HOLLYWOOD | SCREEN • STAGE • RADIO | BROADWAY

VARIETY

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RADIO'S NEW SHOWMANSHIP

Parasitical Hotel Lobby Parkers Putting the Bee on Flirty Wives

Parasites and their ilk preying on married women in many of the better midtown hotels have learned the sleuths from precincts covering these hotels are paying rigid attention to the male lobby parkers.

Many of these familiar faces vanished during the week. Word was sent out to exterminate this rodent type; and the young sleuths assigned are bent on rounding them up.

Hotel detectives have done their best to clean out this mob, but unsuccessfully. Headquarters learned of the trouble and gave orders to precinct detective commanders to wipe them out.

After landing a racket man, the cops are stumped when it comes time to prosecute. Complainant fears publicity and the parasite knows it. Neither does the hotel relish publicity of that sort.

Much is done to spare hotels of such notoriety by the cops. Often when a pinch is made the sleuth will place it outside, saving the hotel.

Husbands Also

A married woman fears knowledge of her plight will come to the attention of husband and friends. Putting the bee on married men is also part of their racket. They get the imprudent husband's name and

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MIND READER MEETS POLICE

Lynchburg, Va., March 31.

This town failed to fall for the mentalist stunt at Paramount theatre.

Mme. Signa Serene, playing southern Publix theatres, hit town for week stay Monday, but pulled out Wednesday (25). Cancellation was at request of city authorities.

They refused to comment on action, but it was understood that a sexy book the Mme. was offering for sale caused the rift.

House reported to have shown no increase in business during her stay.

English Billiard Parlor For Women Exlusively

London, March 31.

London is probably the first town in the world to have a billiards club exclusively for the dames, complete with instructor.

The club is located over an ordinary saloon, but the boys never penetrate upstairs.

This is the town where female suffrage began.

Moans and Wails

Los Angeles, March 31.

Bern Bernard, booking Solomon's Seals for the Golden Gate in San Francisco and the Orpheum, Oakland, was putting the works on Solomon to take a cut.

"I can't take a cut and pay transportation," moaned Solomon.

"Oakland's just across the bay from Frisco," wailed Bernard, "Can't those seals swim?"

PRIVATE LIVES DESCRIBED ON RADIO

Budapest, March 18.

Budapest Broadcasting Co. is banking on the popularity of stage stars by giving a weekly local audition from the home of various actors and actresses. Announcer first describes the house and room from which the audition is given, dress of the actress, etc. Then they have a little conversation and finally the star gives a brief recital and utters a charming message to fans, who like this sort of performance.

Provincial listeners in particular approve. Stars consider it good publicity.

Last week Gizi Bajor, leading dramatic star, was on the air. Announcer described her lovely home, valuable antique furniture, rugs and paintings. Next day came a sheaf

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DARROW CROSSED 'EM

And With Talk Only—It Stopped Framed Walkout

Dallas, March 31.

Clarence Darrow's four-cornered religious debate was a skeptic proposition here, with the town overrun with more than 60 churches. Atheist had spot No. 3 on the program, and Protestant factions prearranged to walk out on him, just to show him.

But when the lawyer opened up, they forgot to walk.

Wrangle grossed about $5,000 in Muny auditorium with a $1.50 top, record here for a lecture. Opposish furnished by Quinn O'Brien, Chi Catholic lawyer; Dr. David Lefkowitz, Dallas rabbi, and C. C. Selecman, head of local Protestant college.

3-A-DAY BILLS TO PUNCH BUILDUPS

Vaude-Like Routining of Day's Program Is NBC Plan—Differences in Time Across Country Demand Stronger Entertainment at Poor Hours

WESTWARD MOVE

Hollywood, March 31.

A new radio showmanship on a three-shows-a-day basis being evolved by the National Broadcasting Co. and certain to become the standard of radio in general, is patterned for the picture house type of audience.

It's a split-up of each day into three different "show" periods: (1) morning until noon; (2) midday until dinner time, and (3) the after-dinner until bedtime stretch.

In turn, each period will be gauged to build up into certain peaks and climaxes similar to the plotting of a vaudeville bill. Acts will be routined so as to hit the "next-to-closing" wallop on each of

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Philly as Six-Day Town Made Worse If That's Possible by Raiders

Philadelphia, March 31.

Known as a yawn, though being a six-day town, Philadelphia is now just a sleeping recipe, made worse, if that's possible, by nite life raiders.

Police Commissioner Schofield has the city chloroformed after dark. It's sending the spenders out of town, with Broadway or the Boardwalk favored over the week-ends, ducking the closed Sunday.

On the business end, conventions and conferences appear to find any place more adaptable to meetings than gloomy Philly.

For the absent nite life, the localities shift to the roadhouses during the week, not caring whether they have to go to Jersey or Delaware.

This city as a metropolis is draped with crepe.

CHI TRIB'S "OBIT" LEAK MAYOR'S CAMPAIGN AID

Chicago, March 31.

Chicago Tribune rues the charitable impulse that permitted it to praise Mayor William Hale Thompson in an obituary notice written and filed at the time the mayor was

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One Crank Can Induce NBC to Bar Pop Song Lyric Okay Elsewhere

Because of the reaction of some listeners to certain popular song numbers, lyrics commonly used on the stage and screen are barred from radio. This song censorship falls under the category of radio's peculiar moral censorship, based on fear of offending any member of its audience. Many songs which appear harmless elsewhere may be barred from the air because of complaints from a few cranks, labeled thus by radio itself.

Among the songs recently blacklisted vocally over NBC, although permitted to be played instrumentally, are "Love for Sale," "Thank You, Father," "Sing Something Simple," "Gettin' Myself Ready for You," "Blow Hot, Blow Cold," "One of God's Children That Hasn't Got Wings."

That list may have been heard over NBC, but not with the original lyrics. Some numbers are out in their entirety, others because of one sentence and still others simply because of one word. If the offending portion is changed, NBC permits use of the song.

"Sing Something Simple" was barred because of the phrase "Thank God It's simple." A few complaints were received by NBC over use of God in a popular tune.

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Once Plenty

Hollywood, March 31.

On a trip in the north of the state, scouting out possibilities for road dates, a promoter asked the proprietor of a small town theatre, "Do you have shows here often?"

"Nope," said the local, "only once."

TAX COLLECTOR BUSTS UP PAIR OF SINGERS

Vienna, March 13.

Many sins have been laid at the tax collector's door, but it has been left for Dr. Schipper, husband of the famous Viennese opera diva, Maria Olszewska, to throw upon him the responsibility for the dissolution of a marriage, the happiness of which was the talk of artistic circles in Vienna.

Dr. Schipper has revealed that the sole reason—not the ground on which the divorce was granted—for their decision to separate was excessive taxation due to the combining of their two incomes for income tax purposes, which brought them into the super class.

"We decided on this step from motives of economy," said Dr. Schipper, himself an opera star.

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HAMMERSTEIN'S POLICY

Revival of Old Name and Policy in Arthur's Theatre

Hammerstein's may live again, but a little further uptown. Arthur Hammerstein, in association with Walter Reade, is carrying on negotiations that may convert the legit Hammerstein theatre on Broadway into a music hall.

Hammerstein proposes to follow the policy set by his brother, the late Willie Hammerstein, at what was then the most famous music hall in America. The two-a-day shows were composed of vaudeville acts and any freak attractions available.

The original Hammerstein's, at 42d street, where the Rialto now stands, closed 16 years ago, or about a year and a half after Keith's Palace opened. Since then the Palace has been free of any straight variety show competition on Broadway.

COLLEGE PROF GOES "ANGEL"

Broadway's latest, in the never-ending source of legit backing angels, is a college professor, Professor Stephan Le Maitre. He has taught English in American and Continental colleges and is in on Robert Du Boy's production of "Disillusion." Herbert Rawlinson is in the cast.

Regarded as likely the professor may reverse the customary and on Broadway now be the one to get a lesson.

New in the angelling way is a reported concert singer and realtor, George Schulte. Latter is said to be part backer of Edward Sargent Brown's mystery, "Gray Shadow," at the New Yorker theatre.

Young Lady Hostesses in Minn. Penny Peep Joints

Minneapolis, March 31.

A new local racket in the lower loop district, frequented by transients, are penny arcades with young women as hostesses to en-

(Continued on page 41)

World Going 'Pink' on Pictures Is Another Puzzling Problem, Owing Its Objectional Start to Chicago

The world is turning pink for pictures. England has followed Chicago in the color scheme of classification and Canada is considering it. Now the industry, admitted by its scions, is fearful of the development eventually including the U. S. in the rainbow arch over the box office that would advise by gradation of hue whether the material current on the screen is appetizing to adult or adolescent.

Of the many serious problems within the industry the big worry outside, attributed to the evolutionary course of pictures and mankind, as well as anything else, is the picture classification enigma.

It's been up a long time, but the wise ones in filmdom are groping in a fog.

The greatest minds in the industry can't see light for the simple reason that if they advise fans one way or the other it will be loss of patronage one way or the other.

Advertising Type

This angle came up when a suggestion that a clause be incorporated in the booking contract was presented. As suggested, the clause would make it mandatory upon the exhibitor to advise, in advertising or otherwise, just what type of picture he is showing.

Official filmdom is using Chicago as a research spot for statistics on the pink system wished upon the industry by the city censors the same as the classification system in other parts of the world is the work of governments, independent of any consultation with filmdom. Latter angle is particularly fearsome to filmites who admit an epidemic of this kind would be easiest right now to get under way. They take into consideration the unusual agitation of civic organizations.

Key cities have an adult trade that predominates. Theatres there can afford to voluntarily advertise "Recommended for adults only." The suburban exhib is the one made to suffer as the result of this radical kind of downtown exploitation, it is pointed out. Just one-third of the suburbanites payees around a city like Chicago, it is claimed, are children.

The Code of Ethics, as set up by the Hays organization, is admitted no solution for box office classification. A feature may meet with all terms of the code, be letter perfect, and yet of a sophisticated character undesirable to child draw.

How to get before the public what the code cannot is the shell of the problem. The industry at the same time does not want towns and cities throughout the U. S. to go the English way of classifying pictures as "A" and "G" (Adults and General Public), respectively.

If some method could be devised whereby parents would get a line on the feature at the neighborhood theatre, then the problem would be on the road to solution, it is believed in certain film quarters.

CAREWE'S COMMISH SENDS DEL RIO TO PAR

Hollywood, March 31.

Passing up Edwin Carewe, who held a personal contract on her services if she signed with United Artists, Dolores Del Rio goes to Paramount for one picture, and then to Radio for five years.

Actress makes her film return in "Rose of the Rancho," Technicolor meller, starting for Par around May 15. Opposite is Richard Arlen, with Edward Sloman directing.

Later, around July 1, Del Rio starts in Radio's "The Dove," which the producing outfit is acquiring from U.A. Miss Del Rio said she wanted to accept Artists' offer, but the Carewe commish of [illegible] per picture balked her.

Let us be thankful for the fools.
But for them the rest of us could not succeed.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

MISS COLLIER DIRECTING

Her Own Adaptation of "Ibbetson," With Dennis King

Dennis King will return to the New York stage in "Peter Ibbetson," by John R. Raphael. It is a new adaptation by Constance Collier. Miss Collier will also direct.

Produced by the Shuberts, opening at the Shubert, New York, April 8.

Jimmy Savo on Coast With Wrong Picture Contract; Out $1,000

Hollywood, March 31.

Brought west under alleged misrepresentation, Jimmy Savo, Broadway comedian, last principal comic in the "Vanities," now finds he hasn't a contract with the Educational Film Exchange, but with Educational Pictures Co., another enterprise. Further, his contract is signed by an E. W. Hammonds and not the recognized Earl W. Hammons, head of Educational. Through confusion, Savo thought he had a valuable contract for picture-making which Leon Lee negotiated.

Savo is now consulting with Martin Gang, attorney, as regards Lee's status. Latter is said to have written Gang admitting his participation in the deal.

Savo had advanced Lee between $900 and $1,000 meantime, of which $500 was paid Lee in New York in anticipation of the Educational contract.

PAR LOANS NANCY CARROLL TO U. A.

For the first time since placed under contract by Paramount, the company discovering her, Nancy Carroll has been loaned to another producer.

She goes to United Artists to play the lead femme role in "Street Scene," part of Rose done on the stage by Erin O'Brien-Moore. Latter had been under consideration by UA.

The loaning of Miss Carroll, who has been given important pictures by Par at the Astoria plant this season, would indicate that she hasn't strengthened as a Par star. According to sales sources for a time she was climbing, but some months ago started to level off.

German Film Co. Trails Nolan Over Judgment

Los Angeles, March 30.

The German acting consul has brought suit against Mary Nolan for $646.

It's the American equivalent of a judgment for 2,712 German imperial marks entered against her in Berlin for breach of contract in 1926 with the Glashaus-Film G.m.b.H.

SAILINGS

May 8 (New York to London), Mr. and Mrs. Eddie Peabody (France).

April 8 (Cherbourg to New York) Milton Diamond (Europa).

April 7 (New York to Paris) Jules Raucourt (De Grasse).

April 4 (Paris to New York) Clayton Sheehan (Aquitania).

April 2 (London to New York). Isidor Ostrer, W. J. Gell, Simon Rowson, Michael Balcon (Bremen.)

April 2 (New York to Paris) Roberto Rey (Olympic).

March 31 (New York to Naples) James McKowen (Conte Grande).

March 28 (Paris to New York) Winchell Smith (Mauritania).

March 28 (New York to England) Leslie Banks, Tracy Holmes (Baltic).

March 27 (Capetown to London) Roberni and Carlton (Edinburgh).

March 25 (New York to Paris), Mr. and Mrs. Courtenay Savage (Milwaukee).

March 31 (New York to Plymouth) Douglas Fairbanks, Jr., Joan Crawford (Europa).

WILL MAHONEY
In Earl Carroll's "Sketch Book."
The Pittsburgh "Post-Gazette" said: "Earl Carroll's 'Sketch Book' might be just another revue were it not for the presence of Will Mahoney. This midget clown, second not even to Bill Robinson in the art of dancing, is reason enough for the existence of any revue."
Direction
RALPH G. FARNUM
1560 Broadway

BULL MART FOR FAN MEMORIES

Fan mag scribblers, digging for something new to write about, are taking fliers on those "remember when" series. They're frantically searching the files of studios for old photographs of oldtimers who have gone up or down.

Most of the "remember" material comes from the files of the comedy companies, where now famous players and directors got their start in pictures. Christie and Sennett are pestered continuously by the chatterers, who figure the oldtimers are new reader interest.

Trouble with the comedy stills is that practically all the former male players have become directors, and according to the fan mags the public is not interested in meggers.

Femme stars started among the pie slingers, with one or two exceptions, are now out of pictures or are no longer stars.

But the "remember" series haven't been used for some time and anything that can be given a slightly new angle is prospective eating money for the chatterers.

