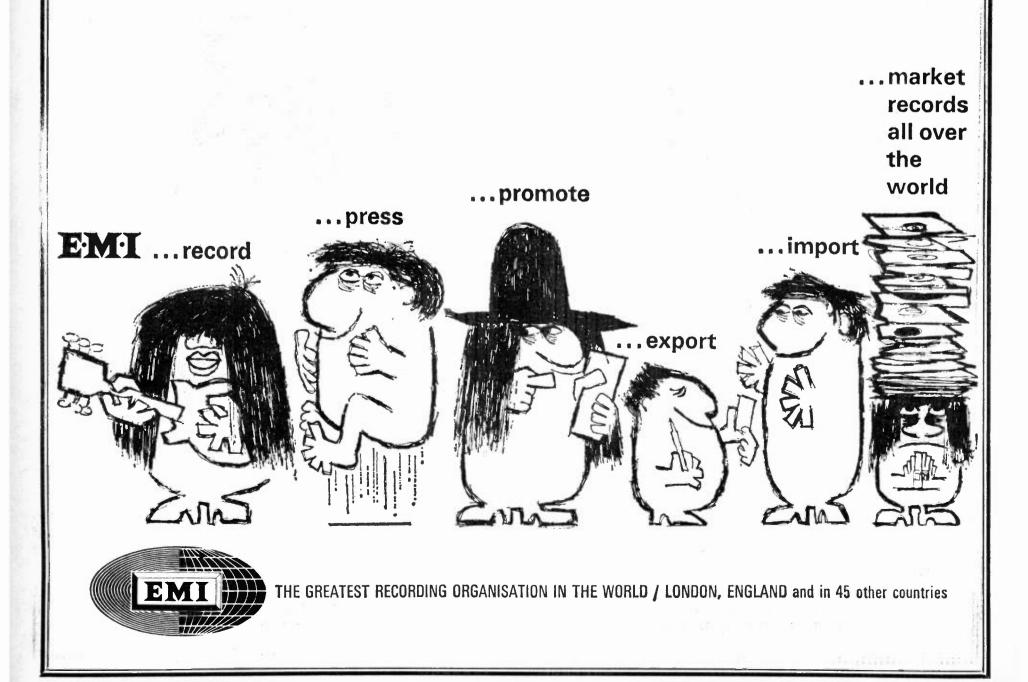
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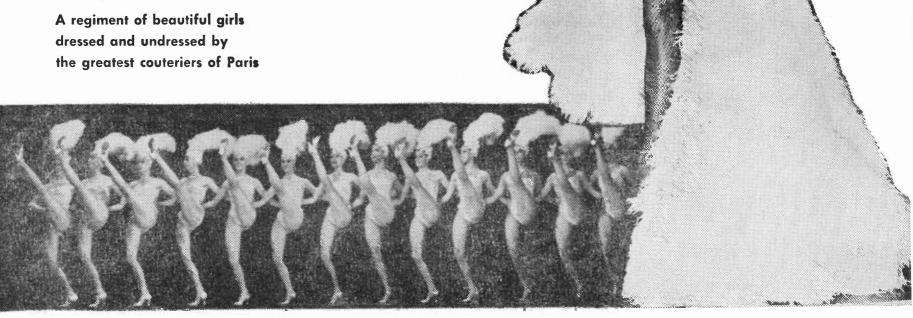
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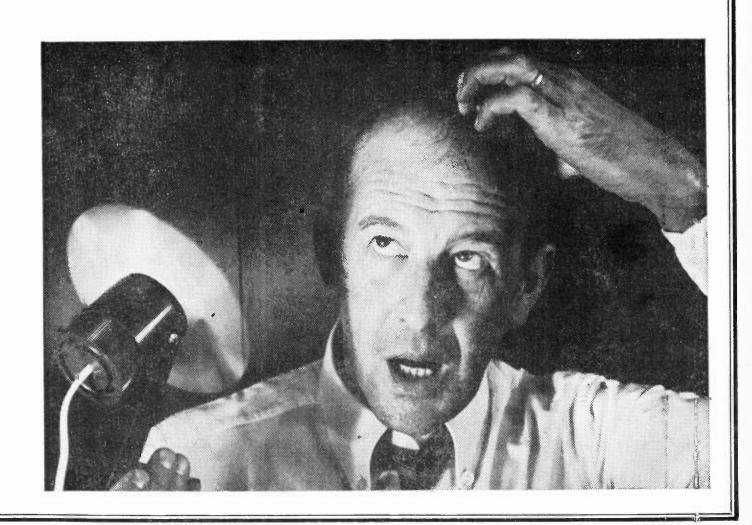
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Spaniard Abolishes Manana

vealed the promising possibility for built Esplugas City-a sprawling an astute film merchant, in asso- cow-town street set under serene ciation with solid copartners, to fill the demand for oaters with practure demand for oaters w tically no financial risk-on the addition to 15 westerns bearing the strength of exhib and distrib Balcazar co-brand, eight indie pro-eagerness to finance coproduct in the form of substantial guarantees saddle pix of their own. against delivery of final print.

gainst delivery of final print. For plain, valley and mountain The formula in hand, Balcazar background, the producer took

over the town of Frage (150 miles and Harrison and "\$10,000—Dear from Barcelona). The location base marks the boundary of Los Monegros—a 100-mile expanse of awemarks the boundary of Los Monegros—a 100-mile expanse of awe-some badlands almost stretching to the Saragossa city limits. To pinpoint film action against this sweeping landscape, Balcazar's set constructor erected a full-scale ranch. Completing requirements for a year-round operation, he contracted two-score stunt riders and horses, assembled period rifles and standard firearms and the stampede was on.

old Spanish badman. Fernando Sancho under the direction of Francisco Balcazar's younger brother. Alfonso: then a co-western with Germany. "The Last Mohican." directed by Harald Reinl, and "Oklahoma John." helmed by another young Balcazar frere, Jesus. with cast toppers Rick Horn and Sabine Bethmann. and Sabine Bethmann.

For "Flaming Land," (Mark Stevens starred) and "A Gun for Ringo"—directed by Italy's Duccio Tessari with an all Italo-Spanish cast, producer Balcazar took over again nestling in a Balcazar saddle 70% of the budget as major part- for "Four Dollar Revenge."

A subsequent group included the comedy western "Two Fugitives from the Alamo." with Italian comics Franchi and Ingrassio, Margaret Lee and the ever-present Fernando Sancho. Others were "Three for Texas," topbilling Rich-

In recent months, upped pace of oater production resembled a cereal box belt line. "A Hail of Lead," "Que Viva Carrancho" (starring Sancho), "The Return of Ringo" and the Sean Flynnstarrer "Seven Pistols for Timothy" had Esplugas City and the ranch house at Fraga bursting at the seams. Standing ranch house at Fraga bursting at the seams. Standing order from the top to stuntmen and extras was to keep close vigil on animals The opening trio of pix were: was to keep close vigil on animals and props—to avoid ill-timed disappearance of men and animals from one unit to another working the appearance of the Western Street.

> Big one in the cycle, "The Texican," wrapped its final scene last month. It stars Audie Murphy, Brod Crawford and Spanish beau-ties Diana Lorys and Luz Marquez under Leslie Selander's direction. Columbia picked up this Yank-Belcazar coproduction half-way through film for world release, minus Italy, Spain and Portugal. At the moment, Robert Wood is

> The multi-multiple production program is a varied one. It also cranks out action, adventure and suspense. First came the low-budget sword-and-sandle epics— "The Triumph of the Ten Gladi-ators" and "Spartacus and the Ten Gladiators"—filmed back to back by Nick Nostro with Dan Vadis and Helga Line starring in both.

On a major scale, Balcazar teamed with Arthur Brauner for a pair of Karl May sagas—"Across Savage Kurdistan" and "Attack of the Kurds." J. Gotlieb directed

With an average send-off of both with Lex Barker, Maria Versini, Gustavo Rojo and Dieter

low and high-budgeted spy pix. portance.

Under a long-term contract with Sarita Montiel, Balcazar coproduced "The Lady from Beirut" a carbon of many song-laden Mon-tiel hit melodramas. Director Ladislao Vajda died of a heart attack three-quarters of the way through filming. Another excep-tion to the standard categories was the farce comedy "Toto in Arabia."

It is too early to assess the full impact of this production program on the Spanish film industry. While Madrid film-makers question his producer qualifications, Balcazar forges ahead-concerned only in seeing that his five ex-warehouse sound stages. Western Street and location ranch operate six days a week just about every week of the year.

At the start of the new year, Balcazar is still riding herd. In addition to "Four Dollar Revenge," Lex Barker and Marianne Koch are starring in "Ballad for Ringo" Brauner co-producing) and Duccio Tessari is directing "Kiss, Kiss—Bang, Bang" with Giuliano Gemma and Lorella de Luca. And for the next four months, Hollywood's Roy Rowland will be shaping a duo of swashbucklers — "Surcouf" and 'Sourcouf's Brother" against the background of Napoleon's war with England. Both are elaborate proj-

With an average send-off of two pix per month, Balcazar has revitalized the lethargic Catalan film James Bond spurred a series of a production center of Int'l im-

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POP MUSIC'S MONEY 'MESSAGE'

Up From Ragtime

Pop Music's Transition, by Courtesy (And Genius) of Electronics

By MAX MORATH

phonograph changed the

music business in a most obvious way. Sheet music sales skidded but

ecord sales soared. But what does

that have to do with the writer?

Isn't he still turning the same

holding a stopwatch; the two-minute time limit is on and the

Tin Pan Alley pro begins to hear, "Forget the six sets of lyrics for

the 32 bar verse, Charlie. Give us a quick 16-bar verse and we'll finish out with two snappy choruses." Goodbye verse.

The four-minute cylinder and

the longer-playing Edison disk not-

withstanding, the limit settled at

about three minutes during the long sway of the 78 and it dictated

writing standards for years, until

the LP and the 45 came along. Then the time limits went way up

The LP opened the doors to ex-

tended works and kicked off a whole new trend for the serious

jazz musician. But the writer for

the single market today comes in

again with his two minutes-worth.

Not because we cant get a lot more grooves on that little disk, but be-

cause another influential invention

says, keep it short, baby, we have 27 commercials and then the

So to another bunch of peripheral heroes (or villains) of the music business — those genuises who invented, then mass-produced,

automated and miniaturized radio

gear, sending the number of radio

stations upwards toward infinity since World War II and creating,

not only new markets, but the greatest promotion device ever for

(The paradoxes of this business! I started out as a radio announcer

in 1946 just as a radio doctrine astonishing to contemplate today,

was phasing out. Play records on the air? Unthinkable. Fine quality 16-inch transcriptions or live

music were fine, but broadcast scratchy, fragile low-fi phonograph records? Uh-huh. Think of it.

How the devil did Billy Murray

and Gene Austin ever sell all those millions of copies?)

The Mike

the focus of a whole series of de-

velopments—the whole wild scene of sound captured. Try to imagine

great orchestral section work, or any articulated sound mixture without mikes. Invention again dictates to style, or in this case, opens new avenues for imagina-

Or consider the effect of these inventions on lyrics—the microphone, amplifier, loudspeaker.

They changed the whole concept of the lyric, no longer to be

shouted or demanding the power-

ful, operatic voice, but intimate now, private and literate. It hap-

picture Sinatra delivering a typi-cally subdued and tasty Sammy

Cahn lyric through a megaphone

in a chautauqua tent.
Amplification! Who would deny

that the r&r sound and fury of

today's market could have oc-curred without the next step in

amplification - that of the indi-

I close, convinced by the way

that the ragtime era begs for re-

discovery and reevaluation in to-day's material-hungry market, and

that it is due the noncaricatured,

in-depth revival it deserves. But when it comes, in all its synco-

pated glory, I hope to hear new versions of those classic rags and

tweeters, stereo and eight-track re-

Fender-piano.

vidual instruments themselves.

If you doubt it, try to

tive arrangers and composers.

Now consider the microphone,

some

weather.

popular music.

again for others.

musicians and down

No. For the first time he is

I'll promise you one thing at passing fad, guys, take it from the top of this column-no nostalgia. Though I am professionally wrapped up in the performing and writing styles of the ragtime era, I don't look at it nostalgically. Enthusiasm and affection for the era, I've got, nostalgia I don't. How can I? I wasn't there. If you catch me anywhere near that tired and untrue canard. "they just aren't writing them like they used to," condemn me to a 10-a-day gig in an unventilated variety hall at \$27.50 a week for the summer of

Now, granted that revolutions in the style and form of popular music have taken place since ragtime was king, who is responsible? In similar revolutions of greater and lesser importance you can generally spot a handful of key men who led the way. I suggest that this is true in the world known as Tin Pan Alley. Find those key men, that handful of innovators who made the big breakthroughs, and you can chart the convulsions of the business with convulsions. with ease.

Their names should come as no surprise. They're well known to anybody in the music business and anybody in the music business and to practically everybody: Thomas Alva Edison, Lee DeForest, Gug-lielmo Marconi, Frank Sprague, and David Sarnoff, to name a few.

The more you study our changing vogue and styles in popular music, the more you are forced to conclude that the changes usually resulted from forces outside the music business—the same forces that have reshaped every other phase of American life in the years since the turn of the century—science and invention. Thus Edison and his confreres have unwittingly changed our popular music standards far more than any of the great names within the business. My hypothesis, anyway.

And by the way, seen thus as

both a reflection and a product of American life, popular music becomes a most exact and exciting voice of America, for it contains at its best not only the many attractions of music for its own sake, but a continuing soundtrack for this fascinating nation of ours.

Now to those inventions. Start with the piano. Without the perfection and quantity production of that new (to the late 19th Century) type of piano, the dependable, sturdy and inexpensive upright, those gaslit parlors would have had no keyboards. (Who could afford a grand?) No pianos, no sheet music business, which of course, was the backbone of the infant music business.

End of the Line

Next, the trollev car. It's true. No question that cance vogues influence the rules and regulations songwriting, is there? (If so, try selling waltzes to a discotheque manager.) All right, the trolley car was in the front lines of our first big dance revolution, when ragtime dances-the Turkey Trot, the Bunny Hug, the Camel Walk and all the others in that zoo—swept out the Victorian two-step and three-steps around 1910-15. And where did the kids dance? At home? At the church social? Not on your Pierce-Arrow radiator cap, buddy. Dancing was too sinful. No, there was a new place, the dancehall. And it was often as not at the end of the trolley line, out in the boondocks, away from the watchful eyes of Ma and Pa. The dancehall was usually owned by your friendly trolley line, part of an amusement park maybe, put out there to build up a new line. Thus Frank Sprague (the Tom Edison of the trolley) joins our list.

Then, just as the century turns, comes the phonograph. (First, shed a tear for the soon-to-bebusted publisher, confiding to his pals over a stein of Ehret's in to visit, but I cer 1901, that the gramaphone is a want to live there.

BOB DYLAN NO. 1 | On Winding Up My OF NEW REVOLT Music Appreciation

By HERM SCHOENFELD

The music business passed another great divide in 1965. Just as the advent of rock 'n' roll some 15 years ago marked the end of an year brought another radical twist to the pop music scene.

It was the year of Bob Dylan, folk-rock and "the message song." It was the very end of the trail for the "moon-June-spoon" school of pop songwriters and the beginning of a new epoch when hipsterism. nihilism and the rebellion of youth against their elders became the indispensable passwords to the best-

from the backwoods of Minnesota. Originally named Robert Zimmerman, he switched to Bob Dylan in honor of the late Welsh poet, Dylan Thomas. And like the Welsh poet, Bob Dylan has parlayed an

of 1964's top songs, notably "Mr. Tambourine Man." "All I Really Want To Do" and "Like A Rolling Stone." He was even more imleader of the whole folk-rock movement which included such (Continued on page 230)

Better Business Bureau Warns of 'Shady' Record Sale Scheme in Midwest

An alert against a "shady" record-selling scheme in the midwest has been sounded by the Better Business Bureau of Northwest Indiana. Four men, now subjects of an eight-state search as the result of their operation in the traffic of dubious records, are on their way to the local area, Morris W. Cochran, general manager of

Parade Record Co. and Economy Records, Cochran said. The local salesman hired by the promoters, he added, are told to concentrate on suburban drug and hardware stores, confectioneries and tv sales and service establishments to the exclusion of record stores

in the larger cities.
"The contract terms are for \$35 down payment for so-called 'popular records' and 'top hits' plus the record rack," Cochran said. "Deliveries and the collection of the \$210 balance are made within a couple of days after the contract

signed. "The deliveries are usually made when the store owner is busily engaged and the principals, of course, claim that they are in a hurry and have to make other deliveries. The \$210 check is immediately cashed."

records are the products of obscure recording companies and unknown entertainers, Cochran said. Some are out-of-date and scratched. Others appear to be jukebox discards.

irrepressible songs via tapes and Edward Willis Johnston, descording heads. You may even find me in the thick of it, playing cribed as white, about 45 years of age, 6'2". 220 pounds, left arm missing. The other three are Leonard Schlichting, Wayne Erick-The ragtime era is a great place to visit, but I certainly wouldn't son and R. A. Ronn. No descriptions are available.

By GERARD WILLEM VAN LOON There was an article in the N.Y. | Monteverd | preceded | Verdi, Times recently about "idiot satical problems but drew a blank on easy ones. It filled me with hope and understanding, under-

standing of myself, that is. I had never been able to figure why I could learn to read Gothic script, had no problem with French accents "egue" or "grave"—to say nothing of the "circonflexe"—and got the Cyrillic alphabet down pat yet was thrown for a loss by musical notation. How anyone can sit down before a sheet of music and know where to put his hands on a piano keyboardsometimes even making them go in opposite directions-has always baffled me.

I used to say it was my eyes. As a kid I managed to blame my eyes for everything, everything I couldn't or didn't want to do and I made my parents feel plenty guilty for having set me into this world with "bilateral strabismus," a term I learned to throw around before I could spell it. I told myself - and my parents, perforce, went along with it—that my illmatched eyes could not encompass piano music with its complicated chords and that it would be far more to the point if I learned some instrument whose single line of notes would be easier to read.

The violin was out. My father once studied the violin but, by the time I made his acquaintance, his enthusiasm heavily outweightd his

Next to seafood there is nothing that "goes off" quite as quickly as a bowing technique and, just as one overripe clam can ruin one's taste for chowder, so any youngster whose ears have been assaulted by a fiddle's cry for help will have a hard time relaxing even in the presence of a Heifetz or an Oistrakh. I took up the flute but who was I kidding? My trouble still was that, since nobody could tell me how long to hold a whole note, I had no way of knowing how long to hold half- or a quarternote and you can take it from

Now, as I have said, those "idiot savants" have restored my faith in myself which was shattered when I saw other kids who never cracked a schoolbook sit down and sight-read a Beethoven sonata as though it were "Gentlemen Prefer Blondes." (That not only dates me but what I am about to relate.)

If I hadn't liked music, things might have been different, but I did. "I dug it the most," as I believe the next-to-last generation would have said. I wallowed in it and the longer its hair the better. The only hitch was, I didn't know anything about it. How I now envy those kids whose parents had regular subscription seats at the Met or Carnegie Hall and who crammed a well-balanced musical diet down their children's throats as soon as they were weaned from pablum. Sure, my father knew Dr. Walter Damrosch but would it have occurred to him that that delightful old gentleman was dishing out just the sort of "music appreciation" I needed?

My father was far too busy writing books for other people's children to pay much attention to his own, and my mother had the Bostonian faculty of being able to hear Beethoven's Ninth Symphony and leave the concert hall humming Gilbert & Sullivan because was suddenly reminded of it. By what? Who knows? Let's face another fact, when I speak of my parents, plural, I am giving a false impression of a non-existent home. After age seven I only remember seeing my parents in the same room once or twice and each time wished I hadn't

So this left me only one alternative, to tackle music in my own hit-or-miss fashion, but whether

which Strauss was related to which vants," two mentally retarded boys who solved complicated mathematical methods but draw a blook in love with" something they composed. For this random research there was only one musical instrument I ever truly mastered-the

windup phonograph. That Ole Phono In The Parlor

The first phonograph I ever craved was a little tin contraption I saw in a toyshop in Ithaca, N.Y. when I was five. It was yellow and had pictures of clowns dancing around it and the screeching noise it produced was distinctly audible over the hubbub of the toyshop two weeks before Christmas. So I wanted a phonograph and great was my disappointment when, on Christmas morning, I found my-self confronted by a big wooden box which, I was given to understand, was not mine alone but belonged to the entire family and would remain in the livingroom where I was only permitted to crank it up and make it play under supervision.

The first record I ever heard was a song called "Mignonette" sung by the Dutch soprano, Julia Culp, a charming lady whom I came to know in Vienna years after "her voice had gone." Gone where? Why, into the brown box in the livingroom, of course, but that livingroom was by this time a faded memory and my first Vic-trola had long since been surplanted by a sequence of such instruments which I insisted on dragging with me wherever I was being dragged myself.

Tote That Disk, Lift Those 78s
And the records! If I have mucles in my arms and back today it is largely due to lugging suitcases loaded with 78 rpms along railway platforms and hoisting them into overhead luggage racks. Every Chrstmas, every birthday or anytime my rigidly controlled spend-ing money permitted it I would add to my stock of black, blue, brown or red disks (sometimes I think I just picked them by their color!), my taste being as catholic as it was untrained. For years I revelled in the sonorities of an opera called "La Crepuscule Des Dieux" which I picked up in Paris only to discover, by chance, that I had attacked Wagner's Ring Cycle in the wrong language at the cle in the wrong language at the wrong end.

And how about that aria from Carmen that began, "Die Lieb' die von Zigeunern stammt"? Nobody told me that the Habanera had been written in French. I swooned Offenbach in Norwegian, Fledermaus" in Spanish, over Bach cantatas in Polish, all jumbled together like the furnishings of an old lady's apartment. It occurred to me as little to inventory my musical knowledge as it did to get rid of some of my records even though, due to the attrition of travel and time, many had scratches, nicks and cracks. Also, by this time, I had determined to and thus give become a dancer expression to the enthusiasm all this music inspired in my innocent, untutored soul.

Expurgated
Naturally I could only dance to
instrumental music and short
pieces were soon not challenging enough. I began to tackle longer ones, sonatas, tone-poems, symphonies and concertos which sometimes ran to as many as eight double-sided records. Interrupted at the most climatic moments, I would be sent sweating, panting and emoting back to my phonograph to wind it up and turn the record over. I got to know and anticipate those breaks so instinctively that, to this day, when I hear one of those works in con-cert, my mind goes "click" where the records used to end.

Then, too, to suit the exigencies of those recordings, many works were cut and repeats deleted so

(Continued on page 224)

selling charts. The prophet of the new (dis)order in the music biz is Bob Dylan, a 22-year-old writer-singer

intensely personal view of life with a remarkable gift of rhetoric. Although The Beatles were still

the topselling disk name, it was Bob Dylan who put the imprint of his personality on the music biz last year just as the British combo succeeded in doing so the year before. In fact, even The Beatles echoed the Dylan style in their own songs. And so did nearly every other teen-slanted pop group or soloist in the business.

Dylan was the author of several

portant as the ideological ring-

Gary, Ind.
a "shady" the Gary-based BBB warned this

The four pose as reps of the Hit

Ultimately the store owner discovers that virtually all of the

Cochran said the four principals

'Laughter From The Hip'

Which Happens to Be the Title of the Horizon Press Book -Breezy and Bright Anecdota by Musical Notables (Longhair and Crewcut) as Detailed

By LEONARD FEATHER & JACK TRACY

Duke Ellington's relationship Raksin quieted him with a single with his public has always been deftly delivered shaft. marked by three key virtues: urbanity, mundanity, and lack of profanity. Never at a loss for the perfectly timed answer, he came up with a typical gem in 1958 when his band played at the outdoor music festival in Stonybrook, Long

While they were playing "Such Sweet Thunder," a small plane with a loud engine flew so low that it could not be ignored. Duke acknowledged it. gave a down beat, changed the tempo of the music to match the intruding sounds, and directed the plane along with the orchestra.

The audience applauded appreciatively and the master of cere-monies, Norman Brokenshire, said, "Duke, your command of the band is superb: but how did you arrange for that plane to come over at just the right time?"

Duke allowed a fittingly dramatic pause before replying suavely, "Well, Norman, we consider ourselves primitive artists;

we employ the materials at hand. In 1959 Duke was separated from his band for an unusually long period-six weeks-while he composed for and appeared in the film "Anatomy Of A Murder" on location at Ishpeming, Michigan. During a session at the Columbia recording studios on the night of his reunion with the men. Duke pointed to tenor saxophonist Paul Gonsalves, indicating that it was time for his solo on one of the "Anatomy" themes.

Paul protested that his music

"Ah, baby," said Duke with a typically gracious smile, "that's where you take over on the adlibsophone."

Andre Previn: About 1950 I was playing at a jazz concert in Baltimore, and at the time it so happened that both the drummer and the bass player with me were Negroes. After I was through with my set I went next door to a

I was at the counter having coffee and waiting for the show to end so we could leave for the next town and two men came in and sat down and kept looking at me.

Finally they asked whether I was not the man they had just heard play next door; I said yes. They paid me some very nice compliments: and then they said, "We know that you also play classical music, and are very busy in Hollywood, and what we don't understand is, and the advice we would like to give a man of your obvious capabilities, why the hell don't you play with people of your own kind?"

So I said, "Well, to tell you the truth, I wanted to, but I couldn't find two other Jews that swing."

Tommy Gumina: Irving Edelman once played bass for Joe Venuti. Joe drove him nuts with one gag he played on him. He started put-tig a little bag of sand in Irving's bass every night, and the instrument gradually kept getting heavier and heavier.

up to Venuti one night and told him he was going to quit, because all that heavy Italian food and wine they'd have after work each night was getting him so out of shape he could barely carry his bass any-

Joe finally had to explain the gag or lose a bass player.

Muso Friedhofer is well known In Hollywood as a wit and an in-voterate punster. He is also known for his vitriolic tongue, but com-poser-conductor David Raksin recalls one period when the composer remained wite placed for a long while. Finally, though, at a meeting, he let fly at some helpless fellow writer, tore him to verbal shreds and left the pieces lying around the table. He ended up printing directly at Raksin, looking as though he now wanted to take off to another victim. But

"Hugo," he said gently, "some-body has been putting umbrage in your Miltown."

Several composers were holding a meeting to draw up a series of contract proposals for a group of producers.

"Since we were relatively new at this sort of thing," says Raksin, we were appalled at the amount of verbiage involved. Surrounding clauses, sub-clauses and whatnot: it was all too much for us.

"It got longer and longer, and we were looking at it in a state of depressed confusion, when at last one composer, Jeff Alexander,

came up with a suggestion.
"Why don't we," he said, "just give them the chord symbols?

Once at the Fox studios Raksin was ribbed by a couple of secretaries who kidded him about the fact that the picture on which they were working was success-

fully dispensing with all music.
"Why." asked Raksin, "do the producer and the director feel this picture should be without music:

"It all takes place on a lifeboat," said one girl, "and it's way out on the ocean, so where could the music come from?"

Raksin said: "You just go and ask Mr. Hitchcock where the camera comes from, and I'll tell him

where the music comes from!"
Raskin said: "You just go and ask Mr. Hitchcock where the camera comes from, and I'll tell him where the music comes from!"

When Raksin first went to New York he worked in an extraordinary band directed by Al Goodman. The personnel included Dick McDonough, Tommy Dorsey, Miff Mole and Oscar Levant.

At one point during a rehearsal Al Goodman became very angry and started criticizing the orch-

"Look," said Oscar Levant, "you'd better cut that out or I'll follow your beat."

Some of Levant's sardonic remarks have become classics. Here are some samples of his ad libs during the time he conducted a TV show in Hollywood a few years

"Ralph Edwards wanted to do

my life . . . but he couldn't find any friends."

"My doctor told me it was dangerous to watch the Dinah Shore program as I have a tendency to diabetes."

"I'm a controversial person. My friends either dislike me or hate

me."
"I'm like Eisenhower.
"mind I'm f make up my mind I'm full of indecision."

"Who needs Disneyland? I've got fantasies of my own."

Raksin worked with Levant on a picture called "Nothing Sacred. When terms were being arranged for Levant to compose the music, David Selznick asked him. "On how little a week can you live?"

"I won't work for that," snapped

Brving Goodman, Benny Goodman's trumpeter-brother, saw "The Benny Goodman Story" movie, and was asked how he liked it. 'The only thing about it that was true was the address on the mail box in Chicago," he said.

Joe Reichman was a society bandleader who played piano and always wore white tails.

He used to have a gimmick, on stage shows anyway, where he had a narrow trough in the piano just above the keyboard. There was an electric element in it like in a toaster, and before each show he'd put a special powder in. Then he played "Smoke Gets In Your Eves," he'd press a button, the Eves," he'd press a button, the element would heat up, and gentle smoke would float around.

Well, there was a comic on the bill who had to follow this bit, and really bugged him. He'd have to come on to a stage that was full of smoke, and the audience would still be talking about the gimmick instead of listening to him, and so he decided to do something about

He got some of the cheapest, dirtiest tobacco he could find, mixed it all up with some cigaret loads-you know, those things that you put in the ends of cigaretsand filled up the trough with it.

I can still see Joe as he got into "Smoke Gets In Your Eyes." He hit that switch, and pretty soon smoke was pouring out, those little things were exploding, he was coughing and gasping and belching . . . beautiful!

He didn't use that bit again for

the run of the date.

Andre Previn: There was a rivalry going on between two trumpet players in the Stan Kenton band. They were at the Holly-wood Palladium, and these two guys had been quarreling and jealous, and finally the thing came to a head, and one of them said, "All right, this is it," and took off his coat. And the other guy

(Continued on page 228)

Of Music and Musicians

By HARRY GOLDEN -

players Jewish? And the violinists?

The chess players in the United States include the two champions Reshevski and Fischer. In the Soviet Union also the three champions are Jewish - Betvinik, Boleslavski, and Smislov. The Hungarian champ, Szabo, is a Jew and so is the Argentinian, Neudorf.

Did the 150-year experience in the European ghettoes encourage speculative thinking? Or perhaps the need to be ready always with some plan of escape?

But what about the violinists? Except perhaps for Zino Francescatti, all the great violinists, past and present, were Jews — Elman, Kreisler, Zimbalist, Heifetz, Menuhin, Szigeti, Milstein, Isaac Stern, and, of course, Oistrakh.

Even the two best-known female violinists are Jews, Erica Morini and Ida Haendel.

Pablo Casals tried to explain it. He said Jews possess the patience and the inbred toughness to produce great musicians. He added reflectively, "I am probably the reflectively, "I am probably the only great instrumentalist in the world who is not Jewish.

All of which means that the ancestors of the great Jewish artists of the piano — Josef Hoffman, Rubinstein, Horowitz, and Serkin — were greater optimists than the forebears of Stern, Millstein, Heifetz, Elman, Menuhin, and the others. Is this not so?

Jack Teagarden

I was saddened by the news that Jack Teagarden, the jazz trombonist and singer, died in New Orleans. Jack was 58 years old and the paper said he died of pneu-

I knew Jack Teagarden in the early 1930s and even helped him over two very bad periods. In those days, alcohol was Jack's problem, I was the clerk at the Hotel Markwell on 49th St. and Broadway. Paul Whiteman played at the Paradise, a night club across the street, for two years. Bing Crosby had already left the band and Whiteman's singer was a girl named Ramona. Some of the boys in the band stayed at my hotel. My good friends were Goldie, Whiteman's assistant and trumpet player, Mike Pingitore, the banjoist, and Jack Teagarden

I have been an opera man all my life, and I have more or less looked down on jazz musicians and singers. Jack Teagarden changed my opinion. I listened to him talk and I listened to him play, and

Why are the champion chess | Jack converted me, not "from" opera but "to" jazz.

The last time I saw Jack Tea-

garden was somewhere in the southeast, I've forgotten where. I was making a speech in that city about four or five years ago, and noticed an ad in the paper he was performing. I went backstage and he threw his arms around me. These people are very generous in their emotions and in everything else. We spent most of the night talking and he gave me insight into Bing Crosby, Mr. Crosby is quite a man. Teagarden told me that each time alcohol got him down, and he was broke, Bing would write a meaningful note to somebody in the theatrical or broadcasting world and Tea-garden would immediately be put back on the right track - and with money. I understood from Teagarden that Bing did not have a particularly special feeling for him. that it was a general practice with Crosby.

I was sadden by Jack's death, a good man and a fine artist.

Concert on Elizabeth Avenue

Friday, Nov. 22, 1963, was a sad evening for all of us.

The Norman Luboff Choir had a scheduled concert in Charlotte. But people have tickets, and artists have an established tour which had been carefully arranged months in advance. I had to pass it up. I sat glued to the television on that tragic day along with millions of fellow-Americans.

The next morning on their way to Greenville, S. C., the next city on their itinerary, this wonderful group of singers, all 32 of them, and their directors, Norman Lu-boff, stopped at my house. They gathered around me as I delivered a speech about the assassinated President, the South, and a few other subjects. And then Mr. Luboff led this majestic choir in a private concert right on my porch 1312 Elizabeth Avenue drizzling rain. It was one of those moments you remember for the rest of your life.

Kennedy Concert Hall Will Give Dublin Its First Major Music Aud

Plans for Kennedy Concert Hall, Ireland's memorial to late John F. Kennedy, have been approved and building on site in south Dublin is expected to start this year.

City has been without a major music auditorium and threatened closure of Gaiety Theatre would leave only minor halls available for concert perfomances by Radio Eireann Symphony Orchestra, Ireland's national orch, and visiting performers.

Both German and Italian governments have been subsidizing visits of artists to Ireland and Italians also provide substantial financial aid for opera singers enby Dublin Grand Opera Society's season in Dublin.

Wexford Festival Opera, which tops Dublin season, gets some financial support from Irish Tourist Board and from Guinness Brewery apart from private sub-scribers, and imports top talent. included Mattiwilda Dobbs, Miroslav Cangalovic and Ladko Korosec from Belgrade Opera, Octav Enigarescu (Bucharest Opera) and Ivana Mixova and conductor Albert Rosen Prague Opera).

"Belfast 65" festival offered remarkable range of musical pro-grammes from Larry Adler to Benjamin Britten's "War Requiem" during fortnight season in November. Standard was admirable, and prices were astonishingly low majority of concerts, presented in University halls, had a top admission price of \$1.

Halmay Revives Tibor

Songwriter Andy Halmay is reactivating his publishing company, Tibor Music, with the signing of Munchy Baron to an exclusive writing pact.

Halmay had been with the Cun-

ningham & Walsh ad agency.



FRANKIE LAINE

'DON'T SHOOT THE PIANO PLAYER'

- By JACK SHAINDLIN -

mobile seat in my favorite movie house and enjoy the velvety sound of music emanating from the and surrounding me, thanks to all the wonders of the lastest engineering developments, I can't help thinking back to 1926. I was 16 years old and played the piano in a barn that had been converted to a movie house in a Chicago suburb. It was a one-story structure with an ominously slanting cement floor. The pianist's chair was frail and the extent of its mobility depended on the weight and sense of balance of the player. The hours were from 6-11 p.m., seven nights a week, fitting in perfectly with my Conservatory studies during the day. I even had several 15-minute breaks for refreshments. A player piano attachment filled in during my rest periods, hammering out the popular tunes of the day. On one occasion as the villain was dying on the screen, my relief robot was helping him out by playing "Linger Awhile."

The manager sat in the last row watching the film at almost every performance and his chastisement of the "sandwich eaters" was heard above my valiant effort to sustain the proper musical mood of the film. In those days the motion picture, being a relative newcomer to the entertainment media, attracted many "repeaters" who invariably brought their lunch and "made a day of it." Little did the manager know that one day the very "munching" he was trying to discourage would keep many a house from shutting down.

The average film fare in 1926 consisted of a feature picture selexceeding 60 minutes in length, a one or two-reel comedy, featuring the popular comedians of the day (Larry Seamon, Snub Pollard, Carter DeHaven, Lloyd Hamilton, Our Gang comedies, etc.) Aesop's Fables, a five-minute compilation of static reading matter consisting of 15 or 20 jokes, and that inevitable paragon of enlightenment, the sometime topi-cal "International Newsreel," its slogan "The World At Your Feet" promising a "magic carpet" excur-sion into the unknown. I still remember some of its fascinating captions: "Federal Agents Smash 600 Gallon Still in New Jersey Hills." "Cuties from 48 States Vie for Beauty Honors," "\$10,000 Fire Destroys Warehouse," "A world at your feet" indeed! your feet" indeed!

The style of my playing matched the subtitles of the subject matter on the screen, often resulting in 10 bruised fingers at the evenings

My next job at 17 was a cultural, If not a monetary, advancement. was the leader of a trio consisting of violin, piano and cello in a downtown "grind house." I didn't particularly like the discipline imposed upon me in this job as improvising was out of the question. It is with nostalgia and embarrassment that I recall the girl cellist who straddled her instrument in cowboy fashion, pushing up her dress and revealing her garters.

In those days the musical accompaniment, whether dispersed trio or an abortive symphony orchestra in the pit, remained a collection hall criteria in mind, rather than the need of Aug. the film, usually duplicated the action on the screen without adding further dimensions. Not that there weren't any "trailblazers" in the orchestra pit at that time. Sept. Sept. Sept. There were many fine mood music Sept. makers, Erno Rapee, William Axt, Hugo Reisenfeld and others who pioneered in this work. The patterns they established provided motivations and modus-operandi Oct. for the men working in the medium now. Many of these who Oct. started in the motion picture busi- Oct. ness in the 20s have gone on to great things. Eugene Ormandy, who conducts the Philadelphia Nov. Symphony was the assistant conductor in the Capitol Theatre in New York then and was "allowed" Dec. Dec. Dec. "main event" maestro stood in the

wings adjusting his white fie: Since those days, many of the Dec.

As I recline in a plush semi- arts involved in filmmakingwriting, directing, lighting and sometimes acting — have gone through various stages of advancement. However, I feel that the improvements in screen music have been technological rather than intellectual (which is not too surprising since the cultures of science and the arts have always been incompatible).

Even the widespread use of jazz in film backgrounds seems to be more of an "added attraction" for the paying public than a desire on the part of the composer to set the proper artistic and emotional tone for a film.

Some of the music involved in film (particularly tv) scoring tothe "cueing" done in the mid-1920s when a sizable pit orchestra in a "de luxe" house, gave a good performance of the specially composed music for such films as "The Big Parade" and "What Price Glory?"

Musical Cue-In Spades

The other day while watching a Western re-run on tv my six-yearold ventured, "I knew he was the robber when I heard the music." Very little has changed from the days when my piano cliches identified the characters. (White hatgood guy; black hat — bad guy). Sometimes the real "giveaway" on tv is the music.

This, of course, is a generaliza-tion. There are some fine craftsmen composing for the screen now who often succeed in making a point where the script has failed. They are the ones who are giving film music what validity it has.

Unlike the silent film pianist who tried to "mickey mouse" the action on the screen (and usually was either late or early with his cues), the juztaposition of soundtrack and images on the same piece of film makes exact cueing a relatively simple matter. This is particularly important when muis used to annotate dialog. However, tight schedules in filmmaking, lack of rapport and collaboration on the part of directors and writers often make it impos- It might be me.

sible for the composer to set the proper mood for a film.

Today, in my opinion, the archenemy of a "perfect movie score" is its illegitimate cousin, the LP soundtrack album. Performing societies pay handsomely for the radio and tv performances of film themes. It is not unusual for the composer of a theme that catches on to make more money than the producer of the picture. This has produced a situation in which the tail is wagging the dog. I know a busy and successful composer who turned down an offer to write a score for a film because he did not think it had possibilities as a "hot selling" LP. "I don't think

anyone would go for an album of 49 bridges," he declared. He was right, of course. Most film scores, by their very natures, cannot possibly stand on their own as music that would interest a hifi or stereo fan. The story development may require deliberate balance distortions and yards and yards of unobstrusive music which complements or (as is usually the case), mirrors it. This music can-not possibly interest an LP cus-tomer who is looking for "sound." Quite often, too, a composer must subvert the music to the requirements of a particular scene so that he can only express himself through the dramatic content of the picture.

In the view of many composers, the requirements of a successful LP are more important than the requirements of the film. They would rather be "on the beat" than "on the beam." I have nothing to lose by saying this because I well aware that in today's market three nasty letters from Tiomkin can easily be traded for one from

My own career, which has involved serving as musical director for hundreds of films, conducting Philharmonic Pop Concerts at Car-

negie Hall, and lecturing on film music has now swung full circle. For a recently televised NBC "Today" show saluting Mack Sennett, the kingmaker of silent screen comedy, I was asked to accompany the shots of slapstick comedy on the piano. The only difference that the passing of 40 years has made is that this time I was heard by millions. So, if you find yourself looking at a movie in a converted barn in a Chicago sub-

Yank, Go Home, When Ready To Star

But U.S. Campuses Begin to Loom As Hope For American Longhair Singers Making Start

By THEA DISPEKER

Having made a specialty for the | the benefit nor opportunity of such last two decades of finding and promotion. developing young talented musicians, the scene has changed con-

siderably the past 20 years for all performing musicians in America. Immediately after the Second World War, practically any singer, con-ductor, or instrumentalist who had received his ex-



cellent training in the U.S. (much better than Europe offers it today), was forced to begin his career in Europe. Much has been written on the European opera house as a "training ground" for our current American "stars," and with some reservations, this is all quite true. Nowadays, however, careers can be started in the United States, and Europe has taken on another, more significant status: it is now an in-dispensable part of maintaining an artist's career. Musicians today must appear on both sides of the Atlantic, and the word "career" today means as never before international rather than national recognition.

But why is it still so difficult for the young artist to start a serious musical career in the U.S.? It over simplifies to say that the supply of talent is still greater than the demand, and managers (who work on a commission basis) cannot afford to spend the enormous amounts of money and effort to provide and service the lowerpriced engagements. Each management can rightfully point with pride to the one or two artists on the roster whom they have built from the start. But for every one of these examples, there are at urb-dont shoot the piano player. least 50 more artists of comparable stature and ability who had neither

This might sound like a contradiction to my earlier statement that America is now ready to launch the careers of serious musicians. If there is any moving force responsible for utilizing the force responsible for utilizing the talents of young artists, it is, in my opinion, above all, the ever-expanding activities of the colleges and universities, who are the recipients of some of the largest amounts of financial aids from foundations and state councils. To give an example: as Executive Secretary of the Leventritt Foundation, my office annually books with colleges and orchestras throughout the country over 200 orchestral and recital engagements for the finalists of the Leventritt Competi-

have not been able to secure com-Longer Seasons

mercial management.

tion. Many of these artists still

Another factor which is just now happening, and which will provide even greater opportunities for American talent, is the extension of the orchestral seasons in practically every city in the country. This means many more concerts and opera performances. Some major orchestras, such as the New York Philharmonic, are now playing under a 52-week employment season, and the recent phenom-enal success of their Summer Park Series Concerts assures us that these performances will continue to expand and provide additional work for performing soloists as well as conductors.

For the young musicians who

have not found the key to start or the person to promote their careers, there seems to be only one hope: that more people in the serious music business will devote their time and know-how to the young artist. This necessitates that one not only have a thorough knowledge of the music business, but also that he have the artistic evalution and taste to discriminate the good from the bad before the critic puts his final stamp of authority on the artist.

Beatles With 6,

Beach Boys' 5, Top Gold Disks

The Beatles continued as the 'gold disk" champs of 1965 with a total of six awards split between three LPs and three single hits. Their lead over the rest of the field was very narrow due to the fact that releases by The Beatles during 1965 was considerably under the number of disks released in 1964.

Another Capitol Records combo. The Beach Boys, a Yank group, scored as the top gold disk winners in the album field with five awards.

The British rocking combos, however, retained their heavy impact in the U.S. market via Herman's Hermits, on the MGM label, which racked up two gold LPs and two gold single awards. The Rolling Stones, on the London label, scored with one gold LP and one gold single, while t'e Dave Clark Five, on Epic, came up with one gold LP.

Barbra Streisand, on the Columbia label, was the golden girl of 1965. She wrapped up three gold disk awards on three LP releases. Other multiple winners were Dean Martin with two gold LPs on Reprise; Andy Williams, two gold LPs for Columbia, Hero Alpert's Tijuana Brass, two go'd LPs on the A&M label; Sonny & Cher, with one gold LP and one single LP on the Atco label and ditto for Roger Miller on the Smash label.

RCA Victor scored multiple wins in the original cast and sound-track field with gold LPs for "The " Sound of Music," "Fiddler On The Roof" and "The Pink Panther."