Spanish Girl Goes From $1,000 in Films To $2,000 in Vaude

Hollywood, March 31.

Rosita Moreno, under contract to Paramount at $1,000 a week, leaves April 14 and starts April 18 on a 26-week RKO route. Ralph G. Farnum had it confirmed by wire from New York, at $2,000 salary.

Miss Moreno opens with her father, Paco, in Denver and hops to Chicago, Pittsburgh and the Palace, New York, then into a unit.

Par was flirting with the idea of sending her to Paris for Spanish production abroad but later decided against it.

Baby Born, Baclanova Due for Metro Lead

Hollywood, March 31.

Olga Baclanova, off the screen for several months for motherhood purposes, is expected to go back with a Metro contract.

Miss Baclanova has been tested for a part in "Great Lover" and is probable for the femme lead.

Bela Lugosi Loaned

Hollywood, March 31.

Bela Lugosi, whom Universal placed under a term contract and is considering starring, has been loaned to Fox for a minor role in "Black Camel." It's a mystery yarn starring Warner Oland.

Lugosi is now with the "Black Camel" company in Honolulu on location.

Really, Dearie, If Your Chatter's Not Syndicated, You Eat With the Help

Hollywood, March 31.

Dressing in the latest fashions, acquiring social prestige, and working the s.a. angles for all they're worth, now comprise the proper method of becoming a successful femme chatter writer in Hollywood. To get material for free blurbs about the stars, a chatterer must first make the right impression.

Situation amounts to what is really a newspaper caste system, the first time in modern American journalism there has been any recognized social differences between the typewriter army. One known chatterer sets the pace and the lesser lights try to follow as well as their pocketbook, newspaper connection and social aptitude permit. There is a nodding acquaintance between members of the castes, but this is for appearances only. They rarely mingle socially or otherwise, and even at press parties this distinction is maintained among the femmes.

Cut-throat competition for even minor so-called news items brought this about among the free meal girls. They began reaching out beyond studio publicity departments and regular contacts to corner stars, producers and directors in their homes. Because the picture people could not be impolite to guests, the chatterers heard many choice items.

Crashing Society

Every afternoon and evening social event is attended by some of the perfumed chatterers. With all these social affairs at which to unleash their personalities, it was inevitable that the chatterers, being women under the skin, should become class conscious.

Situation makes it tough on the publicity boys. If several chatterers should walk into the publicity office at the same time, the p.a. usually hesitates before introducing a big love-life writer to the girl who has just come out as correspondent for a string of papers in Kansas. The p.a.'s are bothered by the castes. If an ace chatterer and one from the lower class meet in the p.a.'s office, he usually tries to avoid an introduction, doing it only when there is no way out.

Although this social climbing is still new, the caste system is becoming more of a fact every day. P.a.'s who know their newspapers still go by the writers' connections, but the rest judge the chatterer's importance by her social accomplishments. One chat leader subtly broadcasts that her clothes are made by a noted fashion designer.

Democracy on Ice

The democratic spirit usually found around a newspaper is missing among their ranks, mainly because most of the chatterers have little newspaper background, seeming to spring up from anywhere.

A rough outline of the castes, in order of importance, might be the following: 1: A few of the important columnists, big syndicate writers, and better known fan mag scribblers. 2: Correspondents for big city dailies. 3: Correspondents for minor newspaper strings. 4: Important non-fan magazine writers. 5: Foreign correspondents and catch-as-catch-can, take anything, femmes.

Femme chatterers, who know better, pay no attention to these subtle social differences. But the Hollywood majority eats it with catsup.

$1,000 A WK. AND IDLING

No Assignment for Claire Trevor by Metro

Optional contract for the services of Claire Trevor, from legit, issued by Metro, is for three months. Metro may send her coastwards or just continue paying Miss Trevor $1,000 weekly.

Miss Trevor was in "Stork Is Dead." So far she has received no picture detail from Metro.

Fighting with Biting As Two Selznick Boys Meet One MacArthur

Hollywood, March 31.

The Selznick Brothers, Myron and David, welcomed Charlie MacArthur to Hollywood Thursday night (26) with a fighting and biting contest in which MacArthur reports he worsted both. Myron is his agent and David is Schulberg's assistant at Paramount.

Curiously enough, after the fight Myron staged a big Saturday night party for the playwright, but while the battle lasted Thursday night at the hideaway of MacArthur and Ben Hecht in Culver City, everything is reported to have gone, including biting, with Charlie biting back, bite for bite.

Metro Humiliates Spanish Trio Who Won't Settle

Hollywood, March 31.

Metro is sending those of its high-priced Spanish talent who will not accept a 50% contract settlement to the dogs.

Three of the topnotcher imports who refused this week to accept a settlement have been told to report to have their voices used for dubbing into a Spanish dog comedy. Trio are Juan de Landa, who played the Wallace Beery part in the Spanish "Big House," Rafel Rivellas and the latter's wife, Mario Ladrone de Guerara.

De Landa, whose contract still has six months to run, is on the pay roll for $600 a week. The other two, with three months each to go, get $400 a week.

Belle Bennett in Vaude

Belle Bennett and Daphne Pollard are two picture players going vaudeville. Weber-Simon is bringing them in.

Miss Bennett arrives in New York this week to rehearse a sketch for April 8 break-in at Hoboken. In the cast is her husband, Fred Windemere.

Miss Pollard starts 10 mid-western weeks for RKO April 18 in Kansas City.

June MacCloy's Home Life, As Per Husband

Cincinnati, March 31.

June MacCloy, in Paramount pictures, was made defendant in a suit for divorce filed here last week by Wilbur Guethlein, resident, and traveling rep for RKO.

She is charged with neglect and cruelty, the husband alleging that she refused to live with him, informing him that she preferred her freedom. Also is accused of having an ungovernable temper.

They were married at Cleveland, Aug. 23, 1929.

WEATHER

London, March 31.

Week opened with warm weather and likelihood of variations in the country being pleasant.

Naturally all biz in the West End slackened in anticipation of this, and more slackening likely.

Paris, March 31.

Weather here continues springlike.

Second week of it, and biz off all around.

Flinn in Agency

Hollywood, March 31.

Local Ruth Collier Agency has John C. Flinn as a new partner.

He was a former Pathe vice-pres. in charge of short production.

Mae Murray's Termer

Hollywood, March 31.

Mae Murray is expected to go on a term agreement with Radio Pictures in the near future.

Miss Murray has already made two for it.

"Yellow Ticket" for Landi

Hollywood, March 31.

"Yellow Ticket" is probable as the next for Elissa Landi on the Fox lot.

Jules Furthman is adapting the former stage play.

FILMS CAN'T FIGURE PUBLIC

Pre-Test Options Now Taken on Players—Protective Guarantee

For protection against pre-contract copping of prospective talent from each other, the major film companies are now requesting options on all players prior to making screen tests. They are asking rights of from one to five years on actors' services before they'll turn the crank on a test camera.

This partly replaces the air of secrecy in which picture producers have sought to envelop talent tests and results. The claim all around is that no matter how far under cover the tests were held, there was always an info leak somewhere. Effect on numerous occasions has been loss of talker material, besides the money spent in negotiating and making the tests.

The option plan is in force on both coasts, but was first tried in the east. In the last month it has become general with all producers. Each blames the others for past copping.

New York's legit field is now nearly 100% screen-tested, with all stage players having missed or hit in one or more tests for one or all of the picture companies. Present shortage of new faces to test has the picture talent scouts on the double alert and watching each other as well as the talent traffic.

Optional Terms

Terms in the pre-test options offered prospects for films include salary and time. If for more than a year, the salaries pyramid yearly or more often until expiration. Number of contracts signed in accordance with terms of the pre-test options are few.

Another protective measure for the studios in the option idea concerns salary demands by players. Majority of talker aspirants are not money-minded before knowing results of their screen tests. Customary attitude is willingness to start for anything, just for the picture chance.

The picture producers say this viewpoint is discarded as soon as the applicant learns the test was favorable. That change is due in part to competitive bids from other producers, entered as soon as word goes out that a tested player has something for the screen.

Some of the high salaried legits have balked at the options, stating they didn't wish to tie themselves to any agreements before determining just how much value they might possess for pictures. Tests of several of this type have been made lately without advance options, but these exceptions were only when the scouts or casters were particularly anxious to land them.

ANOTHER FRENCHMAN OVER HERE FOR FILMS

Paramount is bringing over Saint-Granier, another comic of the Chevalier style, to America. He has been ordered to report at the Astoria studios shortly.

Saint-Granier was top rank for musical comedy men for the past few years. He made several shorts in Joinville and a full length French version of "Honey," entitled "Cheri." He has a good command of English, having been for years the leading adaptor of American song hits for French use.

Milestone East to Talk

Hollywood, March 31.

Lewis Milestone meanders east Wednesday (1) on a vacation and for a biz talk with Walter Wanger, Par exec in New York.

Despite his existing four-picture lease to Howard Hughes, Milestone has outside directing privileges. His first for Hughes was "Front Page," against 50% of the net profit. Other three call for $75,000 per picture and the same percentage.

2-Way Original

Hollywood, March 31.

An author now in Hollywood received a letter asking how an unknown writer should go about selling an original to a studio. He replied as follows:

"It is practically impossible for an unknown writer to sell an original at this time because it is practically impossible for a known writer to sell an original."

With New Contract Certain, Clara Bow Gets Yen for Babies

Hollywood, March 31.

Paramount has already started talking contract with Clara Bow, whose present agreement expires Oct. 17. This kills rumors that Par would drop the girl. Terms were not discussed, but it is understood Miss Bow will have a long vacation if she wants it.

The actress has three more to do under her present contract. "The Woman" follows "Vice Squad," now shooting, and after that she'll probably do "Manhandled," the Arthur Stringer story which Gloria Swanson did as a silent. A third story is to be selected.

Both Miss Bow and the studio want dramatic parts.

Miss Bow, herself, says she is just beginning to get onto the knack of talkers, having been afraid of the microphone since her first talker. The actress also spoke vaguely about settling down and having babies, but when asked if Rex Bell would be the husband she looked absent-minded.

Miss Bow is going into the cattle business. With Jack Moore, former head of the Paramount ranch, Miss Bow is buying 50,000 acres near Searchlight, Nev., with intention of developing it as a cattle ranch.

Rex Bell is handling the deal for Miss Bow and Moore will manage the ranch. The actress and Moore control all water rights in and around the ranch property.

MARION DAVIES SORE OVER INA CLAIRE'S ROLE

Hollywood, March 31.

Marion Davies is raising ructions, claiming Joe Schenck promised to sell her "Greeks Had a Word For It," but that Samuel Goldwyn now announces Ina Claire for the play.

Goldwyn denies Schenck owns the "word" rights, but says they belong to United Artists, and when Norma Talmadge was found unsuitable for the role, Miss Claire was cast.

UA paid $105,000 for the stage show. Miss Davies offered $150,000.

Roberti's $1,000 Wkly. to $250 a Week in Legit

Lyda Roberti, who started in "You Said It," current musical, at $250 and grabbed all the notices, will have a lead part at $1,000 weekly with Paramount as her first picture job. She's a Polish dialectician.

Par cast Miss Roberti through the Morris office for the comedy role opposite Charlie Ruggles in "Girl Habit." She'll double between the show and the Astoria, L. I., lot for the picture, which starts around April 15.

Miss Roberti has played in Hollywood with presentation units, but never noticed by pictures until the show clicked. Par has her for one and option.

STRICT FORMULAS AREN'T POSSIBLE

Fans May Go for Anything—But Not for Long—Opinions on Themes and Stories Often Wrong—Lubitsch Cites Music's Comeback After Funeral

SENSE OF "SMELL"

There is a general inclination in the picture industry at present to believe that the public, possibly growing up, can't be figured any more; that there isn't assurance of anything specific the public wants and that it must be played down to along these lines.

A grid star can be presented in something that's good and the public will accept it and like it; an Ann Harding or the rowdiest type of flapper can be put into something serious and different and the public will go for that too.

Strange and astounding as it may seem, the picture public is being given credit for some intelligence and discrimination.

It's a little puzzling and disruptive to picture companies that thought they were pretty adept at gauging the trend of public taste and playing up to it. But the growing frequency with which what was thought to be the trend of public

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Sending Money Home After Bank Crashes, Film Aliens Prosper

Hollywood, March 31.

When the crash of the Bank of Hollywood shattered the financial dreams of the local foreign element, heavy depositors, the alien contingent began sending its money home. As a result several version players will return big timers in their native towns.

Juan Rivero, who sent his money to Madrid in care of relatives, found that they bought him a film theatre there, and it's making money. Juan de Landa, a Metro contract player, has a villa near San Sebastian waiting for him on his return. Villa was bought with the Metro checks.

Not all the Hollywood money is going into real estate. One Spaniard is reported sending his earnings to help overthrow the present Spanish government.

Wrestlers' New Jobs

Hollywood, March 31.

Ed Don George, one of the world's championship heavyweight wrestlers, goes to Metro for a sports short. Joe Savoldi, Notre Dame wrestler, will make a similar short for U.

Metro negotiated with both men, but U jumped in and signed Savoldi.

"Viking" Actor Okayed

Charles Sterrett, legit and film actor, and a member of the first picture expedition made by Varick Frissell on the recently destroyed "Viking," has had a loose option nailed down by Paramount.

For a year, through Mike Connolly.

TOO YOUNG—OUT

Hollywood, March 31.

After working several days in Metro's "Five and Ten," Lilian Bond was taken out of the cast when execs decided she was too young for the part.

Mary Duncan was engaged to replace.

Stricter Contract Rights with Film Players to Prevent Radio Endangering Screen Popularity

A show-down on double activities of a star, where the same are contracturally independent of each other, may be shortly precipitated. Radio and pictures are the industries in question. At present a star in one is independent to make whatever contracts he or she desires in the other.

The rub from the film end is beginning to assert itself first, and from a novel angle. Too much voice on the air or a careless introduction, or a poorly written skit, if broadcast into millions of homes over a period of weeks is bound to lessen the general drawing personality of the performer as much as consistently poor stories on the screen.

Picture companies, excepting those which tie up all rights to a star, are becoming aware of what the radio will do for and against their stars. So far, however, not a single company has yet been able to check any dollars and cents undermining of this kind. It is admitted quite possible that the near future will witness the birth of a new contract which will safeguard the picture producer against over-performance in radio work on the part of its contracted people.

What the air did and is doing for Amos 'n' Andy, Rudy Vallee and scores of others it is felt as undoing, in responsible picture parts, for almost as many others. The people mentioned, it is also pointed out, are not picture people in the majority.

Test

A case in point in the other direction, which is surrounded with considerable delicacy because of contractual relations both ways, but which may be the film-radio contract test in the long run, is that of Maurice Chevalier.

The Frenchman according to report would welcome any opportunity to dispense with the remainder of his radio contract with a coffee company. Paramountites admit that they would be just as happy if this severance were to be effected. Neither the company nor the star, according to general reports, is satisfied with the weekly broadcasting of Chevalier.

Paramount like most of the other big companies has nothing to say over outside activities of its people.

The reflection, however, that poor impression on the air will hurt in other directions, including those close to the picture home, is getting on the record.

Bobby Jones' Grouch

Hollywood, March 31.

Bobby Jones says that if he ever makes another series of golf pictures there's going to be a clause in the contract prohibiting studio execs from asking how they can improve their game.

Farrow, Writer Seaman Stands in Danger of Deportation As Alien

Hollywood, March 31.

Move by immigration authorities to deport several thousand alien seamen who have overstayed their leave or deserted their ships on these shores, is giving plenty of trouble to John Farrow, writer at Pathe. Farrow is an Australian. He came here several years ago as a seaman, dropping his ship at Honolulu and proceeding to San Francisco.

Check-up found him in the four-figure a week class at Pathe. Authorities are holding off immediate action, while Senator Hiram Johnson and picture big-shots are trying to get the matter straightened out in Washington.

Farrow arrived in Hollywood after serving with the marines in Nicaragua and was virtually broke. He submitted "White Gold" to Pathe. The script hit, considered a sensation. Since then he has worked for Fox and several other studios, and is back again with Pathe.

HOPE WILLIAMS' TEST AND SALARY AS BARS

Hope Williams, currently in "The New Yorkers," stage musical, flunked in her screen test for Warners.

In negotiating for talkers with another company, Metro, Miss Williams was informed her asking price was too dear. She was reported to have quoted $3,000 as her desired talker salary.

ADRIENNE AMES' TEST, DIRECT FROM SOCIETY

Hollywood, March 31.

Samuel Goldwyn is testing Adrienne Ames, New York society girl. Never on the stage.

Potential actress' husband is Stephen Ames, wealthy Wall Street broker.

2d Dorothy Lee

A second Dorothy Lee has been signed for pictures by Metro-Goldwyn. First Dorothy Lee is with Radio. Whether Metro will change the girl's name to avoid confusion is unknown.

The new picture candidate leaves for Hollywood today (1). She comes from legit, having last appeared on Broadway in a small part of the Guild's production of "Green Grow the Lilacs."

D'Arrast and Hughes

Hollywood, March 31.

Harry D'Arrast has returned east after a 10-day stay here. He rejected all stories offered him by Howard Hughes, stating he no like.

D'Arrast, following his next with Chevalier for Paramount, has a one-picture contract with Hughes priced at $35,000. He then returns to Par.

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Screen Advertising Going to Showdown—Paramount Following General Decision as Reached

Screen advertising is experiencing a crisis that will witness the recording of its fate before another six months.

Paramount, the one company successful in ad presentations, admits that for the general good of the industry, and to make filmdom's stand unanimous, it may voluntary withdraw from a field which is annually adding $2,000,000 to the company's receipts.

Approximately 8,000 independent theatres throughout the U. S. are now using advertising from nondescript outsiders, according to official statistics. It is largely these independent hook-ups which are bringing the storm of public disapproval on the advertising part of the screen, according to those close to the situation.

Advertising matter in some of the free lance reels occupies as much as 200 feet, it has been discovered by investigators. All agree were the ad angle carried along the lines followed by Paramount, there would be less need for worry on the part of filldom. Some of the researchers believe that were actual advertising given a maximum of 20 feet for every reel, there would be far fewer squawks from the fans.

Evasions Denied

A tendency to incorporate advertising in some feature productions, by way of flashes or methods just sufficient to get over a trade-mark, is officially denied as a substitute for short subjects openly branded advertising.

Producers claim that were they being paid for the exhibition of a trade name they would have to make the same known in their contractural dealings with exhibitors. When the attention of some of the industry's solons was called to several instances, the alibi was in each case that the matter had slipped in inadvertently. In the case of one industry, where a hook-up was admitted, denial was made that any money changed hands; that the exploitation was part of the story and that the industry getting the benefit merely co-operated by way of return.

DREISER-PAR O. K.

Chummy Like Sister Act in Vaudeville, Says Schulberg

Hollywood, March 31.

It cost Paramount a reported $10,000 to bring Theodore Dreiser here to confab with Josef Von Sternberg on the script of "American Tragedy," following that crack made about the author by Von Sternberg and the later pencilled comment by Dreiser as to what he thought of the script.

Trying to satisfy Dreiser on the filmization of his "Tragedy" has had Paramount execs plenty worried, although for publication B. P. Schulberg announces that the author and director are now getting along as chummy as "a sister act in vaudeville."

The sister act comment followed two heavy sessions between Dreiser and Von Sternberg in which the pair went over the script word by word. While Dreiser isn't wholly satisfied, it is said, after the two sessions the author stated that as long as a picture company was going to film "Tragedy" he would rather have Von Sternberg do it than anyone else—but nothing about the nasty crack.

It was agreed that Dreiser would later make suggestions to help the filming, and the author is now supposed to be in the throes of deciding what these suggestions will be. Meanwhile, shooting of "Tragedy" goes on from the script that Dreiser had termed an insult to his intelligence. Von Sternberg has about 10 days more work to do on the shooting, but it is contemplated to await the Dreiser suggestions.

"Great Lover" Rewrite

Hollywood, March 31.

Metro, all set to start "Great Lover" with Adolphe Menjou next week, suddenly decided the script was n. g.

Edgar Allen Woolf is on a complete rewrite.

Ethics

Hollywood, March 31.

A crowd of contract players, writers and directors at a major studio were standing in a hallway in the administration building whooping out peals of laughter.

"What's all the gaiety for?" asked a stranger.

"The studio previewed a picture last night that none of us worked on," replied one of the mob. "And it was a terrible flop."

OSCAR STRAUS BACK, RETURNING TO PAR

Paramount has Oscar Straus, composer, and now in Vienna, documented. Straus, whose latest operetta, "The Peasant General," opened in Vienna March 27, arrives in New York April 17.

Par first had the musician on Chevalier's next, "Smiling Lieutenant," with Straus going abroad only to be recalled to work on the same film.

Ernst Lubitsch directing.

BOBBY JONES BOTH WAYS

Disk and Film Recording—Former for 16 mm. Home Prints

Hollywood, March 31.

Although Warners-First National have abandoned disk recording on all of its features, the Bobby Jones series of golf shorts are being recorded on wax as well as film.

Brunswick is doing the platter sync for 16 mm. home pictures.

Good Reason?

Hollywood, March 31.

On a Fox contract and classified as a McLaglen type, Nat Pendleton will probably be dropped.

Reason—because of a McLaglen type.

Negri Due on Lot

Hollywood, March 31.

Charles R. Rogers, RKO-Pathe production head, expects Pola Negri to report here April 20. She sails from Paris tomorrow (1) on the "Paris." Rogers will have a test of Negri made immediately upon arrival.

Paul Stein is to direct her picture, although a story has not been selected.

Ruth Selwyn's Term

Hollywood, March 31.

Ruth Selwyn, who recently joined her husband, Edgar Selwyn here, has been engaged by Metro on a term contract for pictures.

Selwyn is on the same lot as a director.

Lazarus as Div. Mgr.

Hollywood, March 31.

Jeff Lazarus has replaced J. J. Franklin as manager of the Hughes-Franklin California-Arizona division.

Lazarus continues as H-F publicity director.

MAY WONG IN "DRAGON"

Hollywood, March 31.

Anna May Wong's first for Paramount when she arrives here under contract June 1 will be "The Daughter of the Dragon."

It's Sax Rohmer's "Daughter of Fu Manchu," originally bought for Warner Oland.

Sullivan Shifts Over

Hollywood, March 31.

Edward Dean Sullivan, brought to Hollywood by Tiffany to write "X Marks the Spot," is now with Metro.

First assignment is to play with "Night Court," on which several writers have lingered, so far without signal success.

NICK LUCAS

Now on tour for Paramount Publix.

This week, Mar. 26, Paramount, New Haven.

The New York "Sun" said:

"Mr. Lucas, whose virtuosity with the guitar surpasses even his crooning, stopped the show until he had dished up many of his old favorites."

Direction, **Leo Fitzgerald, 226 W. 47th St., New York.**

COLLEGIANS IN ON U'S TRY FOR NEW TALENT

Although other companies, including Warners, have tried it with failure or the minimum of success, Universal is determined to give college boys and girls a chance to appear in a Broadway show and thereafter Hollywood pictures—if they warrant getting that far.

One of 25 original plays that have been purchased by U will be used for the first all-collegian cast. It will open in a Broadway theatre and introduce the show school and writing regime next September.

During the present week 30 boys and girls, the thespian pick of west coast colleges, will be transported free of charge to Lankershim, where Universal will give them camera tests. The outstanding of these will be put under contract to agree to come to New York next fall if the company desires it.

Colleges in the east are being similarly combed. Selections made from now on will be given a group testing after school hours in June. This batch of tests will be made by U in New York.

Altogether the venture for talent in both directions is figured by U not to exceed an average of $250,000 yearly. If not developing new stars it may unearth new plays. One way or another, including Broadway floppos, executives of the company are certain the gamble is worthwhile.

LeBaron East

Hollywood, March 31.

After William LeBaron, who goes east tomorrow, (1) returns, Louis Sarecky, ass. prod. at Radio, likewise heads for New York on a short trip.

Sarecky man join the Ambrose (Bo) Dowling-Pat Casey-J. J. Murdock party, due to leave in a couple of weeks.

Sarecky later on goes to Barcelona, Spain, with Victor Schertzinger's "Marcheta," which he is supervising and where location shots will be taken.

New "Vagabond" Spieler

Hollywood, March 31.

Gayne Whitman, radio announcer, has replaced Tom Terris as the lecturer in Van Beuren's "Vagabond Director" shorts.

Nat Ross, on the VB payroll for three months, is out. He was on to direct, but was not assigned to any picture.

Wallace Beery in N. Y.

Wallace Beery slipped away from the coast quietly, and arrived in New York Monday (30) after a stopover in Chicago.

He hankered for a little vacation in New York before going again under lights.

When a Lady Shows Her Leg It's a Gam So Studios Protect Status of Queens

Hollywood, March 31.

Pictures have become quite modest, on the subject of legs. Not all gams, but some. According to the press departments of major studios there are gams and limbs.

Fan mags, newspapers and syndicates are always agreeable to pictures of femme stars showing more than the allotted amount of leg. These publications feel that a good display of feminine charm enlivens the printed page.

Pictures of femme stars in various stages of undress, from bathing suits to other and more intimate attire are handed out generously by publicity departments. But the subjects usually are not what publications want.

At Paramount it is impossible to get a picture of Ruth Chatterton in anything but ankle length dresses. Studio says there is nothing wrong with Miss Chatterton's form. In fact, some of the boys rave about it—but Miss Chatterton is not the type. Clara Bow, Nancy Carroll and others less known Paramount's standard undress girls for the public prints.

Garbo, Shearer Queens

Metro calls a halt on anything but formal poses by Greta Garbo or Norma Shearer. If the public want to get a flash of a Metroite above the ankle it must look at Joan Crawford's shapely legs. Representatives of the press, however, keep trying for the Garbo-Shearer flashes.

Pathe calls a halt on exposing the Misses Harding, Bennett and Twelvetrees. These girls are the home-and-family type. If newspaper readers must have s. a. between their murders they can look at the form of Marion Shilling.

Radio's Modesty

Radio feels that a flash at Dorothy Lee dressed as a Bunny for an Easter page is enough. There's nothing offensive about it and it's great for the kiddies. But Mary Astor can appear only in what grandmother would okay; she's not the gam type.

No matter how much the public yearns to focus on Elissa Landi's knees, it will never find out from a studio still. Some ship reporters may grab a picture of her on a boat but until that time it'll be a secret. Miss Landi [illegible] be haloed in much the same manner as Garbo.

If one must look at a pair of Fox legs, lamp those of Greta Nissen. Studio figures that there are standard legs in each organization. To the studios legs are legs and any good ones should satisfy. But not with the papers, their search centers on forbidden gams.

At the comedy studio, it's slightly different. Mack Sennett will pose his contract femmes in just about anything or nothing. If it has s. a., it's oke with Sennett.

Just a Hint

Hollywood, March 31.

Effect of the economy wave is beginning to show on studio executives.

Now, instead of telling callers that the boss is in a story conference, secretaries have been instructed to say: "Mr. Doakes is in a budget conference."

It's a hint for job seekers.

ZUKOR SAYS "IN TIME" EVERYTHING ALL RIGHT

Hollywood, March 31.

Adolph Zukor leaves here for New York tomorrow.

Regarding wild contracts and Warner Brothers, Zukor enigmatically avers that "in time" everything will be taken care of. It dismisses any Warner truce possibility, although unofficially reported last week that Ruth Chatterton was all set to return to Par after Zukor had it out with Warners.

Later, it is said, Zukor changed his ideas about the actress' return.

JEKYLL-HYDE

Smith, Inc., Can't Touch What Smith Earns, Says Smith

Hollywood, March 31.

Dispute as to whether Harold Lloyd Corp. owes $611 to Paul Gerard Smith or to Paul Gerard Smith, Inc., was decided in favor of Smith, Inc., two weeks ago by default. Case was reopened last week, however, to get in Smith's belated answer, his attorney explaining he had left the papers in his other suit and totally forgotten to file.

Smith, Inc., claims it gets 10 per cent of everything Smith makes. Smith denies that the Inc. gets a cent any time.

Smith gagged $9,850 worth for Harold Lloyd last spring and the final payment alone is in dispute.

Rogers' Long Fly

Hollywood, March 31.

Will Rogers left Saturday (28) by plane for a South American tour in the interest of aviation promotion.

He is due to return in three weeks.

Lugosi Sits High

Hollywood, March 31.

On returning from Honolulu, where he went in place of Warner Oland on Fox's "Black Camel," Bela Lugosi will probably sign with Universal on a term contract.

Lugosi's success in "Dracula" is the principal reason for U's wanting him. The studio has other parts in mind, one of them being in "Frankenstein," medical melodrama.

Judith Anderson's Role

Metro has bought Judith Anderson's current legit play, "As You Desire Me," for films. Price not mentioned.

Likelihood is Miss Anderson may go in same role in films. Tests made of her were satisfactory.

Same Leads for "Sooky"

Hollywood, March 31.

Jackie Cooper, who was loaned to Paramount by Hal Roach for "Skippy," will also be used in "Sooky," the sequel. Robert Coogan will take a lead again.

"Sooky" is still three months off.

Grable Okay at $50

Los Angeles, March 31.

Three months' contract of Betty Grable, 16, with Samuel Goldwyn, Inc., at $50 a week was approved by superior court last week. Ticket carries a six months' option at $100, then five yearly options riding to $400.