Gold Records of 1965

(Following is the list of gold disk awards certified by the Record Industry Assn. of America during 1965. To qualify for an RIAA gold disk rating, a single record must sell 1,000,000 copies

while an album must gross \$1,000,000 on the manufacturer level. Record listings marked with an (S) refer to single disks; all others refer to

AWARDED COMPANY

	DED	COMITITION
an.	21	Epic
an.	21	Warner Bros
	29	Reprise
	11	Columbia
	11	Columbia
	11	Columbia
eb.	18	Capitol
eb.	18	Capitol
eb.	20	RCA Victor
Iarch	1	Warner Bros
March	23	Columbia
March		RCA Victor
April	26	Warner Bros
May	19	Smash
lune	16	MGM-Verve
lune	16	MGM
uly	1	Capitol
luly	19	London
luly	30	Columbia
Aug.	5	MGM
lug.	23	Capitol
lug.	31	MCM

16	MGM	
1	Capitol	
19	London	
30	Columbia	
5	MGM	
23	Capitol Capitol	
31	MGM	
31	MGM	
31	MGM	
1	Mercury	
1	Smash	
2	Capitol	
16	Capitol	
17	Atco	
17	Columbia	
21	Columbia	
30	Atco	
1	Capitol	
5	RCA Victor	
12	London	
20	Capitol	
28	RCA Victor	
15	Capitol	
15	Capitol	
15	Repris e	
30	Capitol	
. 2	Columbia	
. 2 2 7	Warner Bros.	
	Dyno Voice	
15	A & M Records	
15	A & M Records	
24	Capitol	

Glad All Over

In Concert				
Everybody Loves Somebody				
Wonderland of Golden Hits				
The Third Album				
Ring of Fire				
In Concert				
All Summer Long				
Sugar Lips				
Downtown (S)				
People				
The Sound of Music				
At P. J.'s				
King of the Road (S)				
Gilberto				
Mrs. Brown You've Got a				
Lovely Daughter (S)				
Beatles VI				
Satisfaction (S)				
Dear Heart				
Wooly Bully (S)				
Help!				
I'm Henry VIII, I Am (S)				
Introducing Herman's Hermits				
On Tour				
More Encore of Golden Hits				
Return of Roger Miller				
Help! (S)				
Eight Days A Week (S) I Got You Babe (S)				
I Got You Babe (S)				
Great Songs From 'My Fair Lady'				
Gunfire Ballads & Trail Songs				
Look At Us				
Beach Boys Today				
The Pink Panther				
Out of Our Heads				
Yesterday (S)				
Fiddler On The Roof				
Surfer Girl				
Surfin' U.S.A.				
Sinatra's Sinatra				
Welcome to the LBJ Ranch!				
My Name Is Barbra				
The Door Is Still Open to My Heart				
A Lover's Concerto				
Going Places				
Whipped Cream & Other Delights				
Rubber Soul				

ARTIST

Dave Clark Five Peter, Paul & Mary Dean Martin Andre Kostelanetz Barbra Streisand Johnny Cash Beach Boys Beach Boys Al Hirt Petula Clark Barbra Streisand Film Soundtrack Trini Lopez Roger Miller Stan Getz

Herman's Hermits

The Beatles
The Rolling Stones Andy Williams Sam the Sham & The Pharaohs The Beatles Herman's Hermits Herman's Hermits Herman's Hermits The Platters Roger Miller The Beatles The Beatles Sonny & Cher Andy Williams Marty Robbins Sonny & Cher Beach Boys Henry Mancini The Rolling Stones The Beatles Original Cast Beach Boys Beach Boys Frank Sinatra Earle Doud & Allen Robin Barbra Streisand Dean Martin The Toys Herb Alpert's Tijuana Brass Herb Alpert's Tijuana Brass The Beatles

WRH

Beatlemania Revamps Brit. Disk Biz By Booming Teen-Angled Indie Prods.

been honored, accoladed or decorhit paraders, their most significant war. For honor has not been devised nor medal minted to commemorate the incredible enlivenment the Liverpool group has caused within the British disk industry.

If, today, the British pop industry is a most potent international operation, it is because the Beatles ploneered a new concept in pop music. If the British biz itself has changed dramatically, it is because the Beatles succeeded by breaking the rules as then written. "Then' being less than five years ago.

The new face of British music traces back to one big basic change in attitude on the part of the wax barons. Almost overnight they recognized that the Beatles had tapped a vast new vein of public –albeit moppet and teenage taste.

Today, as in the U.S., the big production powers in the British record scene are independent waxers. As prime example of this change. George Martin (Beatles a&r man), Ron Richards, John Burgess and Peter Sullivan (all top line recording execs) ankled cosy staff jobs at the major recording companies to go independent. They are now joined in what is potentially the most powerful indie outfit this country has ever known, Associated Independent Recordings (London) Ltd.

Fig Business Prestige

Many others preceded them into independent recordings, but it is AIR (London) Ltd. that gives the independent producer here the stamp of big business prestige hitherto unobtained by any nonaligned recorder.

The reason so many industryites are now embroiled in the risks of independent recording, where five years ago they could be counted on the fingers of one hand, is directly linked to the boom caused by the Beatles. Though, in fact, the Beatles emerged via the giant EMI waxery (albeit on the unfashionable Parlophone label), the hettalions that followed ware the battalions that followed were clicking on such an indiscriminate scale that many of the young bloods in the biz decided to get in on the act. Many have made a suc-

Among the most successful is Andrew Oldham, who fathered the Rolling Stones and, now. in another sphere has set an industry precedent by securing national distribution for his own label. Immediate Records. All the more interesting. Oldham has not taken the Stones with him. Instead he secured a \$3,000,000 contract for them with Decca.

Oldham's breakthrough marks another significant change in the attitude of the big disk companies operating a restrictive control on national distribution, without which no indie label can grow to any appreciable size, the big companies having gradually capitu-lated and opened up distribution deals for small operations. Now that Oldham has achieved, in a deal with Philips, his own bonafide which has all the earmarks of becoming an important diskery, other successful producers are pressing for similar deals with other waxworks.

So, gradually, the British wax pie which was divided into two big slices plus a couple of smaller slivers, is now becoming sub-divided many more times.

End of Price Stability

But a shakeup which could effect the disk scene to a far greater extent than even the Beatles is on the horizon. It is the lifting of Resale Price Maintenance, the legal device by which record companies (among other industries) can fix the price of its disks. Though the record industry has applied for leave to keep RPM, certain maneuvers within the trade foretell that even the biggest waxeries are not too sure they will be allowed to.

Lifting of RPM would, of course,

London. [allow retailers to market records However the Beatles may have at whatsoever price they pleased. And there's little doubt that Britated in their phenomenal term as into an immediate pricecutting Signs of this have already feat will probably go unrewarded. become apparent even before RPM has been axed.

> EMI, busily acquiring its own retail outlets, has nursed a majority holding in the mail-order World Record Club, which sells off lowprice product. More significant than even that, the major diskery has tied with Paul Hamlyn, an acknowleged marketing expert, to pioneer a major rackjobbing opera-tion throughout the U.K. Product involved is deleted EMI catalog which is pressed up and sold at less than half the price of a regular album.

Set such an example—the practice of course would be invaluable if RPM was lifted because EMI would have established a chain of suppliers and the switch would be made from the cheap LP to regular proudct—other record chief-tains are now swiftly fixing to set up their own lines of rackjobbing.

Many record execs maintain that the opening up of the cheap market will in fact stimulate new custom for records. How price cutting will affect profits of an industry now making about \$80,000,000 annually is a moot point. The Bea-



LESTER LANIN

Internationally Famous

Society Orchestra
Engagements Coast to Coast
Latest album on Philips label:
"Lester Lanin—Dancing at the Country Club."

Musicor Ups Spinosa, Signs Cartridge Deal

Chris Spinosa has been named v.p. over sales for Musicor Records, moving up from national sales manager.

The label, owned by Art Tal-madge, has also signed a non-ex-clusive deal with Muntz Stereo Pak for tape cartridges designed for use in automobiles. Musicor also signed a similar deal with Tapes in Chicago for its tles, by comparison, are a safer bet. reel-to-reel precorded tapes.

Solo Longhairs Still Big B.O.

By HERBERT BARRETT

Just about one year ago, Harold | subscriptions to all 16 concerts C. Schonberg, music critic of the N.Y. Times, took a dim view of the harmonic Hall itself to witness the future of the recital, writing, "Some managers believe that the recital business is all but dead." I am not one of those managers.

On the contrary, it is my belief that it is through the impact of the solo artist's personality and the spine-tingling excitement that he, as an individual, generates from the platform to the audience before him that is the basis of our concert business. Interests in different forms of musicmaking may change from one pattern of music to another. Novelties come and go. Groups have vogues. But, the staple is the individual himself who stays not for one year, but for

decades.

It is true that many of us as managers have taken the easier way by selling a group of 10 or 12 for the price or one. It may be a comfort for a while, but in the long run, basing a business in concert activities on such a premise is a snare and a delusion.

William Schuman, president of Lincoln Center, shared that feeling for the recital when this season he inaugurated what has now become the very successful series, "Great Performers at Philhar-monic Hall." It marked a first venture of this kind for Lincoln Center itself and I, having been asked to direct the series, was a happy part of the venture in working together with Schuyler G Chapin, the programming v.p.

Proof Supplied

an exciting debut of an artist who has been widely acclaimed elsewhere — to acquaint themselves with a special facet of the performer's art, all this in the hope, as Schuman said, that "important as this series would undoubtedly be for New York, it would also have repercussions in other parts of our country by focusing additional attention on the recital art." Many of the names are legendary. All create a unique kind of magic from the stage, whether from the world of opera like Birgit Nilsson, Ivan Petrov, Cesare Siepi, and Jon Vickers, or instrumentalists like Yehudi Menuhin, Robert Casadesus and Claudio Arrau, or the field of jazz like Duke Ellington and Dave Brubeck, or folk singers such as

Joan Baez.

Despite the prophets of doom,

excitement and the magic that can be evoked by the performance of a single artist. There is nothing to equal it. And, diverse as their talents are, what they all have in common, and what is the key, as I say, to our music business, is the power (call it cosmo-magnetic fluid) each has to stir an audience to frenzied enthusiasm with that special artistic quality which makes a performer great. The experts recognize it through profound knowledge; the audience feels it through intuitive response. Sit in the hall and you can feel the electricity instantly if the personality on stage is there to create it. I am talking now of our own American artists — Eileen Farrell, Isaac Stern, Ruggiero Ricci, Yehudi Menuhin, Shirley Verrett, and a host of others.

Recognize that it is time to plan not only for the coming season, but for the years to come, to create new legends through solo personalities. Remember, too, that it is not always a matter of instantaneous discovery. Fritz Kreisler was in his 40s before he was acknowledged and accepted in this country. Rubinstein had to come and go several times before those people who had faith in him finally were able to make plain to the country that their faith and work in behalf of a great artist were justified.

Russian Example

their governm looked like Radio City Music Hall at Christmas time. There was the same feverish excitement for Richter, Gilels, Rostropovitch. Ii is for us to do the same-no, not the same, but more. We have done it with new artists like the Spanish mezzo soprano, Pilar Lorengar; the Italian soprano, Mirella Freni; the Argentine pianist, Martha Argerich: and the Bulgarian basso. Nicolai Ghiaurov.

But, there are so many of our own greats who have to wait to be recognized by some competiton or showcase outside our country and have every right to expect the proselytizing from the managers Despite the prophets of doom, and the press right here in the the series has been a spectacular U.S.A. to remind all of us that our success. Thousands bought tickets world of music needs them innot only for a single event but dividually, or will not survive.

Brit. Cleffers Urge U.S. To Match **Europe In Protection of Rights**

Bv PADDY ROBERTS

(Chairman, Šongwriters Guild of Great Britain)

London. of the charts by artists who, only clans and copyright owners, and a few years ago, would never have the rest, after defraying the compenent heard, or heard of. To a great extent this is due to the invention of the microphone, where by mouse-like voices can be blown up to lion-like volume. The boon of clostricity not only lights our PPL's in various countries and copyright owners, and the rest, after defraying the companies is distributed to the recording companies in the appropriate proportions. There is a great deal to be said for the proliferation of the proliferatio electricity not only lights our PPL's in various countries, and homes and drives our trains, it also contributes to deafening us by as yet no means of setting up a means of electric guitars and similar organization in the U.S. synthetic shouts.

All of us here are following with the utmost interest the

savagely than in America, and in especially welcome three pro-this connection the views of Dr. posals: (a) the extension of copy-William Sargant, head of the psychological medicine department of writer and 50 years thereafter, St. Thomas' Hospital, London, are (b) the increase of the royalty on of interest. Lecturing to the Royal Society of Medicine, he said that the jukebox exemption, there was not much difference bethere was not much difference between a modern beat group and the "Stone Age" rhythmmakers of the remoter Kenya tribes. He added that the human nervous system had not changed in 2.000 that it will not be seriously opposed. There are those who think that copyright should not be limited at all and should subsist of young people listening to beat music is primeval and can be dangerous.

Be that as it may, and despite m a ny insistent warnings criticisms, beat music of one kind or another is churned out still broadcasters the world over while juvenile crime increases by leaps and bounds. Is there an association between the two? Who

Here in the United Kingdom we do not have two collecting societies for performing fees. We have the Performing Right Society only, just as in France there is only SACEM, in Germany GEMA, in

Belgium SABAM, and so on.
But in the British Copyright Act of 1956 it was provided that anyone dissatisfied with the manner in which the PRS levied charges could appeal to an official Performing Right Tribunal in the hope of obtaining a revision. This seems to be the common sense way of preventing an essentially benevolent monopoly organization from being tempted to abuse its powers. The PRS at no time objected to the establishment of this Tribunal, in fact it welcomed it in principle, though is not by any means always satisfied with its decisions. Administratively, however, it seems better to us to use the many advantages of monopoly, while providing a statutory method of curbing any misuse of monopoly

Disk Performances Controlled

Another arrangement we have in the U.K. which has no counter-part in the U.S., is the system whereby the public performance of gramophone records is controlled. No commercial record may be publicly performed within the jurisdiction of the British Copy-right Law without the license of time) royalty will be regarded not We chose 16 world-famous artists to give New Yorkers the opportunity to hear each great performer in the art he has made performer in the art he has made their government the government the government the government government the government the government the government government the government governme known as PPL, to control the issue their radio and their recordings. of licenses and fix the terms on illegal. With the disclosure of David which they are granted. The Oistrakh's first concert here, a line formed at Carnegie Hall that appeal to the Performing Right Tribunal, PPL performs a service of great value by preventing, or seeking to prevent, the exposure of records by the broadcasting organizations.

A certain number of plays of records is beneficial to the record manufacturers, but the ceaseless broadcasting of records can limit or reduce their sales, a circumstance as unwelcome to writers as it is to the manufacturers.

It will be understood that PPL not favorably disposed to the "offshore broadcasters," more often called 'pirate ships" which, from outside territorial waters, the British air, or parts of it, with broadcasts of records without any payment to, or license from, PPL. One aspect of PPL which is espe-

cially valuable to performing Taking a present-day look at some similarities and differences between the British and American ways of dealing with writers' live musicians by mechanized ways of dealing with writers' live musicians by mechanized problems, probably the most astonishing recent feature of the pop music scene is the domination amongst recording artists, musicians by mechanized music. A large percentage of the income of PPL is distributed amongst recording artists, musicians of the properties of the pop music scene is the domination. of the charts by artists who, only cians and copyright owners, and

The style of the modern "hit" with the utmost interest the has changed too. "The Beat" has been condemned nowhere more now U.S. Copyright Bill, and we right to run for the life of the records, and (c) the abolition of

The first point will bring the limited at all. and should subsist perpetually. There is much logic to support this view, but to enact it would require an amendment of the U.S. Constitution, so one may imagine that it is at present hardly practical proposition.

The second point is of great importance. Why on earth the remuneration of writers should be fixed by law I have never been able to understand. No one else's remuneration is limited in this way. In the U.K. there is a similar limiting provision, the statutory royalty being fixed at the 1928 figure of 61/4% of the ordinary retail selling price of a record, excluding Purchase Tax. One Member of Parliament, A. J. Irvine, Q.C., described this royalty in 1956 as "derisory," which it undoubtedly was, and is; and because it was felt that this might well be so, the current British Copyright provides machinery whereby a variation may be effected. If the American 2c royalty was fixed in 1909, it should quite obviously be raised by at least 50% or even more; the same applies to the British 61/4%, or 31/8% per side, which has to be divided, usually, among author, composer and publisher.

To make matters worse, seems that copyright owners in the U.S. are often induced to accept less than 2c per record sold, whereas the 1909 Act prescribes that this payment should be made on all records were be made on all records manu-

We can understand a record manufacturer objecting to paying a royalty on records manufactured but unsold; but apparently this was enacted. In the new American Copyright legislation, royalty could well be limited to records sold, but it is to be hoped that the 3c (or 1c per minute of playing nfringement, and thus become

Juke Exemption

In the matter of jukeboxes, here in the U.K., as in all other countries, I believe, there is no exemption. Juke operators here pay fees both to the PRS and to PPL, and have the satisfaction of knowing that they are not infringing anyone's copyright and are contributing their quota to those without whom no music, no records and no jukeboxes could exist. It has long been a puzzle to us why the jukebox exemption has been tolerated for so long in the U.S., a country which rightly prides itself upon its highly-developed sense of justice and fair dealing.

Another extraordinary difference between U.S. and U.K. practice is in relation to performing fees payable in respect of music performed in motion picture theatres. In the U.K., motion picture theatres are

(Continued on page 226)

There'll Always Be a Gershwin

Biographer of Contemporary U.S. Composers, Including 'A Journey to Greatness: The Life and Music Of George Gershwin,' Recalls His International Impact

By DAVID EWEN

I paid my first visit to Israel. Since a number of my books had been translated into Hebrew I was not unknown there. And since my hiography of George Gershwin had enjoyed, in its Hebrew translation, the largest sale of any book on music ever published in Israel. the association of my name with Gershwin's was probably unavoidable. No sooner had I settled at the Sheraton in Tel-Aviv, when I received a call from Kol Yisroel, the Israeli radio network, inquiring if I would consent to appear at two radio interviews. "The first one," I was told, "must be about George Gershwin, since in Israel Gershwin is America's No. 1 composer." The second interview was to concern itself with my own career as a writer on music.

Well, that first interview was all about Gershwin as had been but the second one planned not about my own career. Hardly had that second interview begun when the announcer began asking me a question about Gershwin and when I had first met him. The whole half hour after was filled up with questions and answers — not about David Ewen, but about George Gershwin.

Then I went on to Jerusalem, where a tea had been arranged at the Conservatory to which the leading musicians of Israel were invited. "Would you speak a few words to our guests?", the Conservatory director asked. I would, of course. "About American music?" she asked. "Yes, I would speak about American music.
"Then tell us about our favorite composer - Gershwin."

Something like this happened to me again last summer, when I was invited to attend the June Weeks festival performances in Vienna. The Cleveland Orchestra was one of the attractions, and one of its two programs was devoted to Gershwin. At the same time, things were bustling and stirring at the Volksoper where Marcel Prawy was deep at work preparing a production of "Porgy and Bess" for fall presentation. Vienna had always been particularly partial to Gershwin ever since he himself had paid a visit there in 1928 and was given a royal welcome. (When he stepped into Sacher's he was delighted to find an orchestra there strike up the opening measures of the "Rhapsody in Blue.") Vienna is still partial to Gershwin. You couldn't beg, steal or borrow a ticket to the all-Gershwin concert by the Cleveland Orchestra, which had been completely sold out weeks in advance. Consequently, when I was invited to deliver a talk on American music by the Austro-American Institute of Education, its director made it per-fectly clear that by "American music" he meant - George Gersh-

As it happened, after the Cleveland concert of Gershwin music, I was asked to partake of a late snack at the home of a young American pianist, Joseph Plon, who had settled permanently in New York, now writes column for memorablia, translate some faded band. Vienna. He naturally inquired how Roll Call, a Capitol Hill weekly the Gershwin concert had gone, and I told him how the Viennese audience rose to its feet after the performance in a thundering ovation that lasted over 10 minutes. "All Europe is Gershwin-crazy,"
Plon remarked. "I just received an invitation to make several appearances with orchestra in Yugoslavia — but only on the condition that I was ready and willing to play the Gershwin Piano Con-

Incidentals of all sorts and varieties crop up all the time all over Europe to point up the fact that, as far as Europe is concerned. there'll always be a Gershwin, A number of years back, an all-Gershwin concert in Florence, Italy, taxed the capacity of the well-sized auditorium. Nevertheless, hundreds had been unable to gain admission, and expressed their intense disappointment with characteristic Latin fervor. The upshot

In February and March of 1961, was that the very next week a scheduled all-Beethoven had to be cancelled so that the Gershwin could be repeated. Beethoven making way for Gersh-

> A few years after that, in Mu-Germany, word spread like wildfire that the Philharmonic there was scheduling an all-Gershwin concert in the near future. Imthe boxoffice mediately, stormed and besieged, and the supply of tickets vanished - all this before a single public announcement or advertisement had appeared.

Today, Gershwin is the only American composer - and one of the few 20th century composers anywhere — who is continually being represented in Europe with concerts made up entirely of his own works. All-Gershwin concerts are being heard year after year from New York to Tokyo, from Vienna to Tel-Aviv, from London and Paris to cities behind the Iron Curtain. No year passes by without a dozen and more such concerts being sprinkled over the face of the civilized world.

This phenomenon already puts Gershwin in a class all by himself. To give a concert of a single composer's work is practical and profitable when that composer happens to be Bach, Brahms, Beeth-oven, Schubert, Wagner or Tchaikovsky. An entire program given a single contemporary composer is most unusual; if that contemporary composer happens to be an American such an event is as rare as sunshine in Salzburg. Yet all-Gershwin concerts are fix-tures in both hemispheres and whenever they are given in Europe the house is sold out.

The wonder of all this increases when we remember that in his and out of a coma, short lifetime, Gershwin produced Damn the disc only half a dozen or so concert works that can provide material for these all-Gershwin affairs. Yet the limited combinations and permutations of these five or works have not induced satiation. On the contrary, they have merely whetted the appetites of music lovers, not only in America but throughout the world, for more Gershwin, and still more Gersh-

Thus, in the almost 30 years nce Gershwin died, the universality of his music has been proved; and so has its indestruc-tibility. Today we realize far more strongly than we did in 1937, the year of Gershwin's death, that he world figure in music. Regarded mainly as a successful popular composer when he was alive, George Gershwin, since his death has become a classic. A classic - and a legend.

Vincent Lopez Has D.C.'s Number as Columnist On 'Roll Call,' Cap. Hill Wkly.

Washington.

Vincent Lopez, for years the orchestra leader at the Hotel Taft in haps newspaper. Lopez, on sabbatical from the Taft to play a date at the Mint Hotel in Las Vegas, makes political predictions based on numerology.

The column, "Lopez Looks at the Numbers," is run only in Roll Call. The newspapers' publisher, Sidney Yudain, met Lopez at the Taft and the column, which figures political fortunes according to the occult, grew out of their meeting. Lopez written several books has on numerology.

The pillar has been running since August. The brightest moment for Lopez came Sept. 9, when he predicted that Congress would adjourn Oct. 23. Adjournment date is a perennial Capitol Hill guessing game, with even the most knowledgeable insiders often baffled until the last few days. This year, however, Congress adjourned 'Oct. 23.

Era of The Big Dance Bands

a foretaste of a future book, "They're Playing Our Song" which Gary Stevens is now writing in collaboration with the pop music editor of the N.Y. Times, John S. Wilson. As Stevens sets forth below he was a boy band buff who later wrote profiles of some 500 jazz bandleaders of yesteryear. —

Once upon a tune in the '30s, Irving Berlin, on assignment to supply songs for an Astaire-Rogers glide-and-prance film, wrote these loving words, in a sense the batoneer's valentine,-to wit: "If I could be the wealthy owner of a whole lot of banks, I would just whisper—'thanks'—I'd rather lead a band." How wonderful at the time, how sad today.

That glorious section of the music business, the name band, the orchestra with 52-weeks drawing power has been extracted

from the scene. All attempts in the last five years to revive a wonderful era, audience legiance and the memorable sounds of yesteryear have failed. Today, as this is bewritten, ing there are



Gary Stevens

nostalgic columnists, vetthose erans of the publishing business and owners of empty locations, who continue to talk about reviv-ing the band biz. Unfortunately, it is only everlasting devotion and interesting lip service. The subject still breathes, but its future is past and its activity is analogous to a patient moving legs and fingers in the mobile minutes going in

Damn the discotheques, hate the record companies, fault the disk jocks, scream payola, blame rock and roll, indict the teenage revolution, humiliate the come lately publisher, lambast the un-ion. Take your choice. Make up your own reason or reasons, but the fact is that a flourishing industry of another day which grossed \$40,000,000 a year at its apex is skin and bones now, waiting only for its period of suspended animation to end, a proper and fitting requium to be uttered and a tablet to read "1915-1955" to be placed on a large music stand made of stone.

No business thrives, booms and influences without having its heroes and quotable memories. I having was a band buff before age 10, a scripter at 17 for a national radio program starring an orchestra, a magazine columnist covering bandom's population between 1940 and 50 (500 separate interviews almost every known orch the matriculation, a chore producnearly two dozen leaders-supply-I qualify to write some margin notes and recall the people, places and paragrphs of the land called Orchestralia.

Paul The Great

ing his famous chricature on the daddy of the big band. Years later chatter and platter man for ABC. esty and articulation. He was contemplating a tour as Don Bestor was around for a reactivated band leader. The ad years and years, sticking close to man for the scheduled dates came the mid-West most of the time. Up to draft the copy for advance His stand at the William Penn

"and now give me some other credits."

the business died. He continues to and '33 than Glen Gray and the work even now as a gent over 70 and a veteran of more than 50 us correctly it was the first of the years on the podium. Two things co-op bands. Not only did the he loves to tell about himself is his projected foresight in the 30s and radio commercials, but through when he turned down Perry Como as a possible vocalist and his two waves the New York home base, week trial job for saxophonist the Glen Island Casino became a Freddy Large. The reed man national shrine among the dance

chair in Horace Heidt's big band, not the leader of the band. A went on to fame and lots of money as a leader on his own. In two stick man despite Glen's name on as a leader on his own. In two years, he sold a couple of million records, not the least item being "Sunrise Serenade." During his run at the Hotel Pennsylvania he Casino near New Rochelle and it was the recipient of a tremendous press job. One evening at the The program went on the air at Deshler-Wallick Hotel in Columbus, Ohio I asked him what his and 52d Street at 6:30. By the formula was for continued success. His reply: "Keep my arrange-ments as good as my clippings." Not everybody in the business knew that when the late Eddy Duchin went into the Navy he

Al Trace played Chicago in the 30s and not too much happened to University, invaded the Big Town, him. John Barrymore tagged him "The Silly Symphonist." In the early 40s, he broke wide open with a song called "Mairzy Doats" and for a year he was a big name Red Network of NBC. So the para-among the novelty leaders. Be- graph makers had fun with: "From tween sets at the Hotel Dixie here in town he explained the acceptance of the cute, catching ditty. Said Al: "It was either a question of this song making it or reviving eh what!
"The Music Goes Round."

Lawrence Welk is an plained phenom. His simplicity is cashable at any bank. For years he was just a territory band strictly midwest. His sojourns into New York went from failure just fair and few people broke down the box office rushing to see him at the Capitol Theatre. golden bantam corn won out. He became television's biggest music attraction. I can cry through my laughter for I was one of the doubters.

Artie Shaw

Generally Artie Shaw let his clarinet do the talking for him. During a date at the Hotel Pennsylvania in the late 30s, bandstand's greatest lover let out with a blast against his jumping, frantic fans and labeled jitterbugs as morons. He went into semi-retirement after that communion with fury and soon was enmeshed in a private world of books, culture and wives. Ironic to realize that many of the persons in the direct line of of Artie's rage are today middle-age parents themselves decrying the musical tastes and leader) and a publicist in the peak group behavior of their own off-years for 16 name crews. Add to spring-now the teen-agers of the land. In extreme cases, some of ing and writing a regular music those on the other end of Shaw's show for the BBC, featuring rancor may now be young grandpops and moms. Aside from his ing some of the very first radio individuality, good or bad, but not entertainment for our fellow in uniform in Great Britain. So per- legacy. The old Blue Room of the Hotel Lincoln housed his greatest

In the mid-Forties, Stan Kenton, a progressive jazz pioneer from the West, brought a band to Roseland, highly touted, but Paul Whiteman was the Babe strictly for listening. Later he Ruth of the business in the late 20s. Kids used to pass time drawcert hall. People came but nobody inside of school books. When he danced. In contrast to Benny trimmed his huge frame and took Goodman's hold, where they off 110 pounds every fat man was crowded around the bandstand, inspired. He was the national big Stan just kept them in their seats enthralled with auditory systems I sat around with him in a radio attentive for the evening. He imstudio when he was an afternoon pressed everyone with his hon-

posters. P.W. listened to his zany suggestions. The artist-copy chief wanted everything about White- and a half years as the orchestra man in one sentence, so tongue-in- leader for Jack Benny such per-

(The comments which follow are "Great," said the pencil pusher, records or location gigs with network radio time.

MUSIC

bigger name There was no Jan Garber resused to believe around for the college kids in '32 Casa Loma band. If memory serves band go on to fantastic bookings repeated remotes on the ether waves the New York home base, Frankie Carle, off the piano chair in Horace Heidt's big band, went on to fame and lots of the band devotees. In the beginning, much to my surprise, Gray was not the leader of the band to the leader of the band to the band the billing. The late Paul Dougias, then a member of the CBS announcing staff, took me up to the time I got back to town after sign off at midnight it was nearly 2 a.m.

Les Brown and his Band of Renown weren't always identified that way. It was a circuitous route to that tag. Long before his asked Carle to take over his band. lengthy engagements to full houses Frankie declined. Pennsylvania, Les, out of Duke with an outfit known as the Blue Devils. First booking the Green Room of the Hotel Edison. First broadcast from there was on the the Green Room of the Hotel Edison, the Red Network brings you Les Brown and his Duke Blue Devils." Great for color television,

And Benny Goodman

Benny Goodman, the pied piper with the hot licorice stick, the honors as the King of Swing. The personnel of his great band had more voltage in its kick than a single Con Edison station. Beto mild business. His dates at the fore Benny broke out into the Edison and Roosevelt Hotels were open, as we recall it, at the Congress Hotel in his native Chicago, and catapulted to international fame when the gyrating, frantic ticket buyers at the Paramount Theatre threw caution to the aisles, left their seats and danced, he was featured on a coast to coast three hour radio show called 'Let's Dance." The Saturday night pop music show was sponsored by a biscuit company with the same initials as NBC. It emanated in the hallowed area known as 8H. Three combinations were used to supply the songs for living room terpsichore. The great B.G. was not the acknowledged headliner of the dance tune fest. In the key spot was a studio violinist named Murray Kelner, who for purposes of identification was called Kel Murray. He conducted an orch made up of the best sidemen in town. Band number three was under Senorchestra leader Xavier Cugat's direction. What a program! A couple of tickets to the radio show was the succor for the cheapest week-end date in town. To make things better for the stay-up-lates, the aforemen-tioned "Let's Dance" accommodated by doing a live repeat for the West Coast.

The band business was a contributing force to American culture. We disseminated our pure, native sound to the whole world through the acceptance of our musical attractions. In remembering much of another day's magic I look back with pride and fulfillment for having been a little part of it. The mind segues through the Dorseys, Lombardo, Spivak, Ellington, Fields, Redman, Martin, Basie, Cavallaro, Lunceford, Olsen, Jones, Noble, Herman and a hundred more. Every name means a potential paragraph, some rate a page or two.

Don't recognize the tune if you want to be cool, mash the lyrics and you're hip. And don't hold your partner while dancing-else you're not free, you're dependent.

We started with a line or two from Irving Berlin. We close with an observation about one of his created characters in song. Condicheek Paul suggested he use — sonal lines from the comedian as, tions as they are, if Alexander "Pops, Dean of Modern American "Play, Don" and spats jokes did was starting his ragtime band to-Music, formerly King of Jazz." more to establish Bestor than hit day, he'd never make it.

Spain Twists From Flamenco to Rock Under Impact of Tourism & Industry

By HANK WERBA

dreds of pop music combos are deepening the abyss that separates the old and young in Spain today. For Spanish youth is gyrating at a flamenco guitar to tourists and turn their backs on the song hits of the past.

Spain was probably the last diskselling barometers. country in Europe to import and generate rock 'n' roll. Censor concern and Spain's tardy emergence from long years of isolation, held the lid down. But big changes Perhaps the oldest combo in oper-on the national scene as the result ation, the Pekenikes hold the mark of massive tourism, industrializa-tion, growing cities and depopu-lated countryside, the yen to join Common Market nations — un-losely follow The Beatles and hinged a time-worn mentality and Rolling Stones in style and drive, parts of the world. led to pop music inroads.

Radio and several inspired disk jockeys (like Raul Matas' "Disco-mania" program) sired the rock and twist beat. Behind-the-times waxeries jumped into line. And finally uninspired old musicians belatedly essayed the world for timid partners grappling with the new steps right out in public. It was at least a start, however inauspicious.

Spain's Mediterranean neighbors, France and Italy, funneled in the accessible counterparts of Elvis Presley. Imitators flourished, variations in sheet music, records lowed by the blinking of eyes and and low-cost performers poured in. the shaking of the head. Like as clown." Johnny Halliday's appearance on TV Espanola several years ago scandalized the elders and inspired their offspring.

pop music aficionados, Madrid jazz club sponsors and disk promoters brought so much happiness into moved in to inaugurate Sun. morn-the lives of so many people." ing jam sessions in downtown Price Hall. Juve support to the initial hatch of combos was nothing short of phenomenal. Above all, this encouragement from a howling mob of Castilian bobby-soxers opened the era of native musicos. Combos formed much more rapidly, the electric guitar went into mass production and the new generation was more at home with ye-ye than with ole.

The Price Hall jamboree was cut down in its prime when one SRO audience took over the streets. With fervor bordering on hysteria, musicians and fans dis-turbed a tranquil sabbath morn along the city's principal thoroughfares. Pop music returned to its favorite cellar haunts and continued to spread.

The year just ended was a banner one in many ways. The diskeries matured and took practical measures to discover, sponsor and promote solo and group artists. Every one of the 12 major labels signed on its share of incipient talent. And throughout the gala year, Spanish pop singers and tunes successfully competed on bestseller and popularity lists with admired originators in other lands.

Cabarets Cooking

Cabaret owners were with it. too. A budding youth latespot circuit soon included the Madison, Imperator, Consulado, Canciller, Monaco, Principado and Victoria-all catering strictly to young addicts of the watusi, frug, monkey, jerk and other smart sets.

The memorable Beatles visit to

2.000 curious spectators in the Ma- six innings. Then came the andrid bullring last summer filled the air with riotous frenzy that thousands of riot cops stornly contained. Beatles, however, helped reinstitute public appearances for Spanish solo and group singers.

In chronological order, pop singer Rafael held the stage at the Zarzuela (1.8000-seater) last November for over two solid hours and ended by getting a standing ovation from a packed audience. The Iberian Eddie Fisher successfully demonstrated the existence of solid youth audience for pop idels.

A young Catalan folk singer. Railured an equal number to the Unesco Club for a recital, (with own guitar accompaniment) of folk blues in the Catalan idiom. Appearance was timed to release of three Raimon discs and the whole package clicked.

Authentic return to delirium of

the old Price Hall sessions was a Los Brincos, Los Pekenikes, Los wild Sunday morning turnout last Botines, Los Serrano and hunmonth for Spain's best loved commonth for Spain's best loved combo, Los Brincos, at the Palacio de la Musica. "Brinco" means "leap, jump, hop, bounce" and the young the junior high to college level and in all other social strata. They pose their own tunes and some, relegate the plaintive strains of like "Dance the Flea," "Borracho" (Drunk) and "Sola" (Alone) have displaced foreign tunes and performers for the first time atop

Another group, Los Pekenikes (no translation) will be seen in the U.S. when the TV spec "Cugat in Madrid" is released this year.

but then most combos do.

Hit performers like the Brincos, Pekenikes and the Duo Dinamico are searching to blend modern rhythms with the distinctive contours of Spain's own musical heritage. Others like Jezebel and The Finders are reaching out to couple a new beat and dance pattern and are currently flogging "El Giro" (The Circuit), hoping it breaks into ballrooms far and wide.

In Barcelona where the ear is more sensitively attuned to European musical modes, the pop apocalypse started earlier and trated deeper. As a result, the Catalan capital city has twice the number at least of musico-vocal units compared to Madrid.

If Spain produces a catch-fire pop music innovation it can export, the successful growth registered last year will become a mere jumpoff to the musical gusto and gymnastics in the years ahead. A small multitude of young performers and a swelling horde of young fans would like nothing better than to see Madrid takes its place alongside Memphis and Liverpool as a source of musical delight for the "juventud" at home and in other

Four Little Words

By HARRY RUBY

Hollywood.

When a songwriter is introduced to people who are not songwriters -people, for instance, like bankers, plumbers, doctors, lawyers, college professors, et al.—the reif they were meeting someone Scenting a rapid growth among wonderful to have written all those songs and to know you have

> Well, I am big enough to admit that being a songwriter is wonderquarterly check from ASCAP). But the life of a songwriter isn't all beer and skittles, as those Britishers say. Like other people in other trades, professions and business, we songwriters have our ups and downs.

> wish I had never written, on account of it gave birth to "Four Little Words" which haunt me in my sleep (of which you are about to hear a detailed recounting).

> Way back in 1931, when I was gainfully employed at RKO, I re-Walter Johnson, who was the manager of the Washington Senators at the time. The telegram was an invitation to come down to Washington to play in an exhibition game between the Senators and the Baltimore Orioles.

What did I do? I did what any sensible man would do: I hopped a train forthwith and was off to Washington to make my debut in the majors. I took off for the nation's capital without getting a I was no longer gainfully employed. But that's another story.

I arrived in Washington two the ball park, don a uniform and perform for 10,000 teenagers and I warmed the bench for the first nouncement over the loudspeaker that I was to take over at second base. Only another writer, by the name of Shakespeare, could describe how I felt when I heard these words. It was the moment I had been waiting for all my life. It was a dream come true. I dashed out to the keystone sack in somewhat of a daze. I stood there pounding my glove, looking out over the jampacked stands, and "talking it up" with the other players, as I waited for the next inning to start.

Just before the next inning started, Al Schacht, who was coaching at third base for the team I was playing with, gave out with following over the loudspeaker:

"Ladies and gentlemen, Harry Ruby, the man now playing second base, is the writer of that big hit song 'Three Little

Words.' Let's all sing the song and give Harry a big welcome.

Using a bat as a baton, Al led the fans in singing the song, which threw me for a loss, I was furious. I kept mumbling to myself: "Why did Al have to do that? Now that action is a look of incredulity, fol- they know I'm a songwriter, they won't think I'm a baseball player. They'll think I'm some kind of

The next inning started. The from another planet. Then comes first man up for the Orioles hit the following: "Gee, it must be a single to right field and stopped at first. Here was a chance for a double play-if the next batter hit an infield grounder, which the next batter did. The ball was hit to Ossie Bluege at third. All I had to do was step on second, take the throw from Bluege, relay the ful in many ways (including that throw to Joe Judge at first and get both men out. It was one of the easiest double play setups there ever was. But I didn't cover second. I was preoccupied, you might say: I was still cursing out Al Schacht for telling the fans I was a songwriter.

One of the downs I have had is related to a song entitled "Three Little Words." which I sometimes was the Senators' shortstop at the Joe Cronin, the current presitime, realized I wasn't going to cover, so he did it for me, just in time to get one man out. It then dawned on me that I had loused up a double play. I know I need not tell you how I felt about it. Nor do I need tell you how I felt gived a telegram from the great in the clubhouse after the game, as I sat in the chair holding my head in my hands. Nor did it help matters any when Clark Griffith, the owner of the ball club, said to me: "Harry, I'm asking for waivers on you." It was meant in jest, of course. But to me it wasn't funny.

Insult to Injury

To make a long story short, the next day the following banner line apppeared in the sports page of the Washington Post: SONGWRITER MISSES DOUBLE PLAY. Under it was leave of absence. When the then head of the studio heard about it, ance, telling all about how I To make matters even worse, there was a quote of a witty remark made by none other hours before game time, which than Al Schacht that appeared in gave me ample time to get to another Washington newspaper. The witty remark was as follows: Harry Ruby is thinking scriously about changing the title of his song: "Three Little Words" to "Four Little Words"—which will go something like this:

"Four little words, 36 little letters, which simply mean: Songariter misses double play."

Well, now that you've heard the story, you will understand why I sometimes wish I had never written that song called "Three Little Words."

P.S.: In 1961, when Ralph Edwards did my life on "This Is Your Life" to my great surprise Al Schacht appeared as a surprise guest . . . And he told me how I loused up that double-play . . got a big laugh, I admit . . . I got right up after he finished telling the story and said: "This is what Shakespeare mean when he said: 'The evil that men do lives after them. The good is oft interred with their bones'."

LIMITED PARTNERSHIPS

By STANLEY GREEN

George and Ira? Unquestionably. We all know these ASCAP

giants-and many more-as songwriting teams. At times, however, we find that for a variety of reasons, almost all of our top composers and lyricists have formed brief associations with some less accustomed collaborators.

The story of how young Dick Rodgers and Larry Hart got their first big break in the mid-20s by writing the score for "The Garrick Gaieties" is well known. But few know that Rodgers worked on one number with another partner. She was Edith Meiser, who wrote the lyric for "An Old-Fashioned Girl," which she also sang in the show. This represented the only instance in which the composer wrote with another lyricist until he teamed with Oscar Hammerstein 2d.

Lorenz Hart was only slightly less loyal. In the summer of 1924, he wrote many songs at a boys' camp with a fellow counsellor named Arthur Schwartz. One, "I Love to Lie Awake In Bed," eventually turned up in the first "Little Show" as "I Guess I'll Have to Change Mr. Ples" its lyric was the creation of Howard Dietz. Another example Franz Lehar's melodies for a film version of "The Merry Widow." He also wrote something censorable called "Who the Hell Are You?" with composer Vernon Duke in the late '30s.

During their long and fruitful partnership, Dietz & Schwartz found many opportunities to go their separate ways. On two occasions, the Metropolitan Opera commissioned Dietz to write English versions of Puccini's "La Boheme" and Strauss' "Fledermaus" (though both original titles were retained). Dietz also helped out friend Ira Gershwin when the latter was hospitalized during the writing of "Oh, Kay!" Called in while the show was already in rehearsal, Dietz fashioned the lyrics for two songs, "Oh, Kay" and "Heaven On Earth." As for Schwartz, how many recall his collaboration with Maxwell Anderson

on the tv musical version derson's play, "High Tor"?

Ira Gershwin and Aaron Copland were once united to conson for a film, "North Star," which shows up on tv now and again. Brother George, on one occasion, found himself working with co-lyricists Otto Harbach and Oscar Hammerstein 2d. The show? "Song of the Flame," and it had a healthy run of over 200 perform-

The team of Al Dubin and Harry Warren is renowned for their songs written for the Bros.' musicals of the 1930s. Yet Dubin rather unexpectedly became the lyricist for Victor Herbert's piano piece, "Indian Summer," and helped turn it into a hit 15 years after the composer's death. Warren joined playwright Paddy Chayefsky in 1955 in creating the title song for the film, "Marty." Johnny Burke, the lyric-writing partner of another w.k. Hollywood team. Burke & Van Heusen, added the words to Erroll Garner's jazz standard, "Misty." Leo Robin, perhaps best known for his work with Ralnh shared songwriting credit with Youthful Batener Back Oscar Straus for two songs ("Ooh, That Mitzi" and "We Will Always Be Sweethearts") sung in an early Chevalier film, "One Hour With

Literati Lyricists

collaborated on six musicals. Of these the best-known today is "Roberta," though strangely prough one of the show's songs." Harbach's stepson. The ASCAP Edo. a pianist. records also reveal that Kern at one time or another turned out melodies with lyrics set by such Beethoven's No. 9 being played literary lights as Ring Lardner in Tokyo by six symphonies within ("Old Bill Baker"), Alice Duer the month. It was the same work Miller ("When I Discover My which members of the NHK Sym-Man"), Booth Tarkington ("Love phony Orch refused to perform

Rodgers and Hart? Of course, fling with lyricist Earle Crooker. Dietz and Schwartz? Certainly, Their musical, "Great Lady," is barely remembered, but many should recall a popular Loewe-Crooker waltz called "A Waltz Was Born In Vienna." During the Lerner-Loewe association, partner Lerner strayed twice-a film score ("Royal Wedding") with Burton Lane and a Broadway score ("Love Life") with Kurt Weill.

Even some of our writers who create both words and music have occasionally been joined by collaborators. The words to Irving Berlin's "Give Me Your Tired, Your Poor" were taken from the poem by Emma Lazarus inscribed on the base of the Statue of Liberty. Cole Porter took Shakespeare almost intact for the song. "I Am Ashamed That Women Are So Simple" in "Kiss Me Kate." Composer-lyricist Harold Rome once tried collaborating - lyrics only-with Vernon Duke, and at another time with Frederick Loewe. He also contributed the words to "The United Nations March," for which his partner was Dimitri Shostakovich.

Accustomed collaborations are always making way for new com-Change My Plan"—only this time binations, Alan Jay Lerner once its lyric was the creation of more teamed with Burton Lane noward Dietz. Another example for "On a Clear Day You Can See of Hart's going it alone was in 1934 when he penned words to as a composer for his work and franz Lehar's malodies for the second of the Carolyn Leigh, paired again with a female lyricist for the score of "Sweet Charity." This time it's Dorothy Fields who has collaborated with most of the top composers during her illustrious career. Jule Styne and E. Y. (Yip) Harburg - two of the giants of the musical theatre - are hard at work on their first partnership, a musical version of "The Great Adventure." The recent "Do I Adventure." The recent "Do I Hear a Waltz?" united Richard Rodgers with Stephen Sondheim, and Rodgers is currently working with Sidney Michaels, whose last musical was "Ben Franklin in Paris." For the future, Richard Adler and Bob Merrill will be teaming for the first time on a musical version of Bruce Jay Friedman's "A Mother's Kisses," and much can be expected of the new partnership between com-poser Harold Arlen and lyricist Martin Charnin.

Right now these combinations need getting used to. But if they succeed as partners, who knows? They could well become the permanent teams of tomorrow.

ARTISTS RIGHTS FUND DONATED 41G IN '65

The Artists Civil Rights Assistance Fund, headed by Mary Travers, of Peter, Paul & Mary, awarded grants of \$41,250 in 1965 to various institutions aiding in the fight for Negro rights.

ACRAF contributors include Harry Belafonte, Hugh Downs, Theodore Bikel, Bobby Darin, Chad Mitchell and Saul Bellow, among others, all of whom give one day's earnings to the ACRAF freasury

The organization makes grants to coronunity centres, schools, hospitals, legal services and voter registration drives.

As Nippon Symph Guest

Japan's controversial young conductor Seiji Ozawa has returned Jerome Kern and Otto Harbach here for a series of four perollaborated on six musicals. Of these the best-known today is specified the strangely nough one of the show's songs,"

30. resident conductor of the strangely hed. enough one of the show's songs," 30, resident conductor of the "I'll Be Hard to Handle," had Toronto Symphony Orch, was acwords written by Bernard Dougall, companied by his wife, Kyoko

and the Moon"), and DuBose Hey- under Ozawa's baton three years ward ("Lonesome Walls.")