Only minor contracts not yet approved by the court are Paramount's with Sylvia Sidney for $500 a week, and with Jackie Coogan for two pictures at $25,000 each.

ASSIGNED BEFORE HERE

Roumanian Actor Will Play Opposite Claudette Colbert

Engaged solely on tests and recommendations from abroad, Georges Metaxa, Roumanian actor, has been assigned his first part by Paramount prior to arrival on this side. The import will have the lead opposite Claudette Colbert in "Secrets of a Private Secretary," to be made at Astoria, L. I.

Metaxa is due in two weeks from London, where he's been playing in legit.

Will Poganys' First

The first picture the sets for which will be designed by Willy Pogany will be Elmer Rice's "Street Scene," readying for production at United Artists studio, Hollywood.

The artist, placed under a contract by Sam Goldwyn, has already started to prepare "Street Scene" sets.

"Shipmates" as Cosmo's

Hollywood, March 31.

"Shipmates," first starrer at Metro for Robert Montgomery and almost completed, will go out as a Cosmopolitan release. Means Montgomery will get the benefit of the Hearst tie-up for his first.

"Son of the Rajah" is being written by the Metro staff as the next for Novarro.

FACTS ON TELEVISION

Report on Films Public Relations In Survey by Council of Churches

A year's survey on the picture industry's public relations with lay organizations interested in films has been completed by the Department of Research and Education of the Federal Council of Churches of Christ in America. It will be submitted to that organization's administrative committee for approval late this month.

In the report "no attempt will be made to regulate morality or set up standards," it is said, nor will films not recommended be listed. The report will contain illustrations of co-operation on the part of producers, distributors and exhibitors with religious or semi-secular groups.

The Federal Council expects its finding to have a far-reaching influence on the industry for better films. It hopes to accomplish this through suggestion rather than demanding adherence to any set of rules or regulations.

BENCHLEY'S 4 WKS. AND BACK HOME FOR BOBBIE

Hollywood, March 31.

Robert Benchley returns to New York after four weeks with Howard Hughes. He has been working on adapting "Queer People' and an air comedy.

When studio execs were notified of Benchley leaving, the bosses reneged, telling him his contract was for four weeks as a minimum. Benchley displayed the contract, with an unnoticed change, made in New York, stipulating that period as a maximum.

"Queer" is now being adapted by Howard J. Green, who resigned from Metro's pen staff Saturday, and Ray Schrock.

Several other writers were previously on the story. They included Garrett and Carol Graham who authored the book.

Six Months in Borneo For 300 Feet of Animals

Hollywood, March 31.

Starting out to be an animal picture, Universal's "White Captive" will be converted into South Seas drama before it gets on the screen. The thousands of feet of animal stuff shot by Harry Garson and a Universal company during six months in Borneo will be shelved, with only about 300 feet used in the picture, mostly for atmospheric shots. Studio will film animal stuff here to fit in with the story.

"White Captive," called "Ourang" for awhile, will be megged by George Melford. The director, who has been on and off the U lot for many years, is now up for a term contract.

Bankrupts

Los Angeles, March 31.

Listing $1,900 owed at Agua Caliente and a $1,300 gambling debt at a Hollywood club among liabilities of $6,263, Otto Catlesen, pictures, turned his list of creditors over to a bankruptcy expert last week.

His principal assets are a lot valued at $2,000, and $2,000 worth of stock in the Calla Corporation, of which J. Stuart Blackton is president.

Others resorting to bankruptcy last week were Matthew C. Bayer, theatre manager, liabilities $2,596 and assets $1,205, and Tom Lambert, sound technician, no schedule filed.

SHY PICS AGAIN

Hollywood, March 31.

Gus Shy is returning to MGM April 18 to fill the five-month balance of his contract there. He leaves "America's Sweetheart," New York musical.

Leo Morrison negotiated the comic's return.

These British

Hollywood, March 31.

A writer had just finished telling an exec two ideas he had for original stories.

"What do you think of them?" he asked the exec.

"If I were you," said the boss, "I'd sue that Englishman James Barrie. He's stealing all your stuff."

Fox's Uniformed Boys In Wash. Go on 'Strike'; No Like New Manager

Washington, March 31.

In the midst of a Saturday night rush for seats in the Fox 20 uniformed pages, ushers and doormen walked out on strike. It left the new managing director, David M. Idzal, and his staff of three to do all the work.

Trouble started when rumored two of Fox's "service supervisors" were in town looking things over, and that three of the "old guard" at the theatre were to be fired. The boys didn't like this and said so in so many words. They held a secret meeting and decided to strike. Time agreed upon was Saturday night at 7:30. Quietly the gang went to its dressing room, changed clothes and walked out of the theatre.

"They didn't even send a committee to see me," moaned Managing Director Idzal, brought down from Philadelphia to take the place of Hardie Meakin, now manager of RKO-Keith's. "I don't know this minute what they left for," Idzal continued. "Of course, I will hire an entire new staff. We have a long waiting list.

Neglect

At the Fox also some time ago spokesmen for the striking ushers said they never had been able to "get along" with Idzal; that there had been dissatisfaction in the group ever since Hardie Meakin left to go with RKO-Keith's. As Joe Margolis, an orchestra page, puts it: "Mr. Meakin always said 'Good Morning' or had some pleasant greeting for us, but Mr. Idzal never had anything to say."

A few days ago Fox sent Service Supervisors Johnson and Tatreau down from New York "to pep up the Fox theatre ushers." They did.

Most of the ushers had been at the Fox for two and three years, some as long as the house has been opened. They had it on good authority, they say, that the chief usher, the assistant chief and the captain of ushers were going to get the air next week.

Charles Kurtzman is in Washington and reported settling trouble, with ushers walking back.

The "mix-up" at Fox's furnished one of the big laughs in local theatredom. The "old gang," now departed, had been drilled by a drill sergeant from Fort Myer, Va., Uncle Sam's ritzy cavalry post.

Robison of Versions Will Do "Great Lover"

Hollywood, March 31.

Arthur Robison, on Metro's payroll as a foreign version director, gets a chance at "The Great Lover," starring Adolphe Menjou.

Gene Markey has been assigned to write the adaptation and dialog. Production starts early in May.

Sheehan Coming East

Hollywood, March 31.

James R. Grainger is due to return east next week with Winnie Sheehan.

Grainger is now in San Francisco straightening some Fox exchange matters. He is due back in Hollywood tomorrow (1).

DR. GOLDSMITH GIVES OPINIONS

Two Years From Now Before in Homes—Five Years Before on Screens—Television Projection Then Perfect

EMINENT AUTHORITY

Television will beat the theatre into the home by three years. Within exactly two years air wave pictures, commercially practical and well-nigh perfect in detail, will be wafted to the fireside at a minimum initial cost to each private audience of $100.

It will be five years before the same air pictures will reach that perfection in magnification where they will be able to be viewed by paying fans on the present picture screens of the world.

For the first time in television history, declarations, and not predictions, are being made by scientists. Outstanding among these, and one of the most important human factors in the development of air pictures, is Dr. Goldsmith. It is the doctor who, a few months ago, refused to commit himself on the commercial birth of television, regarding it from the practical viewpoint even then as little more than a hazy possibility. He now goes on record with dates and prices.

Radio City's preparedness move is revealed in fact as the result of the statements to "Variety" by Dr. Goldsmith, head scientist for Radio Corporation of America, and one of

(Continued on Page 20)

HAMMONS TAKES OVER TIFFANY FRIDAY (3)

E. W. Hammons is scheduled to take over direct operation of Tiffany Friday (3).

Educational's president at that time will deposit $2,500,000 to carry on Tiff's production schedule for the remainder of the year. He will also tender executives of the original company an additional loan of $500,000 to pay off obligations.

Seen as a direct forerunner of the closure of the deal is that Hammons Monday brought the title 'Tiffany" in as a member of the Hays organization. Hammons thus already is Tiff's Hays' representative.

Tiff, in the business for four years, had been unable to enter the MPPDA as an independent.

Grant Cook, it is reported, will shortly sever all relations with Tiff; this as soon as some remaining details concerning the operation of the old company are recorded.

Under the Educational regime most of the 16th floor at 729 7th avenue will be sublet. At present it is reported that United Artists will take over this floorage in addition to its own on the 15th floor.

Tiffany Waiting

Hollywood, March 31.

Tiffany will complete "Two Gun Man," now in production, but is holding off other work pending the arrival here of L. A. Young, E. W. Hammons and Grant Cook.

They're due next week to settle production policies.

LeBaron Postpones Trip

Hollywood, March 31.

Scheduled to go oast this week, William Le Baron has postponed his trip for two weeks.

Grosses Dropped 14% for Feb., '31, as Against Feb., '30—L. A. Biggest, 33%; Chicago 13%—New York City 6½%

Film grosses generally marked a decline in February, as compared with the same period last year as indicated by a survey of first run situations in the three major keys. New York, Chicago and Los Angeles show a drop of around 14%. In 1930 the first runs in New York grossed $2,367,000. The 1931 figure is $2,033,700.

One of the noticeable features brought out by the survey shows less available product showing February, this year, than in 1930. The difference runs to around five pictures.

Nothing in the figures can indicate as to what style of talker is best desired except that the good ones made money but none broke any house records. This includes "Cimarron" which spread out the entire month at the State Lake, Chicago, and came within $2,000 of the house mark which is around $45,000. That was in the first week of the picture's run.

The greatest decline is on the Coast. The Los Angeles houses combined show as much as a 33% b.o. drop. Chicago, 13% and New York, 6.6%.

Los Angeles first runs went from $508,700 in February, 1930, to $341,400 this year for the corresponding four weeks. That's a drop of around $167,300.

Chicago dropped $100,300, going from $768,300 to $658,000. The 1931 figure does not include the Orpheum. In the New York figures, the Mayfair is omitted, also the Cohan.

Slight Drop

Figures for the Broadway houses offer some thought. In 1930 the first runs grossed around $1,100,000. For 1931 the total, $1,033,300. Only programers counted.

Of the houses counted the Roxy showed the biggest drop, going from $420,400 in Feb., 1930, to $361,900 this year. That's more than a 22% drop. Roxy (Sam Rothafel), leaves the house this week; officially. Paramount from $311,200 in '30, to $267,100, in '31; Capitol, from $312,200 to $268,800, and the Strand, from $99,600 to $92,100. That makes the last named as about the slightest sufferer from b.o. decline.

The drop everywhere was general, and no exceptions counted. It may indicate how contrasting conditions are, this year to last year when good times were thought to be back again in February, 1930.

One sharply outlined point is that there were fewer holdover films last year than in 1931. By the same token, however, no holdover film in 1931 but what declined the second week and more than usually expected.

Broadway showed 16 films in the four houses mentioned in 1930, while this year they only played 13. Los Angeles went from 22 to 17 pictures, and Chicago from 22 films to 14. This discounts repeat showings.

25c and Meals

Pittsburgh, March 31.

In a tie-up with the Breakfast Cheer coffee people, W.B. deluxe sites here have been serving free coffee and tea recently to patrons.

Last week, one of the ex-apple sellers came in early in the morning on a 25c ticket and stayed all day. Made two trips to the coffee station. After being served, he unwrapped a bundle of sandwiches and sat down to a meal on the mezzanine.

U's Unique Method For Checking Any Von Stroheim Frolic

Hollywood, March 31.

Carl Laemmle took no chance of being kuicked for extra production costs by Eric on Stroheim on "Blind Husbands," which the German is preparing to direct, by holding out on von Stroheim's salary.

Laemmle is giving the director a drawing account, reported as just a small part of the $1,500 per week he is said to be getting. Rest of the money is piling up in Universal's care, and will be turned over to von Stroheim if he doesn't run more than 10% over the budget of $350,000.

Anything over 10% comes out of von Stroheim's salary to the amount of two-fifths of the total. When the extra cost runs to more than two-fifths of the director's total salary, he walks, and U will put on another director.

Universal is having difficulty in finding a man to play the leading role in "Blind Husbands." Part exactly fits von Stroheim, but the director says he will not play it. He has been testing many men for the role, that of a sneering military officer, but so far without success. Picture is due to start first week in April.

Universal has assigned Don Ryan to work on the dialog. Von Stroheim and Paul Kohner are on the continuity.

Too Much Kid Stuff

Hollywood, March 31.

Paramount intends to shelve its two Tom Sawyer pictures, "Tom Sawyer Abroad" and "Tom Sawyer, Detective," until next year. Idea is not to overdo its kid pictures.

With "Tom Sawyer" and "Skippy" made and "Queen of Hollywood", and "Huckleberry Finn," the juvenile program schedule would be overboard.

Start U Feature at Studios on April 15

Hollywood, March 31.

Von Stroheim's "Blind Husbands" and a rewritten "White Captive" start at Universal April 15. They mark the first production work since the shutdown eight weeks ago.

Charles Bickford, borrowed from Metro, has the new "Captive" lead. Rewrite was by Dale Van Every and Don Ryan.

Same date has U grinding on comedies for Lloyd Hamilton and Murray and Sidney.

Edna Mae as "Queen"

Hollywood, March 31.

Edna Mae Oliver, recently elevated to stardom by Radio, has been loaned to Paramount for "Queen of Hollywood."

"Queen" is the kid story written by Sinclair Lewis, previously entitled "Lets Play King."

Film Talent for Musicals

Frank Mandel, of Schwab & Mandel, left Saturday (28) for Hollywood to line up talent for two coming musicals.

He will spend about a month in the film capital with the intention of securing lead players from pictures.

RUBIN WILL DIRECT

Hollywood, March 31.

Benny Rubin, on an RKO-Pathe contract to write and appear in a series of six shorts, will direct for that company after expiration of his present ticket.

Besides writing his own material Rubin is writing for other shorts at Pathe. He authored "Back Page," first of a series of reporter shorts, starring Frank McHugh.

Double Feature Programs Are Not Favored for Best Theatres by Big Circuits—Only Necessity Playing

Today less than 25% of the independents as well as circuit houses in the U. S. are giving double shows. Consensus of opinion in representative parts of the industry is that two features for the price of one would be highly detrimental and have too many kickbacks to the box office to ever merit serious consideration by the big circuits for universal use.

Publix takes the lead in denouncing any tendency on the part of the industry to go double feature. From its perspective two features will be put in Publix houses that have failed over a period of months and years, and only as the last resort in attempts for financial revival.

Certain cities and towns are being redlisted by theatre men as "bargain hunting centers." It will be these, chiefly, which will get the double feature experiment in big houses, according to reports.

Pointing out Toledo as an outstanding example of a "bargain" city, Paramountites state that for two years they fed their biggest units and best pictures into its Toledo house, only to take a continuous series of swings to the b.o. chin. Name stars in person failed to get a rise out of Toledo, which is figured by many showmen as one of the most commercially tough spots in the entire U.S.