Prior to teaming with lyricist
Alan Jay Lerner, composer Fredlerick Loewe had a brief Broadway

ago. The musicians charged that he was not mature enough to conduct Japan's oldest orchestra in the symphony.

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HIT PARADE OF 1905

tice-Hall; 1951 and 1961) (updated edition), these were the Top Pops (and other standards) of 1905, the year that Sime Silverman founded VARIETY. Music buffs will note that Sol Bloom, then of Chicago, later a New York Congressman, was originally a music publisher; "Carissima" was his hit, which he later assigned to Witmark. Victor Herbert was a prolific operetta and musicomedy composer, with Glen MacDonough and Harry B. Smith, as librettists-collaborators; so were Gus Edwards, Paul Dresser (brother of novelist Theodore Dreiser; they spelled their surnames differently), George M(ichael) Cohan, Harry Lauder, before he was knighted, Teddy Morse, the Von Tilzer (Harry and Al), Charles K. Harris. Bandmaster Arthur Pryor wrote "instrumentals", long a Tin Pan Alley staple. (Achille) Claude Debussy's "Claire De Lune" (from his "Suite Bergamesque") was introduced "Claire De Lune" (from his "Suite Bergamesque) was introduced in '05. N.Y. Telegraph columnist Monroe H. Rosenfeld, quondam lyricist, had just coined the phrase "Tin Pan Alley" (applied to the cacaphony that emerged from the West 28th St., 6th Ave. to Broadway open-window music pubberies); note his "Down Where the Silv'ry Mohawk Flows". Maurice Shapiro was partnered with Jerome H. Remick & Co. but later was to go into business with brother-in-law Louis Bernstein. And a struggling wordsmith, James J. Walker, had authored "Will You Love Me in December as You Did in May?" (music by Ernest R. Ball) that year; later to become the colorful "night Mayor of New York", Jimmy Walker.

"Bandana Land" (it Happen in + Nordland). w., Glen MacDonough. Music Co. cop. 1905 Sons, cop. 1905.

"A Bowl of Roses." w., W. E. Henley. m., Robert Coningby Clarke. London: Chappell & Co., Ltd. cop. 1905.

"Carissima." w., m., Arthur Penn. Chicago: Sol Bloom, cop. 1905; assigned 1907 to M. Witmark & sons.

"Claire de Lune" (in: Suite Bergamasque). Piano solo. m., Achille Claude Debussy. Paris: E. Fronont, cop. 1905; renewed 1932.

"Daddy's Little Girl." w., Edward Madden. m., Theodore F. Morse. F. B. Haviland Pub. Co., Inc., cop.

"The Day That You Grew Older." w., m., Paul Dresser. The Paul Dresser Pub. Col, cop. 1905.

"Dearie." w., m., Clare Kummer. Jos. W. Stern & Co., cop. 1903.

"Down Where the Silv'ry Mohawk Flows." w., Monroe H. Rosenfeld, m., John and Otto Heinzman. W. Stern & Co., cop. 1905.

"Everybody Works But Father." w., m., Jean Havez. Helf & Hager Co., Inc. cop. 1905.

"Fortyfive Minutes from Broadway." (45 Minutes from Broadway). w., m., George (Michael) Cohan. F. A. Mills, cop. 1905.

"Fou the Noo; or, Something in the Bottle for Morning." w., Harry Lauder and Gerald Grafton. m., Harry Lauder. T. B. Harms & Francis, Day & Hunter, cop. 1905 by Francis, Day & Hunter, London. "He's Me Pal." w., Vincent P.

Bryan. m., Gus Edwards. M. Witmark & Sons, cop. 1905.

"I Don't Care." Jean Lenox. m. Harry O. Sutton. Shapiro. Jerome H. Remick & Co., cop. 1905.
"I Want What I Want When I

Want It" (Mlle. Modiste). w., Henry Blossom, m., Victor Herbert, M.

Witmark & Sons. cop. 1905. "If a Girl Like You, Loved a Boy Like Me." w., m., (Will D.) Cobb and (Gus) Edwards, M. Wit-

mark & Sons, cop. 1905.
"In My Merry Oldsmobile." w Vincent P. Bryan, m., Gus Edwards, M. Wilmark & Sons, cop.

"In the Shade of the Old Apple Tree." w., Harry H. Williams, m., Egbert Van Alstyne, Shapiro, Ha Jerome H. Remick & Co., cop.

"Jim Judson—From the Town of Hackensack." w.. m., Paul Dresser. The Paul Dresser Pub. Co., "Tammany." w..

con 1905.

"Keen a Little Cozy Corner in
Your Heart for Me." w., Jack
Drislare. m., Theodore F. Morse.

F. B. Haviland Pub. Co., cop. 1905.

"Kiss Me Again" (If I were on the Stage) (Mlle. Modiste). w., Henry Blossom. m., Victor Herbert. M. Witmark & Sons., cop.

"A Knot of Blue" (It Happened

land Pub. Co., cop. 1905.
"Longing for You." w., Jack
Drislane m., Theodore F. Morse. F. B. Haviland Pub. Co., cop. 1905.
"Mary's a Grand Old Name"
(45 Minutes from Broadway). w., George Michael) Cohan, F. A.

Mills, cop. 1905. "The Moon Has His Eyes on

Music Co., cop. 1905. "La Musica Proibita" (Forbidden Music), w., N. Malpadi, m., Stanislao Gastoldon, op. 5. (Published in Italy probably during the mid-1880s. The song swept Eu-rope as a vocal composition and in instrumental versions. countless An English orch, arrangement by Adolf Schmid was published by Hawkes & Son, London, cop. 1905; American arrangement by ed Roth was pubished by Carl Fischer, New York, cop. 1905.)

"Mv Gal Sal: or, They Called Her Frivolous Sal." w., m., Paul Dresser. The Paul Dresser Pub. Co., cop. 1905.

"My Guiding Star." w., m., Thurland Chattaway, m., Jean Schwartz, Jerome H. Remick & Co., cop.

"My Irish Molly O." w., William Jerome. m. Jean Schwartz. Jerome H. Remick & Co., cop.

"Nobody." w., Alex Rogers, m., Bert A. Williams. The Attucks Music Co., cop. 1905.

"One Called 'Mother' and the Other 'Home Sweet Home'." w., William Cahill. m., Theodore F. Morse, F. B. Haviland Pub. Co., cop. 1905.
"A Picnic for Two." w., Arthur

J. Lamb. m., Albert Von Tilzer.

he York Music Co., cop. 1905.
"Razzazza Mazzazza." Composition for band, m., Arthur Pryor. Carl Fischer, cop. 1905; renewed

"Rufus Rastus Johnson Brown."

"Rufus Rastus Johnson Brown."
See Relow: "What You Goin' to
Do When the Rent Comes 'Round?"
"She Is My Drisy." w. Harry
Lauder and J. D. Harper. m.,
Harry Lauder. Francis, Day &
Hunter, con. 1905.
"She Waits by the Deep Blue

"Sea." w., Edward Madden, m., Theodore F. Morse, F. B. Haviland Pub. Co., cop. 1905.
"So Long Mary" (45 Minutes from Broadway), w., m., George Michael) Cohan, F. A. Mills, cop.

Stand Up and Fight Like H—"

(45 Minutes from Broadway). w.,
m. George Wishael) Cohan. F. A.
Mills cop. 1905.

"Starlight," w. Edward Madden.
m., Theodore F. Morse. F. B.
Haviland Pub. Co., cop. 1905.

"Take Me Back to Vour Heart
Again." w., Collin Davis, m.,
Frank J. Richmond. M. Witmark

M. Witmark

Vincent Bryan, m., Gus Edwards, M. Wit- subtly, suggest

Dresser, "Wait 'Til the Sun Nellie," w., Andrew B. Sterling, m., Harry Von Tilzer, Harry Von

Tilzer Music Co., cep. 1905.

"We've Been Chums for 50
Years." w., m., Thurland Cattaway. New York Music Pub. House, cop. 1905.

"What You Goin' to Do When the Rent Comes 'Round?"—Rufus Rastus Johnson Brown." w., An-drew B. Sterling m., Harry Von Witmark & Sons., cop. 1905.

"The Leader of the German Band." w. Edward Madden. m., Theodore F Morse. F. B. Haviland Pub. Co., cop. 1905.

"The Leader of the German Band." w. Edward Madden. m., Theodore F Morse. F. B. Haviland Pub. Co., cop. 1905.

"When the Rell in the Lighthouse Rings Ding Dong." "

Arthur J. Lamb. m., Alfred Sol-man, Jos. W. Stern & Co., cop.

"Where the Morning Glories
Twine Around the Door." w..
Andrew B. Sterling, m., Harry
Von Tilzer, Harry Von Tilzer
Music Pub. Co., cop. 1905.

"Where the River Shannon ris, cop. 1905.

First Rule of Symphony Management Is: Never Call Your Board Members Names

By WILLIAM L. DENTON

(Business Manager, San Diego Symphony)

San Diego, Cal. "An arts manager is a man who must be knowledgeable in the art with which he is concerned, an impresario, labor negotiator, diplomat, educator, publicity and public relations expert, politician, skilled businessman, a social sophisticate, a servant of the community, a tire-less leader — becomingly humble before authority - a teacher, a tyrant, and a continuing student of the arts."

-The Performing Arts, Problems and Prospects (Rockefeller Panel Report)

A flattering definition that and perhaps largely true. The Symphony Orchestra manager, like many of his colleagues in other arts

groups, operates in that peculiar realm of the professional whose decisions are made by those who are not. Arts groups are typically the creatures of members of the community who operate



William L. Denton

them for various reasons ranging from need for esteem to outright, unmitigated devotion and dedica-

As in most situations it is the exception that proves the rule. There are strong professional orchestra managers directing the course of their orchestra's fortunes. That is seldom the case is one of the facts of life that is difficult to come to terms with and yet is the very reason for the success, financially and artistically, of many orchestras in the country.

One of my predecessors, asked to resign, chose to go to the press and issue a statement to the effect that one of our troubles was the direction by the "dilettantes and amateurs" who were inhibiting development. This was a highly unfortunate thing for the gentleman in question to do since it (a) confirmed the "dilettantes and amateurs" in their estimation of the man, and (b) indicated basic lack of understanding that it is the "diletantes and amateurs" who provide the very basis for his career and the institution of the orchestra.

The Goal Is Music

It is fatal for the manager or artistic director to dwell on the motives of the people who serve on his board or who make the policy decisions for him. Certainly Mrs. X and Mr. Y are on the Board of Directors to show off their musical knowledge (which is unfettered by any influence of the practical) and surely Mrs. Z and Mr. A are there because they need the esteem (Mrs. Z habitually winds up in front of the camera at the balls and Mr. A adds it prominently to his company biography). But no matter what motivates them, the end product is fine music, performed in the community audiences.

The manager's job is to influence adroitly, avoid "Just a Little Rooting Chair and You." w., Bert Filzgibbon and Jack Drisland, m. Theodore F. Morse, F. B. Haviland Pub. Co., Remick & Co., cop. 1905 by Paul place for this and full knowledge of his facts is necessary. Most of his facts is necessary. Most people respect a well thought-out, therough recommendation.

The well publicized feuds be-

Flows." w., m., James J. Russell. M. Witmark & Sons., cop. 1905.

"The Whistler and His Dog."
Orch. composition. m., Arthur
Prvor. Carl Fischer. cop. 1905.

Prvor. Carl Fischer, cop. 1905.

"Will You Love Me in December As You Do in May?" w.,
James J. Walker. m., Ernest R.
Ball. M. Witmark & Sons, cop.

"A Woman is Only a Woman but a Good Cigar Is a Smoke" (Miss Dolly Dollars). w., Harry B.

Smith. m., Victor Herbert. M. Witmark & Sons, cop. 1905.

"Would You Care?" w., m., Charles K. Harris. Chas. K. Far-

would suppose from reading the public press. In our affluent society institutions often outgrow their creators, their managers and their artistic heads. It is the changing and the growing that causes the rifts that do occur.

Music Mates With Money

One cannot talk about music without mentioning its constant companion - money. While most legitimate theatre producers would disagree with this, it is true that a show never opens on Broadway without having enough money in the bank to lose. Symphony Orchestra, more often than not, open the season without much more than a cash projection to see the way through May. If this is accurately drawn, the year ends with a small cash reserve. If it is not, there is a deficit. That the Orchestras of the country continue and build is a tribute to the communities that support them. If an orchestra raises 50% of its expenditures through boxoffice sales, it is doing well.

Promotion or publicity are the manager's bain. After all, what do you do with a cellist? Photographed from any angle he looks bad. Consequently artists' managers customarily furnish three pic tures of each artist engaged (head on, angle and bust). Securing more, different or color is a virtual impossibility. I've always wanted to run a picture of the Pittsburgh Orchestra when I'm promoting the Cleveland. Pictures of 109 musicians in tails all look alike. Even singers are a problem because recitalists obviously don't wear costumes. Here there are still three kinds of photos (head on, angle and mouth open). Even this would not be too bad if the pictures weren't always seemi , ly taken by Polaroid, in a darkened hall and generally look as if the artist were just turning to leave the stage.

Out-of-Date Publicity

Press material too is a repblem. I got one superb press book this year—written in 1943. Credits are invariably two seasons out of are invariably two seasons out of date. Press books range from excellent (Chicago Symphony, Cesare Valletti) to hideous (X and Y). This last summer we had a guest artist with some local background to despend to the summer of t ground. In desperation I finally tracked him down in the middle of the woods someplace to find that he had given his agent a lot of useful information which never saw the typewriter. If this were an infrequent thing, it would be different but it happens all of the ferent but it happens all of the

For a long while I was firmly convinced that in the larger managements no one spoke to anyone else. If you talk to Miss Tilly in Pfefferdink Agency, there was no possibility that Miss Tilly could get a message to Mr. Smith in publicity. It was possible that the call could be transferred if one were able to hold the telephone while she ran down three flights of stairs (or it seemed so) to the switchboard at person-to-person rates. Now I resort to collect telegrams as full of whimsey as pos-

Concert artists, with few exceptions, are perfectly wonderful peo-ple to deal with. They are, as a group, so pleasant that I have geared to the poptune and wasn't almost forgotten the fiddler this year who began complaining when he got off the plane and stopped, I think, when he got back on, dressed in his tails. The artists work hard, practice hard and are grateful for consideration. Except for the occasional Arthur Fiedler or Dorothy Kirsten, concert artists are not recognized on the street. They can, therefore, leave their celebrity behind them at the stage door and be thoroughly pleasant.

The Social Side

And, of course, one can't leave off a discussion of Symphony management without talking about social events. Since social events are also money raisers or enthusiasm builders, all approaches are who chair these events are gender Dr. William Barth's baton with erally self starters and that all Alexander Jenner as piano soloist

and perhaps necessary, but they that is necessary is to be there, are far less frequent than one Luncheons, teas, cocktails, dinners, brunches, and coffees - especially the coffees-are a regular part of the symphony manager's lot. And, they are usually enjoyable.

One remark I make when I have occasion to speak before men's groups is that I have a wonderful "I get up in the morning, get dressed and go have coffee with your wives."

This always gets a laugh because at least one morning a week the wives are rushing around getting pulled together to go to the Symphony (opera, ballet, art gallery, women's club, ceramics, children's aid) coffee. The most civilized affair of its kind was recently given here and featured champagne (at 10 in the morning). Another dear soul (who can give a coffee anytime) poured hooch in the melon balls and directed me there immediately on entering.

The conflicts, the demands, the hours and the people might make this recital sound as if it is unpleasant being an orchestra manager. The opposite is the case. If it weren't for these things, the job would have no attraction. The challenges inherent in machine in the lenges inherent in working in this type of situation makes it worth every small pain that might arise.

And there is the music. It's all worthwhile when one hears his orchestra making fine music in the Concert Hall. Without a belief in the value of music, well performed, as a vital cultural force, one could not be effective in this area that touches so many lives in such an important way.

4 STAR DEVISES NEW TRACK LP TECHNIQUE

Hollywood.

Four Star TV has inked Lalo Schifrin, Riz Ortolani, Mullendore and Harry Sukman to tune up "Three For Danger," Wolves," "The Savages" and "High Noon" telepix pilots, respectively. And in another area Four Star music department topper Alfred Perry has come up with a new policy which he feels will revoluthe grooving of soundtionize track albums.

Rather than have a tunesmith add music to the finished visuat product, Perry now doles out scoring assignments as soon as the pilot is sold. "We then analyze the format and script," he said, "and I tell the composer to sit down and write 12 musical experiences. off the characters in their varying moods.

"In the past, the composer has the program department at the always been dictated to by the continuity of the film. I've tried the new system three times now and it works," Perry asserted.
"The Rogues," "Big Valley" and "Honey West" were scored by Nelson Riddle, George Duning and Mullendore, respectively.

Two of the albums were made at the request of ABC-TV and grooved on ABC-Paramount label. All, according to Perry, are doing very well on the market. Asked why Four Star-owned Valiant Four Star-owned set up for this type of album. "Besides, "The Rogues" preceded our acquisition of Valiant.

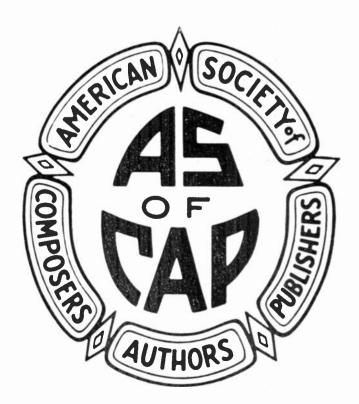
Cleffer Kalman Getting 2-Way Musical Spread

Munich.

Composer Charles Kalman is getting an unusual spread in both the longhair and pop field in Germany. His songs, with lyrics by various writers, are being featured at the SIMP'l Cabaret here by songstress Liselotte Fischer-Hosel who's appearing in the cafe for one month.

On Jan. 16, Kalman's piano conused and the manager is in on all certo No. 2 in B Minor will be of them. I must say that the ladies performed in Bad Reichenhall, un-

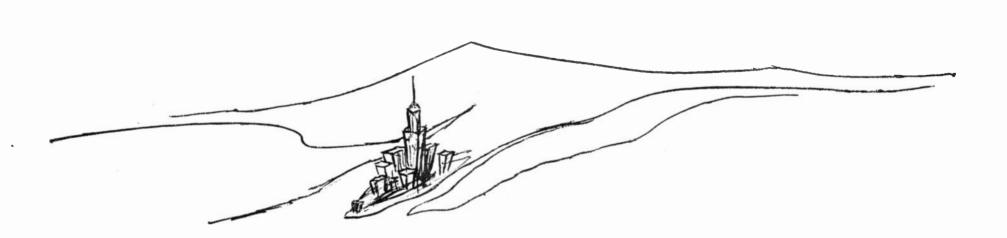
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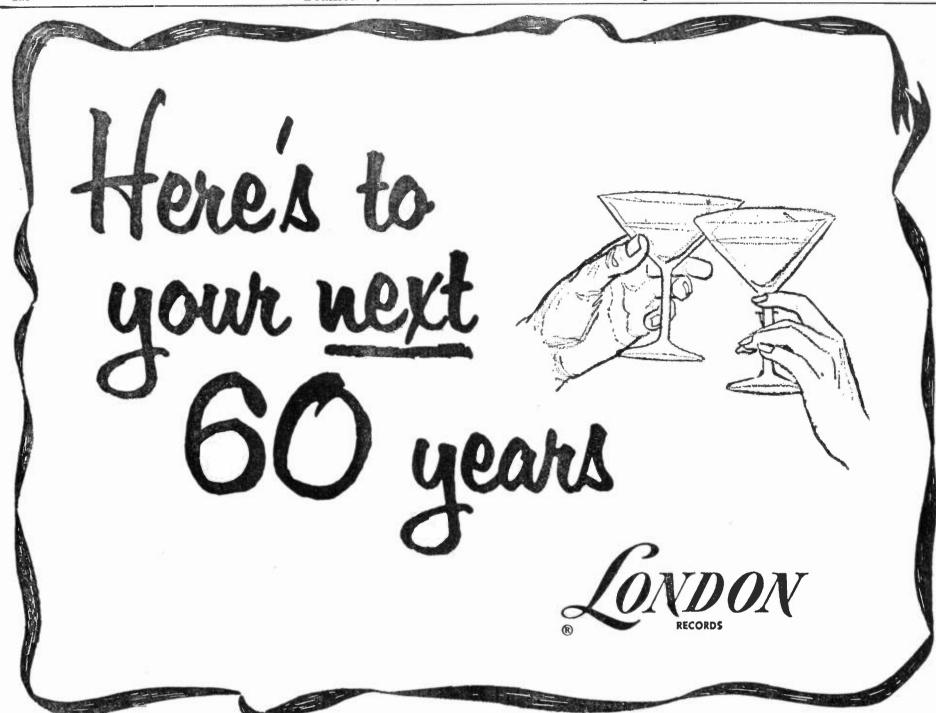
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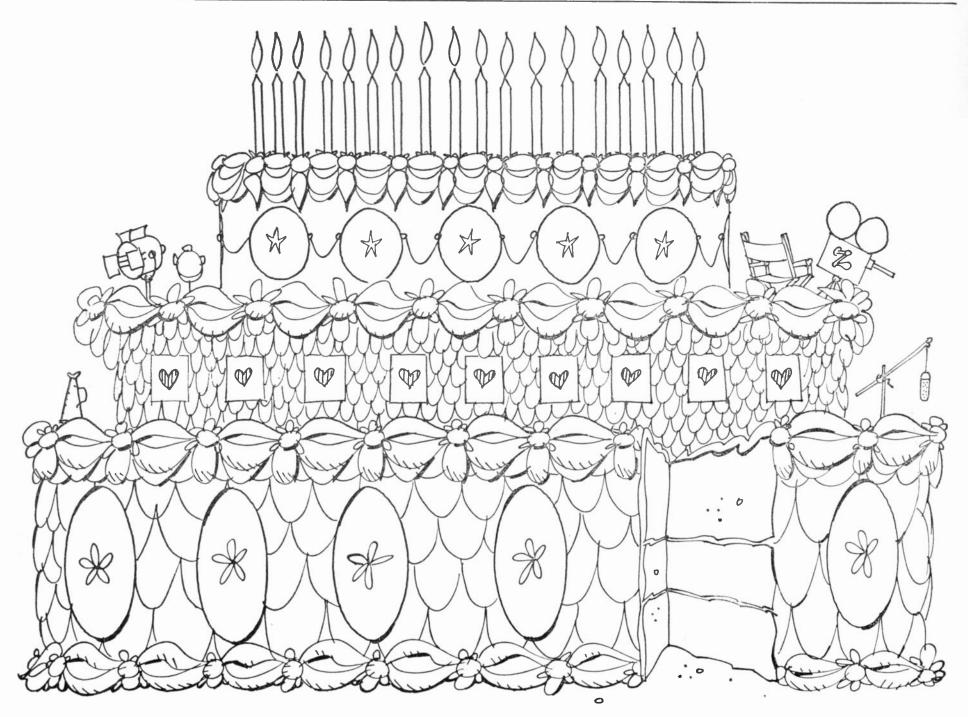
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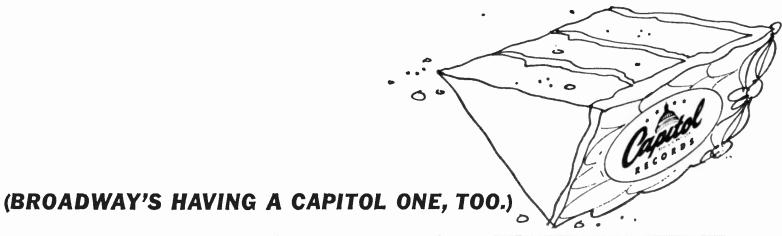
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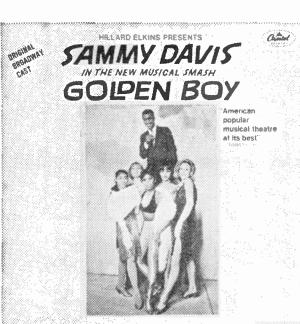
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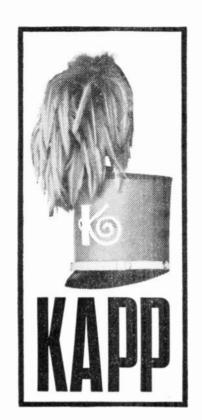
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Ducat buyers at these prices will join in a champagne supper with Kaye after the show, which will aid musicians' charity.

Music Appreciation

Continued from page 203

that I, thinking I knew a work note-by-note, would be astonished to discover in the concert hall that there was a lot of musical ground I had not covered. (I still have a vintage album—a Bruckner symphony—where one is instructed to play one side of a record twice!)

My most devastating experience was with Richard Strauss' tone-poem, "Death and Transfiguration. How I blundered onto this recording I do not recall but this I decided in my adolescent frenzy had been written especially for me! This piece of music I really and truly understood and I would play the two sides of that record over and over and emote to every note of it. Then one day I happened to see the work listed on a program at the Amsterdam Concertgebouw. I rushed to buy a ticket. My tone poem was to be played and whatever I might fail to enjoy in the other works on the program, this one I knew by heart. I was alone in my 19-year-old euphoria, a state of exaltation even the memory of which I find it difficult to recapture.

A Reader's Digest Version!

The tone-poem began and I sat there smugly, responding to each musical phrase, noting the place where I had to turn over the record and feeling I knew the score almost better than the conductor. Crashing chords fell about me, waves of Straussian sound engulfed me, zoom, zoom, boom. It was now drawing to a close and I was on the verge of leaping to my feet and shouting "Bravo" when, to my horror, the orchestra went right on playing. On and on and on, playing music I had never heard before. It lasted for what seemed like hours while I became more and more disconcerted.

When it was finally over I rushed home to have a look at my recording. Part 1, Part 2. Yes, but? The next day I went to a record shop and asked to see the catalogue. There it was, Part 1, Part 2 but also, Part 3, Part 4, Part 5, Part 6, Part 7, Part 8. In my total ignorance I had only bought the first record!

It was at this point that I decided to buy a book and try to appreciate music via my head as well

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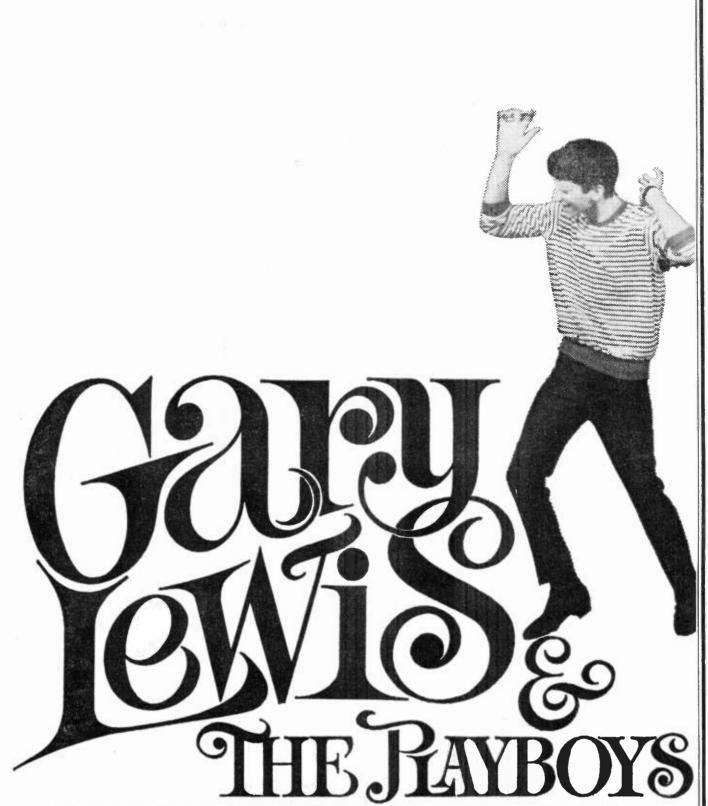
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British Cleffers

Continued from page 206

licensed by the PRS, and pay fees on all film music used therein. But for some reason motion picture theatres in the U.S. do not do so; and this seems to us unjust because the PRS collects from British motion picture theatres large sums on behalf of American film composers, and remits them to them via ASCAP or BMI. But when a British film composer's work is used in an American Motion picture theatre, he receives nothing. Whatever the reason for this, it strikes us as wrong, and we should welcome a change in the direction of reciproc-

Writers As Fair Game

One thing common to both the U.S. and the U.K. is the general tendency to regard the writer as "fair game." Publishers, record manufacturers and others who use or market musical items are usu-ally astute fellows, naturally con-cerned to protect their own interests. That is fair enough. But they must none of them forget that without writers they would have no interests to protect. To "smart-aleck" writers, and beat them down, may be clever and profitable in the short run. But in the long run it does not pay, be-cause it causes writers to turn in disgust away from creative work, and to apply their talents in other

Any nation which allows its creators to be trampled down and discouraged cannot claim a high culture rating. This is recognized by the U.S. and the U.K. in that they both make legislative pro-vision to encourage creators, and to protect their interests. It is vital that this provision shall be both generous, and effective, and leave no gap through which advantage can be taken of creators, who are often dimwitted in busi-ness matters, and so strongly in-dividualistic that they are reluctant to combine in support of each other.

It is to be hoped, therefore, that the new American Copyright Law may set the world an example by recognizing throughout that while recognizing throughout that while artists, publishers and record manufacturers have necessary and valuable parts to play in the structure of culture and entertainment, it is upon the creative writers of words and music that the whole great edifice primarily. the whole great edifice primarily

depends.

In the U.S. the needs of writers In the U.S. the needs of writers can always be ascertained by reference to the American Guild of Authors & Composers. In the U.K., in an exactly similar way though on a smaller scale, the Songwriters' Guild of Great Pritain performs the same service. Britain performs the same service. Let us hope that in matters of copyright legislation the views of these Guilds shall be heard with respect, and never ignored; and that gradually, in all countries, it will be realized that the true national interest requires that the interests of the creators shall be

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A SONGWRITER'S PLEA

By ROSE B. KAUFMAN —

want to write a song that makes you feel so happy I want to write a song that makes you feel so gay I want to write the type of song you like for dancing And swing those lonesome, lonesome blues away

I want to sing a song that's charming and so tuneful I want to sing a song of hope and faith today I want to help you hear the joyful sound of laughter And brush those lonely, lonely tears away

I'm tired of hearing all those sad and blue notes I listen to them mournfully I'm restless from hearing rock and roll songs I like them but please, not constantly

I want to play a song that makes you think of romance I want to play a song that makes you think of Spring I want to share with you some cheerful words and music That you will want to sing and sing and sing.

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ELIGIBILITY TO ASCAP MEMBERSHIP

Applicants for membership in the American Society of Composers, Authors & Publishers who meet the following requirements will be accepted as members:

> WRITERS: Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published.

PUBLISHERS: Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale for at least one year, and who assumes the financial risk involved in the normal publication of musical works.

> STANLEY ADAMS. President

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

575 Madison Avenue

New York, New York 10022 Beatty."

Laughter From The Hip

handed his coat to another guy. odds? So the two of them squared off for a fight. But just before the who'd stood up, he fell apart so first punch was about to land, one completely he couldn't finish the of them stopped short and made show. the one remark only a trumpet

And the other one said: "Oh, bottle. And so, with their embouchures guaranteed, they went team was Haig and Haig. ahead and started the scrap.

Tony Martin was working in Las Vegas. There was a guy in the band there, I hear, who had the most phenomenal luck with the chicks in Vegas of anyone that ever lived. He was so amazing that the guys, for reasons which we won't go into, nicknamed him Clyde Beatty.

On the closing night of Tony's engagement, Tony was feeling pretty good, and onstage, as is customary for night club performers, greater pleasure every time." he was thanking everybody in the world. You know—the producer and the lighting men and the band and so forth. Then, because he was kind of happy, he added: "And also, ladies and gentlemen."

I world. You know—the producer about the time they held the Olympic Games on 52d St.? This story involves the fabulous Neem. His real name was Henry Nemo; he I want you to meet one of the

said, "Any time you say," and he bow. How do you like that for

When the guy got up and Tony realized it was really Clyde Beatty

"We will present our own version of the Olympic Games. First: the mouth, huh?"

"We will present our own version of the Olympic Games. First: the when it was time to grack another." bottle. "Bring on the dancing team, he'd say to the bandboy. The

> James T. Maher attended a luncheon at which he was taken in hand by Prof. Marshall Stearns, head of the Institute of Jazz Studies, who introduced him to Duke Ellington. Ellington gallantly acknowledged the introduction.

"You know, Duke," Prof. Stearns said, "I've been introduc-ing you to Jim a once a year for at least the last five years."

Without losing a beat, Duke smiled and said: "And it's been a

"And also, ladies and gentlemen, I want you to meet one of the great men of the world, Mr. Clyde with Duke Ellington, as well as "Don't Take Your Love From Me" And from the audience, the real and a lot of other good songs. Clyde Beatty got up and took a But he was best known around

Broadway as one of the first experts in double-talk and one of the wildest characters ever.

One time Nemo briefly became a bandleader and fronted a group at one of the small spots along 52d St. Busins s was terrible; very few people cared about hearing the Great Neem.

One night, when the place was particularly uninhabited, he stopped the music cold in the mid-dle of a chorus. "Now," he said, "we will present our own version.

With that, he picked up some plates off the tables and began hurling them over the bandstand.

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ROBERT ARMBRUSTER

MGM

Pop Music's Money 'Message'

Continued from page 203

LOOK TO THE NAME

WALT DISNEY FOR

THE FINEST IN FAMILY

ENTERTAINMENT X

click artists as The Byrds, Sonny through as a hit via the Barry Mc-

controversial song, "Eve of De-struction," but he was regarded as scene. A close examination of the the unmistakable inspiration for lyric clearly reveals that it had no the author of that song, a 19-year- political viewpoint, radical or old Coast writer-singer, P. F. Sloan. otherwise, but the very fact that it "Eve of Destruction," which broke touched on such themes as Selma,

& Cher and Britain's mono-monickered Donovan. Guire (ex-Christy Minstrels) ver-sion on Dunhill Records, was a Dylan did not write 1964's most bitter comment on the chaos and

Ala., Red China, conscription, the of rock 'n' roll," Elvis Presley. In tainment."

Folk-Rock

Dylan himself did not write any "protest songs" last year. He had passed beyond the stage when he wrote such tunes as "Blowin' In The Wind," a pro-civil rights num-ber, and "With God On Our Side," an anti-war song. Last year, Dylan was probing a more personal poetic idiom as evident in a song "Mr. Tambourine Man." That this song turned into a No. 1 hit for The Byrds, a coast combo, was one of the most puzzling phenomena ever to be witnessed on the pop scene.
The lyric to "Mr. Tambourine
Man" is not only impenetrable, compared to the typical pop song, but it ran for around six minutes. Nonetheless, disk jockeys, who usually favor numbers that run for about two minutes, were hypnotized into spinning the "Tambourine Man" number over and over and over again.

Inevitably, the Dylan success cued a wave of songs designed to "say something important" or to say nothing but in a very complex

Among the "message song" hits last year was "Home of the Brave," a song by Cynthia Weil and Barry Mann which is a saga about a youngster who is barred from school because his hair is too long. This was an attempt to state the non-conformity problem of in terms understandable

Toujours The Beatles

culated by disk sales and boxoffice impact, The Beatles were the unchallenged champs of the music biz last year. Any beliefs that this in the pan was dispelled when they succeeded in racking up over a half-dozen million record sellers last year, in addition to drawing staggering grosses and phenomenal waves of hysteria during their summer tour of the U.S. They carried home over \$1,000,000 in U.S. dollars, a fiscal accomplishment which earned this mophaired quartet the coveted O.B.E. accolade from the Queen of England.

Along with The Beatles, other British combos also managed to stay in vogue despite repeated predictions, mostly by American artists, that the British cycle was just about over. Herman's Hermits, The Animals, The Rolling Stones, The Dave Clark Five, The Yard-birds, et al. came up wth big hits and followed through with live concert tours to cash in on their standing in the teen set.

Yank Break-Through

Although the Beatles and the other British combos were still boffo, more impact was achieved last year by home-grown American artists. In addition to Dylan, The Byrds and Sonny & Cher, the Yank talent brigade was led by The Supremes and Marvin Gaye, both from the Detroit (Motown) school of rhythm & blues, and such names as Herb Alpert's Tijuana Brass, an instrumental combo, Len Barry, The Righteous Bros., The Beach Boys, Roger Miller, Roy Orbison, The Lovin' Spoonful, Gary Lewis & The Playboys, The Four Seasons, James Brown, and that "grand old man

the sector more "adult-slanted" pops, the blg names were Barbra fact, numerous stations did ban grounds that it was not "entergrounds that it was not "enter Roselli, Bert Kaempfert's Orch and Joan Baez, latter being the distaff equivalent of Bob Dylan in the folk field.

Comedy Albums

Last year also saw a resurgence of the comedy album. Somewhat dormant for the past couple of years, comedy LPs came back in 1965 with a Yiddish flavor. Two such quasi-ethnic albums, "You such quasi-ethnic albums, "You Don't Have To Be Jewish" and "So You Want To Be a Jewish Mother," made their mark on the bestseller lists. Another Yiddishtinged spoof on the James Bond films, in an LP titled "James Blond" (The Man from T.A.N.T.E.) also hit the market late in the fall. Late in the year a political spoof, "Welcome To The LBJ Ranch," also latched onto the comedy LP comeback. It by no means approached "The First means approached "The Fi Family," yesteryear JFK spoof.

Stereo Tape & Autos Another revolutionary develop-ment introduced last year was the eight-track stereo tape unit in automobiles. Launched by RCA Victor and the Lear-Jet Corp., this unit was introduced into Ford cars as optional equipment in September and immediately scored as a powerhouse selling point. Ford reported that one out of every reported that one out of every five Thunderbirds were being sold with the tape units. The Ford success cued both Chrysler and General Motors to offer tape play-back units as optional equipment.

\$700,000,000 Disk Biz While the disk companies have In dollar-and-cents terms, cal-lated by disk sales and boxoffice grosses, estimated to total around \$700,000,000 in 1965, the writers and publishers were also enjoying a steady increase in income, both combo was just a lingering flash from disk royalties and performances. Performance money in 1965 against hit a new high with the American Society of Composers Authors & Publishers collecting around \$40,000,000 and distributing around \$33,000,000.

Broadcast Music Inc. distributed over \$10,000,000 last year. However, because BMI has been piling up more radio performances in the top 40 stations than ASCAP, BMI has been faced with a financial squeeze in paying out its fixed rates to writers and publishers. As a result, BMI is now pitching vigorously for higher licensing fees from the broadcasters.

BMI's predicament was intensified last year by the accidental death of its longtime chief exec, Robert J. Burton. Judge Burton was replaced after a hiatus of about six months by Robert B. Sour, veteran exec of the performing rights organization, and himselt a songwriter.



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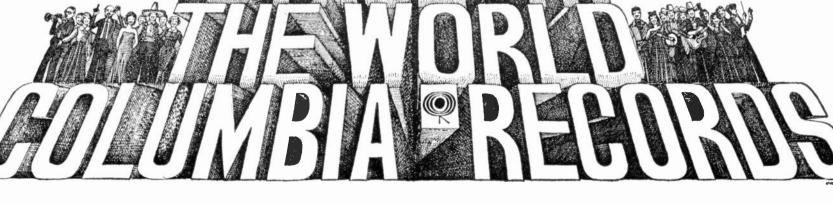
The Clancy Brothers and Tommy Makem Ray Conniff Norman Crosby **John Davidson Ian Davis Miles Davis Doris Day** Dementions "5" The Denims Dion Di Muci Frank D'Rone The Duprees **Bob Dylan** Les and Larry Elgart **Scott Fagan** Percy Faith David L. Fisher **Phil Flower** Frank and The Fugitives Aretha Franklin Linda Gayle The Glad Singers **Eydie Gorme Robert Goulet** Kirby Griffin The Groove **Dave Grusin** Joe Harnell **Iris Harvey** Ernie Heckscher **Skitch Henderson Woody Herman Robert Horton** Son House Mahalia Jackson The Jerms

Johnny and the Canadians Tony and Tyrone **Bruce Arthur** Johnston Pete Jolly Steve Karliski Susan Koskowitz Steve Lawrence Michele Lee Lee and Paul **Robert Lewis** Linda Lloyd Los Vegas Gina Lori The Magicians William Markle Deana Martin **Peter Matz** Maxwell, Bell and Torbert Terry Melcher Roy Meriwether **Dorothy Mitchell** Thelonious Monk **Terry Moore Bob Morrison** Jerry Murad's Harmonicats **Jim Nabors** The Ned Odum Boys The New **Christy Minstrels Bobbe Norris Patti Page** Clarence "Poncho" Posing The Pussycats

Ken Rankin Willie Restum Paul Revere and The Raiders Rheta and Tennyson The Rising Sons **Tim Rose** Billy Joe Royal The Rupert Rayles Susan Rupright Mongo Santamaria Freddie Scott Pete Seeger Ralph Sharon **Rick Shorter** Mort Shuman Ocie Smith Simon and Garfunkel Ranny Sinclair **Ray Singer Randy Sparks** Barbra Streisand The Sunjet Serenadérs Jill Stuart Faron Tiny Taylor The Tokyo Happy Coats Mel Torme Jerry Vale Jerry Van Dyke **Andy Williams** Lucius Wilson **Paul Winter Neil Wolfe** The Woodstock **Jesuit Singers** Earl Wrightson

Frankie Yankovic **April Young** Denny Zeitlin **Bob Atcher** Harold R. Bradley **Carl Butler** The Carter Family June Carter Johnny Cash The Cherokee Cowboys The Chuck Wagon Gang Jenny Clay Tommy Collins Jimmy Dean "Little" Jimmy Dickens Johnny Dollar **Ray Edenton** Wanda Fave Flatt and Scruggs **Lefty Frizzell** Claude Gray Kirk Hansard The Irvin Twins (Len and Glen) Stonewall Jackson Roy Lee Johnson The Jordanaires Debbie Lori Kave The Kimberlys Claude King Sleepy LaBeff The Liverpool Set Gerrie Lynn **Skeets McDonald** William Robert Mize George Morgan Johnny and Jonie Mosby Willie "Piano Red" Perry **Ray Price Bill Pursell** Marty Robbins Carl Smith The Tennessee Three Billy Walker Rem Wall Del Wood

Marion Worth



ALIEN TALENT'S U.S. TAXES

Minimizing the U.S. Income Taxation Of Nonresident Alien Entertainers, Composers And Publishers.

By STANLEY HAGENDORF & ALAN H. BOMSER-

(Condensed from December Bulletin of Copyright Society of U.S.A.)

forming in the United States, after one major U.S. performing rights paying his travel and living exsociety of crediting both the U.S. fees in as many as four unions formances of a musical composi-having jurisdiction over his serv-ices, and his US and sometimes the U.S. rights in which have been foreign agency and management commissions still must look for-ward to a formidable United States tax bite on his gross income from the U.S. corporation pays the same the U.S. engagements. This taxation is very different and in many respects more onerous than the taxation of US residents. However, with proper advance p'anning he tion is owned by a nonresident may be able to reduce or completely eliminate his U.S. tax stock is subject to the U.S. estate obligation.

Similiarly, the forcign composer or publisher who grants or licenses U.S. publishing rights in his musical compositions also may be subject to stiff U.S. taxation-particularly if, as he may wish to do for sound business reasons, he grants or licenses such rights to a U.S. entity he own or controls. Here again, the impact of the U.S. tax, to a large extent, can be controlled by the nonresident alien.

Nonresident Alien

The foreign nonresident entertainer who comes to the U.S. to perform and then returns to a foreign country is classified as a nonresident alien. In the absence of treaty, all fees and compensa-tion received by the nonresident alien entertainer for labor or personal services performed in the U.S. is subject to U.S. taxation at the same rate as residents. His deductions however, are limited. He cannot file a joint tax return so as to utilize the income splitting provisions of the tax laws. An exception exists if the entertainer is present in the United States less than 90 days, his earnings do not exceed \$3.000 and certain other prerequisites are met. In such event, the nonresident does not pay a U.S. tax.

It is possible however, for a nonresident alien entertainer to escape U.S. taxation even if he cannot meet the above requirements.

Many income tax treaties between the U.S. and foreign countries exempt from U.S. income taxation residents and corporations of the contracting countries with respect to specific types of income. The United Kingdom is

There are no provisions in this treaty which exempt the enter-tainer's earnings from U.S. income taxation if the entertainer is self to U.S. tax if the gains are employed. The treaty does provide however:

"An individual who is a resident of the United Kingdom shall be exempt from United States tax upon personal (including professional) services performed during the taxable year within the United States if (a) he is present within the United States for a period onr periods not exceeding in the aggregate 183 days during such taxable year and (b) such services are performed for or on behalf of a person resident in the United

Thus, an entertainer who is a resident of the United Kingdom performing in the U.S. under a contract with a British resident corporation is exempted from United States taxation on his United States earnings provided he does not remain in the United States for more than 183 days during his tax year.

Composer and/or Publisher

Most nonresident alien composers or publishers do not pay tax on royalty income arising from the use of copyrights within the U.S. since such income is usually exempt from taxation by treaty (including the United Kingdom treaty).

In some instances the non-In some instances the non-resident composer or publisher can obtain double royalties by licensing the U.S. publishing rights to a U.S. entity owned or controlled by the nonresident composer or publisher. This is be-

The foreign entertainer per- cause of the practice of at least penses, initiation and membership and foreign publisher for U.S. perlicensed to a U.S. publisher.

If a corporation is formed to exploit the U.S. publishing rights, tax as other U.S. corporations. Dividends paid by such a corporation to a nonresident alien are subject to U.S. tax, and if the corpora-

Can the nonresident alien exploit the U.S. publishing rights in his musical composition through a entity and still not be subject to U.S. taxation on the royalties? A properly planned trust with a U.S. resident as trustee can accomplish this result. Such a trust can also provide great flexibility for distributing the royalty income so as to minimize the tax impact in the nonresident's home country.

A trust having a U.S. resident as trustee is a separate legal entity and generally is taxed in the same manner as a U.S. resident individual. There is however one important exception. The trust is allowed a tax deduction for amounts distributed to its bene-ficiaries. Therefore, if such a trust distributes all its net royalty income (after expenses) to its beneficiaries, the trust will pay no U.S. tax.

nonresident alien beneficiary similiarly will pay no U.S. tax if royalty income is exempt by treaty. This is because the income distributed by the trust remains classified as royalty income in the hands of the beneficiary and is thus exempted from tax by the treaty.

Other benefits can also accure from the establishment of a trust. If properly planned (1) death of the donor would not result in an estate tax (2) there would be no gift tax levied upon the establishment of the trust (3) the property can be protected from creditor claims (4) the property can be shielded from foreign government blocking or vesting and foreign country laws (5) the income could be spread between members of the family (6) the trust could be used in investment vehicle since gains from U.S. investments (capital gains) are generally not subject



Commencing Far East Tour February 1st.-March 31st

The GINNY TIU Revue

Happy New Year To All William Morris Agency

Dublin's Vaude Comeback

Vaudeville, which was sufficiently moribund a year or two back to cause the Rank interests to shutter its 3,500-seater Theatre Royal here and replace it with an office block, has taken a sharp upswing during the past year.

Local comedians have found business big and Jack Cruise has virtually kept the Olympia open with is own local company. Cecil Sheridan, another of the established comics, did record business with a "Victorian Nights" show at Eblana for a long run. One-night stands at Adelphi Cinema by visiting pop groups were all sellouts, despite lengthy newspaper strike. Maureen Potter, a longtime partner of comedian Jimmy O'Dea who died early in the year, starred in "Gaels of Laughter" which did SRO for a long season at the Gaiety. This was first stage presentation by Eamonn Andrews Productions.

Neighborhood film houses have used vaude nights to s'imulate biz at cinemas and an oldtime show has hit the jackpot at resort theatre in Dun Laoghaire headed by tv entertainer Des Keogh.

Baallad singing groups have also been collecting heavy coin at city halls and in many spots throughout the sticks. Standard of groups varies considerably and currently customers don't seem too selective so long as songs are familiar and boisterously presented. Top groups are doing well with bistro bookings during the tourist season.

MARGIE COATE TO COMEBACK

Margie Coate, former national Director of Sick & Relief for the American Guild of Variety Artists. has been appointed to the public relations staff of Comeback Inc., a voluntary society handling rec-reation for the handicapped.

Miss Coate is currently a memdistributed to nonresident aliens. ber of the union's national board.

Beatty Loves 'Cats' But A Cinch Mom Didn't Dig 'Em

By EDWARD ANTHONY

Beatty, "that you travel with my show for five or six weeks." We had just signed a contract with the story. Doubleday to write a book about the 2,000 lions and tigers he has

So I found myself travelling running, with the Clyde Beatty-Cole Bros. everything Circus to gather material for the new book (title, "Facing The Cats' -plug over).

In 1933 I had written a number of magazine articles with Beatty and then a book, which, fortunately, was well received. One of its most enthusiastic boosters was the late Raymond L. Ditmars, Curator of Mammals at the N.Y. Zoological Society. The book (entitled "The Big Cage") did well in the market place and was bought by Universal and made into a movie (which, incidentally, 1 caught on television quite re-

So here we were-Beatty and -travelling together in his housetrailer 30 years after our first collaboration. We have kept in touch with each other over the years, so we felt perfectly at home.

We did a lot of work on the first book in my N.Y. apartment on East 52d St. That was 30 years ago. He was playing Madison Square Garden with the Barnum Circus and daily he would come over after his

Clyde Beatty died of cancer shortly after Ed Anthony, his longtime collaborator and friend, wrote this piece. Author traveled with the Clyde Beatty-Cole Bros. Circus and the Ringling-Barnum "Big Top" previously when researching previously when researching books and articles on circus life generally and Beatty's exploits as an animal trainer and headliner in particular. — Ed.

night show and we would get busy putting together our thoughts about the book.

As I write this piece I am awaiting Beatty's return to 52d St. In my travels with him on the trailer this spring and by letter and long distance telephone I have put together most of the book. And when he returns to the New York apartment he has visited on and off for 30 years we will apply the finishing touches.

The first thing on which we had to agree when we started traveling together last April was that he would make the breakfast coffee. Clyde insists I don't know to make good coffee. He claims that if he had to drink my version of Java he wouldn't be able to perform or get any work done on the book. There is no better way to please a collaborator than to tell him he makes good coffee.

Cats' Abortive Attack

him suddenly, teeth bared and ing attacked." paws slashing, as they made a lunge for their trainer. Fortunately as they least forward in an effort to grab Beatty, they collided. Brutus, the bigger and more powerful of the two, decided the collision was Sultan's fault and he sent the latter sprawling with a tremendous clout of his paw. This gave Beatty a chance to retreat behind a pedestal. With the aid of his assistant, Red Hartman, he was able to restore order.

By this time the spell was broken and the two scrappy lions showed no inclination to renew the attack. It was one of those sudden mental aberrations that wild animals get not much oftener than people, according to Charles Darwin in "The Expression of the Emotions in Man and Animals."

the Newark Evening News. City pania Financiera de Inversiones editor Harry Anderson, a real cir-

"I would suggest," said Clyde | cus fan, invited us to lunch. He brought a reporter with him and between us Clyde and I gave him

In Philadelphia, where the Beatty-Cole Circus was playing a trained in the 40 years that have elapsed since he had graduated in a reminiscent mood. Someone from the ranks of the cage-boys had brought up the subject of the and had become an assistant many lion and tiger cubs he has trainer at the age of 17.

many lion and tiger cubs he has raised as pets and CB was off and running. What shone through everything he said that night conthrough firmed what I had known for years: that Beatty has a genuine love of wild animals. When I asked him which of the cubs he had raised was his favorite, he replied, loved them all-but probably Leo, a cross-eyed lion cub, got under my skin more than any of them." Then he told me that Leo went back to the days when he was with the Hagenbeck-Wallace Circus and he occupied a house in Peru, Ind., where the H-W show had its winter quarters.

> Beatty began by telling me how Leo had the run of the house and how he was explaining to his mother what his method was of communicating with this cute little cub. Most of the time, Clyde said, he could figure out by the cub's expression, his movements and gestures, and his general demeanor, what it was he wanted at the moment.

> "Mother was incredulous," Clyde said, "when I told her of the day I had become convinced that Leo was trying to get me to teach him how to get a drink of water by himself. Mother was visiting me-she still lives in Bainbridge, O., where I was born-and at the time of her visit she had been out of touch with my work for several years. Which reminds me - perhaps irrelevantly - that she has seen me perform only a few times and I have a hunch she would have liked to see me enter some other field. Being a good sport she has never made an issue of it.

"Mother thought I was having fun with her when I told her about the day I was so sure I had 'read' Leo correctly that he fairly leapt for joy as I showed him how to turn on the cold-water spigot in the kitchen. She requested demonstration and I gave her one. First I showed her how I had taught the cub, leaning over the sink and cueing Leo to climb up my back until he could reach forward and turn on the tap with a slap of the paw. Then I stepped away from the sink and cued Leo to get a drink all by himself.

"The demonstration amused mother but not enough to change her previously expressed view that the cub should not have the run of the house. Her first meeting with Leo was not quite a success and because of that I understood how she felt. This was before I discovered that Leo sometimes scared people. Mother had just arrived when Leo, deciding he ought to be on the reception committee, I joined the Clyde Beatty-Cole rushed up from behind and dealt beros. Circus at Wilmington, Del. rushed up from behind and dealt her one of his most affectionate The first big thrill of the trip came and vigorous greetings, a slap on on May 9 last when we played in Elizabeth, N.J. On that day two as his 'hello paw.' Mother is not of the biggest lions in his act—the hysterical type but for a few seconds she did think she was be-

Sands in \$10,000,000 Deal

The Sands Hotel, San Juan, P.R., has been leased by Swiss Chalet Inc. in a \$10,000,000 transaction. The ocean-fronter, a kosher establishment, will be operated as part of the adjoining Da Vinci Hotel. Under terms of the lease, Sands will be enlarged with a 120-room tower that will include a new

restaurant and supper club.

The 11-story building is the former Lee Hotel which opened in January, 1965 and is owned by Ashford Realty Corp., headed by Theodore Shanbaum, of Dallas. Long term net lease was arranged Emotions in Man and Animals."

The next day the circus was in Newark for a two-day engagement. Word of the attack had reached by Dr. Julio O. Morales, of Com

NOT RAIN, DEATH NOR TV STOP AMERICA'S CIRCUS PERFORMERS

By TONY CONWAY

of almost any year, most circuses were at winterquarters. And, with the possible exception of the quarfor Ringling which has long been a tourist trap, winter-quarters is a large-size combination workshop and storehouse. While props are being built or refurbished and mobile equipment is being overhauled, animal acts are being trained in canvased-off areas or in special barns. Still there is no haste, for the season doesn't begin for some months yet. A parade-down crew is retained in quarters. Animal trainers and de-partment heads come and go, traveling back and forth between nearby homes and the quarters.

This age's indoor circus pays little or no attention to the markings on a calendar. Income is now generated whenever and wherever show and sponsoring organization can get together.

The indoor circus, as spoken of here, is represented by a dozen or more organizations. Their seasons vary in length from perhaps as few as 10 weeks to as many as 40 with the bulk falling somewhere in between. Such organizations maintain a warehouse for storage of lighting equipment, ring curbs, etc., and work out new aerial routines and other numbers involving sizable numbers of persons at a showfolks' trailer park such as those in Sarasota, Fla., or in a rehearsal hall for a week or two before the opening date. The animals "stay over" at a fairgrounds or some other accessible spot, although we know of one instance in which the elephant trainer takes

his charges home with him. Suffice to say that the Hamid-Morton Circus, under the personal aegis of George Hamid Sr., and the Pollack Bros. Circus under Lewis Stern, always are profes-sional performances with out-

My intent in mentioning circus winterquarters was to point out that they aren't too different from show. They are needed and they serve a purpose. The exception noted, Ringling-Barnum, usually has been an exception in other ways too.

Showfolks' Ball

I took my usual Florida trek, able to attend the New Year's Eve Ball held by the "Showfolks of Sarasota," a new club for circus and outdoor show people. Name an outstanding act of the past many years and chances are they were on hand. The club hopes in time to be able to provide a home for retired show people and to under-take other charitable works.

Ringling-Barnum had begun its rehearsals even earlier than usual at its 15-acre winterquarters in Venice, Fla., just 18 miles south of "the old homestead" in Saraand still within Sarasota County. The big news was the very large contingent of new acts from

countries behind the iron curtain.

Circus Linguistics

Somewhere between 60 and 100 erformers and their Poland, Czechoslovakia and Hungary already had been worked into Dick Barstow's four production numbers even though the language barrier was a terrific problem despite the official nterpreters who accompanied each national group. Of course all those who had been on the show other seasons had this language problem but not to the extent that Bob Dover, general director, Dick Barstow, staging director, Charle White, property boss, or Max Weldy, costumer, had for they had to deal with all the newcomers, not just with one or

The 1965 Ringling show was larger in other ways too. New baggage wagons and extra cages had been built to accommodate the animals and equipment arriving from Europe and three new sleepers were being outfitted on the rail siding a half a mile away.

For the first time in its long

Formerly, in the fall and winter history, Ringling-Barnum gave a benefit opening on the night of Jan. 8 and followed this up with two days of performances (4 shows) all in its own building at winterquarters. The benefit was a glittering affair, ringmastered by stage and screen comedian Joe E. Brown, for the benefit of New College, Sarasota. Never before had it been possible for a circus to begin its season with money in the bank; in 1965 Ringling-Barnum left Venice with the proceeds from four performances under its belt.

The next several months seemed endless to me. No circus to visit until March when Ringling played Washington, Baltimore, and Philadelphia on its way into Madison Square Garden. I visited it in each stand. The weather had been very hard on the show; only once since leaving Venice had the crew loaded or unloaded without rain or show hampering operations. A number of perfrmers always seemed to be out sick. Trolle Rhodin, new Special European Representative for John Ringling North, had a bad time of it as did showgirls and clowns. Prince Paul, that outstanding dwarf pantomimist who por-trayed the Wizard of Oz in the show's "Spec," developed pneu-monia. And this lead to an amusing situation for the diminuitive Prince was replaced by one of the tallest men in the cast, Duane Thorpe. Duane, by the way, was subbing all over the place for on another occassion he took the place of announcer-ringmaster Harold Ronk when the man in the red coat developed a bad throat.

A new high in circus aerial productions was reached, at a guess, when Ringling produced "Swan Lake." Staged by Barstow, choreographed by Teddy Rhodin, and with 28 girls in the air under the aerial direction of Antoinette Concello, it was just wonderful.

Murder Casts Pall

Mention must be made here of the heavy cloud which enveloped Ringling's date in Madison Square Garden because of the brutal (unsolved) murder of boss clown Paul Jung. He was a quiet man who minded his own business and was never known to have

the Selles & Gray show jumped their way through the southern and Middle Atlantic states and on up into New England and thence into Canada. Mills opened in Ohio and played the midwest before crossing into New England and working back down through New York into Virginia. Beatty-Cole played a week in a building on Long Island and then opened under canvas and hopped about from New Jersey down to Virginia and then on up towards its big Mem-orial Day week in Philadelphia.

Other Outfits

Pete Cristiani's Cristiani-Wallace Bros. Circus made its way northward heading for a day-anddate stand in Philadelphia in which it would be at the north end of the city with Beatty-Cole down by Municipal Stadium. Three or four shows out of Hugo, Oklahoma, including Kelly-Miller, were on the road at season's start and there were a number from the Coast too, including Big John Strong and Rudy Bros.

Beatty-Cole had more com-pletely revised its program than at any time in the past three or four seasons. Rex Williams still had the elephants and the riding act featuring Lucio Cristiani was back, but almost every other act

Cancer Kills Beatty

Clyde Beatty was there in his usual spotless white outfit. He looked thin but seemed to have recovered from the surgery. His showmanship still was evident as he put his lions and tigers through their paces. But everyone knew that this was Clyde's last season. Down on the Eastern Shore of Maryland his illness overcame him. He had to be helped from the steel arena for the last time. Joe (Red) Hartman took over the act which he had helped Clyde put together several seasons ago and finished out the season. On July 19, the great Beatty succumbed to cancer at his California home.

Cristiani-Wallace tried a one-ring format during most of the season; the exception being the big acts from York come back two date in Philadelphia where the weeks later to play Frederick. This

Came spring and King Bros. and | show went to three rings and added a number of acts including thati of Harriet Beatty and her lions.

> Miss Beatty is the step-daughter of Clyde Premier. Probably the best acts on this show throughout the season were those of Freddie and Ortans Canestrelli who do a rolly-bolly and then, with their children, come back for a very fast, very well done trampoline act.

Eddie Billetti dropped, at least temporarily, his Jan M. Dorfay one-ringer shopping centre unit and concentrated on his Animaland, USA traveling menagerie.

Doris and Bob Earl tried a second season with their Robert G. Earl Circus and scheduled at least one two-day stand, that at Johnstown, Pa. Bob Couls sent his Great Cole Circus home early as did Obert Miller his Fairyland Circus; both said the decision was due to the difficulty of obtaining good contracting agents.

Fairs and Talent

As in other years, I again make VARIETY reference to fair dates in that they are big buyers of circustype acts. Not able to criss-cross the country stopping when and where I want, I see mostly those close to the Nation's Capital. Per fairs at Gaithersburg, Md.: Timonium, Md.; York, Pa.; and Frederick, Md.

Gaithersburg usually is booked by Cook & Rose and is a free grandstand. This year they featured Janet and Frank Burger's dog and pony act. Timonium also has a free grandstand for nothing is permitted to compete with its 58-mile parimutual track which runs in the afternoon. A show made up entirely of aerial acts included such stellar attractions as the Flying Palacios. York, to us the finest grandstand-show plant in the Middle Atlantic states, has been provided with its shows for 44 years by Frank Wirth. He died at 77 early in the Fair run; funeral services were held simultaneously at his Florida home and on the stage at the York Interstate Fair. Frank's widow is the Mae Wirth of bareback riding fame.

year the group of acts presented by the George Hanneford Family played both dates. Included were Princess Tajana, single traps; the Martell Duo, rolly bolly; Kay and Her Pets, dog and pony act; and The Original George Hanneford Family, bareback riding featuring Tommy, a true clown prince in the tradition of both his father, George Sr., and his uncle, Poodles.

You just don't know what Tommy will do next. He sees and uses every oportunity to bring off something just a bit different. Now we're not quite sure just how it happened but . . . when Tommy took that one leap where he's supposed to land standing on a moving horse, he missed and went right on into the daggonest mud puddle-the result of a downpour that almost cancelled the night show—and came up clowning. He stood there for a moment with arms outstretched asking for the applause of the public. Then he lay down in the mud and went through the motions of performing the backstroke just as though he were an international olympic champ. Ooh what a mess!! Anything for a guffaw.

All those shows that had skipped around my home base in coming north in the spring chose to skip around us going south in the fall. That left just one more circus to round out the season, Mills Bros. Circus out of Jefferson, Ohio, now in its 26th season.

Mills Circus

After a much lighter show in '64 than is usual for Mills, the brothers Jack and Jake came back with a good strong presentation with a nice variety of typical circus acts. The running time is just about an hour and a half and it is good solid circus from the opening whistle to the closing notice.

During its dates in the Washington area, Mills found it had an extra clown. In fact, every circus under canvas had found that it had an extra clown while in the vicinity of Fort Belvoir, Virginia. This engineering center of the U.S. Army has on its enlisted roster Don Bridwell, who before entering the service had been a professional clown with Kelly-Miller. There's truth in the old bit about "getting sawdust in your shoes," and Don Bridwell takes every opportunity to "go home" to the circus that he can find. Working a day here and a day there, he can't attempt anything that would infringe on the acts of the clowns travelling with a show, but his costumes, his makeup and his stage presence do add to the "corps of motley" on any show. As in any circus year, this was

a year of ups and downs. Some disappointments might have been avoided by individual shows, but for those shows that planned ahead and knew how to contract and where to play it was another good season. The total number of circuses remained about the same as in former years and the number of weeks on the road averaged out too. When you go home ahead, ou look forward to a new season. The circuses of the United States have every reason to be optimistic about 1966.

WITH STARS, IT'S \$10

But Sans Fonteyn-Nureyev Anzae Ballet Charges \$6

Honolulu.

Dame Margot Fonteyn and Ru-dolf Nureyev showcasing for the Australian Ballet will serve the Honolulu Symphony Society's an-nual Ballet Festival in open air performance Jan. 7 and 8. Waikiki Shell will charge unprecedented (for Honolulu) \$10 top.

Additional performances by the Australians, but without the famous dancing team, are scheduled Jan. 13-16 in the Honolulu International Center Concert theatre at \$6 top. The Jan. 16 curtain is set



HILDEGARDE

Despite Flushing Meadows Debacle, A 'Fair' Tomorrow Looms For Expos

- By ALFRED STERN -

VAUDEVILLE

Alfred Stern is a fair producer and buff, active in major exposition projects throughout the U.S. Europe since the 1939-1940 N.Y. World's Fair. As consultant and critic, he has written extensively on the subject.

Louisiana Purchase and more than twice the area of Robert Moses' recent Flushing Meadows fief, it introduced the icocream cone, ice tea and played to 20,000.000 (approximately 6.000,000 passes) in an era when U.S. population was 100,000,000 less than today.

Moses closed with total two season attendance of 51.600,000, a good 25% less than his edictal 70,000,000 (and will we ever know how many actually paid ?) plus a set of books which rival the cryptic Rosetta stone and a pronunciamento which has the same authentic ring of previous erroneous declarations on attendance and fiduciary matters, that bond-holders will receive another 25% or a total of 50% of their undermatters, that bondwriting. A qualified evaluation of the Fair's financial status and management performance suggests this highly unlikely and indeed the return will, in all probability, be less than the approximately one-third earned by bonds which supported the 1939-1940 N.Y. World's Fair, though Moses originally pledged that his sage management would repay all underwriting and loans plus earn profit of \$3,000.000.00.

Clearly the 1939-40 Fair, with its total attendance of 45.000,000 (U.S. population was then a whopping one-third less than now) was proportionately a far more potent lure. People found it more fun and more attractive simply because it was more fun and more attractive. It takes no crystal ball to recognize that the plague, which the original Moses wreaked on the Pharaohs, is comparable to the effect his contemporary namesake has visited upon the future of Western Hemisphere world's fairs and expositions. Its negative influences will be felt for a generation. But, fortunately, man is a brave, gregarious creature, a dynamic dreamer, and the congenuine inspiration. beauty, education and entertain-ment which great fairs dramatize and concentrate as can no other mass media, will survive and flourish.

5 On The Horizon

Even now there are five on the horizon, Montreal's Expo 67. San Antonio's HemisFair 1968, California's less robust plan for a World Transportation & Communications Exposition, shunted from com-munity to community and most recently projected for Riverside tat various stages it's been pro-posed for Long Beach, Los Angeles, Sacramento and San Angeles, Sacramento and San Diego), Miami's permanent Interama with no definite opening nial Exposition for which Philadelphia is the leading contender with Boston and Washington as fitful bidders.

This represents considerable post-Moses resilience and we'll examine their prospects, parexamine their prospects, par-ticularly in contrast to New York. for their potential success is in direct ratio to doing just about the opposite in every department.

Montreal's Fair has a valid reason for being, climaxing as it does, the Centennial of the Confederation of the Dominion. It has the advantage of government subsidy, including estimated losses and more important, Class I approval of the International Bureau of Expositions, withheld in New York. As a consequence, Montreal is insured the colorful asset of participation by some 60 nations on a governmental level.

The impact of such exhibits is proven by the outstanding success

Variety first saw the light of day a shade more than a month after lights out at the St. Louis 1904 Universal Exposition. A single season World's Fair celebrating the Centennial of the presented by tasteless promoters.

presented by tasteless promoters.

The Spanish entry and that of The Vatican were legitimate, firstrate and official and the only two international participants to draw over 10,000,000.

Montreal, as was the case at the 1958 Brussels World's Fair, will York. have the appeal of genuine foreign participation, collectively, historically the strongest boxoffice for all World's Fairs. Expo 67 also has a theme to which it intends to adhere, high design control standards (Moses forced the resignation of a distinguished Board of Design two years before the opening), 137 acres devoted to enterincluding a tainment 35-acre amusement park plus an extensive international program of performing arts and attractions.

If plans can be faulted, it's only Expo leadership is a trifle too intellectual, even precious in the realization of their "Terre des Hommes" (Man and his World) theme. A bit more Pomme de Terre is required for maximum

popular appeal.
Of course the lofty governmental sponsored cultural troupes requiring lengthy negotiations had to be firmed up and were announced first but it is to be hoped that while time remains, appropriate emphasis will be given to low price, rapid turnout enterment, for unless absolutely unique or combined with dinner, people resist time consuming, hard tickes attractions at fairs where the atmosphere is too competitive to sustain a more than half hour attention span at any single event, especially when the most elabo-

rate attractions are free.
The U.S. with a budget of \$9,-300,000 is the fifth largest governmental exhibitor at Montreal. Under the theme, Creative America, the vast majority of funds have been designated for a pavilion and exhibits with traditionally paltry sums allocated for performing arts, perhaps on the theory that Canadians are saturated with American TV. films, radio, openings and tours of

An Advisory Committee on U.S. Cultural Presentations, chaired by Roy E. Larsen, exists but except for an unannounced program for U.S. Day, July 4th, American performing arts participation looms thin and poverty-stricken.

second, followed oddly by Czecho-slovakia. West Germany ranks fourth (all except the U.S. absent from New York) and Canada's Mother Country, Great Britain, eighth.

Three U.S. border states, New Michigan and courting Canadian tourism are likely independent exhibitors on a modest basis.

In summation, Expo assets include a balanced program of international exhibits, entertainment, amusements and the emotional appeal of Canada's 100th Birthday party on a strikingly located, convenient, well designed site. Montreal quietly projects attendance of from 30-40.000,000 with about half originating from the U.S. but, picking up an obvious cue from Moses, softpedals brash predictions until they see what kind of a show they have.

Texas-Mexico City Axis

HemisFair 1968 marking the 250th Anniversary of San Antonio and coinciding with Mexico City's Olympic Games, presents a valid plan for America's first downtown fair. Occupying a 92-acre site, it will, simliar to Seattle, leave the community with a permanent Civic & Cultural Center. Primarily devoted to the nations and enterprises of the Western Hemisphere, Class II Bureau of International Expositions' approval, as was accorded Seattle, has been secured in Paris and each participating govof covered space free. Solidly and ernment will receive 3.000 sq. ft. rapidly financed, to date San Antonio voted a \$30.000,000 bond \$7,800,000 for its exhibit, and Congress approved a \$125,000 study for Federal participation slashed from the previous Houseapproved bill for twice that sum. Gov. John Connally is Commissioner General which should insure a sympathetic ear in the White House. HemisFair authorities project a prudent 7,200,000 attendance for 184 days, beginning April 6, 1968. a modest estimate in light of Seattle's 9,600,000 in an identical operating period.

On the negative side, Antonio leaders have replaced Ewen C. Dingwall, originally hired as executive v.p. & general manager the remains a consultant for thin and poverty-stricken.
In contrast, Expo authorities and Canadian entrepreneurs will on a commercial basis, book thus earning the respect of governments and industries and representing a potent asset for Hemis-Fair. New exec v.p. James M. Gaines has retained Martin Stone, Industrial Exhibits director at the N.Y. Fair.

horizon-Primary Architect O'Neil Ford, internationally recognized as one of the finest in his profes-sion, has been relegated to the sidelines and a comprehensive study on performing arts, fine arts and amusements commissioned and endorsed nearly a year ago has since lain fallow. Conclusion: HemisFair has yet a fine potential if qualified professionals are heeded but, if dominated by local leaders who quite naturally have little essential specialized experience, the results will inevitably be regional rather than national and international in impact and there'll another blood bath at the

California Not Promising

The California World's Fair thus far is least promising of all. It lacks enthusiasm, substances and experts. It has relinquished International Bureau of Expositions Category II approval for 1968, and will try again for the following year. But as the most populous State, ultimately there's Fair gold in California awaiting a showman Sutter to pan the nuggets.

Perhaps come 1974-75 would be ideal years, for they mark respectively the 125th Anniversary the discovery of gold and California's Statehood and it is hoped by that time, those con-cerned have learned that a great fair is more than chamber of commerce realestate promotion. With equal lack of inspiration and realism Chicago and Detroit have produced stuffy engineers' and economists' surveys on proposed world's fairs based on archaic concepts but, after studying Moses' Red Ink Sea, have abandoned any such ambitions, an altogether logical conclusion to their lack-

lustre concepts. Miami's Interama, a corny name (there's a Kosherama butcher in Queens and "ramas" have been old hat ever since GM's and Norman Bel Geddes' original Futurama, outstanding success of the 1939-40 N.Y. Fair) has been officially simmering for 15 years. Planned as a permanent exposi-tion on 680 reclaimed acres and also largely oriented toward Latin American commerce and culture, the Inter-American Center Authority and chairman Dr. Irving E. Muskat have set no opening date. The House passed a \$250,000 Federal participation study bill with \$11,000.000 projected costs of a U.S. exhibit plus a three-year annual appropriation of \$1,000,000 for maintenance. Senate approval is presently locked in committee where, with recent U.S. experience in such enterprises, it will be subject to accute examination and at best, probable drastic reduction. Because of its permanent nature. Interama seeks no International Bureau of Exhibitions sanction. Miami does have the decided advantage of a large tourist population turnover and agreeable climate suggesting year-round income but concept and performance to date underscore Interama's need for creative professionals in showmanship and exhibit development as desperately as Florida needs sunshine for its well-being.

with firm instructions that no justed to the pattern of modern other U.S. fair seek competing life, in the so-called wine festivals. Class I International Bureau of Expositions approval. Philadelphia is presently prime contender. It's where the document was signed, was host to the 1876 World Exhibition and the disastrous 1926 Sesquicentennial, and Mayor the patrons who get their money James H. J. Tate has formed the back on returning them after use. inevitable committee which has gone so far as to call on Robert

Boston's proposed Freedom Fair is also in the running on the theory that Phily had it twice and Beantown is the true Cradle of the Revolution. They've also appointed a committee. Surely Washington, the Capital of the Nation resulting more meaningful, contemporary choice for it is indeed the Capital of the Free World and no country and restaurants where the bill is or industry could long resist parning could achieve much of the served.

architectural and cultural rebuild ing Washington has long, urgently needed.

What then is the likely future and essential premise for world's fairs on our Continent? They must have a valid mission and reason for being. They must offer experiences in environments which the public cannot collectively encounter elsewhere. They must have genuine, significant, inspir-ing themes, not deviate from a dedicated credo and merely substitute specious slogans. They must offer stimulating innovations in design, technology, active spec-tator participation in thought-provoking exhibits and festive entertainment. Management and participants alike must eschew Management and blatant commercialism and profit from the winning wisdom of such exhibits as Johnson's Wax's euphoric "To Be Alive" for the lesson it not alone that its pro-ducers are talented but the sponsor had the foresight to issue a directive to produce an exhilarat-ing experience without a commercial message and then leave

the creative help alone.
Thus above all, great fairs must and will be created with affection by aware showmen and designers, not tired, politically appointed administrators and engineers. Such expositions born of the conviction that a fair is not a promotion but an emotion will invariably achieve lasting values. If only these elusive, frequently neglected essentials are kept in mind and heart, there will indeed be a fair tomorrow because, at their best, they are a true and joyous UN, a world cruise, an extension into time, dreams turned into popularpriced reality, a shared lifetime memory, a concentration of aspirations, fantasy and fun, an inspired exchange of ideas and as such, irresistable as hope that tomorrow will be brighter.

Athens Night Life By RENA VELISSARIOU

Athenians are late sleepers. They like to sit for hours in outdoors cafes during the warm period of the

Night life is plentiful and of a great variety to suit everyone's pocket. The Galaxy at the Athens Hilton, the Tudor Hall at the King George Hotel, or the roof gardens at the Kings' Palace or the Acro-pole Palace Hotels vie with other sophisticated night clubs which incorporate international talent.

But to enjoy the real night life of Athens the tourists are going to Plaka, an old district situated at the foot of the Acropolis, in the narrow streets of which there are many tavernas, one next to the other. There they may dine and enjoy a local floorshow which lasts more than two hours and listen to the bouzouki music, the monotony of which is interrupted by native folklore dances modified for tourist digestion.

Wine Festivals

The Greeks next to bouzouki, love wine and especially the popular retsina, a white wine with a bitter flavor. Every corner of Athens has a taverna. Some are elaborate nightspots with floorshows by local talent but many corne due to Creek "energialty" or serve just a Greek "specialty" or just good retsina. The music there is provided by a guitar only or a

The Spirit of 1976
Highest Presidential. State and ommerce Dept. priority are given

DUUZUUKI.

Dionyssos or Bacchus, the ancient god of wine, is still worshipped in Greece. No pagan orshipped in Greece. Commerce Dept. priority are given to a 1976 U.S. World's Fair comgies are held now, of course, as memorating the Bicentennial of thousands of years ago, but the the Declaration of Independence ancient festivities have been ad-

Most successful of these festivals is the one at Daphni by the Hellenic touristic Club in cooperation with the National Tourist Organization every September.

Goblets and glasses are rented to the patrons who get their money The wine festival at Daphni ran

for 33 days this year with an attendance of 102,000.

By resisting the temptation of Greek food served in big hotels of Athens, where every kind of cosmopolitan food is served also, the gourmet can get the best lamb, chicken or baby pig barbecued for as little as \$1.50 including a botfrom the Declaration, would be a tle of beer or Greek wine in other. restaurants.

There are many bistros, tavernas ticipation. From a pracifcal, tion the small places where sish-enduring standpoint master plankebab and all kinds of pizzas are



NALANI KELE

Completed Six Years at The STARDUST, Las Vegas Agency: Rocky Sennes Agency See Page 237

Old Wave, New Jokes, or The Moon Is Blue, Too

will be a blue comic. A sexy com-far more sophisticated, much more ic, yes. A racy comic? Sure. A tolerant-in New York, fantasticalribald comic? Why not! But not ly so-and everyone's aware of this blue. Not even indigo, as VARIETY except the clubowners. A guy and likes to say. The fact is that I can't wife—walk into the club. I immestand people who talk dirty-unless it's me.

I hate to use myself as an example, but I'm the best example I've all got. As long ago as years ago, while I was working four straight vears at Detroit's Gav Haven - a huge room for 700 more or less straight people—I wanted a room of my own in New York. But I been everywhere and seen every-didn't have the guts to try it then thing. They know what to expect. -after all, I reasoned, how much of a continuous audience can there be, even in the Big City, for my

(The "new school of comics concedes that Hope, Benny, Allen, Will Rogers et al. could be effectively "clean," working in theatres and over the air, but that the "modern" comedian, catering to a supposedly "more sophisticated" audience in a nitery doesn't have to be as "inhibited" in language and general comedy approach, so long as it's funny. Comedian Jackie Kannon's Rat Fink Room (N.Y.) is not for the Elsie Dinsmore set, and the comedian sets forth a case for the new breed of laughmakers. Some might argue that Kannon's raison d'etre could also apply to the even more ribald and uninhibited Lenny Bruce, B.S. Pully, Belle Barth, et al .- Ed.)

of humor? So when I finally got up the nerve to open the Ratfink Room late in 1963, I secretly agreed with the "experts" that the club wouldn't last more than a year. Happily, though, there were more local swingers, out-of-towners back in town, and just plain Ratfink-A-Dinks (some of whom come back so often I can't possibly change my material often) than I suspected.

We enjoyed a pretty good year at a time when nightclubs were flopping like Russian moon shots. Our second year, we did 25% more business. Now I'm beginning to believe the same "experts" who insist the club is good for 8-10 more years. As that immortal tv com-mercial says, we must be doing something right.

I'm of course prejudiced in favor of me, but I think it's a case of being in the right place at the right time with the right kind of humor. I go with the topical thing—so do lots of other comics — but I put something irreverent or risque in it, something they don't hear on television.

I think ty is unfair to the standup comic-it's easier, so it gives them the courage to work small. I swear that one of the reasons some people come back so often is that 'm not on television, and my kind of humor isn't on television. I think every comedian would like the freedom to say whatever he wants, whatever comes into his mind, so long as he is funny and ratner ing-his audience.

We kid so many things these days, there's no reason we can't satirize sex as well as race, religion and politics. And the audience for free-fall humor is certainly there. The Ratfink Room may not be the Persian Room or the Pump Room, but if anyone gets out of linepoof! they're in orbit toward the sidewalk. And it's a class room.

I've got bottle people, the kind nightclub owners worship. So many buyers come to my club that I feel like part of the garment in dustry. Further, the offers I've had from the club have been phenomenal. There's not a major city in this country that I haven't been offered a room in. A major hotel chain wants to install a Ratfinkish emporium in six of its biggest hotels. If it weren't for my wife and family and a very successful publishing firm, I could very easily do a new version of the Lost Tribe. The simple truth is that there's

Just to get off on the right track, a much more liberal climate in I am not now, never was, never America these days. Over the past diately ask her, "You fool around, baby? You like the boys?" And he laughs, maybe the loudest of

We hear about adult movies and freedom of publishing—well, the same people who see those flicks and read those books provide a much more mature nightclub audience as well. There are no kids in my room - my customers have I may rib someone from out of town, admire his "brown shoes and white socks," but he's no square. The only customers who've kosher-only-for-Christmas but left during a performance at the never-on-Sunday open-ended kind "political" reasons. One night a 'political'' party of eight came in just as I was rapping Barry Goldwater. They left soon enough-"I'm not going to sit here and watch this man crucify a great American!" roared their ringleader — but what they didn't know is that I'd just finished a job on LBJ, Ike, Nixon, McNamara, and two-thirds of Congress. Furthermore, Governor Wallace is "a credit to his race—whatever the hell that is." There are limits to what you should say in a club, but being irreverent toward the whole world is just good, clean, American, First, Third and Fifth Amendment fun. The audience knows I'm kidding — I look as though I'm having fun, and I am and so they have fun, too.

I'm not suggesting that every comedian should run on the Bill of Rights. I can say a word that Milton Berle can't — it sounds dirty when Uncle Miltie uses it. What's more, I publish a diversesome would say preverse—line of over 40 humor books, and almost all of them are on the medium-wild side. One tome is in its seventh year, and several others have been unlisted bestsellers. None has gotten into trouble. It's pretty clear that the American people have enough preoccupation with sex without being unable to laugh at it. Kid them where they live.

A kind critic has said of my work that it's "wild, sharp, profane, irreverent, libelous, naughty and insulting." Oh well, no one's perfect.

Sign promised.

YOUR MONEY BACK IF YOU FAIL TO SEE THE ELEPHANT SULTING."

TRINIDAD'S BIG BLOWOUT

[Jumping, Noisy, Lovely, Exhausting]

No Show Biz Like Freaks

By ROBERT REINHART

Speaking of 60 years, or any part thereof, of show biz: strollers along Coney Island's Surf Avenue during the season in the 1920s and 30s would have had their attention arrested by vivid banners at the numerous sideshows. These sometimes lurid and always intriguing signs were about four by six feet and served as the magnets by which pasersby were drawn in (Much of this advertising "art" emanated from the studios of Millard & Bulsterbaum.)

Old notations filed away for many seasons stir nostalgic memories of a visit to the Park Circus Sideshow which featured the following bizarre attractions:

ALLIGATOR TEX, First time the Island Defying Death, You'll never believe it.

WORLD'S FAIR ATTRACTION, TWISTO, the man with the revolving head—No Extra Charge— Alive. Twisto is living.

ELEPHANT SKIN BODY—What

MARTHA - N A T U R E ' S GIFT TO HUMANITY, the sight of a lifetime.

ZENDA, MADAME ZENDA—She will help you.

WHY WAS HE BORN? CAN HE LIVE, THE ELEPHANT MAN-the greatest living curi-

Apparently for emphasis a second poster proclaimed that: Twisto is alive—How can he be? Another sideshow heralded its set of human and other wonders

with the following copy: SAHJA, THE VOICE OF WIS-DOM, Radio advisor to Millions in Person

FORREST LYMAN, Armless Barber.
PIP AND FLIP, Twins from

PROFESSOR FRANK GRAF-

Art Gallery and Jig Saw Puzzle Below a picture of a pachyderm a sign promised:

Other attractions featured here included:

PEPPO, ZIPPO AND ZEPPO, Three Georgia Peaches.

BOY/GIRL TURNING INTO GIRL/BOY-Appearing with their Mother.

ALVERIA SISTERS. Surprise, Beautiful Hawaiian Act— Entertainers and Barefoot Hula

ALBERTA'S UNKNOWN SEX FAMILY. AL FLOSSO-KING OF KOINS.

Some of these acts also appeared at circus side shows. Not a few displayed their unique artistic wares at Hubert's Museum on West 42d Street, transplanted to an "off Coney Island" location (just off Broadway). Here for many years was seen Albert Alberta, doubtless a member of the afore-mentioned "Alberta's Unknown Sex Family." Not listed above (but also based at Hubert's) were two generations of the late Professor Heckler's Flea Circus, father and son. A college student did 15 magic shows there a few summers ago to help meet academic tuition bills in a school of LIST, World's most difficult ac-complishment—ALIVE. MADAME for years Manhattan's only traditional and year round circus and Coney Island style sideshow, pos-ters and all. It was kept running by its operator Max Shaf-fer partly for sentimental rea-sons and as a kind of theatrical museum piece. It's been a well established New York City land-

The whereabouts and activities of one artist listed among the aforementioned attractions of the 1930's at Coney Island are well known in the trade. Magician Al Flosso, included above as the KING OF KOINS is currently known as the CONEY ISLAND FAKIR, which billing has its roots

in authenticity as he served part of his apprenticeship there. Using this title (the now selfmonarch of the deposed Numismatic Kingdom is at 70 a standard act and has made many

(Continued on page 248)

On Feb. 21, at the stroke of 6 a.m., some 200,000 people — Negroes, Hindus, Moslems, Chinese, whites; oldsters, youngsters, infants in arms; townsmen, countrymen and about 10,000 tourists from the U.S. and all over the globe-will rush into the streets of downtown Port of Spain for "J'ouvert," the beginning of the frenzied two-day finale of Trinidad's celebrated Carnival.

The shuffling "Jump up" dance through the streets, to the clangor of nearly 60 steelbands, will last that morning only until 9 or so, but most of the marchers will be out in the afternoon for six or seven hours more—this time in the wild, patchwork getups of Ole Mas' (old masquerade)—and will be back in the streets again for a few more hours at night.

Then, next morning, after two or three hours of sleep, those thousands of masqueraders who are participating in the grand parade of the "bands," will put the finishing touches on their bejeweled gowns and feathered headdresses and will join their groups for another seven-hour marathon, past the judges stands at the Queens Park Savanna; down Frederick Street, Port of Spain's narrow, always-teeming main drag; past the other group of judges at Independence Square; and home again, often miles away.

Home for supper. Then, with costumes (many of which cost upwards of \$2,000) often reduced to rags, out in the streets for Las' three hours more of Lap: shuffling, jumping, loving, hilarious, tuneful, exhausted celebra-

And then, at the stroke of midnight on Shrove Tuesday, the beginning of Lent and the end of

Rum-In-Flasks

Even with a flask of rum in your pocket, and a flask in the next fellow's pocket in case you run out; even with the pans endlessly repeating the same hypnotic tunes over and over and over again; even though you'll have your arm around your girl or your friend or somebody you've never met; even though everywhere you look, for blocks behind and ahead and to the side of you, there will be others taking the short, swinging, flat-footed steps that you're taking-how will you manage to survive those two days?

The answer is that, at least a week ahead of time, you'll start talking about, thinking about, talking about, thinking about, nothing but Carnival. And you'll start dancing.

Every night for more than week, all the big hotels — the gorgeous new palm-studdied "up-side-down" Hilton, the Normandie, the Queen's Park the Queen's Park — will run dances. All the social clubs will run dances; the clubhouses where the steelbands gather will run dances. At almost everyplace a steelband and a jazz "irchestra" will spell each other, and you'll dance until 4 in the morning, even if you've got to be at work at 8.

But before the dances-and here where less energetic can get their major kicks—you can go to one of the Calypso tents, where the poet-tunesmiths of the island sing their witty, often offcolor songs; attend some of the official events put on by the Carnival Development Committee; or see the dancers at the Hilton or at the Little Carib, where Beryl McBernie, Trinidad's Martha Graham, will put on a special show for this year's Carnival.

The Calypso tents used to be actual tents, but now that Calypso, and the Carnival itself, are "respectable," they are located in motion picture theatres (nobody goes to the films during Carnival), converted union halls and the like.

Theoretically the tents are testing grounds for the performers who will compete the following Sunday for Calypso King, the monarch of all the Carnival, but last year's competition was boycotted by the biggest and best of the tents, that presided over by the King of them all. The Mighty Sparrow.

Sparrow, an ebullient showman (Continued on page 250)



DICK WESTON and AUNT MARTHA with CLARENCE

ANK YOU—Donn Arden, Frank Sennes and The Desert Inn, Las Vegas for the wonderful engagement in "HELLO AMERICA," Sept. 30th 1964 to Dec. 31 1965—941 Performances!

Opening Feb. 24 1966, CONRAD HILTON HOTEL, Chicago
Exclusive Management: GEORGE SOARES, Bel Air Artists, 5441 Paradise Rd., Las Vegas, Nevada THANK YOU-Donn

Phone-736-2441

- By MILBOURNE CHRISTOPHER -

Walter B. Gibson, who ghosted books and articles for such mas-ters of deception as Thurston, Houdini and Dunninger, pegged



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M. Christopher

Harry Blackstone Last of the Great Magi-cians" in his showbook for 1946 - 47 coast - to coast tour.

This nat-rally irked urally Blackstone's c o n t empora-They ries. agreed on the that "Last"

"Great" part but that really rankled them. Harry himself laughed it off. For years his press matter had heralded him as "The World's Master of Magic," "The Greatest Magician of All Time" "The Superman of and Mysticism.'

During the long career he had played at one time or another under the names Harry Bouton. Frederick the Great, The Great Stanley, Francisco (of Tne Two Franciscos; his brother Pete was the other Francisco), Harry Careejo, Mr. Quick and C. Porter Norton. He used the latter name to fill a date that Cliff Norton couldn't make. When he took over Frederick's dates he kept the name so he could use Frederick's stock of lithos.

Born Bouton in Chicago, Sept. 27, 1885, Harry didn't adopt the Blackstone tag until 1918. Sometimes he said Blackstone was his grandmother's name, more fre-onently he explained that when a Chicago agent wanted something impressive than Bouton (English translation—"button") he glanced at the Blackstone Hotel and adopted his new nom-de-stage on the spot.

He had already built a sizeable reputation as Harry Bouton, but the new name was easier to re-member and it looked well on the billboards preceded by the adjective Great.

The big feature of the 1920 Blackstone show was his Ku Klux Klan illusion. A huge cloth was spread on the stage to prove no traps were used. He was seized by hooded assistants who tied him un in a black sack, which was then hauled aloft. A horseman rode onstage and fired at the bag. presto, the sack was empty, the horseman was Harry.

His show in those days con-cluded with his heaviest prop. "The Bachelor's Dream." Draping a four-post cabinet, he quickly conjured up within it two lovely girls in their boudoir with a live dog stretched out by the bed.

"The Vanishing Horse" was his major feat in 1922. He rode a white Arabian stallion into a small shack centre stage. Un went its front. There was Harry with the saddle still between his legs-but the horse had evaporated.

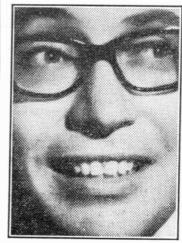
Through the years Blackstone varied the method and presentation for his equine hocusporus. For several seasons he used a painted scene which moved from left to right across the back of the stage to demonstrate that the animal didn't go thataway.