Toledo is the only city Paramount will oust units for the extra feature. This is admitted as the last resort. If the new policy doesn't bring in more customers, there is every possibility Publix will darken its Toledo marquee.

Stage Shows

During the past six months Publix has removed its stage shows from theatres only in Montreal and Los Angeles. The double feature policy for houses in Birmingham and Atlanta does not affect the units, since those theatres were without presentation policy before the present experiment. Where two features are being shown prices, in most instances, are reduced. Paramount does not plan any other immediate shifts in house policy along the picture line, it is said.

Much the same condition exists with the other circuits. Fox is leaning heavily toward Fanchon & Marco units, giving them play over everything else in the big Fox houses east of the Mississippi. With Fox, also, it is admitted that double featuring will be introduced only as a last resort.

Generally, double featuring is condemned by overseers of the industry. They see in it a cheapening of entire filmdom if the movement gains impetus. Not only that, but two features would kick back at the box office in income and practically eliminate the short subjects market, they further declare.

"Queer People" Substitute

Relinquished by Crosby Gaige, who was to do it on the stage, and purchased by Howard Hughes for this season's filming, "Rivets," by Jack McDermott, will probably substitute for "Queer People."

The Graham Brothers' story has not been okayed for filming, either by Joseph M. Schenck or the Hays office.

Hoot's Impulse

Hollywood, March 31.

Hoot Gibson, at the dock to see his wife, Sally Eilers, off to Honolulu to make exteriors on "Black Camel" for Fox, made a last minute decision to go along.

Allied's second western with Gibson, set for a start in two weeks, must wait their return.

Marcus Coastward

Hollywood, March 31.

Lee Marcus, Pathe president, is due to arrive here April 12 for a conference with Charles Rogers.

Marcus will return five days later to Chicago for the convention scheduled to start there April 20.

1st Runs on Broadway

(Subject to Change)

Week April 3

Paramount—"Skippy" (Par).
Roxy—"Three Rogues" (Fox).
Capitol — "Parlor, Bedroom and Bath" (M-G-M).
Globe — "Cracked Nuts" (Radio).
Rivoli—"Front Page" (UA).
Strand — "Finger Points" (WB).
Winter Garden — "The Millionaire" (WB) (7).
Rialto—"Reaching for Moon" (UA).
Mayfair—"Cimarron" (Radio).
Warners — "Divorce Among Friends" (1).
Cohan—"City Lights" (UA).
Central Park—"Tabu" (Par).

Week April 10

Paramount—"Skippy" (Par).
Roxy—"Yankee" (Fox).
Capitol — "Strangers May Kiss" (M-G-M).
Globe—"Bachelor Apartment" (Radio).
Rivoli—"Front Page" (UA).
Strand—"God's Gift to Women" (WB).
Winter Garden — "The Millionaire" (WB).
Rialto—"Reaching for Moon" (UA).
Mayfair—"Cimarron" (Radio)
Warners — "Naughty Flirt" (WB).
Cohan—"City Lights" (UA).
Central Park—"Tabu" (Par).

$2 Pictures

Trader Horn" (M-G-M) (Astor).
"Dirigible" (Col) (Central) (3).

Foreign Films

"Zwei Herzen in ¾ Takt" (Superfilm) (German) (Europa).
"Wien, du Stadt der Lieder" (Oswald) (German) (Carnegie).
"Marions-Nous" (French) (President) (4).
"Cities and Years" (Russian) (Cameo) (3).

JOE and JANE McKENNA
Sunkist Pippings of Joy
In a new feast of fun "So This Is Spring."
Swinging around for Publix in Chicago.
Week April 3, Oriental, with Uptown, Paradise, Tivoli and Fisher, Detroit, to follow.
—Direction—
Jenie Jacobs—Vaudeville
Schallmann Bros.—Picture Theatres
Personal Mgt., Frances Robinson
Thanks to staff—Wm. Morris
Chicago Office

2 FEATURES AND 5 ACTS, PAR'S NEWARK

Newark, N. J., March 31.

Freddie Stritt, m.c. at the Branford, finishes his two weeks Thursday and will be succeeded by Eddie Parks (Morton and Parks). The act will be one of two added to the units for this week.

The Branford is obliged to keep the Publix units until next fall. It is the impression Par will move these units to its Newark, but unless a settlement is made on the contract the shows are tied up at the Branford.

What is taken as a first gun in Par's invasion of Newark is the booking this week of two of Par's first runs at the Newark, "Rango" and "It Pays to Advertise." With them are five stage acts. It is the first time in years that two first runs have been shown here.

Woman Censor Disgusts Daughter

The telephone in the City Amusement Supervisor's office in the City Hall rang, for it had not yet been censored. It had always been a pretty good friend of hers so why should it be censored? The censor, a woman of 55, rose from out of the cane backed chair and hurried over to the phone, of the type used 15 years ago; the new type was censored when they first came out.

"Yes?" the lady censor said into the mouthpiece; the word "hello" was much too suggestive, yes much too suggestive!

"Will you go shopping with me, mother? I'm going to buy some things."

"What are you gonna buy?"

"Some und————."

"Don't you say that word over the phone."

"Yes, mother, dear."

Ten minutes later mother meets daughter at a downtown corner and they hurry around to one of the large department stores, where daughter intends to do some shopping.

D. (To floorman), where's the ladies' undie————

M. Daughter, where is your raising? That's a man.

D. Yes, mother, so I've been told.

D. (To floorman), where's the lingerie?

F. Second floor.

M. Now that's the way to talk to a gentleman.

D. He's no gentleman.

M. Most all men are gentlemen until they have been censored. Remember that now.

D. Yes, mother.

M. Just a minute, daughter. I don't exactly like the way that salesgirl over there is standing.

D. Mother; she's only leaning over the counter to cut some cloth.

M. Well, she shouldn't do it that way. It is too suggestive.

D. Oh mother, look at these beautiful step-ins.

M. Well, of all things. What on earth is this world coming to! Underwear rights out in front of your eyes. I shall take it up with the mayor first thing in the morning.

D. Mother, don't be so narrow-minded.

M. You just wait'll I get you home, even if you are 21.

D. Mother, which had you rather me wear, step-ins or bloomers?

M. Not so loud, here comes a man.

D. Oh, Mister, how much are these step-ins?

M. Daughter! Daughter!

D. It's all right, mother, he works here.

M. Works here! A man in the ladies' underwear department! Just wait'll I get back to the office! I shall not sleep another wink until ladies' underwear is barred from sale in this city!

Hearst-Met News' Talking Reporter For Better Coverage; 16 mm. Contribs

Hollywood, March 31.

To inject more spot news subjects into Hearst-Metrotone newsreel and to differentiate it more from Fox-Movietone newsreel, which gathers material for both reels, the H-M newsreel will be changed starting May 1.

Heart-Metrotone will go in for numerous silent shots of big news events, with a talking reporter along the Universal line. Fox-Movietone will continue to gather the material, but will stick to its present layout, which includes sounds recorded on the spot. Both newsreels have had the talking reporter idea in the past, but not to such great extent as H-M will use it under the new plan.

Hatrick's Silent Views

H. B. Hatrick, general manager of International Film Service, the old Hearst newsreel company, and International Newsreel Corp., which distributes Hearst-Metrotone, has been at Metro-Goldwyn-Mayer the past week in connection with this change and other business for Hearst. He left Saturday (28), with Nicholas Schenck for New York, and returns about May 15.

Hatrick said that the new H-M reel using silent shots will permit the company to have hundreds of freelance correspondents all over the world, as in the days of silents, who can pick up many important events. It will also be possible to have about 10 subjects in one issue, instead of the present six, because silent shots with dialog dubbed in can be shorter.

The thousands of persons owning 16 m.m. cameras are figured upon as contributors.

H-M has 10 sound trucks and F-M 40. These will continue to collect material as now for both, with only the very important events going into both reels.

FOX'S NEW PROGRAM

Near Set for Next Season—Ready for Convention

James R. Grainger, on the West Coast lining up details on the new program, leaves Hollywood Monday (6) to return east, with the convention, under plans, to be held at Fox's home office headquarters for the first time in the special theatre, a part of the 46th street building.

By the time Grainger gets in the entire program of 48 is expected to be set for the annual announcement, on which Vic Shapiro is working. No shorts again this year.

Glenn Allvine, who got here Monday (30) from the Coast, leaves tomorrow (2) on the return trip. At present about 30 of Fox's 48 features for next season are okayed.

New Super-Sensitive Film Presents Sound "Mike" Difficulties

Hollywood, March 31.

Innovation of super-sensitive film has brought new problems for picture production, the latest being the ability of this negative to pick up sounds not recorded on the old-style film. One studio has been forced to return to blankets over their camera blimps, and all are looking forward to new and more noiseless camera models as a solution.

Warners-First National have gone back to heavy pads on their cameras, with many of their camera and sound men advocating a return to the original ice-boxes for complete silence, since they claim no camera on the market today is quiet enough to escape recording sounds on the new film.

Off Ice-Boxes

Studio has been holding off from ice-boxes since they are slow to move and difficult to work.

The big hope of the camera and sound people are two new cameras now in the final stages of experimentation.

Bell-Howell, after three years of work on a new silent camera designed especially for sound, is ready to show their first model on the Coast within the next 90 days. A. S. Howell spent a week here recently interviewing camera experts on the new box and left for Chicago for more work on the model before it arrives here.

Same company will have a new-type printer, more compact than previous one, in their Hollywood office within a month. New B & H camera is supposed to be silent when within a foot of the mike. Western Electric and RCA have co-operated on its design.

Akley is another camera manufacturer who has developed an almost silent machine. Almost inactive since the advent of talkers, Akley is said to now have a maneuverable camera combined with quiet operation.

WB-FWC THEATRE DEAL AWAITS JACK WARNER

Hollywood, March 31.

Moe Silver, Warners' W. C. theatre operator, states that nothing will be done on the Fox-West Coast deal with Warners until Jack L. Warner has a personal say-so in the matter.

As for Warners' Huntington Park, San Pedro, and kindred outlying houses doing badly, Silver avers that these neighborhooders fare better than do the competitive F-WC theatres.

However, among Jack Warner's eastern problems will be the talking over of this with Oscar Oldknow and Harry Arthur.

There is a product deal on between Warners and F-WC and has been for months. This is the forerunner of these further theatre operating relations.

Joe Goldberg West

Joe Goldberg leaves this Thursday (2) for Hollywood.

He in gen. sales mgr. for Columbia.

BOARD OF DIRECTORS FOR HAYS' M. P. P. D.

Motion Picture Producers and Distributors of America held its annual meeting Monday (30). Will Hays, in accordance with his contract, is continued as president. The same directors, with the additions of Joe Brandt for the new member-company, Columbia, and Joe Schnitzer for Radio Pictures, were re-elected.

After Hays made his annual report the election of Tiffany as a member company was announced.

The M. P. P. D. directorate, as announced, includes:

Capt. George McL. Baynes, Joe Brandt, H. S. Brown, H. L. Clarke, R. H. Cochrane, Chas. H. Christie, Cecil B. DeMille, E. W. Hammons, D. W. Griffith, Will H. Hays, F. L. Herron, J. J. Murdock, David Sarnoff, J. M. Schenck, Nicholas Schenck, Jos. Schnitzer, Albert H. Warner, Harry M. Warner, Adolph Zukor.

J. G. Otterson, of Western Electric, and George Eastman are not included on the board but are registered as members of "special classification." They are privileged to attend all meetings of the board, although without a vote.

David Sarnoff is on the directorate through the RCA subsidiaries, RKO, Radio Pictures and Pathe being under Class A, or eligible, membership.

Hiram Brown represents RKO and Pathe on the board, while Schnitzer was elected to appear for Radio Pictures.

L. A. to N. Y.

Merle Armitage.
Adolph Zukor.
Sam Marx.
Howard Smith.
Glendon Allvine.
Jules Raucourt.
Kathryn Brown.
William Le Barron.
Harlan Thompson
Joe Brandt.
Florence Eldridge.
E. B. Hatrick.
Nick Schenck.
Don Raymond

What Lubitsch Told Zukor About Coast Studio's Pomp Makes East Fair-Haired

Hollywood, March 31.

Adolph Zukor, returning east today (31), minced no words during his stay here, comparing the east vs. west slant on production. He lauded the Astoria, Long Island, studios for their economic production budgets and consistency of box-office product.

Zukor, in a series of pep talks, also more personal and intimate chats, evidenced having been greatly impressed by what Ernst Lubitsch had told him on the difference of production east and west. The Paramount Publix head cited Lubitsch's highly complimentary opinions on eastern team-work as against w.c. fol-de-rol and pomp.

Zukor is for 100 per cent. teamwork west as well as east, with coordinated organization such as exists under Walter Wanger's direction, he observed.

The chief exec of Paramount also went into many other and none the less important details in connection with contracts, contacts, foreign production, theatre studio cooperation as regards the new stage policy at the downtown Paramount, etc.

AGENCY GRAFT PROBLEM EAST

Hollywood, March 31.

Adolph Zukor's action on the agents is being deferred for a time.

The Paramount head is still very much concerned with the agency evil as it exists out here, and an ominous import in his desire to go into it further when getting back to New York is feared generally by the 10 percenters.

Probably will include an eastern pow-wow of executive and downtown banking heads to deal with the agency cut-up and graft out here.

Propaganda Pictures Held Up by Censoring Kicks Back on Gross

Pittsburgh, March 31.

With an eye on the box office, local film houses of late have been playing up pictures locally which for one reason or another had been held up for some time by the censors. Advance readers tried to capitalize that the picture was one which needed plenty of censorial consideration, but recently the practice has proven something of a boomerang. Will probably be discontinued.

Public is wised that in Pennsylvania when the censors get through with a picture there's nothing left. They've been staying away in droves from anything touched by the blue-nose scissors. Picture houses evidently have felt that the censor stamp would brand the film as hot stuff; but it hasn't worked.

Recent examples of pictures which haven't been getting any the best of it in a b. o. way when held up for some time by the censors were "My Past," "Lonely Wives" and "Millie."

Censor conditions locally becoming acute. Exhibitors can't stem the tide now as the dailies have taken up the cudgel.

U Continuing Shorts Without Knute Rockne

Following receipt of word here of Knute Rockne's death, Universal announced it would proceed with its series of football shorts. The Notre Dame coach was killed yesterday (Tuesday) in an airplane accident near Emporium, Kan.

For Rockne's place in the U shorts, another major coach probably will be engaged. The Notre Dame team will participate as originally planned.

LOCATION EXPOSE

MacFadden Ribbers Explain Why Director Sails to Honolulu

Hollywood, March 31.

Hamilton MacFadden took mild kidding on the Fox lot preparatory to sailing with his troupe Saturday (28) for eight days' shooting in Honolulu. Simple:

Rehearsals will be held en voyage, "so that," according to one gagster, "they won't be at sea when they start shooting."