Jike Houdini, Blacksone whipped up public interest with special escape stunts. Slipping out sealed iron boiler was one of his favorites, another was the un-derwater box escape. The chains snapped Oct. 10, 1922 as Blackstone, inside a hox, was being lowered into the Mississippi River from Steel Arch Bridge, in Minne-The bottom of the hox smashed. Blackstone was bruised and considerably shakan up. Still the mishap got more press space than the escape would have produced.

Annoyed by the draw of the Hagenback - Wallace Circus in Jackson, Mich., Blackstone's precs man plastered the city with posters which read in big type:

"GO TO THE CIRCUS THIS AFTERNOON" (then in smaller type) "And Attend Blackstone's Show at the Capitol This Evening and go to" (larger type again)
"NO CIRCUS TONIGHT."

The gambit was such a success



WILL JORDAN

Currently—The Narrator's Voice on the FRESH SUPER SPRAY TV commercials. Contact: Columbus 5-1652. Write suite 10F, 435 W. 57th St., N. Y., N. Y. 10019

and the theatre manager into court with a \$5,000 damage suit. Another of Blackstone's imaginative promotion ploys was an aerial sign which was moored to the roof of the Claridge Hotel on Broadway to advertise his week at Werba's Brooklyn Theatre. This was in 1925 while Houdini was holding forth at the nearby 44th St. Theatre with his attraction, Both shows did excellent business, but Houdini never forgave Blackstone for what he thought was an underhanded advertising trick. He steamed because he hadn't thought of it himself.

During the Brooklyn engagement the boy who led "The Vanishing Horse" from the stable to stagedoor arrived one night after the show was over. With no horse in sight near the end of his program Harry stalled with small tricks then got a brilliant inspira-tion. He walked to the footlights and solemnly announced that this one night only, instead of simply vanishing a horse, he would cause his whole company to disappear. He herded his helpers into the horse's house, and fired a pistol. Poof-they were gone, and the situation was saved.

Harry hought form near Colon, Mich., in 1926 and promptly christened it Blackstone Island. Thereafter press releases told how he built new stage illusions there in the summer, how he raised his own ducks and rabbits for the show, and how he acquired a new hobby-collecting lampposts. And there was an oldfashioned lampnost which someone had sent him from the French Quarter of New Orleans.

"Blasted to Bits at the Mouth of a Cannon" was the advertised highspot of the 1930 Blackstone production. Tied to the end of the barrel he apparently disintegrated when the field piece was fired, only to reappear a few moments

later to acknowledge the applause. Not too long after Horace Goldin introduced his sensational Buzzsaw Illusion in Eurone, Blackstone came up with a twist of his own. In Goldin's version the girl rested on her back as the circular blade ripped through her middle. In Blackstone's variation the prone girl was face down.

One of Harry's most admired bigscale feats was the vanishing of a girl from the centre of a row of side-by-side auto tires, on the right of his stage. One by one One by one the tires were rolled to the left, and stacked. A rone from above was lowered into the fire tower. and out from it came the missing maiden.

Another of his innovations was the use of long, lighted neon tubes to penetrate a girl fastened in an upright structure. This was far more impressive than the earlier impalement with drab steel spikes.

Curiously it was not a massive illusion but a beautifully staged small feat that must be rated as Blackstone's masterpiece. A borrowed handkerchief was knotted at one end and tossed in a small spirit cabinet. The hanky darted from door-opening to door-opening, then leaped out to the floor. that the circus hauled Blackstone There, standing upright, with the

knot at the top, it looked like a small ghost; a capricious ghost dancing about as the tempo of the music changed, then wriggling in his hand when he picked it up and carried it back to its owner. marvelous presentation thrilled press, public and fellow pros alike. Kellar, Anna Eva Fay and others had spirit handkerchiefs in their shows. but none came even close to Blackstone's version.

Unlike many of the old school illusionists, who mastered stage tricks and ignored closeup conjuring. Blackstone was as much a wizard offstage as on. He looked like a magician in the early days with his bushy black hair and trim moustache and even more so later when the black turned a snowy white.

Most of the Blackstone's performing years were spent in the vaude and picture houses, where his hour-long illusion production was rated the best of its class on the road. Periodically he would tour with a full evening production, then back to the vaudeville circuits again.

During World War II he played 162 army camps in the U.S., troupwith his complete trappings, massive props and many assistants under the USO banner. By 1945 the Blackstone show carried 26 people, and three tons of equipment. His theatre tour in 1946 extended from coast to coast, nine months, with the most elaborate full evening production of his career. In the same year a radio series featuring him was aired and he became a living legendthe hero of "Super Magician Comics." Later he was the star of annicturebook series. stone Master Magician Comics."

He was always willing to lend a hand to a fellow wizard. I was playing a Springfield (Ill.) night club when he dropped in to say hello.

"Do you think you can get him to take a bow?." one of the owners asked. Little did he know Plackstone. When I mentioned Harry's name, he hopped up by my side and for the next 30 min-utes had the crowd in an uproar.

Charles MacDonald, a Pennsylvania nicture house operator, hecome Harry's partner in the 1950s. harley, who had been a magician himself, streamlined the show, cut down on the heavier illusions.
"The Indian Rope Trick." Kellar
"Levitation." "The Bachelor's Dream" and other massive pieces were put in storage. The weightiest prop retained was the buzzsaw and its massive frame. From then on Harry invited spectators onstage near the end of the show and dazzled them with his wrists tied and closeup card handling.

As always. Blackstone's nerson-ality came through strongest with his "Dancing Handkerchief." "Floating Lightbulh" and "Repeat Vanishing Birdcage."

Blackstone quested on CBS' "It's logic" NBC's "Tonight Show" Magic" NBC's and other video programs in 1955. Murrow came to visit the Blackstones at their Royalton apartment in New York in '65.

During the next few years he as almost a daily visitor at The Lambs, amazing all comers with intimate feats with cards, coins pocket tricks.

When Kalanao. the October 1957, Blackstone, who had long been a Motor C'ty favorite, introduced him at each per formance and took a part in "A Box Most Go on Board." The next voar B'ackstone iourneved to Washington to produce the magic effects for Eddie Dowling's "Star-Ark

George Boston, who had trekked with Blackstone on his USO tour, tricked the old master into coming to Hollywood in March, 1960. Instead of the expected date he found himself the focal point for Rolph Fdwards' "This Is Your Life." The California climate The California made his athma more endurable, so Hollywood became his new

With the opening of The Magic Costio, a conjurers' club decorated in Victorian style, filled with nosters and paintings and tricky devices, just a few blocks away from his Sycamore Ave. abode, Harry was really in his element. There, surrounded by amateur and pro wizards, film sters and ty luminaries, he accented salaams from his admirers and reminisced about the great days on the road.

When I lectured there on "New Ways to Deceive," he was in the (Continued on page 248)



JACKIE MASON

'I want to wish me the best of luck on VARIETY'S 60th ANNIVERSARY ... I hope this year will be the kind of year I should have had last year.

Greeks Have Word For What's Ailing Night Life: Taxes

By CONNIE SOLOYANIS

Visitors to Athens this year will find the cost of night clubing has jumped some 30% over 1965.

This is the estimate given by Kyriakos Koutrakas, president of the Athens Night Club & Restaurant Assn. He claims that blame for the hike is due to government ievies. The Association, which Koutrakas has headed for the past 10 years, has petitioned for government help to relieve the spiraling situation so that Athenian night life does not get prohibitive.

business from tourists and to merely hang on during the off-season."

'head'' tax (about 13c.)

(During the past Christmas and New Year's holiday season, in addition to these taxes, the service charge was hiked an added 10% as a "Christmas bonus for employes." This made tabs at the Hilton Hotel subject to 25% service charge, the highest yet recorded in Greece.)

Another contributing factor to this raising of night club bills is the cost of entertainment. Koutrakas claims that prices for acts have risen from 30% to 50% from 1965 to 1966, depending on the demand for the performer. Several acts now get \$100 a night, something unheard of in recent past. Featured singers used to get from \$10 to \$20 a night.

(The Hullaballus, English quart, recently were booked in the rooftop Galaxy Club of the Hilton for \$80 a night.)

Average meal in a night club. with wine or beer, costs about \$4 today. Several of the better clubs, such as the popular new Stork, the business) is returning rapidly featuring dancing to two of the to favor. Jimmy Fletcher, an excity's most popular bands (the miner, also merits a nod the local laughter-makers. Guido Guidoni), the Athinea and the Hilton night clubs get close to This, of course, is without whiskey or the like, which goes for about \$1.35 a shot. The Hilton bars get 66c for a small bottle of beer (sold for 30-35c elsewhere) and \$1.60 for Scotch. Free nuts or sliced carrots, formerly offered with each drink, have been replaced by potato chips.

Restaurants and taverna tabs. on the average, for a full meal with wine or beer go for about \$3. While these are bargain prices in relation to other major cities,

there is growing Greek resistance to this increased cost of going out. Per capita annual earnings in Athens is about \$500 and the cafe society is limited.

Neighborhood taverns and those in remote areas are still cheap, with full meals costing between \$1

Kilted, Rednosed **Scot Comic Faces Television Age**

By GORDON IRVING

Glasgow.

In December 1905, the very month of Variety's birth, a former miner with a strong Scotch burr, Harry Lauder, was signed to star in "Aladdin" pantomime at the old Theatre Royal, Glasgow and, for the first time, gave the world a song he was later to make internationally famous, "I Love A Lassie."

There also comes to mind Will Fyffe, Harry Gordon, Jack Anthony, Tommy Lorne, George West and many more. Scots had their heyday in a less mechanical and a less sophisticated age, and there was no competition for them from the television screen.

The Caledonian comic is still in existence, and retains a strong native sense of fun, a bouncing resilience, and a local if not universal appeal. The trouble is outmoded material that no longer meets modern standards. American comedians often are more popular than Scots in Scotland

Show biz feels that the days of the red-nosed Scot comedian in the kilt are numbered. Be that as it may.

A few comedians retain a loyal following. One is Lex McLean, an earthy comic from Glasgow, who uses "bluish" material allied to local gags, and commands a vast clientele from each May to October in his own resident vaude show at the city-center Pavilion Theatre in Glasgow. "Sexy Lexy" as he's often referred to, can do little wrong.

"As it is now," he says, "many Jack Milroy, an energetic places are forced to depend on bouncy comedian, has gained prominence with experience, after trudging it round the smaller vauderies a decade and more. Government excises include a flat 10% of all tabs plus a five drachma (17c) charge per person entering a club. Tavernas and the same person have the same pe at the Alhambra, Glasgow.

Rikki Fulton, a more sophisticated type, enjoys a wide popula-rity, and has decided to break away from live theatre for a full year and concentrate on television work. He scores particularly with his Dame roles in pantomime. Behind him, for the moment, is the character of a friendly delin-quent named 'Josie,' which he played with Jack Milroy in a successful television comedy series, "The Adventures of Francie and Josie." Fulton and Milroy scored Fulton and Milroy scored successful partnership as this team, which was a click with family audiences on video.

Among upcoming comedians there is little sign of fresh talent. A few are working hard in working-men's clubs and hotel cabaret, which could still be a nursery for new faces. One such is the comedy-and-musical twosome of Daly & Dane. In vaude and summer revue, Johnnie Beattie has made some useful progress, and Billy Rusk (who had partly retired from noa among

Although he might be classed as a comedian, Andy Stewart is more of a Scot minstrel, in the Lauder vein, and is home again after a successful tour of Canada and parts of the U.S.A. Stewart makes capital out of nostalgia for hills, lochs, bonnie Scotch lassies and places like "Campbelltown Los" He is currently starring in the No. 1 pantomime "Goldilocks and the Three Bears" at the Alhambra. Glasgow.

Other singers to the fore here include the two Alexander Brothers, a musical twosome of young Scots, who have shot well ahead in popularity and now command a growing following. They toured with the recent Andy Stewart unit through North America. Bill McCue, Moira Anderson, Don Gordon, Sheila Paton, Anne & Laura Brand are other local chirpers doing nicely.

"YOU CAN'T SAY THAT!"

Manager-Deleted Gags From Vaudeville Acts]

Here's a compendium of stricken gags on the Keith-Albee and Orpheum time in the 1920s because of official "clean family entertainment" policy of bigtime vaudeville in those pre-radio days (tv came much later):

"What's your name?" "Murphy, and don't let the nose fool you." Mother and father fighting. "Who's your father?" "That's what they're fighting about.

"I thought I picked a skirt, but I picked a bloomer!"

All gags about Peaches and Daddy Browning and Earl Carroll.

All Kip Rhinlander gags. (He married a Negro).

"Close those doublebreasted lips!"

References to Polacks and Guineas.

Gags with words "dirty," "cockeye," "wop."
Orders in restaurant, "I want a steak." Waiter yells, "Steak me."
"I want a glass of milk." "Milk me."
In a darkened movie, girl: "Someone's fooling around my knee."
Man: "It's me, and I'm not fooling."
Story about a girl taking a tramp through the woods.
"I took a girl to see 'Ladies Night in a Turkish Bath' and now I can speak freely."

speak freely

"She had two children by her first husband, two by her second husband, two by her third, and besides two of her own."

'You leave a book around the house and some animal punctuates it." Wiping perspiration from under arms, legs, etc. and all maneuvering of lady's skirt.

"I believe in companionate marriage; that means 'open shop.'"
"Are you looking at my knee?" "No, I'm way above that."
"Little Willie Green from Boston, Mass., waded in the water up

"After girl rubs man's chest, he says, "Now let me do that to you."
"Didn't I meet you under the bed at the Hotel Astor?"
"I knew when you didn't have a pot to—cook in."
"He's the father of a baby boy and his wife doesn't know it yet."
(Man to Girl) "Are you married?" "No." "Any children?" "I told you I'm not married." "Answer my question!"
"I said 'Relay' not "Eylay'"

"I said 'Relax' not 'Exlax'."
"I get a thrill when I look up her balcony."
Gag about woman barber nursing baby and saying, "You're next!"

"Out of 50,000 people the pigeon had to pick on me."
"Your father is in Baltimore." "He isn't, he's dead." "Your mother's husband is dead, but your father lives in Baltimore."
Cut names of Pantages and Aimee Semple McPherson.

"Cows drink water and give milk — baby drinks milk and gives—."
Reference to the little cottage behind the big one.

Speaking about a girl as a "broad."
"If Nature won't, Pluto will."

Squirting Flit under the arm.

"Out West where men are men and women are double-breasted."
"Old woman who lived in a shoe had so many children she didn't know what to do." "Why did she have so many children?" "Because she didn't know what to do." "Why did she have so many children?" "Because she didn't know what to do."

"She thinks 'lettuce' is a proposition."

"Hurry, you're a little behind, Fanny!"

"If you don't get married your children will hate you when you grow up."

(To flute player) "To flute player) "T

(To flute player) "Hey, that thing's sticking out again."

Man grabbing partner's seat of the pants, latter man exclaiming,
"What encouragement did I give you!"

Vulgar suggestions while dancing with girl (looking down her dress).

Nance bits: (1) Man kissing woman and other male says, "What about me, don't I appeal to you?" (2) Nance walk, man says, "A businessman doesn't walk that way." "You don't know my business."

"Lord Epsom, Secretary of the Interior;" and "Play the next movement from Epsom." ment from Epsom.

Business of girl raising her skirt: "I'm a show girl."

Generous leg exposure, girl: "But I'm not going to show you everything, especially at these prices!"

Hitting girl on the rear with a book, she reaches back, "Oh my

Girl hurt forehead, man kisses it. She hurts finger, he kisses it.

Cut all pansy stuff and giving the "rasberry." Cut Nance swish and crack, "It's the tomboy in me!"

"I like taking experienced girls home." "I'm not experienced."

"You're not home yet!"

"He's in the automobile business. He gave me an automobile last

the morning Girl walking onstage with pair of oars, "I just made the crew."

"He uses sign language—he exwith presses hands."

"I have 14 children and I'm afraid my husband doesn't love me." "Hell, think what might have happened if he loved you."

Teen-o-Rama in Quick Fold at N.Y. Coliseum

The Teen-o-Rama which opened at the N.Y. Coliseum, day after Christmas (26) to take advantage of the school holidays, closed Tuesday night (28) after three days. Fold was ascribed to "underfinancing and under-attend-ance." The show had been heav-ily publicized with a big campaign

in the N.Y. papers and television. The promoters were Andrews-Forman. Several rock groups had been working the show to hypo the gate. Sole teenage exhibit firm currently remaining in the field is the outfit headed by deejay-entrepreneur Dick Clark.

End of Expense Account Entertaining; Gambling Casinos Dominate London

It's nearly a year since Chancellor of the Exchequer Callaghan did the Scrooge bit by ruling that money spent on entertainment for business purposes did not count as business expenses against tax claims. It is still too early ac-curately to assess the full reper-cussions of this inhospitable gesture. It has certainly proved a marked body blow to many West End establishments. Others report good business but the impression s that the remark is made out of optimism rather than conviction. But there has been surprisingly little moaning at the bar and no mournful saga of wholesale shuttering.

London is still swinging to some extent, though the overall pattern of entertainment and tastes has done a switcheroo. There is rather more youthful patronage around and a greater degree of informality in dress, behavior and enter-tainment. With an eye to survival, several old established rendezvous have been compelled to change their image radically and tradition has ben booted.

Biggest change has been the steady upsurge of gaming rooms and discotheques in and around the West End. These two diversions of the steady of sions are clear reflections of the more edgy pace of London's nightlife in the modern manner.

Gambling Flourishes

There are two dozen gaming clubs within a dollar cab ride of Piccadilly Circus, which puts London in the world league as a gambling centre. Between the casinos the ardent gambler can play the field: crapshooting, stud, blackjack, roulette, chammy, You want the action, they've got it. Most of the places, spots like the 21, the Pair of Shoes, Palm Beach Casino, Quents, the Victoria Sporting Club and so on are classy joints and big money passes.

Equally noticeable is the growth in the number of discotheques, the Saddle Room, Helene Cordet's joint which was the West End pioneer in this sort of al fresco entertainment, now having com-petition all round. There are so many, big and small, swish and sleazy, that it's impossible to estimate the number. But places like the Pickwick basement, the Saddle Room, the Ad Lib, Crazy Elephant remain the places.

Altered Folkways

To the traditionalist, the most remarkable breakthrough for the discotheque business is the transformation of the "400" into one. For years the "400" has been regarded as London's most exclusive nightspot, the haunt of royalty and top bracket society. In the old days the Prince of Wales gave it the royal thumbs up. Much later it was Princess Marina and Prin-cess Margaret who kept the "400" way out on its own for exclusivity and discreet gaiety. Oldtimers were staggered by the "400" being won over by the march of time, but no more so than awhile ago "He's in the automobile business. He gave me an automobile last night, and tonight he's gonna give me the business." Gags about auto troubles; "It was sunk-in-the-ditch," making it sound like s.o.b. Boy asks father's permission to marry his daughter, "I'm making \$100 a week and that's enough for two to live on." "Suppose you have children?" Boy knocks wood, "We've been lucky so far."

Boy is small because his father was a Scotchman."

"How do you like married life?" (to groom). "I'll tell you better in most elegant floor shows in town

there is now a casino and a bowling alley.

The night entertainment pattern remains much the same, with a handful of clubs like the Eve providing mainly girlie shows, Talk of the Town and the Pigalle catering for the same type of patron that in Manhattan goes for the Latin Quarter and the Copa, and only minute number of hotels and restaurants supplying a solo cabaret act. Danny La Rue's club, with its polished, satirical and saucy floor show, is leading the way as the first pick for society and showbiz nightnuteur and the and showbiz nightouters and the latest competitor for the small hours loot.

But perhaps the most remarkable phase of the new look in London's after dark entertainment is the entry of Lyons' eating houses into the entertainment business. Lyons, the equivalent of the old Childs' chain of eateries in New York, have launched Showboat, a lush, lavish saloon that offers a floor show, dancing and dinner for the modest sum of \$5.25 a head. If Showboat clicks as well as its sound like sense early career promises Lyons in-

tend to expand these shows to other restaurants in their chain.

Another pointer to the changing scene, and one that the West End is watching keenly, is that latenight entertainment is spreading well outside the golden square mile. In the City The Poor Millionaire is now an established rendezvous, and at Catford, a London suburb not a long drive from Mayfair, a floor show club has opened that is booking top talent for its cabaret and getting

the customers.

The fact is that Mayfair's prices and the difficulties of parking are Playboy Club, with its bunnies, is scaring off a lot of would-be the latest competitor for the patrons who are finding that without much bother they can get equally good facilities on their

own doorstep. At least one of the West End's plusher night spots seems to have recognized the fact. The Celebrite offers dancing till 4 a.m., features two bands and a floor show with constant change of guest stars and patrons can drink till 3:30 a.m. And it has no cover charge and no membership fee. That begins to sound like sense in these inflated

Lavish Scouting, J. R. North-Wise

By BILL DOLL

ling North returned from his annual search for talent last fall, he had completed a 10,000 mile tour of Europe which took him all Then on to Budapest, Bucharest the way to the Russian border. In his portmanteau were signed contracts for 17 acts specially sought, chosen to add color and tempo to the 95th annual tour of the Ringling Bros.-Barnum & Bailey Circus.

Acts that had been reported in the European press or touted by agents and were systematically scrutinized in theatres, night clubs, village fairs, conclaves and circuses.

As aide and confidant, North had the company of Trolle Rhodin, an engaging Swede familiar an engaging Swede familiar with the entire panorama of European circusdom. Rhodin's grandfather, a Danish magician, founded his own circus in 1890. Troll's father fell heir to the show in 1906, christened it The Circus Rhodin, and passed it along to his son in 1941.

Rhodin has served as general European representative for the Ringling Show, and last year he toured with the circus to accustom himself with American show business tastes and procedures. This season he will tour again while his wife, horsewoman Ingeborg his wife, horsewoman Ingeborg Gautier Rhodin, performs in the centre ring with her Lipizzaner Stallions.

Also joining the talent quest from time to time was Henry Ringling North, John's brother, and Rudy Bundy, longtime vicepresident and executive assistant. Both flew from their chores of directing the American tour.

After leaving Zurich the first

When Circus King John Ring- major step was Vienna, where the Spanish National Circus was playing. Here North signed Miss Mara, gypsy trapeze performer, and the wirewalking Los Tonitos. tional Festival of Clowns. all the great clown acts of the world were assembled for a full week to appear for an international gathering of circus managers, and here JRN signed Kochmanski.

In Belgrade, The Pickards, bicycle tricksters, were signed, and then back to Vienna where it was learned the Eight Halasi had finally capitulated and would fulfill ambition of having three championship teeterboard acts championship performing four-men high simultaneously for a finale.

Into Germany to get Konyot's Chimps to put their "X" on a contract. Dressed like miniature cowboys, these performers do a Wild West act on tiny ponies. In Munich, after years of trying, the showman was able to persuade The Circus Althoff to part with five-year-old Siberian Tiger who performs on a horse's back.

Six circusses later they headed for Copenhagen, where acts were contracted for 1967, then on to Stockholm to find the trampoline aces, The Gowonas.

South by ship to Poland where six circuses produced the Two Albertis-world's fastest knifethrowing and whiperacking team. On-ward to Czechoslovakia to see more acts, across to Austria, and home to Zurich.

The trip home to the Ringling winter quarters in Venice, Florida, was timed for the final strategy meeting with Henry Ringling North and Rudy Bundy. They were first to convey the heartening news that the 1965 season had broken every boxoffice record in the 95-year history of the Ring-ling Bros.-Barnum & Bailey Cir-It had played to the biggest live audience of any attraction in the world.

Hawaii's Kahala Hilton Into Black 2 Years After Bow

Honolulu.

The Kahala Hilton hotel has turned the corner and is on its way to a healthy financial status, about two years after it opened. Robert H. Burns, general manager, admits its been an uphill struggle, with occupancy rate this year averaging out around 72%.

Swank resort, about 15 minutes' drive "beyond" Waikiki, is now making an effort to attract hometown restaurant, bar and nitery patronage through selected, if unsolicited, credit card distribution.
Burns says the hotel realized a
year ago it was "too stuffy" and, among other things, bolstered its entertainment roster.



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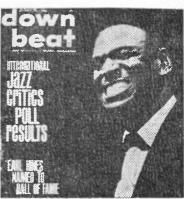
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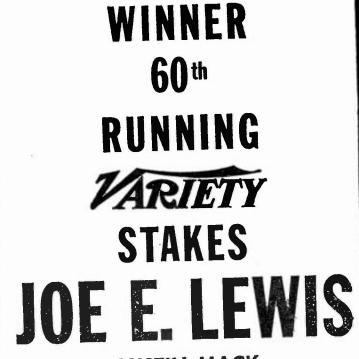
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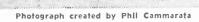
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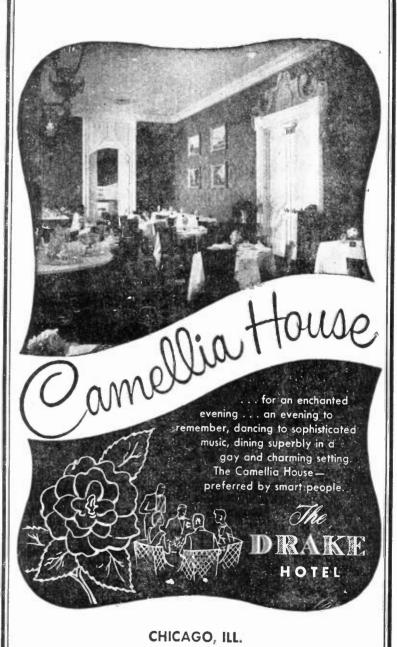
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ances and club dates Al Flosso Al Flosso's father-in-law Willie

at Martinka & Co. on West 34th with the cups and balls and Punch Street opposite the New Yorker & Judy puppetry) was also a perappearances on the Ed Sullivan, Garry Moore and other variety shows. He is frequently seen at Grossinger's, the Concord and Grossinger's, the Concord and Grossinger's appearances on the Ed Sullivan, magical supply house in the U.S.A. having been founded in the 1870's. It was once owned and into the 1870's. It was once owned and into the 1870's appearances on the Ed Sullivan, magical supply house in the U.S.A. having been founded in the 1870's. It was once owned and into the 1870's and 1870's appearances on the Ed Sullivan, magical supply house in the U.S.A. having been founded in the 1870's appearance of the 1870's and 1870's appearances on the Ed Sullivan, magical supply house in the U.S.A. having been founded in the 1870's appearance of the Coney Island Al Flosso's son and other top level Catskill borscht circuit resort hotels which one might observe are a considerable leap from Coney Island.

In addition to his TV appear
In addition to his TV appear
Al Flore of the flore of the flore father in law willie.

Coming back to Coney Island one corporated by Houdini and at Martin Special world. He is currently touring in Europe and Asia for the U.S.O. some of the flavor of Coney Island seasons his performances. He is perhaps the only magico who has "prestidigitorial" ancestry on both sides of the family.

Al Flore of father in law Willie Coming back to Coney Island one

Coming back to Coney Island one

also reigns as proprietor and (Pop) Krieger (who will be recalled may observe that just as burlesque was about to show them a feat elder statesman (among conjurors) by old-times for his expertise spawned comics and the Yale they had never seen before and Drama School trains professional legiters so did the rough and tumble side show school on Surf have to go outside to appreciate Avenue help to educate many a stream of the house, then other and distributions are at specialty act in times gone of the house, then other and distributions are at specialty act in times gone of the house, then other and distributions are at specialty act in times gone of the house, then other and distributions are at the special transfer and the special transfer are at the special by. Houdini, Dunninger, along with others, were never Ivy Leaguers but got their education and graduated Kum Laude from Koney Island Kollege.

Great Magico

front row leading the applause. Always a popular figure in the now - you - see - it - now - you -don't fraternity, Harry was the longtime Dean of The Magicians Guild and last summer was unani-mously elected an Honorary Member of The Society of American Magicians.

After the death of Thurston in After the death of Thurston in 1936 Blackstone was acclaimed as American Magician No. 1. There were many who said he had earned the title long before that.

Unlike Kellar, Thurston, Houdiniand Dante, Blackstone never made a world tour. There were offers for the Stoll time in Britain and an Australian circuit but

and an Australian circuit, but Harry preferred to stay in the U.S. and Canada, with one excep-tion. He went to Bermuda in May, 1931. The trek was a great success and he topped it off. at the end of his theatre dates, with an underwater box escape, in Hamilton harbor, under the sponsorship of the Daughters of the Empire. The police estimated 5.000 spectators saw the feat. Quite a trick that. This was more than the town's entire population. Additional hundreds had trouped

in from all parts of the island. What was Blackstone's greatest trick? "The Dancing Handker-chief?" "The Polar Bear Illusion?" "The Vanishing Camel?"

The Buzzsaw Illusion? I think it was "The Evacuated Audience." He performed it only Audience." He performed it only once, Sept. 2, 1942 at the Lincoln Theatre, Decatur, Ill. Everyone who saw it will remember it as vividly as though it happened yesterday.

A fire broke out in a building next to the theatre. The local fire chief rushed backstage and insisted the house be emptied immediately. Blackstone took over. He walked majestically to the footlights and in his rich, full voice told the audience that he

would never see again. It was too big for the theatre. They would rected them to the now-open exit doors

"When you get outside." he said with a flourish, "look up in the sky."

Out they went, men, women and children, eager to see the amazing sight, but not in the least panicky. When they looked up they saw the flaming adjacent building—a fire which caused \$40.000 damage.

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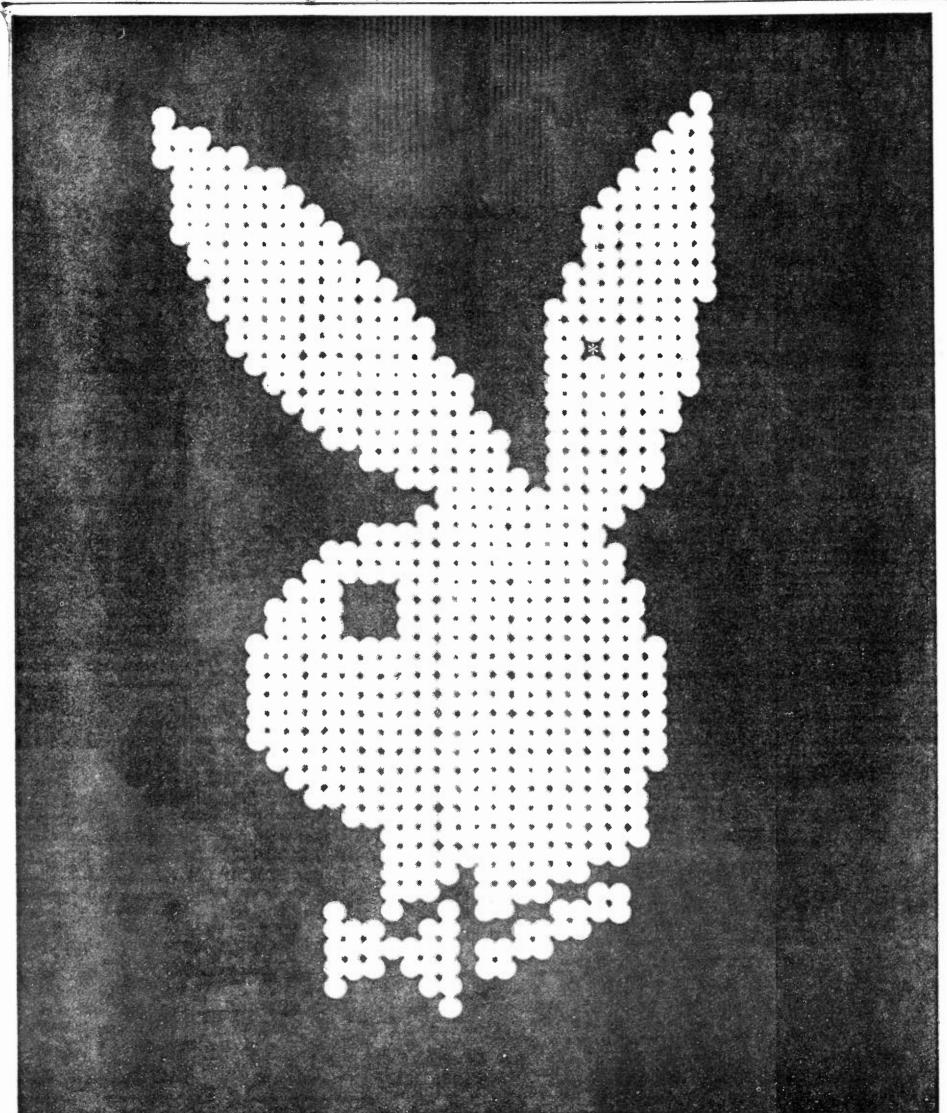
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A HAPPY NEW YEAR.

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To list all of your names would take endless space in this publication. However, we would like to mention your initials.*

First initial— abcdefghijklm nopqrstuvwxyz Second Initial-abcdefghijklm nopqrstuvwxyz

You will find your initials on the preceding two lines. Apologies for anyone's initials we have forgotten anyone's ini to mention,

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Trinidad's Famed Carnival

foul, he decided to stay away from the formal festivities for 1965. But no man to boycott Carnival itself, Sparrow wrote his usual quota of songs, including one superb effort, 'Congo Man.'

Black Humor

This classic example of "black humor" was about a cannibal who encounters two white ladies and despite their protestations, "eat she RAW." Interspersed with innumerable gurgles, lip-smackings and raucous guffaws, Sparrow told the plaintive little tale, and wound up with a bouncing refrain: "I envy de Congo Mon; I like to go up and shake de han'; He cat until his stomach upset, but I-yee (meaningful pause) I never eat de white meat yet!"

Also absent from the official contest—and from Trinidad—was Lord Kitchener, Sparrow's only real competition. "Kitch" lives in London, but he sent along two splendid tunes that were the only ones in the running for the cash award given to the Road March, or the tune the judges decide has been played most often by the parading steelbands. Winner, entitled, "My Pussin," may have had other words besides those in

and a brilliant wit, got beat out the title, but the deliciously for the 1964 crown and, crying ambiguous two words were the only ones the crowd seemed to know, and they shouted them endlessly, even in the last throes of the final jump-up.

As for the formal Calypso competition, it would be more charitable to omit comment-ditto for the pretentious Dimanche Gras pageant that was on the same bill -but the Panorama, or steelband competition, was a classy affair, made all the more exciting by the whose fierce partisanship fans, made the event something like a Giant-Dodger game in days of

Pan-Thumping

Pan-thumping is a comparatively new art, which got under way when the Americans left their old oil cans around during World War II, and when it first started it remarkable for its fresh, harsh, contrapuntal percussiveness. Lately, however, such groups the widely-traveled Pan Am All-Stars (all the major steelbands are now sponsored by commercial enterprises) have taken up such numbers as "Eine Kleine Nacht-musik" and the overture to "Die Fledermaus" with considerable success.

The classics are supposed to be abandoned during Carnival, but the new approach (many of the musicians now actually read notes) was carried over into some slick arrangements of "My Pussin," arrangements of "My Pussin," etc., at last year's contest. This was fine, it seemed, with many of the fans, but the purists won out when the prize went to a vital, swinging, wonderfully clangorous group from San Fernando (or "South," as it is referred to in the papers), Trinidad's second

The Arawaks

Further evidence of the energy available in San Fernando was supplied at the Little Carib, where Miss McBernie's troupe shared the bill with some Southern known as the Arawaks. These lithe young men and women stole the show from their hosts, they were better because trained (neither group showed much evidence of formal dance study) but because they threw themselves into their efforts with greater abandon and, more importantly, concentrated on folk materials. The Port of Spainers, on the other hand, were less they had the misfortune to perform several "modern dance" numbers in a style that went back to Loie

(A bonus at the Little Carib was the island's best jazz combo, Andre Tanker's Flamingoes — vibes, three electric guitars, piano and five percussionists.)

Hardest of the shows to describe are the two which were nothing but costumes—one for the "kings and queens of the bands" and another (the final day's parade) for "Band of the Year." Two items will, however, indicate the extent of the show: (a) The leading bands, with each member superbly costumed, numbered upwards of 1,500 participants each. (b) Estimates put the cost of costumesall of them worn for just one day -at close to \$8,000,000.

And a few brief descriptions: Pacific Paradise: riotously colorful oceanic tribesmen, flora, fauna and birds, led by a Goddess of the Rainbow who, due to the weight of her costume, needed nine attendents to carry her up the ramp to the viewing stand. Uhuru Ashanti: gorgeously feathered and personages, gods and potentates, accompanied by the bearers of enormous silken umbrellas, and led by a Goddess of Fertility encased in five-foot wide green feathers and yellow pompoms. Les Fetes Galantes de Versailles: bewigged and bedizened royalty, courtiers and horsemen (horse part of costume). Fan Fair: every possible sort of fan from every nation, led by a golden king with a train of appliqued stained-glass and 15-foot candelabra attached to his arms. And so on, ad infinitum, for seven hours of pageantry—enough to send the camera buffs into an ecstasy (and the poorhouse).

Some of the masqueraders began right after last year's Carnival to plan their costumes for this one-the finery is never re-usedand tourists who intended to come back this year were planning just as far ahead. Many of Port of Spain's 845 "listed" hotel rooms were booked a year ago, and all were booked a couple of months ago. But there's still a chance to make it, since practically everybody rents out rooms for Carnival, and extraordinary efforts are made to make every visitor welcome.

Trinidadians are unbelievably friendly. Everybody you meet will tell you to watch out for your pocketbook, but nobody will take Everybody will tell you that things get pretty rough on the streets (there was a gun battle on Frederick Street last year, but no one was seriously hurt), but all one was seriously hurt, but all but the "hoolygahns" will make sure you're protected. It's wild and it's fun but, like Sparrow's "sociable, very, very respectable" friends, most Trinidadians "want no bacchanal for this Carnival." So come down here this year!

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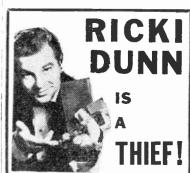
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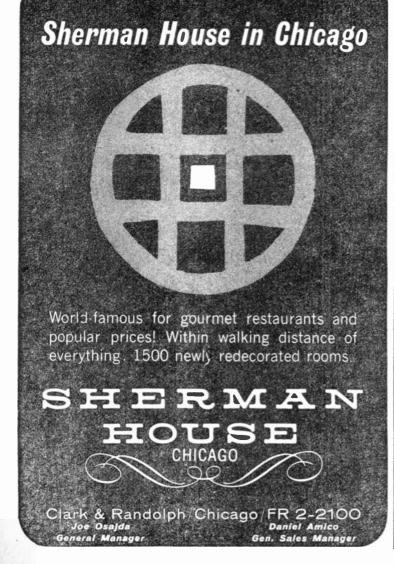
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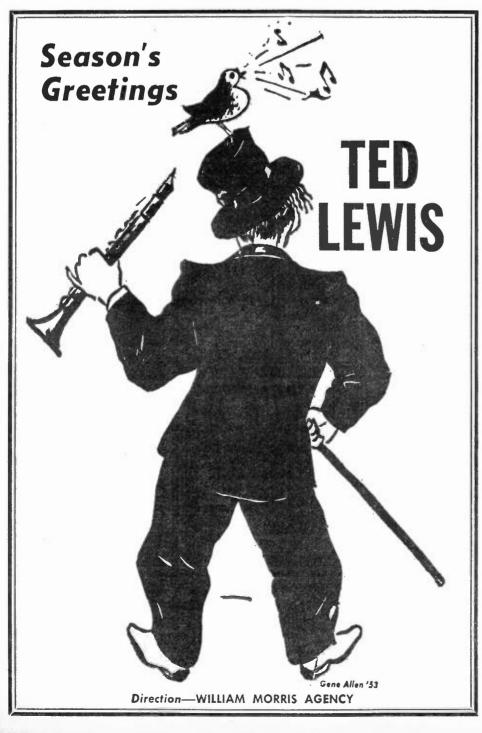
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WORKING FOR LEVENTHAL ON A WEE SALARY

By PEGGY PHILLIPS

The theatre tolls the knell of parting day The audience winds slowly o'er the lea. The actor homeward plods his weary way And leaves Broadway to Leventhal & Wee.

Gray's Elegy sounds familiar, you office value and happily paid him and I grew up within the same environs; if not, this piece will received only Actors Equity miniattempt to recreate an aspect of mum, which in those days was \$40 bygone days in show business which was not only unique but without which many an actor who is today famous might well have

With today's show capitalization figures rocketing to as high as \$600,000 for a forthcoming musical and \$250,000 for a straight play, it become automatic to cast a wistful glance at the good old days when it cost less than \$15,000 to raise the curtain on opening night. But along with the side effects of inflation, what we tend to forget is that financing a theatrical production was always a major headache, and \$10,000 was as difficult to promote in 1930 as \$200,000 is

In the late '20s and early '30s, economic security for an actor was a rarity, and no television employment existed to bolster the slow months, or the at-liberty days which was a neat euphemism for such technical aids as airconditioning, theatres simply closed down during the summer months, and the actor who had a job to come back to in the fall, thanked his lucky stars. During these and lean periods, actors did many things to keep body and soul together, from selling shoes at Gimbel's to posing as Santa Claus at Macy's. Dut some of the lucky ones actually got jobs acting-if they were fortunate enough to be hired by a firm known as Leventhal & Wee.

Quixote and Sancho

When either the summer heat simple repassional economics plunged Broadway into the doldrums of inactivity; when theatres closed down and productions failed, the only bright light on the horizon for many actors proved to be the single electric bulb swinging from a grimy ceiling in the West 45th St. theatrical production office operated by Leventhal & Wee, a pair of gentlemen as mismated and unlikely as Don Quixote and Sancho Panza. It was to these two men that many of today's stars owed much of their activity during there difficult days. Without the Subway Circuit, as created by Levent'al & Wee, many an actor to whom it represented his virtual sustenance, if not his theatrical baptism, would still be sell-

An immigrant from Galicia Leventhal was short. round, with the candid face of an aging boy, and an accent wildly unique. His suits were permanently rumpled, his cuffs frayed, his collar smudged. O. E. Wee (nobody every discovered what the O. E. stood for) was tall, slim. Impeccably groomed with clean Scandinavian features and an air of quiet elegance. Soft-spoken and mild-mannered. Wee rarely lest his temper; Jules, on the other ranted. frequently seldom for long. Both men shared a kindliness of heart and sweetness of disposition absolutely unmatched in a business where such the item on the property list "Hottraits were conspicuous by their

How the two men met, how they went into business and how they eventually prospered is not too germane. What is important is that very soon their shabby little office off Times Square became a veritable oasis for almost every actor on Broadway. They owned and operated a string of converted film houses—one in Jackson Heights one in Hoboken and one in Brooklyn near Coney Island, These became known as the Subway Circuit for the simple reason that all were then within a nickel's subway ride.

Leventhal & Wee presented successes that had completed Broadway runs. The top orchestra price was \$1.25 and balcony seats sold for as little as 50c. From this

paraphrase of were well aware of a star's boxa week.

Send Only 'Minimums!'

On casting days, Jules instructed agents to send only "minimums, The joy an actor experienced in being employed during otherwise bleak seasons was somewhat diminished by the size of his fee, and a popular homily of the day was "I'm working for Leventhal on a Wee salary!"

The office, originally two dingy rooms in the Selwyn Theatre Bldg. and later enlarged to three rooms equally threadbare on West 45th St., became a hangout for actors and unemployed stagehands who could accommodate with a hand in the perpetual gin-rummy game went on from morning to night. Between deals, the show-men would negotiate a whole production, signing contracts, arranging for scenery and props (all secondhand from the archives of various theatrical warehouses) which was a neat euphemism for various dicatted and one out-of-work-and-in-debt. Without assigning scripts. The only one assigning a private office was accorded a private office was their young press representative, Vince McKnight, or "Wince" as Jules referred to him. Jules was in his office at 8:30 a.m. five mornings a week, working at his desk, while Broadway slept. When actors and authors found this out, they would call him, as he seldom took telephone calls later in the day. He'd put them off by saying "Dis is not Jules, it's Wince McKnight."

The partnership ended in a few years when Wee died, but Jules continued the operation alone and achieved big success. Although he prospered, he never changed offi-ces, habits or attire, and his econo-mies became legend and legion. One incident regarding the famed Leventhal economy had to do with the fact that the actors were given stock contracts and therefore were supposed to furnish their own cos-

Dressing the Girls

In the case of his production of 'Lombardi, Ltd." the star, Leo Carrillo, was playing a famous dress designer whose models had to parade in beautiful costumes at a fashion show. Equity raised an objection to this as being too great an individual expense for the actresses. The producer must supply the costumes. At the dress rehearsal, Jules appeared backstage with a couple of dozen Bargain Basement dresses he had just purchased for \$5 apiece. He went to each girl's dressingroom, placing dresses on hangers. "Here are your costumes," he stated. When they told him they wouldn't wear them, he replied "That's up to you wear what you like but don't —wear what you like but don't say I didn't buy you costumes!"

During his production of "The Great Lady Deadlock" (based on Dickens' "Bleak House" and starring Margaret Anglin), one of the actors was supposed to make his but entrance after a sumptuous dinner house grapes \$1.50 a bunch," he marched out, purchased a bag of ordinary green grapes for 15c and instructed the prop man "No more

hot-house grapes—use these!" Although Leventhal's economies were famous and despite his refusal to pay more than Equity minimum to any but stars, the fact remains that he was scrupulously honest and his methods were always within the rules of the various unions with which he dealt. Indeed, Actors Equity held him in such esteem that he was the only producer at that time who was not required to post a salary bond at Equity. He was known for his kindness to young struggling actors and would not only give them eating and rent money, but pay their doctor's bills as well.

When Jules first came to Amerprince'y price scale, it can be judged what was left for the teens, he worked desperately actor! Although Leventhal & Wee through many jobs until he be-

came a candy butcher in a Brooklyn burlesque house. Because he never had had a formal education of any kind, he was determined that his son, Harold, would have the best. Harold turned out to be a brilliant student and was to graduate as valedictorian of his class at Columbia University.

Like other parents, Jules was sent a ticket to the graduating exercises. On the appointed day, he showed up at the auditorium, proud as a peacock and dressed in a clean new blue suit-but without his invitation card which he had forgotten! Because of the capacity crowd of parents, the usher re-fused to admit Jules without a ticket. Leventhal demanded ad-mission, insisting that it was his son who was delivering the valedictory address. Arguments availed nothing until finally Jules drew himself up to his full five feet and declared ominously, "Lister of the control of the c sen, either you let me in, or I pull the star!"

TV Steals Actors, **But Irish Theatre** Needs Plays Most

By MAXWELL SWEENEY

Abbey Theatre, burned down in 1961, is now to be reopened in April, about a year late due to building strike and other factors. Cork Opera House, burned down in 1955, was rebuilt and reopened as a 1,000-seater theatre in 1965.

New Abbey building will house a double theatre: in addition to main Abbey auditorium there will be a small experimental theatre replacing Peacock Theatre which formed part of original building which was burned out.

The Irish government has enlarged scope of Abbey control by appointing a number of new shareincluding players holders playwrights, but company has not been developing as strongly as formerly. Company, which oper-ates on a repertory basis, has had salaries upped considerably but standards are still low by compari-son with what can be earned in television both here and in Britain. Prexy Ernest Blythe has been cooperative in allowing players to do outside work, but needs of the Abbey naturally take precedence. Few new plays of stature have been sked during the year, best was Arnold Hill's comedy "Th-Pilgrim's Mother," and best production was Tomas MacAnna's staging of Berthold Brecht's "Galia piece well outside normal trend of Abbey presentations.

Shortage of Irish plays is not confined to Abbey and was re-flected in Dublin International Theatre Festival where neither native writing nor imports were of stature to create boxoffice. Best draw was probably Brian Friel's "Philadelphia Here I Come" seen at the Gate, a play originally staged at the Dublin Festival of 1964 and due for New York presentation.

Olympia Theatre, sold over year ago to developers planning to make it a bistro and terpery, continues to operate as a theatre pending the granting of permission to make the conversion. Group headed by Brendan Smith, Director of Dublin Theatre Festival, currently manages the theatre which has been staging vaude shows with considerable success.
Gaiety Theatre, owned by Louis Elliman and family interests, was also the subject of a sale during the year but this was held up when local authorities refused permission for redevelopment of the site for an office block. Future of Gaiety is undecided but it has shows booked at least until June of this year (1966).

While Irish theatre has had a cut-back in attendances in Dublin there is a new project to stimulate playgoing in Belfast with a scheme for a \$4,200,000 theatre complex to be completed during the next four years.

Misses Her Bouquets But Diva Agrees Met Opera House Manners Better

By DOROTHY KIRSTEN

I could hardly forget. That first night on the stage of the Met-20 years ago. The pounding of my heart, the knocking of my knees



Dorothy Kirsten

audience was with me. At the end of the performance flowers began to fall on the stage all around me. I looked up toward Box No. 1 and saw my fairy godmother, Grace Moore, leaning over the railing and hurling bouquets of sweet-heart roses with all her might. I can still see the surprised look on the faces of some of the orchestra

Flowers are forbidden on stage at the Met today so I was amazed when a small bouquet was thrown at my Dec. 1 performance in "Fanciulla Del West." Someone decided the occasion warranted breaking the rules.

musicians who got hit with the ones that missed the stage.

At this moment, it doesn't seem that anything short of a miracle will keep the wreckers from tearing up the hallowed boards where Caruso and Muzio once stood, I hope I may be forgiven a bit of reminiscing and perhaps a little sounding-off about how grand opera has changed since the night sang my first "Mimi" there in 1945.

Start with the custom of presenting flowers. This practice excited both the audience and the performers, and I know that many of my colleagues miss it, as I do. The custom is still observed and permitted in some U.S. opera houses, of course, and indulged most lavishly abroad. At Tbilisl, the capital of Russia's Georgian Province, when I sang "La Traviata" following each set I was viata," following each set, I was showered with dozens of tiny bouquets of fresh violets-even though it was mid-January!

Yes, a little of the old magic as gone out of being a prima denna. I don't mean that we should return to the era in which singers trailed Russian princes in their wake like Lina Cavalieri or yards of chinchilla, like Mary Garden, but today's divas, it seems to me, often go to the opposite extreme. I was shocked one day to see a famous singer arrive at the stage door with curlers in her hair, covered by a babushka and with-out a trace of makeup. Maybe this is the "new" look but I think the public still wants a little glamor from its stars. Today there is so much emphasis on being "one of the girls" it's often hard to tell the prima donna from anyone else.

It isn't only the singers who have changed. Audiences have, too. I'd say definitely for the better. Two decades ago, the Met still depended chiefly on the munificence of a handful of wealthy patrons. The desire for social distinction rather than a love for "bel canto" was often what put the dazzling glow in the Diamond Horseshoe. The picture is different today. The general public subscribes to almost 85% of the seats at the Met and the figure grows each year. Today's audiences know what they are listening to. They don't come just to hear "Celese Aida" or "Un Bel Di." Who would ever think it possible to sell out performances of "Falstaff" and "Wozzeck" which has happened in recent seasons?

of the soprano is becoming more them.

[Soprano Dorothy Kirsten has been with the Metropolitan Opera 20 years. She sings all performances of "Girl of The Golden West" at the Met this season and will also be heard as "Manon Lescaut" and "Tosca."] of a rarity. We singers now have to create theatre as well as float silvery pianissimi. In this respect the influence of the legitimate theatre has helped to bring opera out of the Dark Ages, dramatically out of the Dark Ages, dramatically speaking.

Directors such as Quintero, Webster, Kanin and Mankiewicz have all worked at the Met, bringing with them a freshness and imagination that has often been lacking in old productions, I think I have been lucky because my own background was show business-I sang hundreds of performances of operetta, appeared in radio series with Sinatra and Crosby, and was on screen in Great Caruso" with Lanza. I went from Broadway, so-to-speak, to the Met. Today the trend seems to be reversed and we find top opera stars turning to Broadway musisals, and I am not sure this makes sense. The kind of training and experience found on Broadway or in television can often be the bedrock on which an operatic career is built. Too many opera singers walk on stage today without the vaguest idea of what to do with their hands!

Without any question the greatest revolution in opera today has been brought about by the emergence of the "jet-propelled prima donna"—strictly a 20th century phenomenon. We used to enjoy pleisured pages between leisurely ocean voyages between seasons, even between engage-ments. Today it is possible for a soprano to sing "Tosca" at Covent Garden one night and "Madame Butterfly" in San Francisco the next. It's possible but, in my opinion, not advisable. Some singers like to chalk up staggering statistics — five performances in seven days, two performances in one day.

When the jets start to fly even faster we'll probably have sopranos singing at La Scala and the Met on the same day! But is all of this good for the voice?

Many singers just don't know when to say "no" and this is why so many beautiful young voices are ravaged today, long before their time. I doubt that I would be singing legit performances of "Minnie" (it's one of Puccini's toughest roles) in "The Girl of the Golden West" this season after 20 years of continuous singing, if I had not resisted the impulse to accept every tempting offer that came my way.

But I want to be fair and also point out that on the credit side of the ledger, today's singers, and particularly Americans, are better trained musically. They can also sing a greater variety of roles, which is fine as long as these roles are suited for their voices. Now we also have opera workshops in schools such as Juilliard, Curtis, Eastman, etc., where students can get excellent training for a career in grand opera. But they need, also, the help that those of us with experience, can give and we have responsibility to give it to them. Is there anything about opera that hasn't changed?

Yes, we are mostly all still superstitious. When Franco Corelli and I arrived at the Met this season for the first rehearsal of "Fanciulla Del West" we practically tripped over each other looking for an old nail or a tack on the floor. It's an omen of good luck to pick up the first one you see and I really believe that the rusty nail I carry in my pocket is a good luck charm which carries me through the season. As for my lucky rabbit's foot, I've never sung a performance without it. It was given to me by Grace Moore the night of my Met debut and once in San Francisco, when I forgot it, they had to hold the curtain while my secretary ran back to the hotel to fetch it, and from what I hear, today's budding Carusos and Muzios are carrying on the tradi-tion. On their dressing tables you'll find tiny dolls, stuffed toys, little plaster madonnas, perhaps a faded photograph or a few petals This new audience has put a much greater demand on the artist, however. The tenor who these things may seem, there would be no grand opera without

60 YEARS OF MODERN THEATRE (1905-1965) By JOHN GASSNER

Publication of Gordon Craig's Mask, first influential essay, "The Art of the Theatre."

Arnold Daly presents "Mrs. in Warren's Profession" New York for one evening (Oct. 31) before the production is forced to suspend by the police. The play is denounced in the New York press; Norman Hapgood of the drama New York Herald declares that Jest). "You cannot have a clean pig

ence and starts his magazine, The

George Jean Nathan writes drama criticism for Smart Set magazine, combats "Belascoism," and champions imaginative and stimulating theatre, 1908-1923. 1909

Production in Rome of Seem Benelli's successful neoromantic drama, "La Cena delle befie" (The

Belasco's naturalistic production of Eugene Walter's "The Easiest

The chronology herewith is extracted, by permission of the Sterling Professor of Drama & Literature at Yale and his publisher, Holt, Rinehart & Winston, from "Directions in Modern Theatre and Drama," which Prof. Gassner has provided some addenda. The time span, 1905 to 1965, coincides with the six decades which this present Diamond Jubilee Edition of VARIETY celebrates.

Max Reinhardt's spectacular Way," unusually naturalistic Berlin production of "A Midsum-American drama.
mer Night's Dream," Reinhardt 1910 is made director of the Deutsches Theatre.

1906

Meverhold joins the actressmanager Komisarjevskaya in St. Petersburg and directs poetic productions for her, such as Andrey-ev's symbolist drama, "The Life of In this year also, Meyerhold removed the front curtain from the stage for an antinaturalistic production of "Ghosts."

Mrs. Fiske's production of Lang-don Mitchell's "modern" comedy on divorce. "The New York Idea," in New York.

Reinhardt opens an intimate "chamber-theatre," the Kammerspiele, for experimental productions; he produces Franz Wede-kind's naturalist - expressionist drama "The Awakening of Spring"

Antoine's directorship of the state-subsidized Odeon Theatre,

1907

The Abbey Theatre's production of Synge's "The Playboy of the Western World." of Synge's

The Moscow Art Theatre stages Leonid Andreyev's decidedly "symbolist" allegory, "The Life of Man." (The citadel of modern realism responds to the vogue of symbolist drama.)

"The Ghost Sonata" (also trans-lated as "The Spook Sonata"). Strindberg's famous expressionist drama, published in Stockholm; produced there in 1908.

The Intimate Theatre (Intima Teatern) established by August Strindberg and August Falck in Stockholm for modernistic experimentation; controlled by Strindberg until 1910. (Strindberg wrote "The Ghost Sonata" for this Strindberg theatre.)

The Pilgrim Players, an amateur company in Birmingham, England, produces experimental plays, 1907-

The vogue of "Belascoism." or sensationally rictorial naturalism. in the American theatre, 1907-

Prague for a decade.
The Moscow Art Therire stages Mneterlinck's fantasy, "The Blue "Those who think that we sought for Naturalism on the stage, the Pilgrim Players. are mistaken," wrote Stanislavsky, are mistaken," wrote Stanislavsky, Collaboration of Appia and Jaccomplaining that the Art Theatre ques Dalcroze at the latter's schoolinclined toward naturalism because in Hellerau, near Dresden, where
inclined technique was only in Appia was able to make use of
its embryo stage among the actors some of his ideas in scene design
of our company." It is quite clear in simplified productions of pany has been resident in Israel

Meyerhold's production of the
staged by Vakhtangov. The company has been resident in Israel

Belgian poet Verhaeren's symbolsize drama "Lee Auhes" (Dawn) from Stanislavsky's (and also An- Gluck's toine's) attitude, expressed as early as 1890, that the specialists in naturalistic drama would have become symbolists, if symbolism had given birth to plays capable of sustaining a vital theatre.

Opening of the Munich Kunst-lertheater (Artists' Theatre) (May tect Max Littman and the scene designer Fritz Erler. Designed for formal and imaginative presentat on of plays rather than for peepshow theatre, with some presentational stylization assured by bringing out the acting area—a narrow shelf for presentational stage production rather than a stage manager. deep area that would lend itself to

"Oedipus the King" and the pantomime "Sumurun," for which Reinhardt, having noted the use of runways in the Japanese Kubuki theatre, used them to break the fourth-wall convention and reunite

the actors and the audience.
First German expressionist group in the theatre, the Sturmbuhne, starts giving matinees of expressionist plays by August Stramm, Lothar Schreyer and Oskar Kokoschka

1911

Gordon Craig designs the Moscow Art Theatre production of "Hamlet," using a combination of abstract convex screens of great height. These, according to Stanislavsky, "hinted at architectural forms, corners, niches, streets, alleys, halls, towers, and so on."

The beginning of the Liverpool Theatre, noteworthy as a school of acting.

The Max Reinhardt production of "The Miracle," for which the interior of the Olympia Theatre in London was redesigned as a cathedral.

1912

Lugne-Poe's Parisian production of Paul Claudel's symbolist dimma. L'Annonce faite a Marie." duced 10 years later in New York by the Theatre Guild as "The Tidings Brought to Mary.

Constructivist sculpture (by Pevsner, Gabo, and others) make: its appearance; it is nonrepresentational and consists chiefly of a balance of planes.

A venture in Oriental stylization in the popular American theatre the production of the Hazelton and Benrimo play "The Yellow

The Chicago Little Theatre, devoted to dramatic experimenta-tion, is founded by Maurice Brown and Ellen Van Volkenburg.

Reinhardt's production of the Oriental pantonime "Sumurun" is brought to New York; an introduc-The experimental Toy Theatre established in Porton.

Jarostav Kvapil, franslator of Ibsen, but also a Shakespearean producer, becomes chief director of the Czech Val'onal Theatre in Prague for a decade.

1913

Benavente's naturalistic psychological drama "La Malquerida" (The Passion Flower), an important work of naturalism in the Czech Val'onal Theatre in Prague for a decade.

Opening of the Birmingham Repertory Theatre, which continued the experimental work of Brown.

Collaboration of Appia and Jacin simplified productions of pany has to Gluck's "Orpheus" and Claudel's since 1931. "The Tidings Brought to Mary." Production Gluck's "Orpheus" and Claudel's since 1931.

"The Tidings Brought to Mary."

The stage, which had hardly any furniture, was simply a three-sics" (The Beasts of Tiresias), a level platform with connecting surrealist "play." in Paris.

Steps. There was no distinction between the lighting of stage and any design by Piessee and stage with the platform with connecting surrealist ballet, with music by Satie known"). auditorium.

Vittorio Podrecca establishes his 17), founded by the critic Georg famous marionette theatre, the tre du Vieux Colombier company Fuchs in association with the archi- Teatro dei Piccoli, an important appear in New York for two seatheatricalist venture, in Rome. sors, 1917-1919, Puppets were used at first. Reinhardt pr

deep area that would lend itself to the representation of environment.

Gordon Craig settles in Flor
Gordon Craig settles in Flor-

tre established by Alexander ship. Tairov for the creation of a "synthetic theatre" combining all the arts. It was rebuilt in 1930 and made larger.

1915

Robert Edmond Jones presents an influential antinaturalistic setting for the Granville-Barker production of "The Man Who Married a Dumb Wife," by Anatole France, in New York City.

Kaiser's expressionist drama,

Manifesto of the Futurist Syn-

thetic Theatre in Italy.
Washington Square Players open the first season of their art theatre at the small Bandbox Theatre in New York under the leadership of Edward Goodman, Lawrence Langner, Philip Moeller, Rollo Peters, Lee Simonson and Helen Westley. The "piece de re-Max Reinhardt's productions of sistance" of their first program, "Oedipus the King" and the pan-made up of "avant-garde" oneacters, was Maeterlinck's mood-piece, "Interior."

Provincetown Players give their first production on a wharf in Provincetown, Mass., where they continue to stage plays during the next two summers. The group is headed by George Cram Cook. Susan Glaspell, Robert Edmond

Jones and Eugene O'Neill.

Neighborhood Playhouse is founded in New York's East Side district by the Misses Aline and Irene Lewisohn. This notable experimental theatre existed until

1916

John Williams' successful Broadway production of Galsworthy's Justice." with John Barrymore playing the lead-a triumph for realism in the American theatre.

First production by Max Reinhardt of Georg Buchner's "Danton's Tod" (Danton's Death), written 1835. "From

Morn to Midnight," Georg Kaiser's celebrated expressionist drama of a bank cashier's blind search for freedom and sympathy in a hollow and meretricious society.

Luigi Chiarelli's "La maschera il volto" (The Mask and the Face) produced in Rome-an important step in the development of the "school of the grotssque" which became international'y important through the more or less theatricalist plays of Pirandello.

Alexander Baksy's manifesto of eatricalism, "The Theatre Untheatricalism. bound," published in 1923.

First manifesto of dadaism issued at Zurich.

The Cleveland playhouse starts its course of experimental theatre, under Raymond O'Neill: later, under Raymond O'Neill: Inter, after 1921, it is directed by Fredric McConnell,

The Washington Square Players produce Maeterlinck's symbolist play "Aglavane and Sylvette" and Chekhov's realistic masterpiece "The Sea-Gull" in New York.

1917

The Washington Square Players present Andreyev's symbolist drama, "The Life of Man" in New

Founding of the Pasadena Playhouse, a progressive community! theatre in California, by Gilmor

brew

and design by Picasso.

Copeau, Jouvet, and the Thea-

Reinhardt produces expression-Puppets were used at first.

Winthrop Ames' Broadway production of the symbolist play duction of the symbolist play "Prunella," by Granville-Barker and Laurence Housman.

Reinhardt produces expression— es used as scenic properties mainist dramas such as Reinhard ly to suggest the "soul" of the play.

Sorge's "Der Bettler" (The Begplay.

gar) and Reinhard Goering's "Seeschlacht" (Sea Battle) for the "The Dybbuk" (written in 1914) schlacht" (Sea Battle) 'avant-garde" group ca Louis Jouvet joins the Theatre "avant-garde" group called Das du Vieux Colombier as actor and junge Deutschland (Young Ger-

1918

The Washington Square Players produce "Mrs. Warren's Profesin Paris by Copeau's celebrated

The Kamerny (Chamber) Thea- ning into difficulties with censor-

The Provincetown Players take over a disused stable on Macdougal Street in Greenwich Village and name it the Provincetown Playhouse.

The Carolina Playmakers.

Kaiser's expressionist drama, "Gas I and II," a nightmare picof the industrialization of ture

The opening of Reinhardt's Grosses Schauspielhaus, a circuslike theatre in Berlin adapted for presentational stage-production on

Founding the Theatre Guild in New York.

Leopold Jessner directs the Berlin State Theatre and promotes expressionism with dyproductions of Schiller's "Wilhelm Tell" and Wedekind's "Marquis of Keith," staged, in the main, on step ramps of stairs (Jessnertreppen).

The Phoenix Theatre of London becomes notable for its revival of Elizabethan and Restoration

1920

"Le Boeuf Sur le Toit." or "The Nothing Happens Bar," a surrealist pantomime on which Cocteau. Milhaud and Dufy collaborated. Played by the Fratellini clowns at

the Comedie des Champs-Elysees.
The Provincetown Players' production of O'Neill's "The Emperor Jones," especially noteworthy for its expressionistic technique and the use of sound (the sound of the tomtoms) in the creation of ten-Hopkins-Barrymore "Rich-

ard III" in New York, with symbolist designs by Robert Edmond Jones. First production of the music

studio of the Moscow Art Theatre. Lecocq's satire "The Daughter of Madama Angot." The founding of the Salzburg

Festival by Max Reinhardt.

1921

Adolphe Appia's "L'Oeuvre d'art vivant" (The Work of Living Arty published in Geneva and Paris.

Karel Hugo Hilar (1884-1935) an important expressionist and theatricalist, becomes director of the Czech National Theatre.

Pirandello's theatricalist masterpiece "Sei personagi in cerea d'autore" (Six Characters in Characters Search of an Author).

Vakhantagov's famous theatri-list production of "Princess calist production of Turandot" in ironic harlequinade with actors themselves to the audience and costuming themselves in public, with settings shifted in public by stagehands who burlesque the play. An example of "joyous" or "gay" theatricalism, and of Oriental stylization.

Famous expressionist production of Ernst Toller's "Masse-Mensch" (Man and the Masses) by Jurgen Fehling at the Volksbuhne Founding in Moscow of the He- in Berlin, with designs by Hans ew company, the Habima. Strohbach. Produced later by the

Belgian poet Verhaeren's symbolist drama "Les Aubes" (Dawn) written in 1898, in a constructivist

The Arthur Hopkins and Robert Edmond Jones symbolist production of "Macbeth," in which environment was dissolved into a black background, with masks and arches used as scenic properties main-

"The Dybbuk" (written in 1914) performed in grotesque, Oriental theatricalist manner by the Habima Theatre in production di-

sion" in New York without run-, associate Charles Dullin (1885-

Pirandello's theatricalist chological drama "Enrico IV" (Henry IV); produced in New York in 1922 as "The Living Mask."

Karel and Josef Capek's "Insect Comedy" (literally, "the comedy of insects").

The Provincetown Players' production of O'Neill's "The Hairy Ape," characterized by symbolist and expressionist techniques.

The Theatre Guild's complete production of Shaw's "Back to Methuselah" at the Garrick Theatre in New York.

Reinhardt converts an imperial ballroom into a little theatre, the Redoutensaal, for formalistic inti-

mate productions. Cocteau's "Antigone," formed in Renaissance costume, with music by Honegger and designs by Picasso; the text, a trimmed-down, "cooled-off," deliberately dry version of Sophocles' play.

1923

"Saint Joan." in which Shaw proved that the impossible was turning discussion drama into high tragedy.

The Theatre Guild production of Elmer Rice's expressionist fantasy, "The Adding Machine," with famous expressionist social drama, "Roger Bloomer," produced in New York.

The successful and apparently influential Pietoeff production of Six Characters in Search of an Author" in Paris.

Tairov's playful use of constructivist theatricalism production of "The Man Who Was Thursday," adapted from a novel by G. K. Chesterton. Production by G. K. Chesterion, Production by the Moscow Art Theatre Musical Studio (not an opera company, but a theatre whose actors sang) of Aristophanes' "Lysistrata," with "musical theatrical realism."

1924

Arthur Hopkins' celebrated realistic production of "What Price Glory?" by Laurence Stallings and Maxwell Anderson.

The Winthrop Ames production "Beggar on Horseback" George S. Kaufman and Marc Connelly — the first popular Broadway adaption of expression-

ism in the American theatre.
Production of "Desire Under the Elms," in which O'Neill fused naturalism and symbolism

New York.

The Moscow Art Theatre Musical Studio production of "Carmencita and the Soldier" in style of "musical theatrical realism" instead of in the operatic manner usually employed in stag-ing "Carmen." (The Hammerstein Negro version, "Carmen Jones" in the 1940s, was an adaptation of "musical theatrical realism" as inaugurated in Nemirovich Danchenko's studio.)

The Abbey Theatre production of O'Casey's "Juno and the Paycock," a modern mingling of cock," a modern mingling of comedy and tragedy, and also a distinguished example fusion of naturalism and poetic

Andre Breton's first Manifesto of Surrealism, with emphasis on "pure psychic automatism" requiring the elimination of intellectual, moral, and esthetic factors from the creative process.

Louis Jouvet is actor-manager at the Comedie des Champs-Elysees.

1925

Theatre Guild production of John Howard Lawson's theatricalist "Processional," a "jazz-symphony" of social conflict and confusion. A notable feature of this production was Mordecai Gorelik's theatricalist setting, the main element of which was an extravagantly painted vaudeville backdrop of a mining town.

Art Theatre at the Teatro

Odescalchi founded by Pirandello in Rome.

Hallie Flanagan Davis becomes director of the Vassar Experimental Theatre, noted for its work in stylization. (Her administration lasted until 1935, when she be-

(Continued on page 258)

FOLKWAYS OF SPANISH

[1] Author Always Makes A Speech [2] Actors Act 14 Times Per Week

[3] Nothing Interferes With Dining By HANK WERBA

Spain, like most other countries, has its own legit traditions. But tradition here has a longevity that often desies evolution, not to say plain old common sense.

opening play must not roll down the curtain unless the author national playhouses. A handful of comes on for a bow or to deliver a private visionaries followed suitrhetorical thanks to cast and audience. Where in most countries, the author's final act walk-on is reserved as a rare tribute to exceptional achievement, Spanish theatre (except for a wine break firstnighters demand the author show himsel?—a vital part of theatre ritual and a demonstration to him he can do no wrong.

The custom is partially explained by this opening audience. hearsals for the subsequent play No average playgoer in Madrid could rustle up a pair of billets

Defending this state of affairs for a preem. instead of going on sale, tickets are distributed by the impresario, author, stars and director to colleagues and friends, a permanent list of government authorities, a well-padded claque and to critics.

Only Admirers

Tradition of a friendly house is as old as the theatre in Spain. Friendship is thicker than blood in Castile. By holding at bay the pocket-emptying spectator (prices have risen from \$1 top to \$1.35 and \$1.70) and filling the hall with pro-play deadheads, the producer is certain to get choral hosannahs and the mandatory smell-of-success how. Not even the unreconcilable ordeal of reading the coldly analytical play review in "ABC" the following day can discourage the queen-for-a-day menbehird and in front of Madrid footlights.

True heroes of the footlights and well-deserving of applause (dis-criminating or not) are the thesps. Day in, day cut, the actor must deliver two performances for a total of 14 a week. How this custom entered the books, no one is around to explain. And though the vast majority of playgoing Span-

The 'Divine' Sarah

Buffalo.

Editor, VARIETY

A recent vignette anent the publicity proclivities of Sarah Bernhardt, the renowned French tragedienne of the early days of the century, recalls what a consummate showman she was onstage and off. Buffalonians recall her last visit here before 1910 in an all-French version of a classic tragedy, with her friend Lou Tellegen as male lead.

At this time, she had already lost a leg by amputation and one of the curiosities of her performance was to observe how well she stage-managed her physical person

scheduled to make a personal appearance at the Albright Art Gallery to deliver a talk on French and the theether are a talk on the content of the theether are a talk on the content and the theether are a talk on the content and the theether are a talk on the content and the theether are a talk on the content and the theether are a talk on the content and the theether are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the content are a talk on the content and the cont art and the theatre, and curiosity was high as to how she would manage her offstage appearance.

Entering the room one beheld a draw curtain across one end of the room, and after an interminable delay there was noise and confusion back-curtain after which it was drawn aside to reveal the divine Sarah seated in a thronechair from which she declaimed with great animation and. of course, entirely in French. Her remarks, which were obviously unintelligible to many, if not most, in the audience, terminated, the curtain was closed and the tragedienne was spirited away from the sight of the beholders, even those who beat a hasty retreat to the exits in the hope of catching a glimpse of the divine but still corporeal Sarah.

Sidney Burton

slavery must go, only the merest dent has been made toward abolition.

The government's director gentten defies evolution, not to say ain old common sense.

Good, bad or indifferent, an step last year by reducing the step la so.1e with a cautious drop to 13; others to 12 and a bold few, to 10. Nonetheless, the bulk of Spanish stage performers enter make-up at 6 or 6:30 p.m. and do not leave the at the corner bar) until 1 a.m. or

Afternoon Rehearsals, Too

Under the widespread system of resident companies, afternoon re-

the producer or impresario blames the actor's lot on the Spanish way of life. "If we could get audiences into their seats at 8:30 or 9 p.m. for a combined show, we would welcome the ten-session week. Un-fortunately, Spaniards will not fortunately, Spaniards will not change their 9:30 to 10:30 dining habits."

With playhouses about half-filled at most sessions, the producer has the choice of eliminating either the 7 p.m. or the 11 o'clock performance. In either case, he will lose half the take for the feeling persists that, early or late, he will not fill the house at a solitary performance.

iards believe this form of modern, elimination of Monday-Wednesday-Friday late performances.

Another curious hangover, long outmoded, is the censor's appearance at the final dress rehearsal. Blue-noser no longer reigns with an air of undisputed authority. In a period of censor relaxation, he now faces the outspoken contempt of creative talent with each intervention ("We'll tell the audience we get babies by correspondence. Will that satisfy you?"—one director hurled at a censor recently). Cognizant of changing times, he will put his foot down and cause last-minute creative consternation, only in defense of cardinal princi-

Among them are the inviolability of church and state. But they could include a protruding navel, lovers in bed without marital sanction, an offensive use of props or any number of fiendish stage devices or gestures (Play itself gets censor clearance before rehearsals start) calculated to undermine Spanish moral fibre and pave the way to public perdition.

The rensor's 'nyet' is not the only discordant note at dress rehearsals. Chaos is often generalized for the good reason that Madrid stage productions have no avenue for tryout runs in provincia. Apart from burgs like Valencia, Seville, Bilbao, San Sebastian, Saragossa and Malaga - all a considerable distance from legit origination in Madrid and Barcelona-salles in smaller towns nearby are not equipped to help stagers eliminate the fluffs and mesh legit gears.

Which also explains why Madrid A minority believes attendance opening nights constitute one big is higher in the evening. One in gathering of the clan and claque, particular, producer-director-star Fernan Gomez, took the big leap rehearsal as it is an official curgathering of the clan and claque. forward some months ago for his tain-raiser. Audience is friendly hit comedy "For Adults Only—enough to expect rough edges and With Reservations," and advertised ignore them.

Pemise of The Show Boat

[AN AMERICAN 'ORIGINAL']

By ROBERT DOWNING

garish floating palaces which once purveyed entertainment up and down the inland rivers of America, have vanished. Callie French and her show boats are gone from the Southern waterways. Captain Menke held out for years with the original Cotton Blossom, moored for nearly two generations in the Mississippi at St. Louis; but time, alas, has stilled the calliope. Cap't Billy Bryant, the redoubtable skipper of the Eastern rivers, finally sold his glamorous boats to colleges and universities, who turned them into drama labs— a fate, in its way, far worse than the demise of my own Dixiana, the pride of The Great Lakes, which was rammed and sunk by government cutter at Michigan City, Ind. in 1936.

(Show boats, by the way, and minstrel shows were the only two original forms of entertainment devised in America: every other native brand of show biz has revealed roots in older styles of presentation. The Chapman family developed the original boat show on the Ohio and the Mississippi in the early 19th century, and the floating stages flourished from the 50s until well after the turn of the century. The Civil War closed down very few prominent boat shows; movies, radio, talkies, tele-vision, bingo, miniature golf, Mah Jong, The Depression, a chowder of wars, and churchy censorship did not really do in the boats. They died, at last, when they finally became museum pieces instead of

I called The Dixiana mine. She wasn't, of course. But I was her leading man when I was 21, and 12 of the happiest months of my theatrical life were spent aboard this valiant vessel.

Built on a Barge

The Dixiana was built in the early 1930s at Pt. Washington, Wis. by a group of Chicago business men known as The Great Lakes Show Boat Corp. The boat was constructed on a huge barge, nearly half a block long, with bulk-heads almost three feet thick in places. The barges had been used to help dredge the Panama Canal.

The superstructure of The Dixiana contained an auditorium seating 1,100. There was a shallow balcony and four stage boxes occupied upper and lower levels. The stage was small, but capable of supporting the heartiest melodramas of river literature. There was a dining room forward on the second deck, and a dance floor over the auditorium where, balmy summer nights, theatre goers could dine and dance and booze it up till dawn to the strains of the pit band.

Behind the stage were two decks of combination living-cabins and dressing-rooms. Offices and a green room were at each side of the stage. The managing director had his quarters in the hold. The boat was able to tie into local electric lines or to rely on its own Delco system. It was completely well-heated by electrified. system, and boasted running water, sometimes hot as well as cold.

While not as fancy in steamboat gothic gingerbread as some of the river queens, The Dixiana was a white delight to behold. However, she had no paddle wheel, since she had to be pushed about by a pilot boat. The ducing a song entitled "Buy A Bale Of Cotton For Me." The boat. The decor in the auditorium would have pleased Edna Ferber. The huge, hanging pewter lamps in this area came from the original transfer of the boat. in this area came from the original Robert E. Lee.

It was hoped to get The Dixiana ready for Chicago's Century of Progress Exposition, a World's Fair that took place in 1933 and 1934. Originally, it was thought that the boat would be moored at the Lake-front, near the Fair. Failing to achieve this, her owners tried for a berth at Municipal Pier; then for a spot in the Chicago River near the Michigan Avenue bridge. Finally, after endless litigation, rows with the vested in-terests of Balaban & Katz, and maritime snarls, The Dixiana was permitted to anchor in the North Branch of the Chicago River at the Diversey Parkway Bridge, a sleeper-jump north and west of the Loop. Our gangplank did not

One by one, the handsome, 8, 1934—with most of the Fair's first year gone.

12 Melodramas

We did 12 melodramas during the year I was aboard the boat; an average of one production a month. Under the direction of Harry Owens (who played our heavies, and who knew the river school of trouping inside out), was acted our shows, not in the smart-aleck fashion of "The Drunkard" revivals, but in a straightforward, tooth-and-nail, summa-come-loudly style which was demanded in the 10-20-30 era.

Our scenery was faithfully copied from the sets of the 80s and 90s, and executed by artists who could remember the florid sets of A. H. Woods' productions, and other howlers of the period. We had a crew who could re-create such telling effects as break-away bridges, train wrecks, fires, floods, explosions and the perits of Chinatown after dark.

The Dixiana quickly became a favorite rendezvous for two Chicago critics who remembered the good old days, Ashton Stevens and Charles Collins. Their romance (in print) with our boat had much to do with the success of our season.

Shoreline Parking

Also, being 22 blocks west on Diversey, we were able to boast seven acres of parking space beside the boat, and playgoers could dine aboard before the show if they wished. Cuisine was good and drinks were never more than 45c each. (Remember the date!)

In addition to Harry Owens, our company consisted of his wife, Mamie, who played a fine line of heavies ("second women") and rough soubrettes; a robust character team, Hugh and May Adams, and a long-suffering, darkly-beautiful leading lady, Margaret Conlon, who seemed more at home in misery capes than in street attire. A large number of midwestern actors came and went in smaller parts over the months, many of them hired for musical specialties which, with the candy sale, brightened our intermissions.

Our entire cast hawked candy up and down the aisles, and gaudy, useless prizes were distributed from the stage to customers who discovered lucky vouchers in their candy boxes.

Towards the end of our year, the Owenses departed, and Willard Kent and his wife, Rose Dean, replaced them as director-heavy and soubrette, respectively. For a time, one of our stalwarts was a former silent screen actor, Hugh Thompson, who had appeared opposite Annette Kellerman. Our original ingenue was Janet Logan, who became a player in radio drama.

In addition to our opening show, this is the chronological list of our attractions: "The Convict's Daughter," "The Fatal Wedding," "Nellie, the Beautiful Cloak Model" (by Owen Davis), "A Little Outcast" (by Hal Reid, father of screen idol, Wallace Reid), "Bertha, the Sewing Machine Girl," "The James Boys in Missauri" (I. played Jesse) Boys in Missouri" (I played Jesse), "Her First False Step" (did she ner first false Step" (did she jump or was she pushed?), "Human Hearts" (another Reid entry), "Forgiven at the Altar," "While the City Sleeps," and "Only a Shop Civil"

Then Played Pilate

left the boat a year from the day it opened. We had summed up our first 12 months by making a guest appearance on Rudy Vallee's radio show, doing an excerpt from the type of production we never on The Dixiana: "The Drunkard."

I went to the Coast to act Pontius Pilate in an itinerate Passion Play. I was told that The Dixiana continued two months longer, then was leased to a firm seeking a stage for "Tobacco Road," an attraction then banned in Chicago. The boat, of course, was lakeworthy, since the original plan had included a long lake tour for the craft after the Fair, so its new lessees shoved The Dixiana down to Michigan City where she met her watery fate.

Only a few weeks ago, I learned that one of the actors in that "Tobacco Road" troupe was Frederic de Wilde, my colleague at The clear for our first attraction, "No Repertory Theatre of Lincoln Cen-Mother to Guide Her," until Aug. ter.

Geo. M. Cohan's Humanity: Ready Wit & Compassion By L. WOLFE GILBERT

Hollywood.

Beyond question, I am only one of a great many in the amusement world upon whom George M. Cohan note of thanks and enclosed a left an indelible impression. Let check for \$100, which I need not me tell you three incidents of my me tell you three incidents of my with days. experience and contact George M.

In the early days while writing and hustling rarodies, I would haunt music publishers' offices because there you could always find the vaudeville singers and performers who might be willing to present your latest tune. On one occasion F. A. (Kerry) Mills, a leading publisher, considered by many to be the wealthiest of all, called me into his offce. He had published the songs from George M. Cohan's early plays: "Running For Office, "The Governor's Son," "45 Minutes From Broadway," and on a Sunday preceding her opening performance here she was "If I Were Only Mr. Morgan." To

no radio or TV, just a few legit theatres in the land, and vaude-ville was then the only means for exploiting a song. These choruses would be used by the vaudeville performers when audiences demanded encore after encore. After completed two dozen choruses, Mills gave me the handsome sum of \$10. Mills was then obligated to show my work to Cohan and get his approval before he could hand it out to the performers.

Real Compensation

Cohan liked what he saw. He asked Mills "who did them?" and Mills replied, "A little fellow named Gilbert who hangs around here." Cohan then wanted to here." Cohan then wanted to know, "did you pay him?" and Mills blusteringly said, "of course, we paid him." To which George replied, "I know—I know how you

fellows pay. Please give me that boy's address.'

George sent me a typical Cohan

A few crowded years elapsed and Cohan became the outstanding tory: playwright, composer, producer, actor, song-and-dance man—an acknowledged genius with a capital "G." In my little world, I made some strides and by this time made some strides and by this time had written "Waiting For The Hobert E. Lee," "Hitchy-Koo," "Camp Meeting Band," "Mammy Jinny's Jubilee." and a dozen other song hits. I was playing Hammerstein's Victoria, the famous vaudeville citaden presided over great cigar-smoking impresario who erected as many innovations as P. T. Barnum. During the William Hammerstein, that mininture bales of cotton with each sheet of music purchased at any music shop. William Randolph Hearst was back of the movement to help save the South, and sent over 50 large bales of cotton, which were installed in the theatre lobby.

After the Tuesday night per-formance, my publisher (also George M. Cohan's former pub-lisher), Kerry Mills, called and invited me out to the famous Jack's Restaurant, the rendezvous of Diamond Jim Brady, Lillian Russell, Anna Held, Ziegfeld, et al. (that's where I first discovered that you can eat ham-and-eggs and drink champagne with it.)

As we entered Jack's, we bumped into George M. the great Cohan embraced, and the wine started to flow. I was introduced (Continued on page 272)

WRH

FASHION ECONOMICS & GIRLS

Theatrical Law Updates A 'MODEL' ONCE Quality Clicks May Spur Exchange B'way Producer Ethics

By BERNARD A. GROSSMAN

(Chairman, Committee on Law of Theatre Federal Bar Assn. of New York, New Jersey & Connecticut)

hazy overlap of other kinds of law how little he has paid out on but begins to shape up as a bona binders and options, and on other fide specialty with its own lore and knowhow. Some of the credit be-longs to the Federal Bar Assn. of more as much. Money paid out, York, New Jersey & Connecticut which has had a Committee on the Law of the Theatre since 1953. has stimulated the publication of several volumes replete with insights and useful data. One of these concerns the problems and challenges of "How To Finance a Theatrical Production." Joseph Taubman edited it.

Is it fair and open dealing for a general partner to get 50% of the profits, and also charge \$250 a week, be it more or less, against the rent of his office which costs him less. And if that producer works simultaneously on two productions, or more, in the same office space, is it fair dealing to charge each of those enterprises \$250 per week for rent. The same problem of ethics applies to the salaries of office personnel, engaged in several matters at one time, at a full charge against each.

Perhaps it is featherbedding; perhaps it is overreaching, or even fraud. Between these extremes lies a broad area of unfair dealing. Is this a method of "earning a liv-ing" by the use of an enterprise by the use of an enterprise that its projectors know in advance is doomed to failure? Is this the counterpart of the "goldmine" that supported many a city slicker

during the periods of a gold rush? Now for another "is it fair?" question. What about the producer who takes a trip to Hollywood at the expense of his angels, allegedly to interview an important actor or actress he has in mind for a part to ascertain whether said person is (a) available, and (b) is interested in reading the script with employment in it the object. And who, while there, and naturally with time on his hands, renews old acquaintanceships in the better cafes-later showing up in the expense account of the venture — and canvasses the district for "what's new," with an eye toward his own other progress. Here, where this type of preliminary work could and should be done by mail, there is also a broad area of lack of disclosure, and of unfair dealing. In fact, I would say, it is shabby business; and some day an angel who has had his wings clipped will make it the basis of proceedings in misfeasance, malfeasance and some other good oldfashioned words in tort.

And what about the producer who overstocks on furniture and furnishings for the production and holds the excess in his own apartment or country place, and perhaps, and even, as an extra in-dignity, charges rent on it; and at the close of the play writes it off on the balance sheet as used stuff.

I raised the question a few paragraphs back, on which the Committee has added to its stockducer who wants to tie up a play or to put the right performer under contract for it. That in its turn has put the Committee on the question wheher raising front money, for binders and options, and petty cash (whatever that is) requires a Regulation A filing with the S.E.C. "Petty cash" has been known to encompass the producer's breakfast, lunch and dinner, and his apartment rent and other things that might make you blush, gentle reader, if I mention same. It seems they have the same effect, in advance, upon the producer, who also would like to avoid making mention of same. Suppose, moved by that spirit, the producer insists he is exempt from filing, because he sees fit to think that he has an intra-state filing, rather than an inter-state situation? Or some oher theory of exemption from filing, or dis-closure. Or suppose that the pro-

Theatrical law has long been a ducer does not want to disclose alleged expenses, for which he is even if wasted, or even if improper, might by its total constitute a status symbol.

When a producer does these things and thereby avoids a full and fair disclosure, is he thereby taking a calculated risk as an alternative that he thinks is the better for him? If so, when the flowers fall off his view of a rosy future, he can be left with a bed of thorns. For the Securities Act of 1933. Section 17, as amended July 1, 1960, has teeth that bite in its warning that it is unlawful to sell a participating interest in a play if you omit to state a material fact necessary in order to make the statements made, in the light of the circumstances under which they were made, not misleading. And I haven't even mentioned the new stockpile of information the Committee has gathered as to what the State of New York requires in the way of full and fair disclosure for intra-state raising of monies for a theatre produc-

Pretty soon some self-styled producers will find that it is safer to go to work to earn a living.

According to analyses I have seen, over half of the productions that file, stating they plan to solicit the public for capital, never raise the necessary monies, and withdraw the filing. Of those that do manage to raise the capital over 20% of them, for various reasons, never get off the ground. Of those that are produced, some are a critical success, and less than 10% of them are a commercial success. If you analyze the figures that Attorney-General Louis J. Lefkowitz reported this year on the filings with his Office, you will note that 90% of the money invested was lost. All this theatrical fanfare does not include the dozens of instances which start in preliminary gestures, soirees about it with pretty girls, and press releases, but never even reach the stage of filing.

MEANT ZIEGFELD

By ROBERT BARAL

Fashion photography closely linked to Broadway via glamorous personalities and stagecraft, owes much to the pioneering camera of

Bob Baral

Johnston, Ziegfeld's ace p h otographer, who is now pushing 80. Ten years ago Johnston pres-ented the Library of Congress with a choice selec-tion of Ziegchoice feld Girls for the record.

Alfred Cheney

Now he is sifting his vast files again for more work to go into the Washington vaults.

Included in this new gift will be some significant art which he did right after World War I for 5th Avenue, 57th St. and Madison Ave. His fashion shots of the period shape up as timeless in appeal and rate on a par with today's spreads in the glossy magazines.

quently overshadowed those played up on the editorial pages. He figures that he photographed about 10,000 beauties in his day. That was during his peak period as Ziegfeld's official photographer (1917-1931). He retired years ago and now lives atop a hill in Oxford Corp. His deep the state of the corp. ford, Conn. His door is not open to everyone but specialists in the field of haute couture photography could well write for an appointment. They could learn plenty when it comes to studied brilliance with the lens.

Today, fashion photography is a multi-million dollar business. It started on its way in 1913.

Vogue hired Baron de Meyer then as a regular staff photographer. He began the tony vogue for the big sell of milady's fashions. His use of glowing lights behind a head, flimsy gauze halos and soft focus details to a neckline or nose, revolutionized the fashion pages.

Edward Steichen joined Vogue (Continued on page 256)

Of West End-B'way Shows and Talent, Raise Theatre Standards in Both Cities

By HAROLD MYERS

tures of the London theatre is the growing acceptance of adult, in-telligent plays, both new presen-tations and classical revivals, by an ever-widening audience.

Both of the West End's subsidized repertory houses, the National Theatre at the Old Vic, and the Royal Shakespeare Company at the Aldwych, have scored major successes of the current legit calendar. In the commercial theatre, too, there is evidence of more sensitive public taste for quality shows.

Probably the toughest ticket in town currently is "A Month In the Country" at the Cambridge. It has twice had its limited season extended, and could undoubtedly continue long after its scheduled closing next March. During its out of town tour, "An Ideal Husband" played to capacity at every performance before Peter Bridge brought the Oscar Wilde revival the Strand Theatre just before Christmas.

One of the major commercial dramatic b.o. hits was John Os-borne's "Inadmissible Evidence." which has since moved to Broadway. His "A Patriot For Me." though acclaimed, could only get a limited showing because it fell foul of the censorship. It is due for Broadway next season. ("Evidence" was not generally admired on Broadway.-Ed.)

Olivier's 'Othello'

The National Theatre has had a runaway hit with "O'hello," with Laurence Olivier in the title role. Public demand kept the revival in the repertory for a second season. The Aldwych had one of its more distinguished triumphs with the Peter Weiss drama, "Marat-Sade," which has also moved to New York.

Productions of this calibre have not only added distinction to the London scene, but make sense of the proposal of Peter Bridge for the exchange of complete productions across the Atlantic. Such an arrangement should raise theatrical standards in London and on Broadway.

Conditions have changed signif-One of the most significant fea- icantly since the postwar period, when there was largely a one-way traffic in productions across the Atlantic. All the Broadway hits found their way to the West End, but there was little evidence at the time of reciprocity.