"And on the way back," pipes up the second ad-libber, "they'll rehearse the retakes."

2 Features Always Set For Rest of This Year At Par's L. I. Studios

Claudette Colbert's "Secrets of a Private Secretary," George Abbott directing, and "Girl Habit," featuring Charles Ruggles, with Eddie Cline at the meg, start next month for Paramount at Astoria, L. I. It follows Chevalier's "Smiling Lieutenant" and the new Nancy Carroll-Fredric March co-starrer.

The latter are now at work. The following paid will maintain Par's Long Island production rate of two features simultaneously at all times for this year.

NEWS SERVICES AFTER NEWSREEL HOOK-UPS

News services are looking for hook-ups with newsreels. Along entirely different lines than the contact affected by the Associated Press with Paramount, the United Press is willing to become affiliated with any of the other big reels on a basis that will lend actual news service.

While the AP has furnished Paramount with a news ticker, practically free of charge, and figuring on prestige lent it by the picture company's name, the UP is for putting itself to the front.

UP's claim is that it has four times the worldwide circulation of the AP, and that instead of ticker service it will give the reel the benefit of an open world telephone. Proposition is to have a picture-minded newspaper man sift the news as it breaks and to get into immediate communication with the reel. Another angle is to have UP reporters co-operate with the cameraman.

So far, however, none of the reels has reacted.

Consolation

Hollywood, March 31.

P.A. at a major studio was bragging about his company's product.

"We may not make the best pictures in the industry," he said; "but we certainly put out the best trailers."

W.B.-W.E. 3-YEAR ARBITRATION ENDS 0-0?

Filmdom's longest star chamber proceeding, the inside battle by arbitration between the Warners and Western Electric, has, after three years of miscellaneous conferences, come to a close. According to inside the brothers are receiving nothing and W. E. is not pressing its counter-claim.

Attitude in electric circles, especially, is that judgment has gone by default for either side. At the same time it is said the estrangement between the two organizations has increased, with the Warners defending Pacent in Western's patent action against that indie talker. Briefs in this case do not have to be handed up in the New York court before May 15. A decision is not expected before late in June. Either way the ruling will be appealed, it is claimed.

Slow Work

Warners charges that led to the arbitration proceeding were that W. E. caused the picture company considerable losses by tardy manufacture of equipment in the early days of sound. Just what amount Warners asked never was known officially, no more than any of the other details which came up behind the closed doors. Insiders at one time estimated the brothers figured themselves hurt to the extent of $25,000,000.

As the years rolled around, this figure automatically reduced itself at from $5,000,000 to $10,000,000 at a time. Finally, it was authoritatively reported to have gotten down to $5,000,000.

Lewis Warner's Condition

Young Lewis Warner has shown no improvement during the past week at the Doctors' Hospital, New York. Septic poisoning contracted some weeks ago in Havana is now aggravated by a touch of pneumonia.

Lewis' uncle, Jack Hollywood, arrived in New York Monday (30), going directly to the hospital.

The Harry M. Warners remain constantly at the bedside of their son.

Tactless Screen Advertising Opposed by Ass'n of Adv. Agencies

American Association of Advertising Agencies, chief organization body of the principal ad agencies of the country, places itself on record as opposed to tactless product plugging in pictures. This is in form of a resolution against what the association calls "undue emphasis upon advertising, such as might intrude distastefully upon the entertainment or educational element of a picture."

"This can best be done," according to the Four A's resolution on commercial use of the screen, "by maintaining a high degree of quality in the production of films."

Four A's apparently will seek to discourage over-plugging in the industrial shorts and encourage more accent on entertainment to enhance the plugs, with the latter less frequently inserted.

The association's committee on screen advertising comprises Guy H. Richards, of McCann Erickson; R. E. Strobridge, of Newell-Emmett; A. E. Bonn of Hanff-Metzger; Stacey Page, of Batten, Barton, Durstine & Osborne; Lawrence Meads, of Blackman; Walter Hine, of J. Walter Thompson; J. A. Brennan, of Campbell-Ewald; Randal Borough of Lord, Thomas & Logan, and C. F. Gingon, of Erwin & Wasey.

Franklin Says No Money Jam—Houses All Set

Hollywood, March 31.

Harold Franklin contradicts a story in Variety last week intimating the Hughes-Franklin theatre promotion may have been up against a money jam. Franklin says the only amount involved has been $2,000,000, to be supplied by Howard Hughes. That sum has been available at all times to H-F, Franklin states.

The Robb & Rowley circuit of 50 houses in the southwest, the Mercy circuit of 12 in Oregon and Washington, and the eight indie houses around Kansas City are all set for the H-F operation, claims Franklin.

"Road to Hell" Road Show

Rio's "Road to Hell," a German picture with English dialog and Spanish music, running some 6,000 feet, opens as road show proposition in the Shubert, Detroit, Easter Sunday (5).

Sam L. Cummins is the distributor.

Waste in Story Preparation Is Studios Biggest Bugbear; One Companys' Average $50,000

Hollywood, March 31.

Campaigning against overhead, perennial pastime of producers, is now being aimed at "story preparation." A check up by top studios has revealed what execs feel is the biggest wastage of production. And it occurs before a camera turns.

One of the studios has discovered that its average cost, per picture, between the time the story is purchased and when it reaches the production stage is $50,000. Other majors run from $15,000 up to that figure. To slice this figure is now the mission, since execs feel that no other department of production offers such an opportunity for cost curtailment.

Costly Ignorance

Much of the wastage in this period of story preparation execs say is due to ignorance among lesser execs as to just what they want in the matter of treatment. Trying out writer after writer on so-called adaptations before getting what is considered a suitable treatment is the costly item. It's not uncommon to have up to 12 writers consecutively on a story during this preparation period.

Record in this respect was reached recently by one studio which had 17 scenarists working on the story before it was considered ready. Nine of these writers were working simultaneously. Laugh to the industry is that this story was an old master, and in the eyes of the writers was a cinch assignment which would virtually write itself. Yet 17 scribblers each getting from $500 to $2,000 a week checked in on this yarn.

Agonized Experts

Waste during the story preparation period was brought forcibly to attention of execs when efficiency experts got busy figuring dollars and cents. Schooled in other lines of commerce where labor turnover is closely watched, the efficiency boys turned agonized handsprings when they checked on story preparation.

A lot that keeps about 30 writers on hand continuously, will have at least 150 scribblers filling these 30 positions during the year. In some studios it was found that writers have been drawing down real dough for years at various studios and have yet to get any of their efforts on the screen.

Cutting Outsiders

Upon recommendation of its efficiency men the execs of at least two large studios have committed themselves to changes in story preparation plans. They have decided to stop the promiscuous engaging of every writer outside the business who happens to get a novel printed or play produced, for they have learned by experience that a play or a book is not prima facie evidence that the creator is a screen writer.

Recently the studios have gone wild in this respect, with every lot having its quota of one-timers in other lines of writing who are going through a well paid schooling dabbling with a form of writing that is so much Sanskrit to them.

NOT ENOUGH PRODUCT

Belmont, N. Y., Short on Pittaluga's Italian Pictures—Quits

Belmont, New York, former legit house and showing Italian talkers for the past two months, gave up the struggle after Sunday (29). Move was caused because of lack of product.

House, leased by the Transcontinental Film Co., had Cines Pittaluga product tied up but couldn't get enough film to keep running with sufficient change for good b.o.

Legit House Short of Italian-Made Films Is Obliged to Close

Belmont, legit, on 48th street, taken by Cines Pittaluga to show its Italian talkers, reverted to stage shows Monday (30). Lessees were unable to obtain further films with claim made that all prints to be shown were still in the native country. Next attraction is Sarg's marionettes, beginning April 7.

Pittaluga was to have operated the theatre, owned by Fred Gordon, until September. House went dark once before when no Italian talkers were available. With 25 more pictures said to be shown, company may go in again, having wired the theatre.

WB SHELVES SEVERAL, INCLUDING WIFE-SEC

Hollywood, March 31.

The secretary-boss-wife triangle is getting pretty hackneyed by now, think Warners-FN. "Rival Wives," a novel by Ann Austin up for production, has been shelved until further notice.

Warners also n. g.'d a couple of other stories. Studio had been considering making "The Noose," prison drama by Willard Mack and H. H. Van Loan, in which Richard Barthelmess appeared as a silent. Idea is now dropped.

"How Long?" vigilante yarn by Wilson Mizner and Waldemar Young, is also cold temporarily.

Laemmle, Sr., Not for Retirement—Wrong Rumors

Carl Laemmle, Jr., rather than his father, is scheduled to benefit by the appointment to an associate executive post of Sol Lesser, with Universal. A guiding hand in studio politics as well as production technique is Lesser's particular job.

Reports at first in New York were that Carl, Sr. had decided upon retiring and thus the Lesser appointment. These, according to Universalites, are groundless, it being asserted in the east the elder Laemmle is not even contemplating semi-retirement.

That Lesser and outside interests have bought into Universal is another report which meets with unalterable denial on the part of Universal executives.

Carl, Jr. is due east for a New York conference during the next two weeks. His father will probably arrive shortly after, on the way to London, to receive the Academy of Arts award as an American film producer.

Miss Oliver's Starrer

Hollywood, March 31.

Radio has purchased "Fannie Foley, Herself," novel by Julia Wilbur Tompkins, as Edna Mae Oliver's first starring picture.

Picture starts April 20.

Naturalizing Fifi

Hollywood, March 31.

Fifi D'Orsay took out her first papers in Los Angeles yesterday. She will be eligible for American citizenship in two years.

Miss D'Orsay was born in Montreal.

New Los Angeles House Offered to Circuits

Los Angeles, March 31.

Gumbiner's Los Angeles theatre is reported as offered to all chains, but no takers.

The house opened around six weeks ago with "City Lights." It is up against it for product and the chains which currently are having their own product problems locally are figuring the same way.

Info along Fox West Coast lines is that the execs might take the theatre on, but conditions not announced.

U's "Seed" at Par

Universal's "Seed" goes into the Paramount, New York, April [illegible].

It will be preceded by two weeks of Fairbanks' "Reaching for the Moon," and the Par feature "Gun Smoke."

Loop Starts New Week with Storm; 'Dracula' Strong, 2d Wk., to $24,000; 'Lights' Looks $23,000; 3d Big Week

Chicago, March 31.

Last dying spasm of an unseasonably mild winter resulted in a sudden slap of rain, cold and sloppy weather, which sent the current theatre week off on the wrong foot. Week-end trade wounded so badly, unlikely that the grosses will be able to pull up into normal figures.

Weekly change houses, which depend greatly on opening three days are all down sharply, with the run houses, however, managing to keep a steadier head. Indicates a week of fair business, with no chance for any outstanding performances.

Will Rogers is proving the best consistent trade getter at McVickers, with "Connecticut Yankee," where he started off to excellent business and notices, but was checked in his stride by the sudden weather.

At the Roosevelt, things are tougher. The house hasn't had a real week in many months, with the bookers squawking that they're forced to play ordinary weekly program pictures because of the lack of decent run product. "Parlor, Bedroom and Bath," lasted only one week, as did several immediate predecessors. Picture was picking up somewhat towards the close, but not quick enough to switch the booking of "Conquering Horde," which opened Saturday (28), and gave no indications of any particular strength.

Chaplin's "City Lights" is on the slide, and figures to drop $10,000 below the previous week's mark. "Dracula" is holding up better at the State-Lake on its second lap.

"Honor Among Lovers" is the sort of society stuff the Chicago audience goes for; but the house doesn't figure to beat a fair gross, because of the week-end drop. Opening day clipped off a good $5,500, which indicated picture power. At the Oriental "Wise Child" will pick the house up somewhat above previous week's bad one, but nothing to get the home office excited about, in spite of the terrific Hearst plugging which started several weeks ago.

Estimates for This Week

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Honor Among Lovers" (Par). Stage show. Sort of sophisticated drama they like at this spot. Reviews excellent. Probably do $41,000; not liked by this house. Everything indicated a gala gross when the weather stepped in. Fair week at "Man of World" (Par) last week dropped off towards the close to finish with a passable mark at $45,900.

McVickers (Publix-B. & K.) (2,200; 50-75-85)—"Connecticut Yankee" (Fox). Showing best consistent pace of the loop. No chance for startling figures, but will satisfy everybody for the first week at approximate $32,000. "East Lynne" (Fox) finished its two week sojourn at comfortable $20,400.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Its a Wise Child" (Metro). Stage show. In person currently, Tom Patricola. Picture had heavy advance billing; will bring house up from previous week, but nothing exciting. Around $31,000. "Charlie Chan Carries On" (Fox) carried on very poorly last week to let the house drop into the red for the first time in weeks at $27,300.

Orpheum (Warner) (600; 40-60-75)—"Reducing" (Metro). Matinees oke with the femme shopping crowd, but oh, those lonely nights! On the afternoon strength to $2,900. "Viennese Nights" (FN) last week started fast and closed slow to mediocre $2,700. House has been in the red consistently for months and can't crawl out. Warners took the house when hot for a loop outlet, with rent tipped so high practically impossible for theatre to break even. Estimated theatre must grab $5,500 on the week before the bookkeeper can move over to the profit side of the ledger.

Palace (RKO) (2,300; 50-75-85)—"Bad Sister" (U), and vaude. It's up to flicker this week, with indications that it won't do much good. On its way to an off week. Maybe $23,000. "Lonely Wives" (Pathe) and Dr. Rockwell in person boosted the b. o. nicely last week to v.g. $25,300.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Conquering Horde" (Par). Doesn't display any signs of particular trade power. Started off with a light step. Maybe $15,000; will be replaced on April 4 by "Prodigal" (formerly called "Southerner"). "Parlor, Bedroom and Bath" (Metro) remained one week to fair $16,400.

State-Lake (RKO) (2,700; 50-75-85)—"Dracula" (U). Shiver film seems to be what the public wants around this town. Business going into 2d week at a satisfying trot. Appears capable of gathering $24,000. Opening week a smashing click at $39,800.

United Artists (Publix-UA) (1,700; 50-75-85)—"City Lights" (UA). Going into 3d period with a normal dip, and from present stride should pull an oke $23,000. On 2d week was above average take at $36,700.

Woods (Jones) (1,200; 50-75-85)—"Single Sin" (Tiff). Got away quick in midweek to good notices and trade, and looks like $11,000; fairly good. "Men Call It Love" (Metro) finished its short week stay to the fair-enough tune of $8,200.

CINCY HOLDING UP AS WELL AS LAST WEEK

Cincinnati, March 31.
(Drawing Population, 700,000)

Despite wide observance here of Lent, downtown houses early in Holy Week indicated combined grosses in keeping with those of last week.

The Shubert, legit, is dark, having cut out the second half of an intended fortnight's screening of the German film, "The Girl from the Reeperbahn," when last week's takings were around $4,500.