In the late 1940's and early '50's it was British Equity which was protesting at the steady importation of American artists to appear in American plays in London, claiming that there were British actors and actresses who could fill the parts equally well. The reverse cry had been heard on Broadway for many years.

For the last decade or more there has been continuous sniping by both sides. The formula advised by Bridge might tend to bring a wholesale exchange of shows and porformers, and thereby ease relations between both Equitys.

The formula largely follows the pattern established many years ago by the musicians unions in Britain and the U.S. They have a rigid one-for-one formula. That is, one drummer for another drummer, or 10-piece band for a 10-piece band.

It is assumed that the arrangement between the two Equitys would not be as hard and fast as far as numbers are concerned, but would accept the principle of the exchange system of one show for another.

An exchange arrangement might have added significance in view of the ever-escalating production costs, whether one-set dramas or big-scale musicals. Although it is less expensive to stage a play in London than it is in New York, the gap has been narrowing.

Considering the substantial difference between admission prices in the two cities, there are times when an American management may have the edge over its British counterpart. That remains true even though admission prices are considerably on the up and up.

As an example of the latter trend, there is now a top of \$5.60 for major West End musicals, such as the recently launched "Hello Dolly" at Drury Lane. If costly productions can rely on additional return from transatlantic presentations, it should be a help-ful factor for all managements.

Class Clientele

Although there is a strated audience for class plays, the British public has an unchallenged record for loyalty tablished shows and familiar artists. There is, of course, that phenomenon at the Ambassadors Theatre, "The Mousetrap," which is now in its 14th year, with the end by no means in sight.

There is also "Oliver," which opened at the New Theatre in June, 1960, and has now become the all-time champ musical London. Not too far behind is "The Sound of Music," which has been playing at the Palace since May, 1961, and "Boeing-Boeing," which has been in the West End since February, 1962.

This public loyalty now extends into another sphere. There was a time when only American musicals would have a chance in the West End, particularly in the immediate postwar period. The domestic product would get modest support locally, but was virtually a nonstarter for export.

Now, however, British musicals not only make it big, when they click, in London and the rest of the country, but have now also carved a niche in the American market. Examples are Lionel Bart's "Oliver," and more recently, such British exports as "Stop the World—I Want to Get Off," "Half a Sixpence" and at least as a money-maker, "The Roar of the Grease-paint—the Smell of the Crowd."



JERRY HERMAN

Leisure, Grants & Amateur Spread Enrich Dick Rodgers' Song-Depot

By ARNOLD FALLEDER

Rodgers & Hammerstein library | homa," in Yugoslavia, produced | torical note is put into each script of theatre rental properties, in the by Miroljub Milovanovic at Belcomposer's Madison Ave. suite of offices, is literally a warehouse of show material that comprises one of the most active musical comedy repertoires in the world. Here repose "South Pacific," "The King and I," "Carousel," "Oklahoma," "Cinderella," "Flower noma," "Cinderella," "F10 wer Drum Song," "Sound Of Music;" "Annie Get Your Gun," "Show Boat" and "Carmen Jones." Also other Rodgers & Hammerstein properties.

"Annie," an Irving Berlin opus, was produced by the duo. "Jones," was an Oscar Hammerstein 2d rewrite of the Bizet standard. entered the fold through its librettist, Hammerstein. Kern, who wrote the "Show Boat" score, was originally set to score "Annie." Had he lived to com-plete that task he would have been represented in the library by two

This collection of success is kept in a warehouse on Madison Ave. Amateurs and professionals who lease rights to the production of any of these works (the ditto Rodgers & Hart's "Boys From Syracuse." "I Married An Angel," "Babes In Arms," et al.) plus some nonmusical copyrights produced by the Rodgers & Hammerstein.

3?-Pound of Freight

Casual observers find the blue-gray library stacks functional but glean little sense of the daily shipping load to domestic and foreign points. One fully packaged Rodgers & Hammerstein show weighs 32 pounds. These go out via Railway Express.

A visitor going through the song-depot may hear Rodgers refer to it as the "guts" or "nerve cen-tre." Add memory and treasure box. One estimate of the rentals rovelties runs as high as 0,000. This would include \$2,000,000. This revenues from colleges, companies, amateur groups, high schools, churches and local com-mercial theatres.

Federal aid to education and umerous state arts councils grants both accelerate local musi-cal show production. This reflects rising number of R&H high nool revivals. By and large school revivals. By and large most business, in the leasing of these plays, is directed to the campus. And while the edition may be done by the drama department or drama school of a univerment or drama school of a university, more and more non-drama majors are volunteering as "Oklahoma," cowboys, nurses in "South Pacific" or fishermen in "Carousel." One "Carousel" production at Upper Iowa University concluded with the following letter to the library staff members:

The 'Local' Angle
"We were very gratified by our
performances of 'Carousel' and the hue and cry is out, when are we doing 'South Pacific?' We would want to give it next October and would be in a new little theatre that would seat approximately 650 at capacity . . Julie fainted away in Act I. Snow had laryngitis, and the stagehands were so slap happy they made up and sauntered on stage during the clambake. We set a paid attendance record out second show, but we still lost about \$300. However, the administration is ready to do it again, so I'm afraid we have started something. We also found a tenor for Billy Bigelow who will be on Broadway after college. It is strange what talent is uncovered here in the wilderness."

(The indication of seating capacity and the reference to b.o. damage is meaningful. Scales for royalty are based on gate and gross capacity. Whether the amateurs like it or not they are getting a full in-troduction to theatrical economics.

Iowa and Southern Rhodesian's Salisbury both presented "Carousel" this season. Although Salisbury also mounted "Sound Of Music," sponsored by the Women's Voluntary Services, Southern the day I signed to appear I de-Rhodesia's Umtali Players Co. Umtali also offered the same work. Sible to promote it. You're in a Recent contracts have placed. Eu-show so you use every bit of your someone is sure to say that one of historical costumes. These girls

grade's The Modern Theatre; a "Southern Pacific," in Kingston, Jamaica; "South Pacific," in Jamaica; "South Pacific," in Tokyo ("King and I" is being prepared for the same location and a successful "No Strings" is Tokyo theatrical history) and a well-attended "Sound Of Music" in Stockholm, Sweden.

Named After Dads

To service the Rodgers & Hammerstein clearing house, a staff of experts is regularly employed in the editing and printing of material. Much of the released music and text appears as products of Williamson Music. The Rodgers & Hammerstein music publishing firm is handled by Chappell. firm is handled by Chappell. R&H's fathers were both named William, hence the corporate name Music is edited and

coordinated in the Rodgers office.
Restrictions on these publications are many. The first qualifi-cation is that the material satisfy the original authors, and that any changes in the sense of a line or a cue have come from them and in no way violate letter and spirit original. A musical consideration is that the various instrumental books are clearly marked and bound in such a way that page turns, rests and player instructions are obvious to even the most in-experienced ordhestral player, experienced who may be a high school freshman violinist.

Foolproofing

The high school music director should have an annotated conductor part so that he can follow his student pit orchestra's every dis-For the choral director chord. (very often a job done by the orchestra leader also) chorus music specifically edited and produced giving all the vocal lines with lyrics, for mixed voice group with suitable cues for solo voices and indications of all stage action. The script, libretto or actual playing version of the show should be clearly printed and edited with additional notes, in direct uncomplicated language indicating all that is going on musically and dramatically. Completed volumes dramatically. Completed volumes of this type can contain over 115 pages. The book will also carry pages. The book will also carry fu instructions n basic set design, dance, lighting information, costume charts that give costume and an extensive note on how the requirements for the entire cast play was made to "work" in the Broadway production. (The "Sound Of Music" director script contains such an article by the Broadway production's director Joe Layton.) With an eye to continunity, a his-

giving the date of the Broadway premiere, the length of the run and simliar information from a London company.

The complete collection of music books, libretti, chorus parts, invoices and correspondence inink, shipping materials and countless hours of preparation. schools, to which it is delivered the challenge is to a combined effort of art department, for stage design; music department, for an orchestra; drama department for cast and stage managers, ticket sellers, ushers publicity writers and student equivalents of every theatre.

Rodgers' "guts and nerve centre" is his own creation.
The composer personally directs most of the major restoration projects that the library under-takes. Last revival was his play done with Lorenz Hart, "I Married An Angel." "Angel," first produced in 1938 was adapted from a play by John Vaszary. The new heavenly body was refigured by Lois Jacoby and musically by Arthur Harris. It was premiered at the Royal Poinciana Theatre in Florida during the summer of 1964 and later traveled the Guber, Ford and Gross tent network for total of ten weeks work. staggering amount of man-hours of labor was consumed in the preparation of this 10-week booking. This is the library equivalent to an anxiety laced improbable Broadway first night. Will the total labor be justified in a new leaseable property?

Current B'way Shows

Any Wednesday, Music Box.
Barefoot in Park, Biltmore.
Cactus Flower, Royale.
Country Wife, Beaumont.
Devils, Broadway.
Fiddler on Roof, Imperial.
Funny Girl, Winter Garden.
Generation, Morosco.
Golden Boy, Majestic.
Half Sixpence, Broadhurst.
Hello, Dolly, St. James.
Impossible Years, Playhouse.
Inadmissible Evidence, Belasco.
Luv, Booth. Luv, Booth. Man of La Mancha, ANTA-Washington Sq.
Odd Couple, Plymouth.
On Clear Day, Hellinger.
Playroom, Atkinson.
Right Honorable Gentleman, Rose.
Royal Hunt of Sun, ANTA.
Skyscraper, Lunt-Fontanne.
Subject Was Roses, Miller.
You Can't Take It With You, Lyceum.
Zulu and Zayda, Cort.
CLOSED LAST WEEK
Oklahoma, City Center.
OPENING THIS WEEK
UTBU, Hayes.
PREVIEWING
Malcolm, Shubert.

Shilling A Legit; Or, Ballyhoo Also Pays Off In 'The Theatre'

By ALAN KING

months I find myself completely involved in my play, "The Impossible Years," and obviously eminently qualified to discuss every
dignified failure.

Broadway for three whole star procedure on Broadway. The Everytime you discuss promotion professional sitting. Today's modeling field is an all-important subsidiary to that billion dollar industry on Seventh Avenue. thing that concerns the theatre. I have definite opinions on every-thing from who should have re-placed the NY Times' Howard Taubman—to "Are theatre parties good for the theatre?" (Is medicine good for a sick person?).

Many people have asked me how does it feel to be "part of the theatre?" They ask it as if I am no longer a part of show business but in a secret club. I must admit, I don't feel any different. My object is still to entertain people and make them laugh. Neither do I believe that my commitment to calls in his advertising agency and Johnston says this one shot bears "The Impossible Years" means the public relations men and they disonly time I am onstage is for the eight performances a week. From the day I signed to appear I de- mote the show. The reviews are usually featured a scene-break in read and re-read for the hundredth the "Ziegfeld Follies." The ar-Recent contracts have placed. Eu-show so you use every bit or your representation "Okla- energy and time to sell it. I was

Sure there's Sammy Davis and Barbra Streisand and then there's

(Continued on page 272)

Fashion Economics & Girls

Morehouse (later married to the day, he says, poet, E. E. Cummings). It was Next to Do bull's-eve from the fashion standpoint. She was on the tall, slim sleek and relaxed. Many claim the modern model took form on the spot. Not exactly so, according to Alfred Cheney John-

"Years ago there were fashion agencies to pick a model -an artist or photographer looked into the current Ziegfeld shows volves reams of paper, quarts of and had a time settling on the preferred type. The most famous model of all times, and I mean of all times, was Dolores, Ziegfeld's most stately showgirl.

"She just missed the Amazon category, but she was tall. Her cool, detached air and grace made history. She has never been topped. Today, many models unknowingly strive to capture this same projection. Few, if any, ever heard of Dolores (she left Broadway after the run of "Sally" and married an art collector in London) . . . and that goes for the photogra-

phers, too, when they sweat for the super-mannequin aura."

Johnston's most distinguished fashion shot of Dolores was for a 57th Street furrier - her entire figure swathed in tiered sable with only the head in profile relieving the costly cloak. Marilyn Miller modeled for Sally Milgrim Johnston's outstanding one shows her in a chiffon dance frock, low heeled satin slippers and a rich chinchilla wrap accenting the shoulder line. Both of these pic-ture will go into the Library of the Congress.

For a cigaret brand, Johnston a trio of girls frolicking against a summer sky-an artistic departure for the usual plug to light up another. A leading men's hat line used J. Harold Murray and Joseph Santley, ranking musical stars of the time, to introduce their new winter styles. Industrial firms also used the Johnston flair for beauties with refined sexy al lure in their advertisement campaigns. In some cases the stars rated small identification credits because of their Broadway pull. Johnston got around \$15,000 up for an assignment in the commercial field.

Beaton and Avedon

Johnston has great respect for the advances in present day camera techniques, especially Cecil Beaton and Richard Avedon, among others. He considers Beaton's work very high as he creates a unique world of beauty all his own. Most models today have blank faces he observes — make-up is on the grotesque side, and bodies compliment the skeleton. He feels the candid shot has lost it's appeal in introducing a new hemline. He does like the exotic foreign locales which have crept into the back-

Today there are approximately 12 agencies supplying models. This includes male, female, Negro, Eurasian and children categories. Most start in at around \$40 per hour, or less, and the best faces sometimes reach \$1,800 upwards for a choice client. When the Ziegfeld ranks supplied the models, most of them got \$100 flat and a Now that I have been appearing shocked to find that this isn't the pair of sheer hosiery. Major stars on Broadway for three whole usual procedure on Broadway of course received more for a

Tops of 1940s

In the 1940s Vogue ran a group Sammy Davis and Sammy Davis picture of the top models of the and Sammy Davis. But what of all day. They included: Meg Munday, the other performers appearing in Marilyn Ambrose, Helen Bennett shows on Broadway which may (she made Oriental eyes famous desperately need help to keep going? Let's take a hypothetical case.
A show opens to fair reviews.
Kerr, Watts and Nadel liked it;
Taubman and Chapman were
negative; McClain didn't care one
way or the other. The day of the
reviews there are no long lines at reviews there are no long lines at after Manhattan offices and rocked the boxoffice and the producer the haute couture world there). cuss the best possible way to pro- to a Ben Ali Haggin tableau which

usually featured a scene-break in the "Ziegfeld Follies." The arrangement is the same with contemporary fashions used instead of historical costumes. These girls were all real stunners with a Zieg-

in 1924, and though he disliked feld elegance. After Grace Kelly, the fashion world, made one pro-phetic portrait. It was of Marion have the most memorable faces to-Suzy Parker and Audrey Hepburn

> Next to Dolores, Johnston mentions Irene Castle with reverence. He said she could walk into a room dressed in gingham and outshine all the other ladies. She developed the tilted shoulder, and of course bobbed-hair. These two, including the Marliyn Miller appeal, still rate tops with him when it comes to creating a market for the newest fashions.

> Speaking of designers, Johnston harks back to the salon of Lucille, Lady Duff Gordon on West 57th Street. Dolores came out of her ranks. For showmanship Lucille has never been equalled. Practicalevery so-called innovation or tradition now practiced by master designers in their showrooms can be traced to this titled lady from England, A snob, she set the pace which can be felt or experienced in the houses of Dior, Balenciago, St Laurent, Chanel and others. She gave her girls the single name and made a style show so ritzy that invitations were a bid to the inner social elite. In 1916, Florenz Zieg-feld Jr. got one look at her methods of presentation, and hired the entire bevy of girls (12) for his new "Midnight Frolic." All they did was parade and wear lavish creations from Lucille's workroom. In this way the showgirl became fixture for all musical shows.
>
> Orson Wells' film, "Citi

"Citizen is frequently mentioned as Kane" a yardstick for the avant-garde trend in photography. Wells used doors opening into more doors to establish a mood, shadows and lights picking out a trembling hand or hesitant foot and many other trick angles. This film so hypnotized the camera cult that soon everything turned bizarre and into the "think-pink" school. Johnston's props were a shawl, a tapes-

try or a rope of pearls.

"Fifth Avenue liked the patrician sell then," he says. "It may come back."

96c Top Ticket (Gov't Decree) As Mex Stage Killer

By CHARLES LUCAS

Mexico City.

Mexican theatre, always back-water in the world of entertain-ment, shows no signs of revival in 1966. Ticket price freeze at 96c U.S. equivalent combined with rising costs, catches showmen in im-possible bind. Playhouses have gone without

proper maintenance for the past 12 years because no one can afford to remodel. Some have cracked plaster from the July, 1957 earth-quake. Teatro del Bosque has a smell permeating the place. The smell isn't from the productions, nor indeed the phantom of the opera looking for his union card. In plain lingo, lousy plumbing. But audiences and casts stoically persist.

Manolo Fabregas dared a new theatre in 1965 named after him-self. Located in a slum area it's having its troubles. Joining it there are Fabregas' other theatri-cal production by Fabregas, admittedly in the red to the tune of over \$80,000, in 1966.

over \$80,000, in 1966.

Robert W. Lerner, following his rewrite and remake of The Spewack opus, "My Three Angels," closed the year 1965 with "Visit To A Small Planet." Lerner runs the shows for 100 performances, puts a plaque in the Teatro Insurgentes and then gets vid of surgentes, and then gets rid of more of the Lerner fortune in an other equally lavish production.

Flourishing on weekends are certain revue houses with variety acts reminiscent of vaudeville in the U.S. during the 1920s. Here the top stars in musicals do series of stand-up beltings and specialty acts that are often excellent, but

JEANNE EAGELS &

(Following text is excerpted from a chapter, "It Never Rains" by the theatrical producer, Albert Lewis. It is part of a forthcoming volume of his, "First Nights In the New York Theatre: 1900 to 1960")

By ALBERT LEWIS

I first met George Jean Nathan in the spring of 1921, when he was associate editor, with H. L. Men-cken, of Smart Set. I was at the time attracted to a short story by W. Somerset Maugham called "Miss Thompson" appearing in a current issue of that magazine, and I came to negotiate for its use as a one-act play for vaudeville, in which field I was still actively with firm of Lewis & Gordon. I was disappointed to learn that just before he departed on one of his periodic trips to the Orient, Maugham had disposed of the dramatization rights in San Francisco to a fiction writer and close friend, John Colton.

Maugham did not see how a full length play could be molded out of the meager material contained in his short story, and was content to allow his friend to have a go at it, only retaining a small per-centage of any royalties to be derived

Greenwich Village, Colton found a collaborator in Miss Clemence Randolph, another writer of fiction, and together they set about to fashion Maugham's story into "Rain." Eleven months and six revisions later, their script was entrusted into the good hands of author's agent John Rumsey, head of the American Play Co. Rumsey interested John D. Williams, a producer-director who was responsi-ble for Eugene O'Neill's first Broadway production, "Beyond the Horizon.

Some Resented It

Williams began a search for an actress. William Brady turned the play down for his daughter, Alice Brady, as being the effort of sensation-hunting playwrights. Marjorie Rambeau read the script and tried to persuade her producer, Al H. Woods, to acquire it for her, but Woods had other ideas. William Harris Jr. was outraged when Harris Jr. was outraged when "Rain" was suggested to him for his precious star, Fay Bainter, and David Belasco would not consider the play when it was offered to him for Lenore Ulric, on the ground that Maugham's literary fabric had been vulgarized by the authors in transferring his work to the stage. Belasco offered to take the project over and do his own adaptation, which was spurned by the collaborators. Williams and Rumsey eventually caught the ear of the rising young Ruth Chatterton who was quite impressed with the possibilities of the play for herself, and on the advice of her mentor, Henry Miller, who couldn't fit it into his own plans, took the script to Famous Players-Para-mount, of which Gilbert Miller was head of stage productions. Miller, who was about to leave for Europe, asked a trusted lieutenant in his office to read the play and to advise him on it. I won't reveal the name of the individual whose comments and criticism of the script were so devastating as to preclude the slightest consideration of the play for Miss Chatterton because this man is still active and a prominent figure in the motion picture industry, and any reference to his error of judgment in this connection would only serve as a painful reminder.

And so the Colton-Randolph offspring remained an unwanted brainchild until one fateful Saturday afternoon in April of 1922. I was lunching with an actor-friend, Wallace Eddinger, at the Lambs Club. later joined by John Rumsey who proceeded to tell us about his frustrating experience in trying to secure a production for "Rain."

Steps In

Recalling my original interest and desire to secure "Miss Thompson" for vaudeville, I suggested to Rumsey that I might have a look at the script. I reminded him that Lewis & Gordon had now extended their activities to the legitimate theatre and with Sam H. Harris were associated in producing such hit shows as "Welcome Stranger,"
"Six-Cylinder Love," and a scheduled production of "It's A Boy" by
William Anthony McGuire. We were very much in the market for a new play to star Francine Larrimore, who was under contract to

Rumsey explained that he was planning to contact Woods again for Marjorie Rambeau, now that "Secrets" was no longer available to him, since the London hit was recently acquired by Harris for Eddinger's bride, Margaret Law-rence, but the idea of Francine Larrimore interested him very much. She was someone they had

not thought of.

An hour later, Eddinger and I found ourselves in Rumsey's office in the Aeolian Hall Bldg. on 42d St., where we were each given a copy of the script, though we both found the play extremely overlength, some of the speeches being pages long, and the language couched with a literary tinge; the story, nevertheless, had the dramatic impact described by Rumsey.

They Go Ahead

Within a few days my partner and I joined forces with Harris and we agreed to produce the play soon as it could be organized. Williams was retained as director with a continuing 25% interest in the profits. Miss Larrimore who was vacationing in Europe was Miss Larrimore not immediately apprised of our acquisition in her behalf; we preferred to wait until she returned. It was at this point that Fate (Continued on page 274)

Melodrama's **Hanished** Villains

By FRANK J. BECKMAN

The very young cannot possibly remember the day when we had no motion pictures to speak of, radio, and no television. those days the only antidote we had for ennui was a visit to the theatre. Theatre-going then was a genuine adventure, not merely the passing of time by "taking in show."

popular - priced (melodrama) was colloquially termed "The Poor Man's Theatre" or "The Blood-and-Thunder Theatre," and, as such, it survived from 1890 to 1910, when it met with a speedy demise at the hands of the incoming silent screen.

Most Popular Theatres, Plays Of the 17 theatres in the Metropolitan area that presented melodrama, the most popular were The Thalia, The Peoples. The 14th Street, The American, The Third

Writer, Frank J. Beckman, wrote this for the New York Bank for Savings house organ, The New Yorker News, and submitted it to VARIETY "as a dyed-in-the-wool the-atre bug" and a constant reader of VARIETY since its inception in 1905

Avenue, The 58th Street, New Star, The West End, and The Metropolis. They were all huge theatres with an aggregate seating capacity of 2,000 or more. They enjoyed the three elements that made the popular-priced theatre popular. The patrons paid their

Of the hundreds of melodramas presented, some of the most pop-ular moneywise were: The Fatal Wedding; Chinatown Charlie; The Queen of the White Slaves: The Confessions of a Wife; Driven from Home: Queen of the Highbinders; Nellie, the Bcautiful Cloak Model; Convict 999: and The King and Queen of Gamblers. binders;

Authors and Producers

The majority of the plays were authored by some half-dozen melo-dramatists, including Owen Davis, Theodore Kremer, Hal Reid, and Charles A. Taylor. They discovered that writing for the "blood-and-thunder theatre" was such a lucrative field that they spent their entire literary careers banging out thrillers. The exception was Owen Davis, who made the transition to Broadway with the

(Continued on page 274)

Backstage of 'Stagestruck'

It was a very good year for books tell him how to make money. But eared scrapbooks which Lunt had by, and about, entertainers, Never before, in fact, were so many showbusiness books on the 10 bestselling non-fiction lists. The year of 1965 began with Charlie Chaplin's 'My Autobiography" (a hangover from 1964) and ended with Sammy Davis Jr.'s "Yes, I Can" in impressive position of second place! Before it ends its run, "Mr. Wonderful's" life story may make the all-time bestselling 10: "Stage struck: The Romance of Alfred Lunt and Lynn Fontanne," Oscar Levant's "Memoirs of an Amnesiand Helen Hayes' "A Gift of Joy."
Quite a few other theatrical autoand biographies sold over 15,000 copies and would have graced the charmed circle in ordinary years but couldn't quite make it in a year which had been very competitive for all kinds of nonfiction. Among the runners-up were Lena Horne's "Lena," Allan Sherman's "A Gift of Laughter," Elizabeth Taylor's "Elizabeth Taylor," and Mickey Rooney's "i.e."

A year in which five show business books make the "list" has never happened before, though in years there have one or two show-business autobiographies which attained bestseller-

There is something unprecedented, however, about the success of "Stagestruck," and I don't say this because I happen to be the fortunate author of this biography.

What are the qualities necessary to make a show-business bestseller? The book has to be in the first person. The reader apparently wants to make an identification with the author to vicarioushis experiences; to go through the poverty and the struggle, the hard life and the good breaks, and the eventual fame and wealth and glamor. The average reader is probably the sort of person who admires the tv or film or stage star

The form demands that the hero or heroine experience many loves and ring-a-ding sexual experiences. The common reader suspects that the private lives of stage and screen stars are reeking with hot passion (and he is not so far from wrong).

As a nation, we avidly pursue sensual pleasures and physical possessions, but most of us still feel guilty about hedonism and so we need a sense of moral comfort and artistic unity when the sinner suffers. Now, of course, there are many successful, pleasure-loving people in our society but the common reader usually is not interested in the sufferings of oil millionaires and realestate tycoons. They should write books in which they trove turned up one day—five dog-

with the entertainer, the average citizen has a direct kind of emotional relationship.

By MAURICE ZOLOTOW

So . . . "Stagestruck" lacks every single one of the ingredients necessary to success in this genre. It was written in the third per-

It lacked sex, sin, scandal, punishment, suffering, redemption.

Run-of-the-Mill Stars

Alfred and Lynn are quite honest about their enjoyment of good food and wine and love.

They live in elegance, either in their town house in Manhattan or on their luxurious estate in Genesee Depot, Wisc.

They have been friends with the gayest, wittiest and most brilliant men and women of three genera-

In 1955, I first mentioned to the Lunts that I had, (for over 10 years), been dreaming of writing their biography. Lunt looked at me as if I were a stupid little boy. His eyes twinkling, he said,

"Now look here, who would want to read a book about us? We're happy people. We're happily married. We love our work. We love acting. We have lots of money and we enjoy spending it on the good things of life. We don't have any terrible problems. We aren't alcoholics or sex maniacs. We are just gether and loving every moment of it."

I had to agree with him. I said that I did not imagine this book would sell wildly, for even if they had lived lives of fascinating de pravity, people didn't buy third-person biographies of actors. But still thought it was a good book to write, portraying two persons who were professional actors and lived reasonably well-balanced and happy lives.

Lynn shook her head. "No, we really don't want this sort of a book written about us," she said. "Now you seem like a nice young man and it wouldn't be sensible, from your point of view, to waste all this time writing a book nobody will buy. You've got your family to support, don't you?

Well, I certainly did not intend to write this book without their cooperation. I tried to put the insane project out of my mind but would not let me alone. Finally I began keeping folders of clippings about the Lunts. Between other assignments, I would drop into the old Theatre Room of the N.Y. Public Library and bedevil Paul Meyers and Dorothy Swerdlove to ransack the collection of old photographs, clippings, articles, reviews about the Lunts. And

begun keeping when he was 10 years old. It had some fascinating photographs of the young actor playing in stock with the Castle Square acting company in Boston in 1912. But though there were, I don't know, how many dozens of folders and thousands of uncate-gorized clippings about the Lunts, there was hardly any information about their personal lives; who they were and how they lived or what they felt and thought.

When Private Lives Were

The Lunts had come of age in the theatre in an age when a star kept aloof from the public. His private life was private; his personal secrets were personal.

Lacking the concrete pieces of the day-to-day texture of a human being's life which become colored stones in a biographical mosaic, I saw that, unless the Lunts decided to share their memories of the past with me, I would never get this book off the ground. But I nevertheless put a large invisible canvas, tightly stretched, on the frame of my mind and, every now and then. I would put in a dab here and a daub there, hoping some-thing would come of it all. I wrote other books, meanwhile, and hundreds of newspaper and magazine pieces. Now and then I would have fits of depression in which I wanted to tear up the rough canvas and throw away all the clippings, for I knew that no one under 30 had heard of Lunt & Fontanne and they weren't even movie stars so they could be eternal on the Late, Late Show like Humphrey Bogart. Their last big hit had been "O Mistress Mine" years ago and I knew I must be crazv if I wasted more time on this obsession.

One day, in the course of a poker game in which the managing editor of the late lamented Woman's Home Companion was taking my money, I happened to mention my obsession about Lunt & Fontanne. He asked me to write a memorandum about them if I had any ideas about them for his magazine. I suggested that perhaps a visit with the Lunts on their farm would make wholesome reading for their subscribers and he and his editors agreed. So I made the first of many happy pilgrimages to 10 Chimneys, arriving at the Milwaukee airport with an oldfashioned Revere taperecorder, which weighs 36 pounds. Alfred insisted on picking it up and carrying it himself through the long corridors of the airport.

Two Persuaders

Two things persuaded the Lunts that perhaps I would be a nice biographer, if they ever wanted a biographer, which they never did and still do not, and I sometimes think they let me do it in order to cure me of my obsession. They pitied the sad state of my mental health and thought it was kindness to let me write this book, rid myself of the obsession, and no harm would be done since hardly anybody would buy the book anyway.

The first of the two things was that I am almost as much of a hedonist as Lynn and Alfred and was ecstatic about Alfred's cooking. From the moment I first sat down to a tea of cookies he had baked and thinly-sliced bread he had baked, covered with butter he had churned, and chives he had grown, and through meals of beef stroganoff and souffles and thin-ly-sliced veal in some fragrant white wine sauce and so many incredible breakfasts and lunches in six days that I cannot remember them all though I still recall the sense of wellbeing day after day. Alfred cannot help but keep amiable towards anybody who deeply appreciates his cooking.

I did not realize this then, but there was a significance in the way he looked at me as I ate his food and drooled with satisfaction. Years later, when Sam Behrman mentioned some aspects of Lunt's character during a conversation, he told me that haute cuisine was for Lunt what golf was for Eisenhower. It brought Lunt a quietening of the nerves. So when I appreciated his masterful gastronomy I was really appreciating something

(Continued on page 259)



PAUL FORD SEASON'S GREETINGS Now Starring in "BASCOM BARLOW" Opening March 2, 1966, Henry Miller Theatre, New York

60 Years of Modern Theatre

Continued from 253) Theatre.)

Opening of the Gate Theatre in Opening of the Gate Theatre in London; this "private" (hence uncensored) theatre, under Peter Godfrey's leadership, produced modernistic experiments, such as Kaiser's "From Morn to Midnight," Toller's "Hinkemann," and Evreinov's "The Theatre of the Soul," until 1940 Soul," until 1940.

1926

Abbey Theatre production of O'Casey's "The Plough and the an important group, or mass, drama.

The Pitoeff production Cocteau's surrealist drama
"Orphee" at the Theatre des Arts in Paris, with Georges Pitoeff as Orpheus and Ludmilla Pitoeff as Euridice. It should be noted that the meaning of a play like "Orphee" cannot be unraveled it is, indeed, not supposed to be unraveled: "In symbolism, the chemistry was too conscious of its means and ends. Surrealism tries to go beyond the elaborate consciousness of symbolism . . . to the very sleep in which the myths of man are preserved."

The New York production of O'Neill's "The Great God Brown," especially noteworthy for the formalistic use of masks to symbolics modern bolize modern man's dual per-

Constructivist and theatricalist productions of O'Neill's "The Hairy Ape" and "Desire Under the Elms" at Tairov's Kamerny Theatre.

Meyerhold's famous theatricalist production of Gogol's satire "The Inspector-General"—a combination of constructivism, expressionism, and naturalism with a semicircular permanent setting and a smaller movable stage.

and a smaller movable stage.

The Cambridge Festival Theatre founded in England by Terence Gray, who declared: "We are the theatre theatrical. We don't want the wisest or the most foolish member of our audience to play at visual make-believe or ever to forget that the stage is only the stage." Gray dispensed with the proscenium — "the width of the stage was the width of the audistage was the width of the auditorium itself."

Eva Le Gallienne's Civic Repertory Co. (1926-1933) in New York. It became noted for productions of plays by Ibsen, Chekhov, Martinez-Sierra, and other Europeans.

1927

Jacque Copeau stages his drama-tization of "The Brothers Karamazov" for the Theatre Guild of New

The Theatre Guild production of Dorothy and Du Bose Heyward's "Porgy," staged by Rouben Mamoulian. An important step in the retheatricalization of the "serious"

Erwin Piscator takes over the management of the Theatre-am-Nollendorfplatz in Berln for pro-ductions in "epic theatre" style. Reinhardt's season in New York (1927-28).

The association of Giraudoux and Jouvet starts with Jouvet's production of Giraudoux' anti-war (and somewhat Pirandellian) drama of "Siegfried." Then followed Jouvet's productions of "Amphitmen" Moscow vet's productions of "Amphitryon 38," "Judith," "The Trojan War Will Not Take Place," "Electra," and "The Madwoman of Chaillot."

"The Good Soldier Schweik" at the Nollendorf Theatre in Berlin makes use of drawings for film projection by George Gorsz, and Ann Ridler, and others.

Cathedral" and to other poetic of the liberal in the 1930s.

"The Lost Colony," Paul Green's pageant-play or "symphonic" projection by George Gorsz, and scenery unrolled on a treadmill in comic "conveyor - belt" manner. comic "conveyor-belt" manner. This "epic" satire on World War militarism and bureaucracy in Central Europe was a dramatiza-tion of Jaroslav Hasek's Czech

The production of "The Three-Penny Opera" in epic-theatre style (book and lyrics by Brecht, music by Kurt Weill, decor by Caspar Neher) at the Theater-am-Schiffbauerdamm in Berlin.

O'Casey turns to expressionistic theatre and starts his departures from naturalism with the writing of "The Silver Tassie." He breaks with the Abbey Theatre because

it rejects the play.

The founding of the Dublin Gate Theatre, a modernist or theatricalist counterpart of the Abbey Thea-

The Theatre Guild's production | trude director of the Federal of Stefan Zweig's theatricalist "commedia dell' arte" adaption of Ben Jonson's "Volpone."

Louis Aragon's "Traite du style," his essay on surrealist art. The high point of the surrealist movement is reached when it is joined by Salvador Dali, (First important defection when Aragon resigns, 1931.) Arthur Hopkins' Broadway production of Sophie Treadwell's "Machinal," with expressionist treatment of a popular murder case. Later staged in Europe, notably by Tairov at the Kamerny Theatre. Theatre Guild production of O'Neill's "Strange Interlude," staged by Philip Moeller. Especially notable for the management of "interior monologue" and for playing on both realistic and formal-"stream - of - consciousness" levels.

"Dadaist" production of E. E. Cummings' "him" at the Provincetown Playhouse, New York City.

1929

Stage Society of London produces R. C. Sherriff's "Journey's End," a landmark in British real-

William A. Brady's production of Elmer Rice's "Street Scene," a notable appearance of naturalism in the American theatre.

Establishment of the Malvern Festival, noted for numerous productions of Shaw's plays, by the founder and patron of this annual summer festival, Sir Barry Jack-

Production of Denis Johnston's Irish expressionist drama, "The Old Lady Says No," by the Dublin Gate Theatre. Also, the production of O'Casey's expressionist drama "The Silver Tassie" in London, Oct. 11, 1929. Shaw, the champion of Ibsenite realism four decades earlier, gives enthusiastic endorsement to the production.

1930

Second manifesto of surrealism, including an extension of surreal-

Garcia Lorca writes the poetic fantasy "The Love of Don Per-limpin and Belisa in His Garden," partly surrealist and partly forma-

The Group Theatre in New York 1931-41); the development of social drama and of modified Stantslavskian acting in the American theatre under the leadership of Harold Clurman, Cheryl Crawford, and Lee Strasberg

1932 Jean Cocteau's surrealist film "Blood of a Poet." (Mordecai Gorelik refers to surrealism as "Romanticism pushed to the logical limit of unreason.") But it was the tension between realistic and fantastic elements in works such as this that produced the dramatic effect. It is, in the words of Herbert Read, "a continual state of opposition and interaction between the world of objective fact . . . and the world of subjective fantasy . . . (creating) a stage of disquietude."

The first developed theatre-inthe-round or arena style production in America is presented by Glenn Hughes at the U. of Wash-

Nikolai Okhlopkov's flexible arena-style, distinctly theatricalist, staging at the Realistic Theatre in Moscow (1932-36)

1933

Establishment of the Mercury Theatre by Ashley Dukes. This current conflict of democracy and avant-garde" little theatre in London gave some early productions, Brutus, played by Welles London gave some early productions, Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and fascism; Brutus, played by Welles with the current conflict of democracy and the current conflict Erwin Piscator's production of London gave some early produc-

Ann Ridler, and others.
Sensational naturalism in the American theatre: the extremely successful Broadway production of "Tobacco Road."

A second wave of modernism at the Old Vic starts with the association of Tyrone Guthrie, John Gielgud and Laurence Olivier.

1934 London production of O'Casey's "Within the Gates," in which the former realist employed choruses in the theatricalist manner, altheatre" and theatrical formalism former realist employed choruses

Broadway production of Ger-

"Four Saints in Three Acts."
Sidney Howard's "Yellowjack,"
in which epic-theatre dramaturgy was employed by one of the Amertheatre's most successful realists.

First Convention of the Soviet Writers, noted for the semi-official introduction of the style of so-called "Socialist Realism"; the start of a rigorous dicatorship over dramatic art which favored utilitarian lesson-setting, and propa-gandistic theatre and disapproval of theatricalist "formalism."

1935

Idealistic naturalism—one could call it "didactic naturalism" or "sociological realism"—wins great success in the American theatre: the Broadway production of Sid-ney Kingsley's "Dead End," with naturalistic scenery by Norman

New York production of Clifford Odets' "Waiting for Lefty," the leftist agitational (so-called agitone-acter that introduced Odets as a playwright. Important in the history of modern dramatic form, along with Irwin Shaw's "Bury the Dead" (1936) and Marc Blitzstein's "The Cradle Will Rock" (1937), for its application of theatricalism to social drama.

"Winterset," Maxwell Anderson's major effort to create poetic tragedy in the American theatre, produced and directed by Guthrie McClintic, with settings (including the famous symbolist Williams-burg Bridge setting) by Jo Miel-

S. Eliot's "Murder in the Cathedral" given productions at the Chapter House of Canterbury Cathedral and at Ashley Dukes' small Mercury Theatre in London.

The government-subsidized Federal Theatre (1935-39), the first (and thus far only) "state theatre" in the U. S., noted for "epic" productions, called "living newspapers." such as "Power" and "One-Third of a Nation," as well as for other types of theatricalist experimentation with productions of "Murder in the Cathedral,"
"Pinocchio," "Doctor Faustus" and
a Negro "Macbeth."

1936

Federal Theatre production of Under" Plowed N. Y. City), the first of the "living newspapers."

Paul Green's "epic-theatre" anti-war satire "Johnny Johnson" pro-duced by the Group Theatre in

Louis Jouvet becomes one of the stage directors of the Comedie Francaise.

Meyerhold's production of Dumas' "Camille" (The Lady of the Camellias) in a lyrical and simple style which differed sharply from his earlier extremist styli-

1937

Federal Theatre "living newspaper" "Power."
The notably theatricalist Orson

Welles production of "Doctor Faustus" for the Federal Theatre; use of an apron stage; highly theatricalist use of pools and columns of light by A. Feder. Orson Welles' Mercury Theatre

modern-dress productions of "Julius Caesar" on a space stage.
(By taking liberties with the text, Welles was able to present Shakes-

pageant-play or "symphonic drama," produced at Mantea on Roanoke Island, N. C., on the approximate site of the first English settlement in America. "Lost Colony" became prototype of many American pageant-plays given outdoor production in specially built theatres.

A reaction against nonrealistic stylization is in full swing in the

no less evident here than in his early naturalistic plays.

Cocteau's theatricalist treatment of the Oedipus legend in "The Infernal Machine."

Production by Margarita Xirgu of Content of the Oedipus legend in "The Infernal Machine."

Production by Margarita Xirgu of Content of the Oedipus legend in "The Infernal Machine."

In the Infernal Machine of Infernal Mach Production by Margarita Xirgu of Garcia Lorca's theatricalist tragedy "Yerma," in Madrid.

Broadway production of the Soviet Theatre to socialistic realism (i.e., commonplace, utilitarian realistic playwriting and play production) was complete."

The Federal Theatre "living and Samuel Beckett's "Waiting for Kerr part.

Stein's dadaist-surrealist newspaper" production of "One-| Godot." Third of a Nation."

Jed Harris theatricalist production of Thornton Wilder's "Our "West

1939

Broadway production of Lillian Hellman's "The Little Foxes," social drama with naturalistic, "comedie rosse," qualities that invite comparison of the play with Becque's "Les Corbeaux."

"Saroyan period" in the American theatre. Such plays as "My Heart's in the Highlands," "The Time of Your Life" and "The Beau-tiful People" whether given a "poetic" production (as was "High-lands," staged by Robert Lewis) or a "realistic" one (as was "Time of Your Life"), represented a vogue of moderate theatricalism in the American drama.

1942

Elia Kazan's production of Thornton Wilder's imaginative the-atricalist drama "The Skin of Our Teeth."

1943

Sartre's existentialist drama, 'Les Mouches' (The Flies) produced in Paris by Charles Dullin.

1944

The Theatre Guild production of "Oklahoma!" presented the first modern ballet (with choreography by Agnes de Mille) in American musical comedy.

1945

Eddie Dowling & Margo Jones production of Tennessee Williams' Glass Menagerie on Broadway.

Louis Jouvet's production of Giraudoux poetic fantasy and so-cial satire "La Folle de Chaillot" "The Madwoman of Chaillot") in Paris.

An Arena theatre opened by Margo Jones in Dallas, the first successful professional "theatre in the round" in the U.S. 1946

First production of O'Neill's "The Iceman Cometh." O'Neill's first new stage production in nearly 12 years.

1947

Elia Kazan's production of Tennessee Williams' "A Streetcar Named Desire" an example of poetic naturalism.

1948

Production of Christopher Fry's "The Lady's Not For Burning," an outstanding successful effort to bring back verse drama to the English-speaking stage.

1949

Elia Kazan production of "Death of a Salesman" with scenery by Jo Mielziner, notable example of the synthesis of realism and theatricalism in the American theatre. T. S. Eliot's "The Cocktail Party" given first production at Edinburgh Festival.

1950

The first arena theatre in the Broadway area opened at the Hotel Edison.

1951

Jean Anouilh's "The Waltz of the Toreadors." 1952

The first noteworthy New York revival of an O'Neill play, "Desire Under the Elms" (Jan. 16, 1952). 1953

The first production of Beckett's 'Waiting for Godot" in Paris.

Death of Eugene O'Neill on Nov. 27.

German.

Death of Bertolt Brecht.

Opening of O'Neill's "Long Day's Journey Into Night"

"West Side Story," the American theatre's outstanding venture in sociological drama."

1958

First professional production of Innesco's plays "The Chairs" and "The Lesson," at the Phoenix Theatre, New York; first Broadway production of "Rhinoceros," 1961.

1959

First West End (London) production of Shelagh Delaney's "A Taste of Honey."

1960

First production, in Paris, of Ionesco's "Rhinoceros."

First professional production of a play by Jean Genet—"The Balcony," by Circle In-The-Square.

John Osborne's "Luther," the British theatre's first successful venture into Brechtian epic drama.

1962 Opening of Arnold Wesker's "Chips with Everything" in Lon-Opening of Edward Albee's

"Who Afraid of Virginia Woolf?" in New York. First Broadway production of a Brecht nonmusical play—"Mother Courage and Her Children."

1963

Opening of the Tyrone Guthrie Theatre in Minneapolis. 1964

Opening of the Lincoln Center Repertory Theatre, New York.

Opening of National Theatre, England. Death of Sean O'Casey. 1965

The beginning of Federal (nonrelief) subsidy for the arts in the

The opening of the Vivian Beaumont Theatre in New York's Lin-co'n Center for the Performing

Turk Playwrights Pace Istanbul

By EROL KENT

Istanbul.

With October and the new legitimate season, the Municipal Theatre, which performs in five different legit houses, and the 15 private companies scattered all over the city, brought Istanbul back to drama.

Five out of seven new Municipal Theatre productions are Turkish-authored works: "The Donkey's Shadow" by Haldun Taner, "All of Us For One of Us" by C. F. Baskut. "The Guilty" by Cetin Altan, "The Roof is Cracking" by Adalet Agaoglu, and "And So It Adalet Agaogiu, and "Anu So It Goes" by Mustafa Yalcin. "The Oppenheimer Case," translated from the German by Heinar Kipphardt, and Moliere's "The Miser"

are two imports. Several of the private companies preemed with last season's hits, since indoor legit activity comes to a halt in Istanbul from May to late September. Among the new productions are

plays: "The Draught-Horse" by S. Kaskan, "The Electronic Brain" by T. Akman, "The Bride Sultan" and "In the Forest" by Cahit Atay, Florescense of the avant-garde Living Theatre in New York with such productions as Pirandello's "Tonight We Improvise," Jack Gelber's "The Connection" and "The Apple," and Brecht's "In the Jungle of the Cities" and "A Man is a Man."

First performance of Brecht's "Areas Theatre," "The Dummy Bridegroom," revival of a 1925 comedy by R. N. Guntekin, "The Chaffinch" by Orhan Kemal, "In the Harem" by Aysel Kilic, "Topuzlu" by H. Sayin, "Before the Thaw" by C. F. Baskut, "Mondays and Thursdays" (revival) by Musahipzade.

First performance of Brecht's

"The Caucasian Chalk Circle" in Sign of Kikota" by Roger Ferdiand, "Brouhaha" by Roger Ta-hori, "Her Cardboard Lover" by Jacques Deval and "Caroline Has Disappeared" by A. Haguet and J. Valmy, all moderate successes, this company scored a solid hit with Robert Anderson's "Tea and Sympathy," thanks to the enormous boxoffice draw of Zeki Mu-Opening of John Osborne's ren, a popular Turkish singer who "Look Back in Anger" in London made his legit debut in the John

Wrong People In Theatre?

We May Need New Angels, Actors, **Directors and Producers**

By JOHN CHAPMAN

Somebody is always worrying and fussing about the theatre as if it were important, like the future of civilization or something. At the moment it isn't—not, at any rate, in New York, where it has been awful, with a couple of exceptions. And if it is going to commit suicide I shall survive it.
In a recent week on Broadway we had three new plays and three

quick flops. One comedy opened and closed the same night. One other comedy and a sententious, self-conscious drama gasped for breath for two or three performances.

As usual, critics were blamed, and, as usual, Edward Albee appeared on some panel discussion or other and blamed critics for the illness of our drama-when he has been instrumental in making it sick. Albee has had much more serious critical attention than he deserves, for he is a lightweight intellectual in show business.

Who Is to Blame?

It just could be that it is the people in the theatre—the current and sleazy practitioners of the so-called dramatic art—are the ones to blame for this season's appalling slump. Perhaps the wrong people are in the theatre: the wrong writers, the wrong producers, the wrong directors and, quite importantly, the wrong backers. Have you taken a look recently at a first-night audience, with its tastelessly overdressed women in their wiglets?

The most-wrong of recent plays was a comedy called "Xmas in Las " which starred an amiable comedian, Tom Ewell. It was about a nice family man who had to gamble, compulsively, once a year, so just before Christmas he'd take his wife and their zombie children and a repulsive uncle to Las Vegas for the holidays. Here, at the card and craps tables, he would win fortunes and take everybody back to New England to live happily ever after. This had been going on for years, one was told, and Tom Ewell never won. This time—the time the play was put on-he lost everything, and went back home the better and happier man for the experience.

Perhaps the original idea was funny—but not the way Jack Richardson wrote the play and Fred Coe produced and directed it. The only thing about "Christmas in Las Vegas" was a novel scene designed by Robert Randolph, in which a slanting mirror hung above the stage gave the audience an upside-down view of the action on a green-baize blackjack table.

Nothing But Monologues

On the slim evidence, Richardson is a literate, articulate playwright. His sentences flowed smoothly—and endlessly. One after another, his characters—Ewell, Shannon Bolin, Mabel Albertson, Robert H. Harris and a desperately beatnik Heywood Hale Broun — delivered long monologs. And while each was allowed time for his monolog, the rest of the cast had nothing to do but sit uncomfortably on the stage and

This was, to me, a shocking directorial lapse on the part of Fred Coe, who has been responsible for such fine things as "Two for the Seesaw," "The Miracle Worker" and "A Thousand Clowns." I just cannot understand how a man of Coe's experience and judgment could allow so many actors so many long and fancy speeches. He must have been hypnotized by playwright Richardson's fruity but undramatic

The other two plays of that week that was were more weak than bad. ne, "Postmark Zero," was a sober-minded documentary— literally a documentary, based on letters of farewell written by many of Hitler's soldiers when they were hopelessly trapped by the Russians in Stalingrad. Here, again, was a series of monologs—and monologs do not make for theatre except when George Bernard Shaw writes them.

Also, the production of "Postmark Zero," written by Robert Nemiroff, was faulty. It had documentary war shots on film, projected scenery which was distracting, a very loud sound system and an almost inaudible

and unintelligible leading lady, Viveca Lindfors.

The third play of that horrible week was "Mating Dance," a comedy starring Van Johnson which managed to make infidelity seem unex-

There is nothing wrong with the theatre as a system, and a big audience is waiting for anything good. But the wrong people seem to be in the selling and writing end of it right now.

Backstage of 'Stagestruck'

Continued from page 257

in which Lunt took great pride - | could even sell 15,000 copies, or because his acting genius he took 17,000. for granted.

in Woman's Home Companion, there was a passage in it discussing the mystery of Lynn Fontanne's true age. Was she born—as various authorities said—in 1883 or 1897 or 1893 or 1900? I said this was nonsense. She was born in 1917when she first met Alfred Lunt at

The next time I saw the Lunts, during the run of Visit," she asked me whether I had given up the mad plan to write a book about her and Alfred and I said I still made intermittent stabs at it. But I didn't really mean to plunge into it body and soul, if she and Alfred had misgivings about it. And she said they would not be violently against it if I went ahead. She said this without any enthusiasm but I took it to mean encouragement.

The Book Market

During all this time, the only person who thought the book would sell more than 2,000 copies (and those mainly to libraries) were my adoring wife; Julian Muller, editor-in-chief at Harcourt, Brace & World, and Hilda Lindley, Harcourt's kinetic publicist. At one conference Mr. Muller boldly predicted that "Stagestruck" would author. Miss Lindley said if we all put our shoulders to the wheel we Lunt.

What no one, including the Then, when the story appeared Lunts realized was that all over our land there were multitudes who had been admiring the Lunts in plays for 30 years and had been waiting for somebody to write a book about these two wonderful people whom they were anxious to know intimately.

People, by some mysterious raa play-reading and fell in love with dar, knew about the book even before it was published. On publicadar, knew about the book even before it was published. On publication day, in Chicago, for instance,
though no reviews were out, Marshall Field's sold 50 copies and shall Field's sold 50 copies and Kooch's and Brentano's, 75. By second week of publication it was in and "Black Nativity" has been a a third printing and, as of this moment, has gone through six printings and sold about 30,000 copies. How could the public have wanted to read a show business book which flouted every rule for success?

> I think I know the answer now. I had a great cast of characters. I had people like Noel Coward and Alex Woollcott and Sam Behrman talking, and when they are being quoted in any book there will be quite an effervescence and bubbling, this cast was headed by two stars-Alfred Lunt and Lynn Fontanne. The Theatre Guild had known the answer for years because every time they put the Lunts in a play they made money.

sell 12,000 copies. I said if it sold Now my only problem is to even 8,000, I would be a surprised think of another book to write, starring Lynn Fontanne and Alfred London's Legit Impresarios

By DICK RICHARDS

A hard core of regulars keep Conville. London's West End legitimate theatre alive, though joined now and again by newcomer partners. On this Diamond Jubilee occasion and with a sense of history, the following who's who is compiled.

Donald Albery. Son of veteran Sir Bronson. This 50-year-old impresario helms Donmar Produc-Past successes crystallized tions. in a four-way quadruple jackpot with the longrunning "Severed Head," "Oliver," "Portrait of a Queen" and (with William Dolandson) "Beyond The Fringe." with Brian Rix in the hit tuner, "Instant Marriage," and lessee of the Piccadilly, New, Criterion and Wyndhams' Theatres.

Tom Arnold. Over 40 years in the biz. Prominent in the sticks with pantos and bigtime tours, but also a prominent West End figure, with other managements. Associated with Bernard Delfont in "Maggie May."

1 "Maggie May.
Frith Banbury. Ex-thesp, now largely a stager of plays. "Deep Blue Sea" was one of his latterday

Hugh Beaumont ("Binkie"). Debonair, powerful force in the theatre as managing director of H. M. Tennent Ltd.

Peter Bridge. Energetic enthusiast, with good instinct and nose for press relations. Lessee of St. Martin's Theatre. "Stephen D," Martin's Theatre. "Stephen D,"
"Guilty Party," "Past Imperfect"
and "Chaganog" represents ups and downs. Currently, "Too True To Be Good," "Ideal Husband" and "Say Who You Are" establish him a top picker.

Michael Codron.

Alert young showman who has come up fast in recent years and relishes a chal-

David Conville. Infrequent output, often with partner Charles Ress. Latest venture, with Gale, is "The Platinum Cat."

Frank Coven & John Roberts. New legit partnership, though Coven has long experience with the Hylton stable. Their first two attempts. "The Professor" at the Royal Court and "The Overdeg" at the Saville didn't jell, but they'll both be back. Coven has a hand in "Barefoot In The Park." Peter Daubeny. Elegant man

about town. Ex-thesp who turned impresario after a war wourd robbed him of an arm. Specializes in foreign companies such as Antonio, Martha Graham and the Moscow State Dance Companies. Runs the Aldwych annual World Drama seasons, with sophisticated knowhow.

Bernard Delfont. Ex-hoofer and brother of tycoons Lew & Leslie Grade. A key man in the British theatre business, often tagged "Mr. Showman." Owns the Prince of Wales Theatre, controls Talk of the Town and has a finger in the Comedy Theatre and numerous other showbiz pies.

William Donaldson. Had a crack at varied shows such as "The Father" and "A Load of British Rubbish" without creating over-Rubbish" without creating over-much stir but "Beyond The Fringe" (with Albery) has sweetened the past more than somewhat.

Michael Dorfman. Admittedly stagestruck, he forsook business career in the City to become first great help.

Brian Epstein. A newcomer to legit ,flushed with the success of encouraging start with James Baldwin's "Amen Corner."

Gervase Farjeon & Richard O'Donoghue. Occasionally crop up in the lists but so far without hitting the headlines, conspicu-

Harold Fielding. Ebullient exmusical prodigy. Sunday night concerts at Blackpool gave him the comeon. John Gale.

Another of the bright newer arrivals over the past five years. Recently thudded with "Maigret & The Lady" at the Strand. Started with "Inherit the Wind." Still doing better than Still doing better than okay with "Boeing-Boeing" in conjunction with Jack Minister.

William Gaskill. Followed

Don Gemmell & Reginald Wool-Run Play Presentations, so far with modest success.

Gene Gutowski. On-the-ball film producer who has just moved into the legit arena. First effort, "Passion Flower Hotel," is the Wolf Mankowitz-John Barry tuner and it's shaping up nicely at the Prince of Wales.

Peter Hall. Lively theatrical mind and keen administrator. Managing director and key producer of the Royal Shakespeare companies at the Aldwych and Stratfordon-Aven. Stratford-on-Avon.

Hylton Organization. Controlled by his estated following death of Jack Hylton. "Camelot" just fi-nished its long run at Drury Lane. Controls Adelphi Theatre.

Martin Landau. Marlan Productions chief. Limited, but always interesting output. At the moment still clicking with "Robert and Flizabeth" at the Lyric.

Oscar Lewenstein. Has an active hand in the English Stage So-Currently not represented ciety. in West End, but past shows include "All Things Bright and Beautiful." "Luv" and "Semi-Detached."

Arthur Lewis. Alert American now settled in London as execu-tive producer with the Delfont stable. His Dorchester Produc-"How To Succeed In Business" and "Our Mon Crichton."

Limit & Punfee. Sudden

Dunfee. Linuitt & death of Bill Linnitt way back slowed down the firm's output. But Jack Dunfee and Geoffrey Russell continue quietly and with good taste. "High Spirits" and "Gentle Avalanche" (with Jock Minster) were recent interesting contributions.

Emile Littler. Veteran impresario and prexy of West End Society of Theatre Managers. Will tackle any type of show if good of its kind and, preferably, 'a fam-ily show.' Has weathered several storms, recently an onslaught on 'dirty plays' and an argy-bergy about the tenure of Her Majestv's where he was presenting "The Right Hororable Gentleman."

Prince Littler. Another of the theatre's "elder statesmen." Elder brother of Emile Littler. Heavily involved in a complexity of directorships and bricks-and-mortar problems, to the exclusion of producing shows. But his past record and present position makes him a

rowerful force in the scene.

Robert Luff. Fortunes as an impresario largely built on standout success of "The Black and White Minstrels" at the Victoria Palace. He and his partner, Bervl Evitts, seemingly content to rest awhile on these West End and provincial laurels.

Murray Macdonald. A Scot, and former thesp. First produced in London in 1935, and established his reputation with such as "The Hasty Heart," "Home at Seven" and "King's Rhapsody." Recently put on "A Paper Hat" with John Stevens.

Leslie Macdonnell. "Doddy's Here," a near-record for a Palladium summer.

Wolf Mankowitz. Stormy petrel who claimed to have lost thousands in the 30-odd shows with which he was associated in presentthe Beatles. Has taken over the ing. Now concentrates on writing Saville from Delfont and has had and his antique business, but is aland his antique business, but is always liable to break out again as an impresario.

Daniel Mayer Co. Mayer represents the family actively on the board and the company is indelibly associated with the annual "Peter Pan" at the

Bertie Meyer. At 88, he's the active Grand Old Man of the thea-Does not now present plays tre. despite a full, past record, but is chief executive of St. Martin's Theatre.

Bernard Miles. Actor-manager. Founder-boss of the Mermaid Theatre. Several of the theatre's shows have switched successfully to the West End and playwright

Partnered in "Platinum Cat," with Bill Naughton must bless Miles name.

Jack Minster. Ex-actor who George Devine as artistic director now combines staging plays and of the English Stage Society at the Royal Court. His first year's crop has not yet won many huzzahs.

"Fresenting 'em. Seems to prefer modern plays. In with Gale on the longrunning "Boeing-Boeing."

Stephen Mitchell. Highly selective impresario, concentrating on non run-of-the-mill plays. Keeps a high standard, witness his present production. "The Creeper," with Eric Portman, at the St. Martin's. Once leased the Phoenix Theatre.

National Theatre Co. Sir Laurence Olivier, as director of productions, abetted by literary manager Kenneth Tynan, largely responsible for the Old Vic's proud record over the rast three or four years. Olivier has recently handed over control of Chichester to John

Clements.
Hareld Prince, Tony Walton & Richard Pilbrow. Anglo-American combo responsible for (hit) "Funny Thing Happened On The Way The Forum" and (near-miss) "She Loves Me."

Kenneth Rive. Boss of Gala Films, who also controls the New Arts Theatre Club but largely relies on indie producers to provide the shows.

Brian Rix. Actor - manager. Came from Northern stock company to the Whitehall with "Reluctant Heroes" in 1951. Has reeded only five farces to keep the theatre running nonstop to packed houses, each show running well over 1000 performances. Present one is "Chase Me Com-rade." Has virtually assembled a repertory company and sticks to his own last. Recently branched out from the Whitehall with "Instant Marriage," more or less a Whitehall farce musical, with

Toby Rawland. American from mountain west. Associated with Prince Littler. As an impresario he misjudged with "Nymphs and Satires." but his South African intimate revue, "Wait A Minim," is keeping the Fortune's propperity in tune with when "Beyond The Fringe" put it on the current

Fred Sadoff. Runs F.E.S. Plays, with Sir Michael Redgrave. A voung Yank expatriate whose enthusiasm has not yet turned up with a winning streak.

Peter Saunders. One of legit's most successful "loners." Onetime newsparerman and ex-flack to bandleader Harry Boy. Became impresario in 1947. Has had several moneymokers, including "Reluctant Peer," "Reluctant Debutante" and latterly, "Hostile Witness," Also some that sagged, but Agallo Christicia along the but Agatha Christie's plays nartic-ularly the phenomenal "Mouse-trap" have earned Saunders his ularly chapter in legit history and enough loot to operate both the Ambresadors and the Duchess.

James (and Reed) Sherwood. Had some modest successes in the past and is now doing very well with "Alibi for a Judge" at the Savov, good enough to keep the D'Ovly Carte company out of their traditional home this season.

Paula Stone. Took over the New Lyric, Hammerstein, recently. Last venture a floperon, New Brown Cow." "How

Bab Swash. On-the-ball young but insufficient boxoffice action. Hates being called an impresario—rating the term pompous.

Michael White. Another of the

younger element, with a distinct ven for avant garde. Started his legit career with Daubenv. Something of a rebel and has had occasional brushes with the Lord Chamberlain's Office. Calls himsolf a compulsive gambler and chirs have come up with two current hits, "Any Wednesday" and "Son of Oblomov." His persistence is likely to provide enough hits to massage the pain of some of his more wavout experiments.

Williamson Music Ltd. Offshoot of American company (peripatetic visitor on their behalf to this country is the urbane Jerome Whyte). Brought Britain the Rodgers & Hammerstein tuners and currently has the evergreen "Sound of Music" at the Palace, which outlined both "Boys from Syracuse" and "No Strings."

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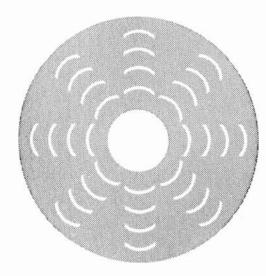
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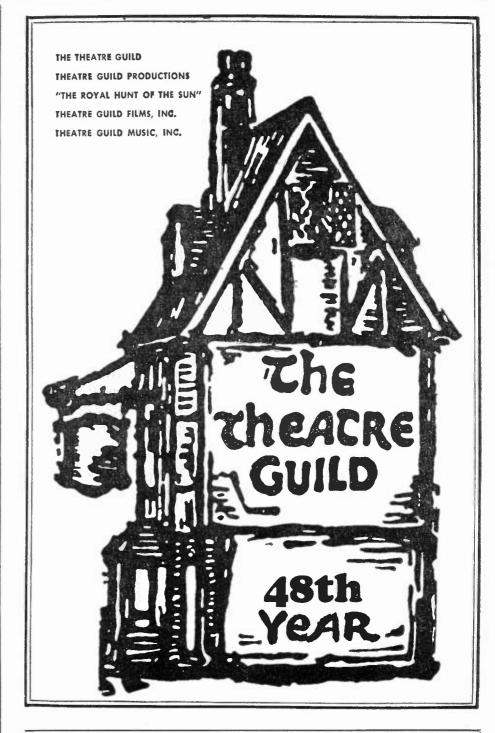
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1966-1967

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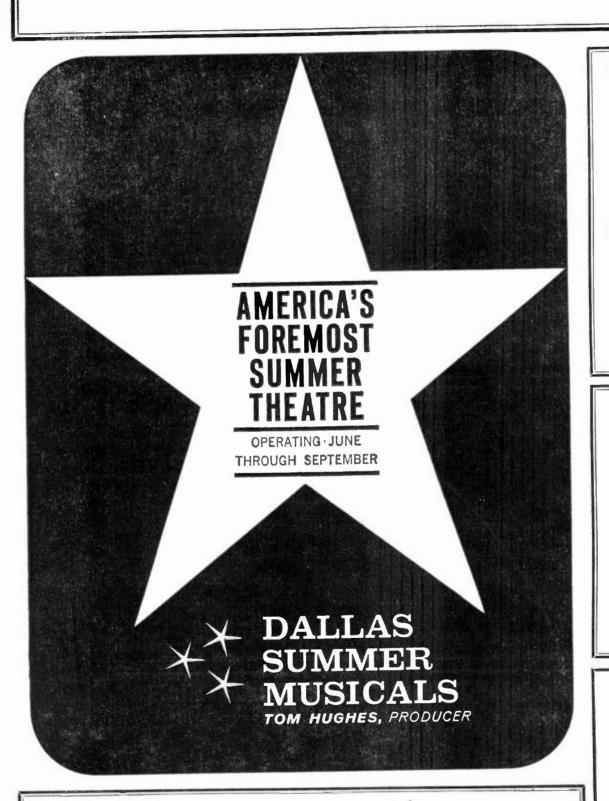
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PHILADELPHIA, HERE I COME!

New York, February

THE UNEMPLOYED SAINT

New York, soon

I DO, I DO

New York, soon

WE HAVE ALWAYS LIVED IN THE CASTLE

New York, soon

Alan King on Legit-Bally

or, giving him the benefit of the schools, study your craft, spend doubt, just plain stupid.

read like six raves and suddenly we see, "Best . . . damn . . . musical . . . I've . . . seen . . . in . . . years!!" What the line actually said was, "At best this is worst damn unmelodious musical that I've seen in many

Then the talk gets around to exploitation. The star of the show received glowing reviews and it is agreed that the star should be interviewed by newspapers and magazines; appear on every radio and tv show possible and theoretically the public will then get to know and to love him, or her. and then buy tickets to their show.

The Shrinking Star

At this point one problem arises. The star of this particular show does not like interviews: is not frightened of public appearances and collapses at the sight of a camera. That's right! This great talent with whom the critics fell in love and rhapsodized over, the one who sings, dances and then makes you laugh and cry, that bundle of energy, the one girl every man in the audience wants to take home with him and the man every girl wishes she could cuddle, is some sort of a nut.

The star explains to everyone that his personal life is no one's business and that while he'll give performance eight

is suspicious about anyone who likes him and because he is so good everyone likes him! He runs

Then there was the woman who from the applause of the audience to his home and security blanket.

the negative reviewer is on LSD | cathedral. It's okay to go to acting countless hours discussing what's wrong with the theatre, but don't The reviews are chopped up to just sit back and do nothing to help a producer sell the play you're starring in. The theatre is in trouble and actors should help. Mind you, I'm not asking them to walk up and down Broadway with a sandwich board sign plugging their show, but it would be a nice gesture if they would tell their next door neighbor where they go every evening.

Todds, Ziegfelds and them are not around today, locat Merrick and Alexander seat The Todds. Cohans David Cohen are two producers who are adherents of the ballyhoo system and their impact speaks for itself.

Meet The Customers!

I was shocked to find out, that people are shocked that I spend at least one hour a day in the boxoffice selling tickets to my show. Treasurers & Ticket Sellers Union, please take note.)

Let me tell you I haven't lost a sale yet! And I've met a lot of lovely people, many of whom are not regular theatregoers, but because they may have caught me on television or heard me on the radio, or read one of my books. were nice enough to want to see the show I appear in.

I've never had more fun meeting the people who want to see Philadelphia, I appeared on every our show. The other day a woman radio (AM & FM) and television came running down the block and into the theatre and shoved close to \$2,000 in checks and cash at me. wanted approximately 300 times a week, that's it.

This show now, of course, is in zation, and seemed quite relieved to get rid of the large amount of talked up how funny "The Imposting they have to sell, The Star, money as she kept glancing over the shoulder to see if anyone had been anyone who her shoulder to see if anyone had been to get rid of the large amount of talked up how funny "The Impossible Years" was. In New Haven I wisited Yale—what else do you do

Then there was the woman who No one ever told me being instood in line for about 10 minutes hibited and uncommunicative was The details may differ, but she asked me for a ticket for a

matinee date which was also sold out. I informed her that it would be at least four months before she would be able to get a ticket for a Saturday matinee. She became upset and said that something must wrong with today's theatre when genuine theatregoers are unable to obtain tickets. She placed the blame on the ticket brokers. I suggested she try the theatre brokers then, and that I would happily pay the extra money she would have to pay a broker. She left; returned in about 20 minutes; stood in a line again and when she got to the window she looked at me quite perplexed and protested. "But you got lousy reviews."

Don't Lose A Sale!

I've taken other people into the theatre to show them their seat locations when they thought the would not give them full vision. Another woman turned down box seats for the show when she found out the orchestra seats were all sold out, saying she never sat in box seats. When I informed either. her my mother saw the show from there 'a lie!', she quickly changed clair, New Jersey, that her mind. "If it's good enough for you a multimillionaire. your mother, it's good enough for me!"

Of course, besides appearing in the boxoffice, I've been hosting benefits, talking to organizations. being interviewed by anyone who will speak to me, and talking it up in bars and my one topic of con-versation is "The Impossible versation is "The Impossible Years." This is instinctive to me. It seems the natural thing to do. Of course, I prepared for it by "trying it out" out of town. In Philadelphia, I appeared on every show in town. Unfortunately, they wouldn't let me speak from the pulpit on one of their Sunday "Religious TV Hours." In Boston, I kept getting in ticket lines of in New Haven?

and when she got to the window now in the theatre. If I had a business I'd do everything in the world essentially the results are the matinee performance that was sold to push it and promote it, and the same. The theatre has lost its flair for ballyhoo and the actors are minutes later, stood in line again like the theatre is a and requested a ticket for another doesn't hurt either. to push it and promote it, and the theatre happens to be my business.

George M. Cohan Recall

to Cohan, and Mills went to great friend of the late Carl Laemmle bered me. "Wait a minute," he ing songs or scenarios. Manny consaid. "did I get your name right—tinued to meet a bunch of us Wolfie Gilbert? Weren't you the daily at Mike Lyman's Restauran kid who wrote those parodies on in Los Angeles where, at the my song 'If I Were Only Mr. Morgan?" Of course I told him I was one and the same; well, that called for another fifth of wine.

I understand you've built a millionaires' colony in Mont-clair, New Jersey, that will make

Mr. Mills, as I've indicated, had decidedly warmed up to the liquid refreshment, and finally the truth came out as the wine flowed in. He admitted to George that he was in a bad way financially. "So much so." said Mills, "that this fellow Gilbert has written a great song called 'Buy A Bale Of Cotton For Me' and I haven't the money to exploit it."
"How much money would it

take?" George asked, And Mills replied, "about \$20,000."

George said. "go and see my lawyers, O'Brien, Malevinsky & Driscoll. Ask for Cap O'Brien and there will be a check for you in the morning for what you need." "go and see my More wine, more tears - and the next morning the check was there. But the lawyers, being business-men, insisted that Mr. Mills sign a note for 90 days, which he gladly did. He "hoped" to pay it.

Gesture

Cotton went down to the lowest level in history. The boll-weevil won by a knockout, and the sorg, Buy A Bale Of Cotton For Me" made music-publishing history by made music-publishing history of selling fewer copies than any song of that, or any other, period. You couldn't give it away. Millionaire Mills was now land-poor and songpoor. The day the note was due came on us like a death watch. Mills and I were closeted in a room, while he made phone call after phone call trying desperately to raise the \$20,000. The clock seemed to race toward the 3 p.m. deadline. Three o'clock arrived, but the money didn't. Next morning at 10, a messenger arrived with an envelope addressed to F. A. Mills. I was sitting by his side comforting him when he opened the envelope. In it was the promissory note he had signed torn into dozens of pieces, carceling the debt.

For the next portion of this Cohan narrative, I must go back many years to the days when George appeared in Providence, his home town, in a play called "The Governor's Son." (Cohan opened all his plays ir. Providence.)

In the lobby, after the opening performance, were congregated friends and theatrical folk who had come up from New York to witness the premiere. One of these was a little hunchbacked man, an advance agent for the next roadshow. He walked up to Cohan and introduced himself as Manny Lowen-

Cohan never opened a new play without writing Manny about it. And true to form, Manny would come back with "how do you expect to play a part in a great play like 'Ah Wilderness'?" "What do you mean you are going to produce 'Seven Keys to Baldpate' and star in it? Get an actor to play in it." Notwithstanding, George would always send Manny an appreciative reply as he went on to tremendous boxoffice results and glorious newspaper reviews. This continuing correspondence developed into a superstition with

George M.
Manny Lowenstein moved to Hollywood and became a great

Laemmle also took a shine to Manny's negative attitude, and gave him a typewriter and \$25 a week to make believe he was writing songs or scenarios. Manny conroundtable, he would read us his correspondence from George M.

By now, the motion-picture industry had grown to such an ex By this time, the publisher and tent it even dared to ask the grea the great showman were well into their cups. Mills said, "George, there's a lot of water under the dam since I first published your songs. Look where you are today." they finally convinced him. He came to Hollywood to do a night. dam since I first published your songs. Look where you are today."
George came back with, "well Fred, you haven't done so bad either. I understand you're built successful Broadway producer, Co har simply wasn't interested. Bu they finally convinced him. He came to Hollywood to do a picture called "The Phantom Procident" A very charming and sweet man Norman Taurog, was assigned to direct.

Norman, a splendid director, wa awed by Cohan, and George wa bewildered by camera chalk marks on the stage, and al the other limitations of screen technique. The end result was on awful picture. So much so that a the last minute Jimmy Durant was brought in to help "save" it

George hated Hollywood with al the hate a person could ever ge together in one body. He hater everyone and everything connected with the industry

With a mutual friend, prominer. Los Angeles attorney I. B. Korn blum, who by the way, is an always was a splendid composer, called on George at the Ambas sador Hotel. We came as emissarie to tell him that it was the will o leading composers, producers, and large group of nonprofessional ad mirers that he be given a testi monial dinner.

George refused to have anythin to do with the idea. He wanted no part of Hollywood or its people He was just plain bitter. I. B. and bowed out quietly. But the nex day, to our amazement, we received a phone call from Cohar changed my mind," have said. "I will be glad to have thi dinner on the condition that I pa for it. I'll leave all the arrange ments to you people. You invit whomever you like, but I wan nobody to tender me a dinner I'll do the tendering." We agree and selected Levy's Tavern o Hollywood Blvd, for the event, Louis B. Mayer, the Brother

Warner, the Selznicks, Sheehan, leading composers lik Jerome Kern, George and Ir Gershwin, Sigmund Romberg, Jin my McHugh, Arthur Schwart directors and producers by th score were invited. George aske me to write a parody on his famou song, "Mary." and it was printe and put beside the placecards a every table.

When the guests had assembled George M. made his entrance wit little Manny Lowenstein. He said "Ladies and Gentlemen, the gue of honor tonight is my esteeme friend of many years' standin Manny Lowenstein! I would lik you all now to pick up the car on your table and sing the chor of 'Mary'."

It went:

Manny, Manny, long before the fashion came, It was Emmanuel, but it sounded like hell. So he changed his name!

This was George M.'s way getting even with Hollywood!



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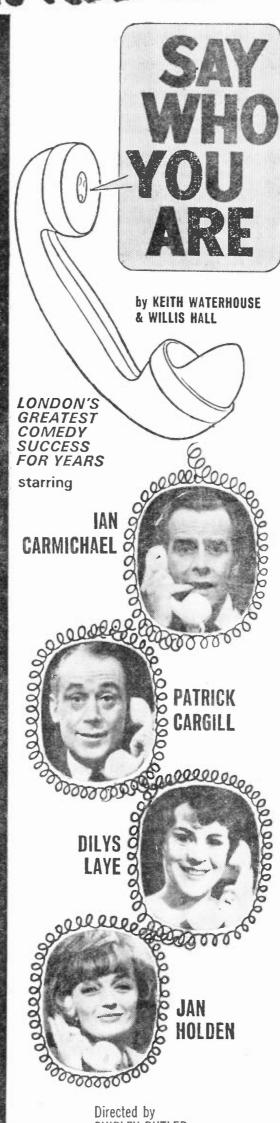
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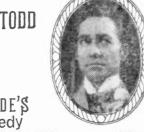
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Designed by ANTHONY HOLLAND

"Full of delights—an orgy of style and elegance." W. A. Darlington, Daily Telegraph

OBITUARIES

VAGORO ZENCHIKU

Yagoro Zenchiku, 82, noted Noh actor of the Okura school, died of a heart attack brought on by asthma Dec. 17 in Kobe. He was designated by the Japanese government as a "living national treasure" for his contributions to the classic dramatic art.

Born Kyuji Shigeyama, he made his Noh debut in 1888 when he was five years old.

DR. MICHAEL GALASSO

Dr. Michael Galasso, 43, former member of the Rochester Phil-Orchestras, harmonic and Civic died Dec. 8 in Baton Rouge, La., of a heart attack after appearing

Joe M. Leonard Sr., 75, president of Gainesville Broadcasting Co., operators of KGAF since it was founded in 1947, died of

Mrs. Adele Calvert, 82, retired musical comedy singer, died Dec. 14 in Toledo, O. She appeared in "Quaker Girl" and "Chu Chin

Mrs. Virginia Daubert, 57, who conducted cooking programs over WIMA-TV, Lima, O., for 11 years, died of a cerebral hemorrhage Dec. 1 in that city.

Rocky Ybarra, 65, cowboy actor as a soloist with the Baton Rouge for 45 years, died of heart attack Symphony. The orchestra's con-

> IN LOVING MEMORY OF

HARRY and ALBERT **VON TILZER**

THE FAMILY

certmaster, he was also a member are his wife, actress Concha of Louisiana State U. School of Ybarra, and a son. Music faculty.

Wife and five children survive.

FRANK EARL

Frank Earl, saxophonist in a musical clown vaude act billed as Earl & Edgar, died recently in Sheffield, Eng., after a long illness. Edgar, who also did a single as accordionist Connelli, will continue his solo act.

His wife and two daughters

RUSSELL HAVERICK

Russell Haverick, 51, assistant director and production manager, died of a heart attack Dec. 19 in Hollywood. He was with Warner Bros. for years before starting to freelance.

His wife and daughter survive.

CONSTANCE WEILER

Constance Weiler, 47, stage-screen actress, died as result of a fall in San Francisco Dec. 10. She was on Broadway before going to Hol-

IN LOVING MEMORY

LOU HANDMAN

Dec. 9, 1956

MRS. FLORRIE HANDMAN

Encino, Cal.

lywood in 1938. She was under contract at Metro and later freelanced

Brother and sister survive.

PAUL GALLOWAY

Paul Galloway, 37, film sound technician, was killed Dec. 17 in an auto accident in the San Fernando Valley, Calif. He had been employed at Glenn Sound Co., Hollywood.

His wife and three children

GEORGE W. KELLY

George W. Kelly, 76, a former circus performer, died Dec. 4 in Peru, Ind. He was stricken in the home of his son, Paul, who oper-Kelly Circus Farm

Kelly established residence in Peru after his retirement 11 years

ALICE BECKER

Alice Becker, 88, retired vaude performer, died Nov. 27 in England. She started her career with Ernest Lord's "Excelsior" concert

Surviving is her husband Philip, also an ex-concert artist.

George R. Champion, 39, singerplanist who also played the guitar, died Dec. 12 in Houston following a heart attack. His wife, parents, three daughters, sister our brothers survive.

> IcKeown, 53, a lighting NBC-TV, died Dec. e in Wilton, Conm. , he was most re-"Today" show.

cancer Dec. 13 in Gainesville.

Chow," among other musicals.

Harry A. Hyams, 84, former vaudeville producer and personal manager, died Dec. 20 in Chicago after a long illness. A sister survives.

Jack Dobson, 40, a member of the Radio 390 pirate station, died of a heart attack Dec. 16 aboard the station in the Thames, Lon-

Brother, 68, of Howard Werthelmer, drama critic of WNOB, and

In Loving Memory

Mabel Esmeralda EDNA ESMERALDA

publisher of Cleveland theatre program, died Dec. 21 in that city.

Mother-in-law of Richard Kahn, Columbia Pictures national adpublicity coordinator, die week in Port Chester, N.Y. died last

77, of actor Norman Mother. MacKaye, died Dec. 24 in Canton, O. Also surviving are another son, and two daughters.

Franz Pfau, 63, staff pianist at NBC in Chicago since 1932, died Dec. 16 in that city. Wife and daughter survive.

Ralph Sutton, 84, vaudeville strong man, died recently in Newcastle, Eng. He was a member of the Sutton Trio.

Mother, 80, of Eddie Barker, director of KRLD and news

In Loving Memory

MAUD MARIAN BISHOP EDNA ESMERALDA

KRLD-TV, Dallas, died Dec. 8 in that city.

Wife, 51, of KOAT-TV newsman Dale Britton of Albuquerque, died Dec. 1 in that city following a long Illness.

Ethel Lewin, actress, died Dec. 9 in London. Her husband, enter-tainer Frank Carlello, survives.

Father, 70, of John F. Fitz-Gerald, sportscaster of WJW-TV died Dec. 21 in Cleveland.

Mother, 79, of Chi publicist Alan Edelson died Dec. 15 in Chicago after a long illness.

Husband of film publicist Peggy McNaught died of ulcers Dec. 23 in Hollywood,

Mother, 65, of Eric Milligan, Edinburgh.

James Clark, 67, noted Scot bagpiper, died Nov. 23 in Milngavie, Scotland.

Brother of c&w artist Stoney Copper, died recently in Grafton,

Jack Edmondson, cinema manager, died recently in Bradford,

Meller-Drama

Continued from page 257

ease of a man changing his coat. He wrote many successful Broadway offerings, including "Icebound," which, in 1923, won him the Pulitzer prize as the best play of the year.

Every melodrama contained set of stock characters, chief among them were:

Hero: He was always presented as a monument to virtue; a character designed to experience one perilous exploit after the other. He characteristically assumed daring and dashing attitudes, but his swagger exuded supreme honesty and fearlessness.

Heroine: The moment the heroine stepped from the wings the audience knew that she was destined to undergo several hours of torture and sacrifice. While the heroine was fragile and demure, when the occasion warranted she acted with the frenzy of a middleweight pugilist. This, became manifest when she was confronted with "a fate worse than death."

Villain: The role of the villain was much more complex than that of the hero. The villain went about his nefarious work, attired in evening clothes, with the aplomb of an Emily Post alumnus, yet he indiscriminately clobbered old men over the head with truncheons, made improper advances to innocent young maidens, strangled little children, and kicked old ladies in the shins. After rudely stuffing Nelly into a burlap sack, tossing her from the Brooklyn Bridge, dropping her down an elevator shaft, tieing her to the railroad tracks, and inflicting other tortures upon the poor lass, in the final act he'd break into the heroine's bedroom and inno-cently exclaim, "Nelly, why do you fear me?" She'd plead for mercy as she crouched in a corner, trembled with fear, scantily clad in a corset-cover and six petti-

Villainess: The stage turess was always tall, dark, and beautiful. She slithered across the stage wearing handsome gowns of black sequins or scarlet velvet. Her misdemeanors included arson, theft, abduction, homicide, blackmail, and knockout drops. She stashed away in her trimmed muff more varieties of poison than were ever concorted by the Borgias.

The child actress in melodrama elicited buckets of tears from the audience, as she minced across the stage, lisped her hackneyed lines. her pathetic ballads, and sang rested with the devil for the Hain's soul. Child actresses villain's soul. could rarely be identified on the playbill, for they were never given a surname. They were merely billed as Little Effie, Dainty Maude, Baby Beatrice, La Belle Daisy, or Petite Hortense. Among America's celebrated actresses who had their humble beginnings in melodrama were Gladys Smith Mary Pickford) Lillian and Dorothy Gish, Mrs. Minnie Maddern Fiske, and Loretta Cooney (Laurette Taylor).

A sprinkling of minor heroes and heroines and villains completed the cast.

The rosters of actors and actresses of the popular-priced theatre included the names of many noted players, but to today's gen-eration of theatre-goers these names would mean little more than the names inscribed on the tombstones of an abandoned New England churchyard.

The plays of the popular-priced theatre were rarely reviewed by the noted theatre critics. Their popularity was achieved by wordof-mouth comment, and by the highly extravagant and lurid lithographs that were displayed by the theatre managers. If and when an oracle of the theatre deigned to notice poor melodrama, Mother, 65. of Eric Milligan, he invariably dismissed the entire pantomime actor, died recently in subject with a brief, derisive, and contemptuous paragraph.

Lewis Recalls 'Rain'

events which deprived Francine scant few were looking for attracof the opportunity to create the tions. memorable figure of "Sadie Thompson" and a chance to ele-vate her career to heights of importance beyond her dreams. Harris had at this time scheduled a spring tryout of a first play by a former dancer named Martin former dancer named Martin Brown. The play was called "A Gentleman's Mother," for which Jeanne Eagels was engaged to play the leading part. It was Miss Eagels who brought the script to Harris' attention. The testing ground for the play was a threeday stand in Stamford, Conn., followed by a week in Baltimore.

The Right Actress

It became evident during the Stamford tryout that Miss Eagels' performance as the former lady wealth who, reduced to being a cheap barmaid discovers that her estranged son is involved in a sordid incident of murder, and shields him by remaining silent, was nothing short of a personal triumph. But it also became clear during the Stamford tryout that her individual performance, however great, could not overcome the obvious shortcomings of the

Harris, at this point, felt disinclined to tell Miss Eagels that he had changed his mind about bringing Martin's play to Broadway in the fall. He knew how devoted she was to the play and to the author, and the breach it might create if he scrapped it.

all of us that Miss Eagels' brilliance as an actress could only be matched by the scope and bril-liance of a role like "Sadie Thompson," and if she could be convinced it without any deliberate attempt to influence her, it would be a stroke of fortune for everyone concerned. But how to bring this touchy subject about was the big question. Eddinger had the answer. He would present himself at her dressingroom in Baltimore and on pretext of passing through would inadvertently leave a copy of "Rain" on her dressingtable. As an intimate friend, he knew of her penchant for reading scripts and was sure she would be curious about this one, as it bore a Harris

She Went Mad For It

The ruse apparently worked sooner than expected. After several unsuccessful attempts to reach Harris on the phone, Jeanne, taking an early train from Baltimore, barged into the Harris office the next morning, and in a state of tor Sam Forrest came backstage extreme agitation demanded to to wish everyone well, and stage know why the script of "Rain" was manager Kent Thurber, in the never shown to her. She was convinced that the authors had her in mind when they wrote it! "Sadie Thompson" was the dream part of her life, and no one was going to deprive her of it.

Needless to relate that Jeanne Eagels and Sadie Thompson became one right then and there.

From that moment on, you couldn't separate the actress from the char-

For "Rain" it was not all smooth. Rehearsals under John Williams' direction reached a nightmarish stage. Miss Eagels did not always agree with his concept of the character. There were constant disquarrels between putes and adaptors, director and star about cutting of lines and interpreta-After two agonizing weeks. Williams was forced to relinquish his directorial duties and Louis Calvert, a fine English actor and director, was called in to finish the job. Eagels found Calvert no less incompatible than Williams and he too resigned. The entire venture took on the frightening prospect of complete disaster, until Harris appointed his staff director. Sam Forrest, to take charge. Forrest rode out the storm to curtain time at the Garrick, Philadelphia, where the world's premiere took place on the night of Oct. 10, 1922.

Other theatres were equally booking-shy. Many of the so-called Broadway play experts who ventured to the Quaker City to have a look-see didn't give a prayer for the play's chances in New York. The early-seasonal drought which usually besets New York theatres was even more pro-nounced with this year's shortage. There were 53 first-class legiti- find the sidewalks dry.

stepped in to shape the course of mate houses operating and only a

The best terms Harris could ex act from Lee Shubert for the Elliof were not greatly to our advan-A stop-clause calling for two weeks under \$8,000 before the attraction could be moved elsewhere, kept us anchored there, as it never played to less than capacity houses throughout its engage ment.

The opening night of "Rain" or Tuesday, Nov. 7, 1922, will be long remembered by those of us who are still around, and were privileged to witness that thrilling performance.

Weather Bureau records of the day will attest to the unusual at mospheric conditions which pre vailed throughout the evening. A deluge of rain and winds of gale force swept the entire metropoli-tan area, and did not abate unti late in the evening.

It was on such a night that first nighters were obliged to make their way in the frenzied traffic to reach the doors of the Elliott Curtain time, announced for 8:15 found only a scattered few seated barely filling two rows of the or chestra floor. Outside, the street in the vicinity of the theatre were inundated, which made walking hazardous. Private vehicles and taxicabs choked the thoroughfare on 39th St. from Broadway to 6th Ave., making it difficult to dis charge late arrivals. The curtain was held by order of the manage It was nevertheless obvious to ment, until the house was reason ably filled.

All That Water!

Backstage, a nervous crew were testing the hoses and water-catch ing troughs for the rain effect. The cast: Big Rapley Holmes, who was playing Joe Horn, Fritz William Dr. McPhail), Robert Kelley as Reverend Davidson, Shirley King Mrs. McPhail), Robert Elliot Scrgeant O'Hara), Harry Queal Quartermaster Bates), Catharin Brook (Mrs. Davidson) and the others, including the native chil dren, were gathered around the Trader Horn set waiting appre hensively for the signal from ou front that would start the play and praying hopefully that this not a foreboder of evil for the show.

Miss Eagels, all made up and dressed for "Sadie" since before seven o'clock, was incommunicative, pacing back and forth outside her dressingroom, her nerves taut and at the breaking point. Direc manager Kent Thurber, in the small part makeup of "Private Griggs." was calling places, and for everyone to stand by.

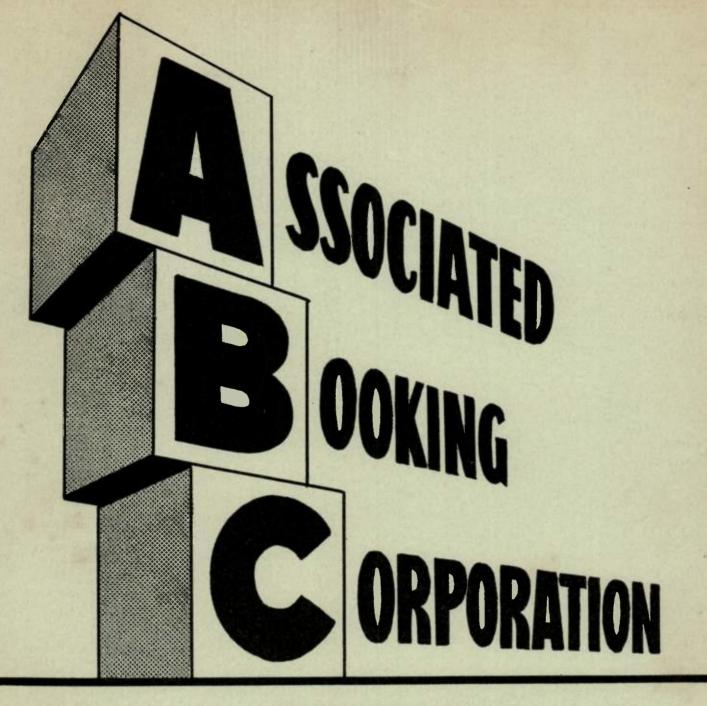
The house was almost filled a ten past nine, when the curtain finally went up on the first scene was an eager and attentive au dience, considering that many were still damp from the down pour and thawing out. From the mement "Sadie" made her swag gering entrance, flanked by Sgt O'Hara and the Quartermaster brandishing her parasol, the audience felt the force of her person ality. It hit them like a bolt of lightning. They knew they were in the presence of greatness. She captured her listeners with the first line, and never lost their in terest for the rest of the evening Each scene mounted, and by the end of the second act she had the spectators withered with the im pact of her acting.

It was not customary even then to take curtain calls until the play was finished, but the demands for Miss Eagels was greater than the tradition, and she was forced to acknowledge their call after this

Vocifcrous applause greeted th play, and there were more cheer for Eagels' acting at the end on the performance. The enthusiasp was spontaneous and quite differ ent from the gratuitous, friendly reception accorded by a first-night audience. There was no question that theatre history was bein made, and that a real star has

heen born that night.

As a good omen and the sign of divine prophecy, the rain has stopped by the time the play was over. The audience, on filing ou of the theatre, were surprised to



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