Estimates for This Week

Albee (RKO) (3,300; 35-75)—"Conquering Horde" (Par) vaude. Western film and lively five-act bill make suitable combination for this house. Will hit $21,500, unless last half tumbles. Last week "Juno Moon" drew $23,000.

Palace (RKO) (2,700; 30-50)—"Man of World" (Par). Powell's following coming along despite conflicting reviews. Looks like close to $18,000. Fairly good. Last week "City Lights" (UA) ended fortnight's run with $12,600.

Capitol (RKO) (2,000; 30-50)—"Gentleman's Fate" (Met). Gangster story pulling only for $10,500; slow. "East Lynne" (Fox) got $14,000 last week.

Lyric (RKO) (1,400; 30-50)—"Seas Beneath" (Fox). Only so-so notices and dipping to light $10,000. Last week "New Moon" fair, $14,000.

Strand (RKO) (1,350; 25-40)—"Misbehaving Ladies" (FN). Holding up to normal $4,000, same as last week's "Lottery Bride" (UA).

Family (RKO) (1,140; 20-35)—"Desert Vengeance" (Col) and "Aloha" (Tiff) going at $3,800 gait; good. Last week "Caught Cheating" (Tiff) and "Single Sin" (Tiff), $4,000.

Erlanger-Grand (1,600; 30-50)—"Because I Loved You." Second of several all-German pictures at this house between Legits. May get $4,500. Last week "Trader Horn" (M-G-M) finished third week to $8,500.

"Dishonored" Is Sending Par, B'klyn, $48,000; Fox May Get $38,000

Brooklyn, March 31.

Fairish weather hereabouts. Paramount started off with a distinct bang since it dropped its prices to 25c up until 2 p.m. This week with "Dishonored" at the Par the house figures ought to go up to $48,000, which is more like it.

Fox, bitterly opposing the Par, has also a quarter opening price every day. Both houses have lined up a barrage of exploitation stunts and ready to break 'em any moment. Fox with that okay film, "Charlie Chan Carries On," this week and F & M show, should bring in about $40,000. "Charlie Chan" may be carried over for next week.

Albee with "Behind the Office Doors" and vaudo. Strand has "My Past," and Loew's Met "The Great Meadow" plus vaude.

Estimates for This Week

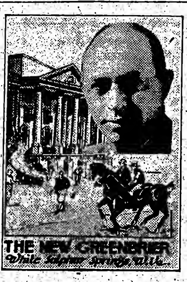
Paramount—"Dishonored" (Par) (4,000; 25-35-50-75). New price policy here may bring the house more trade. Started off with a bang and expected to do $48,000. "Man of the World" (Par) last week did $40,000.

Fox—"Charlie Chan Carries On" (Fox) (4,000; 25-50-75). Likeable thriller which ought to do well. Maybe $38,000. "Body and Soul" (Fox) last week, with Ruth Etting on stage, got $35,000.

Albee — "Behind Office Doors" (Radio) (3,240; 35-40-60-75). With plenty vaude indications of $26,000. "Kept Husbands" (Radio) last week did $23,700, not good.

Metropolitan — "The Great Meadow" (3,577; 35-40-50-75). With vaude, to the tune of maybe $20,000. Last week, "Easiest Way," with vaude, $22,000.

Strand—"My Past" (FN) (2,800; 35-50-60-75). Maybe $16,000. Last week, "Hot Heiress," $11,000.


THE NEW GREENBRIER
White Sulphur Springs, W. Va.

ENLARGEMENT

The ever increasing patronage of America's Select has necessitated expansion of the facilities of The Greenbrier—that roaming estate of 7,000 acres in the delightful mountainous country at White Sulphur Springs, West Virginia.

A Meyer Davis Orchestra provides musical entertainment for THE NEW GREENBRIER'S discriminating guests.

BUFFALO'S GOOD START, BUT WEEK STILL WEAK

Buffalo, March 31.
Draw Pop., 500,000

While the current week started well downtown a drop is anticipated in all quarters before close of the week.

Estimates for This Week

Buffalo (Publix) (3,600; 25-35-60)—"Man of the World" (Par). Got away good but slump expected. However should go to $23,000. Last week "My Past" (FN) and Rudy Vallee on stage broke house record with over $40,000.

Century (Publix) (3,400; 25-35)—"Mothers Cry" (FN). Mild start. Indicated $9,000. Last week "Lincoln" (UA) without special exploitation did badly at $7,500.

Hipp (Publix) (2,400; 25-35-50)—"The Hot Heiress" (FN), Vaude. Did nicely over week end. Should go to $12,000. Last week "Conquering Horde" (Par) did $14,000.

Great Lakes (Fox) (3,400; 25-35-50)—"Seas Beneath" (Fox). With price drop, will go to average at scale of $15,000. Last week "City Lights" (UA). Under $10,000 on 2d week.

Lafayette (Ind) (3,400; 25-35)—"The Flood" (Col). Present pace will give it $9,000. Last week "Kept Husbands" (Radio) $10,000.

Any Holy Week's Hopes Blasted; Heavy Rain Saturday in Ptsbgh

Pittsburgh, March 31.
(Drawing Population, 1,000,000)

Heavy downpour all Saturday handed main stem sites a stiff jolt, slamming all efforts to get a head start on Holy Week. Indications point to a pretty bad sock all around. Friday not bad, but Satdee's expected week-end cleanup flivved when the skies opened furiously.

Neither Penn, with "Honor Among Lovers," nor Stanley, with "Millie," town's leading stands, expect to better $20,000 on six days, and lucky to get that. "Conquering Horde" at both Fulton and Sheridan Square, opened nicely but also took it on the chin for follow-up and may slide far under $10,000 in combined figures.

"The Southerner," retitled "The Prodigal," took a severe drubbing from the cricks at the Aldine. This in-and-outer will do well if it betters $4,500, which is n. g. in any language. Davis, dropping vaude, reverted to straight pictures with Tiff's "Drums of Jeopardy," playing day and date with Enright in East Liberty, latter house with presentation, and weak-kneed imitation of "Dr. Fu" hardly looks profitable for either site. Perhaps a bit better than $8,600 at the Enright with probably half that at Davis.

Harris, with double feature, "Captain Applejack" and "Are You There," may make a fair showing on strength of two-for-one attraction, with around $3,200 indicated. Warner, with "Doctors' Wives," opened to special midnight show Sunday and may go to $6,800, far from good.

Estimates for This Week

Aldine (Loew's) (1,900; 15-25-35-50)—"The Prodigal" (M-G). Tibbett has never meant much around here and with weak film to reckon with, no reason why it should pass $4,500, light. Last week, 3d and last, "City Lights" dipped to $8,000. Run, save for opening week, disappointment.

Davis (WB) (1,850; 15-25-35-50)—"Drums of Jeopardy" (Tiff). House has reverted to straight pictures after dropping plenty of coin during two months of vaudfilm. Current film looks like weak $4,300. Last week, vaude and "Not Exactly Gentlemen" (Fox) around $8,000.

Enright (WB) (3,700; 15-25-35-40-60)—"Drums of Jeopardy" (Tiff), stage show. Picture in East Lib. may double downtown figure, although $8,600 not much for this big site. Last week "Woman Hungry" (WB) under $10,000.

Fulton (Shea-Benham) (1,750; 10-15-25-35-50)—"Conquering Horde" (Par). Seems to be market for western stuff at this site and latest example of outdoor drama rated fair entertainment. Opened well but, like others, expected to fade away in present depression and may wind up with $5,500. Last week "Lonely Wives" (Pathe) around $6,000.

Harris (WB) (1,800; 10-20-30-40)—Double feature, "Captain Applejack" (WB) and "Are You There" (Fox). Fair entertainment in brace of comedies and two-for-one stunt likely to help house weather storm. $3,200 indicated on face of week-end takings and also with an eye on Holy Week drop. Last week, "Naughty Flirt" (FN) and "Riders of the North" around $3,600.

Penn (Loew's-UA) (3,300; 25-35-60-75)—"Honor Among Lovers" (Par) and stage. Colbert-March film rated in "The Lady Lies" class and unlikely to get big money from the average trade. Looks good for $20,000, which isn't good at all. Last week, "June Moon" (Par) sunk house to a new low at $16,000.

Sheridan Square (RKO) (1,800; 15-25-35-50)—"Conquering Horde" (Par). Neighb site can also use a western occasionally but week-end kid trade here, too, dissipated by rain. Should do $4,000 or slightly better. "Lonely Wives" (Pathe) last week around $5,000.

Stanley (WB) (3,600; 25-35-60)—"Millie" (Radio) and stage. Don Clarke's hot novel chopped to pieces by censors, more than 22 minutes removed, and will likely drop to $19,000 or under, considering everything. Last week "Connecticut Yankee" (Fox) up to nice $26,000.

Warner (WB) (2,000; 25-35-60)—"Doctors' Wives" (Fox). Good title and impressive cast may get this one in the neighborhood of $7,000, helped by special midnite premiere Sunday. Last week, "Last Parade" (Col) wound up a 13-day engagement with $9,500 for last six days of run.

2 FEATURES AT ALABAM AND STILL HIGH, $9,500

Birmingham, March 31.

Still the bargains come. They can't say entertainment ain't cheap now. Fifty cents is the highest price in town. With theatres showing some profit. Alabama is going cracker jack and the Ritz last week ended up with a nice streak. Empire is broadcasting coupons in the paper good until 6 p. m.

Competish is plenty keen. Alabama still advertising twin-features. This week Ritz is giving plenty of space in ads to a short. Empire is going after the trade that dislikes long shows by advertising "short, snappy shows."

Estimates for This Week

Alabama (Publix) (2,800; 25-50)—"Dishonored" (Par), and "Pays to Advertise" (Par). If weather good it ought to take the box office for a ride. Will lead the town anyhow at $9,500. Twin features last week, "Unfaithful" (Par) and "Finn and Hattie" (Par), well liked, although comedy not hot. Easily got $10,000 and would have gone over with all the teachers in town, but rain ruined it.

Ritz (RKO) (1,600; 25-40)—"Seas Beneath" (Fox). It's up to George O'Brien to do his stuff at $5,000. Last week "Dracula" finished plenty strong after moderate start-off, and got $5,000.

Strand (Publix) (800; 25-40)—"Rango" (Par). Good juvenile trade, but not likely to attract the femmes. Where the femmes want to go is where the weak halves also go, so $2,500 won't be warm. "Sit Tight" (WB) last week fair, doing about $2,900.

Empire (Wise) (1,100; 25-35-50)—"Widow From Chicago" (FN). Depends whether town is fed up on gangster stuff or not. Plenty of it around lately, and this week it will draw about $3,200, average. "Girl of Golden West" (FN) last week was moderate for $3,100.

Trianon (RKO) (600; 20-25)—"Drums of Jeopardy" (Tiff) and "Lady Refuses" (Fox) on split policy. "Drums" will get about $650 on 1st half; "Lady," $500 2d half; total of $1,150 and good. Last week "Painted Desert" and "Single Sin" was so-so. "Single Sin" finished rather wobbly. First half week, $575; last half $400. Total $975.

Galax (Publix) (500; 10-25)—"Reno" (Sono-Art). This one has Ruth Roland and gal who used to make serials starred, and not likely to see much over $1,000, fair. "Way for a Sailor" (MG) last week shocked even showfolks with hot lines; censor too busy complaining about lobby across street. Good week at $1,100.

'Yankee' in Minn. to $28,000 This Wk.; Big for Will Rogers at This Time

Minneapolis, March 31.
(Drawing Population, 500,000)

Holy Week started strong in the loop, with Saturday and Sunday trade particularly heavy. How it will finish is another question.

This Will Rogers is quite some card here. With him as the magnet, the ace Minnesota, offering "A Connecticut Yankee," had its biggest Saturday and Sunday in some time. If the opening days' clip is anywhere nearly maintained, the house may get a $28,000 week, par excellence.

"Behind Office Doors" was a pulling title, evidently, for with this screen attraction, sans any names of consequence, and vaude on stage, Orpheum packed 'em in Saturday and Sunday. Other loop RKO house, 7th Street, continues to prosper with "City Lights," now in 2d week and scheduled to go at least one more.

Century, rating second to the Minnesota among local Publix houses, winds up Wednesday (1) for the season with "East Lynne," in its second week. This picture made some money for the house.

Estimate for This Week

Minnesota (Publix) (4,200; 75)—"Connecticut Yankee" (Fox) and Publix unit stage show. Will Rogers outstanding draw here. Plenty of trade Saturday and Sunday, heaviest week-end in many a moon. Picture, reaping heavy harvest of laughs, gave utmost satisfaction. Stage show also scored. May get as much as $28,000 if Good Friday doesn't put too much of a dent into takings. Last week, "Honor Among Lovers" (Par), won favor, but slipped during final days to about $22,000; just fair.

Century (Publix) (1,600; 75)—"East Lynne" (Fox). 2d week and end of season for theatre. Picture landed solidly with femme fans. Should finish up with about $6,000; fair; about $9,500 last week; good enough.

State (Publix) (2,200; 60)—"My Past" (W.B.). Bebe Daniels doesn't mean much here any more, but title helped to draw over week end. Got poor notices from critics and isn't expected to stand up; will do well to get $6,000; poor. Last week, "Gentleman's Fate" (M-G) opened strong and pleased, but dwindled to next to nothing in latter part of week; $5,000; poor.

RKO Orpheum (2,890; 50)—"Behind Office Doors" (Radio) and vaude. Picture's title didn't hurt any and Saturday and Sunday takings big. Vaude better than last week. About $13,000 indicated; good. Last week, "Ten Cents a Dance" (Col) and vaude; $12,000; good.

RKO 7th Street (1,400; 50)—"City Lights" (U. A.). 2d week. Looks like $9,000, very fine; 3d week certainty and 4th a possibility; last week around $13,000, splendid, considering scale and capacity.

Lyric (Publix) (1,300; 40)—"Pays to Advertise" (Par). Winning favor, but hasn't much box office power; looks like $3,500. Just so-so. Last week, "Don't Bet on Women" (Fox), $3,800; fair.

Aster (Publix) (900; 35)—"Part Time Wife" (Fox). Pretty lightweight, but may get about $2,500; fair; last week, "Hot Heiress" (F.N.) about $2,300; fair.

Grand (Publix) (1,100; 35)—"Reducing" (M-G). Held over for full week; 2d loop run; may reach $3,200; good. Last week, "Gang Buster" (Par), first half; "Millie" (RKO), last half; 2d loop runs; about $2,700; fair.

U's Gun Moll Yarn

Hollywood, March 31.

"A Lady of Resource" is being prepared for early production at Universal, Jack Neville having been assigned to the adaptation.

The story about a gun moll is by Arthur Somers Roche.

London's West End Film Houses 20% Below Grosses at This Time in '30

London, March 31.

West End's picture houses are off in grosses about 20% as compared to their business at this time last year.

Managers do not see any immediate prospect of bettering periods, except over the holiday. For that especial time the ticket brokers are renewing their buy on the Chaplin film. It's at the Dominion at $3 top, and did $35,000 in its 5th week. Not considered big money at the scale.

Estimates for Last Week

Capitol—"Dracula" (U) (3d week). Around $10,000, not so good.

Dominion—"City Lights" (UA) (5th week). $35,000. About half capacity at $3 top.

Empire—"Trader Horn" (Metro) (3d week). $50,000 for 2d week. Very good and looks like continuing.

Leicester Square—"Cimarron" (Radio) (4th week). About $12,500. House still encountering difficulty of location, but with heavy publicity hopes to overcome handicap. "Millie" (Radio) follows.

Marble Arch Pavilion—"Speckled Band" (British and Dominion). About $8,000. Satisfactory; held over.

New Gallery—"Charlie's Aunt" (Col). About $12,000, disappointing, but held for 2d week. "Tons of Money" (B. & D.) following.

Plaza—"Feet First" (Par) (3d week). About $20,000 in 2d week. "Tom Sawyer" (Par) follows for Easter holidays, with management figuring on clean-up from kids.

Polytechnic—"Africa Speaks" (Col) (4th week). Around $3,000, with picture scheduled for six more weeks.

Regal—"Illicit" (Col) and "Outward Bound" (WB) (3d week). First picture stuck in last week to bolster business, now around $15,000.

Rialto—"Sous les Toits de Paris" (French made) (5th week). Averaging $7,000. Excellent for this small house.

Tivoli—"Devil to Pay" (UA) (6th week). About $14,000 and two weeks to go. "Sport of Kings" (B. & D.) following.

'W Plan' in 2 Breaks, One Good—Other Holy Week; Will Do $5,000 in Prov.

Providence, March 31.
(Drawing Population, 315,000)

Business moving along fairly well considering Holy Week. All the houses with one or two exceptions seem set to take it on the chin. Only two houses, Paramount and Loew's State have anything that resembles draw film fare. They are pacing ahead.

Estimates for This Week

Loew's State (3,500; 20-50-75)—"Parlor, Bedroom and Bath" (M-G). Highly geared publicity program. Holy Week bugaboo may cut gross down to $14,500. "The Prodigal" (M-G), last week, fairly at $17,500.

Paramount (2,200; 15-50)—"Man of the World" (Par). Only William Powell could save this. Popularity of star so great here feature is clicking for second honors. Should reach $9,000. "June Moon" (Par), last week, okay at $10,500.

Albee (RKO) (2,500; 15-50)—"Behind Closed Doors" (Radio). Feature well thought off. Opened so-so and moving along as best as can be expected; may reach $8,000. "Ten Cents a Dance" (Col), last week, picked up enough in last half to put it over for good $9,500.

Majestic (Fay) (2,200; 15-50)—"Love of Aloah" (FN). Not likely to make showing. Moving at weak pace to probably $6,500. "Kismet" (WB) last week. Nothing so hot about $8,500 reported.

Victory (RKO) (1,600; 15-50)—"The W Plan" (RKO-British make). Feature got lucky break of opening ahead of other programs in town and a four-day start on Holy Week, but petering out and not expected to go over $5,000. "Dracula" (U) (2d week), last week; so-so at $5,500.

Fay's (1,600; 15-50)—"Capt. Applejack" and vaude. Not rated highly and may reach maximum of $5,000. "Kiss Me Again" (FN), last week; failed to stir at $6,500.

ACADEMY'S SOUND BOOK

Hollywood, March 31.

The Academy's first book, "Recording Sound for Motion Pictures," published by McGraw-Hill, comes out May 1. Material is based on the technical papers prepared for the Academy's first school in fundamentals of sound, revised and expanded by an editorial board of technicians. Retail price will be $5.

Academy has pre-publication sales rights and is taking orders in the industry at $1.

K. C.'s Big Exploitation To Stand Off Holy Week Ruined by Bad Storm

Kansas City, March 31.

Although Holy week, houses hoped to get away to a start with the extensively advertised "Downtown Day" Friday and the regular Saturday and Sunday business. They were doomed to some disappointment, failing to figure the weather. One of the worst storms of the winter came right in on top of the pre-exploitation for Friday.

Early shows Friday big, but as the storm increased the crowds drawn downtown by the free street car rides and attractive bargains in the stores, gradually thinned out. Late matinees and night audiences poor.

Saturday and Sunday cold and bleak and business not up to normal, in spite of the interesting bills offered.

At the Newman "Man of the World" was given great publicity, with thousands of tabloid papers and other extra stuff used.

Mainstreet, in addition to its picture "Behind Office Doors," good box office title, had vaude and business started nicely.

Loew's Midland went in for comedy with "Parlor, Bedroom and Bath," which brought out more good old fashioned laughs than the Chaplin picture which preceded it.

Estimates for This Week

Loew's Midland (4,000; 25-50) "Parlor, Bedroom and Bath" (Metro). Hard hit by storm but picture liked and may get $14,000. Last week, "City Lights," $20,000.

Mainstreet (3,200; 25-35-50-60) "Behind Office Doors" (RKO). Strong vaude with picture made best bargain in town. Will get $17,000. Last week, "Ten Cents Dance," $19,000.

Newman (1,890; 25-35-50-60) "Man of World" (Par). Picture opened well, weather considered. Will probably gross $13,000. Last week, "East Lynne" got $14,000, not high.

Royal (840; 25-50) "Fifty Million Frenchmen" (WB). Olsen and Johnson big vaude favorites here, and expected picture will go better than average, probably $5,000. Last week, "Conquering Horde," $4,000.

Shubert with 2d week of "Trader Horn" at $1.50, top, held for the second Sunday, making eight days in closing week, and got $7,000.

"Gunman" Series

Hollywood, March 31.

Radio has "The Gunman at Home," by Paul Gerard Smith, as one of its humanette series.

Smith is a Metro writer.

TOPEKA'S BLIZZARD

Hit Trade Last Week—Fair Grosses, However

Topeka, March 31.
(Drawing Population, 85,000)

Rain was followed by a blizzard the last two days of last week. Friday and Saturday are the big pick-up days here.

Some good grosses were turned in despite weather.

Estimates for Last Week

Grand (1,400; 50) (Fox)—"Little Caesar" didn't knock 'em dead. $3,200 for week, fair.

Jayhawk (1,500; 50) (Fox)—"Inspiration" turned out to be "Sapho" or "Camille," proving it's either Garbo or sex Topeka wants. $2,100 first three days, very good. Last three days, "Father's Son" didn't do so well, chiefly because of weather. Big play here as one of the real family pictures. $1,700. Total for week $3,800, very good for Jayhawk.

Novelty (1,200; 35) (Fox)—"Not Exactly Gentlemen" suffered as remake of a silent, none of which has made any money here to date. "Finn and Hattie" tied up with one of the local papers got good break; except for weather, and pulled gross up to $1,300, good for Novelty.

NO DRAW PICTURES IN NEWARK; LITTLE DOING

Newark, March 31.
(Drawing Population, 850,000)

No big grosses expected this week. The houses that show a profit will celebrate and those that break even, lucky. And there isn't a big picture in town.

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65)—"Kiki" (UA) and stage show. Weak start and down to about $14,000. Last week "Hot Heiress" (WB) did about $15,000.

Capitol (WB) (1,200; 15-25-35-50)—"My Past" (WB) and "Many a Slip" (U). Double bill of second runs ought to bring in $2,700. Last week "Bachelor Father" (M-G) made $2,400. Fire in house Sunday, probably closing it.

Little (Newark M. P. Guild) (299; 30-60)—"Storm Over Asia" (Russian) may get $900. Last week "Liebe uber Alles" (Elstree) did $1,200.

Loew's State (2,800; 30-50)—"June Moon" (Par) and vaude. May make $13,000. Last week "Fighting Caravans" (Par) got $15,000.

Mosque (WB) (3,281; 25-40-50-65)—"Kiss Me Again" (FN). Should get $7,000. Last week "Woman Hungry" (FN) did $6,000.

Proctor's (RKO) (2,650; 25-40-50-60)—"Behind Office Doors" (Radio). Vaude. May go to $14,000. Last week "10c a Dance" (Col) surprised with $20,000.

Terminal (Fox) (1,900; 25-50)—"Don't Bet on Women" (Fox). New price scale increasing business, though not yet gross. This week about $5,000. Last week "Body and Soul" (Fox) a nice $9,000 and over.

Despite Holy Week Balto Looks For Fair B. O.; Century, $18,500?

Baltimore, March 31.
(Drawing Population, 850,000)

Sunday show legislation still pending, but chances for home rule for Baltimore on this matter now bright. The D'Alessandro bill, repealing and exempting Baltimore from existing state blue laws, passed the House last week and is before the Senate. The Michael bill, before the Senate Judicial Proceedings Committee, may be amended, authorizing the mayor and city council to enact by ordinance a code of Sunday regulations. This would limit the blue law repeal to Baltimore City and remove the state wide scope of the original bill. Governor Ritchie has advised the Legislature that the people of Baltimore should be permitted to decide the open Sunday question for themselves.

Current week, by all traditions, is off one, but no decided slump expected. "Gentleman's Fate" at Century and "June Moon" at Keith's look like the best bets. "Father's Son" should do [illegible] well at the Stanley. Auditorium will be relighted last half of week to house "My Yiddish Mama," three-day engagement, as [illegible] legit "Street Scene" comes in on Easter Monday.

Estimates for This Week

Century (Loew)—"Gentleman's Fate" (3,200; 25-60). Due to Easter eve spot won't pull up to Gilbert average. Should gross good $18,500, however. "Wise Child," last week, ahead of prediction. Heavy press with big ads, and publicity spreads aided. $22,500.

Stanley (Loew)—"Father's Son" (3,600; 25-60). Picture will hardly panic flappers. Pre-Easter spot will hurt, too. $17,000, liberal. "Dance, Fools, Dance," last week, good at $20,000.

Keith's (Schanberger's)—"June Moon" (2,500; 25-50). Looks like good bet and on any other week would do very well. Under circumstances $12,000 will be satisfactory. "Unfaithful" last week, holdover, got expected $12,000, satisfactory.

Rivoli (Wilson)—"Caught Cheating" (2,000; 25-60). Should get about $7,200. Satisfactory under circumstances. "The Flood," last week, little under expectations, at fair $6,800.

New (M. Mechanic)—"Not Exactly Gentlemen" (1,400; 25-50)—Despite season should get fair $7,000. "Mr. Lemon of Orange," last week got surprising draw, $8,500.

Valencia (Loew)—"Kiss Me Again" (1,500; 25-35). Musical first run, and without day-and-dating with uptown Parkway, should get trade, despite season. $3,500. "Reaching for Moon," last week [illegible] low par at $2,600.

Parkway (Loew)—"Honor Among Lovers" (1,000; 25-35). Alone this week; [illegible] one just fair at Stanley. Relatively better here, despite pre-Easter week. Fair $4,200.

Metro (Warner-Equity)—"Dracula" (1,300; 25-50). Two weeks at downtown Auditorium, but should be good for draw up here. House can't be hit hard by the Holy Week letup and should get $5,500.

Auditorium (Schanberger's)—"My Yiddish Mama" (1,500; 25-50). Just in last half. House goes legit Monday (6). Looks like $2,500 this week.

"Finger Points" Looks Like Newest Land; $58,000 This Week at Strand; Double Holiday Easter for B'way

Easter Week and Passover running neck and neck look to lift the wrinkles out of the Broadway b. o. if any luck after a fairly good week and one holdover on the current programer listings. When the Main Stem can herald weekly and successive program smashes, biz is on the mend.

"Finger Points" is making the Strand gasp with delight at an estimated $58,000, which it should do this Holy Week. That's bigger than the $55,300 which "Front Page" smashed into history last week at the Rivoli. It's the Barthelmess name plus gangs that count.

Good weather predominating also means aid for the b.o. About the only two real sad spots out of last week are the Mayfair and the Strand. Latter may have hit a new low at $12,000 with "Woman Hungry," which evidently is only title hot. "Behind Office Doors" (Radio) at the Mayfair can be given a generous $15,000 for last week.

Of the programers that premiered only "Dance, Fools, Dance" (MGM) is holding over, at the Capitol. Last week $79,400. This week should go around $58,000. That's a plenty good figure, too, if so doing.

Columbia's "Dirigible" shunts into the Central, Friday (3) to even up "Cimarron's" (Radio) going out of the special class after a long run at the Globe. The latter feature begins its pop run at the Mayfair, Friday (3) to pull that house out of the tear dumps. That's a break after a dull two-week spell.

$60,000 at Par

Paramount looks to be going in for the heavy stage show apparatus. Same over the country, but the best example locally with current show standing to cost plenty and meaning competition for anybody. With "Conquering Horde" (Par) slightly rated western the stage is holding an all colored show of 60 Harlemaniacs. Last week, "Man of the World" despite notices, ran up to good $62,300. No reason why this week shouldn't be nearly that, $60,000.

"City Lights" still maintaining a high pace at $37,000. "Dishonored" at the Rialto slumped badly on the third week to $25,800, but still profitable. Looks to do about the same currently. Then out for "Reaching for Moon," which comes in on pop run Saturday (4).

"Right of Way" (WB) proved weak at Warners. Last week, $7,800. "Jazz Singer," which replaced it on revival run either came in too early or otherwise. It's in only for five days. "Divorce Among Friends" (WB) in Wednesday (1).

Roxy got $81,200 with "Charlie Chan Carries On" last week. A figure still good. Current feature, "Lemon of Orange" (Fox) won't do as well, maybe around $72,000 this week.

Paramount is hot over its new kid film, "Skippy," slanted for a two-week run, beginning Friday (3).

Estimates for This Week

Astor (1,120; $1-$2), "Trader Horn" (M-G) (9th week). Down to $18,000, but still plenty strong at that figure. Currently alone as a special until "Dirigible" (Col) heads into Central, Friday (4).

Capitol (4,620; 25-85-$1.50), "Dance, Fools, Dance" (M-G). Held over on $79,400. Sufficient reason and will maybe hit around $58,000 for 2d week.

Cohan (1,395; 50-$1), "City Lights" (UA). Entering 9th week and looked to top last week's mark of $37,000 to maybe $42,000 as Passover and Easter parades begin by the world's worshippers.

Central (916; 50-75), "Ingagi" (Ind). Jungle film slapped down without doubt and may have done around $7,500 last week, which isn't bad if so. Goes out Friday (3) to be replaced by "Dirigible," Columbia special, which shunts in at $" top. Jungle picture should do around $6,000 currently, based on same figures.

Globe (1,065; $1-$2), "[illegible]" (UA). Doing over average and may reach around $12,500. "Cimarron" played its final week as a special for total generously figured again, of $11,000. This film starts its pop run at the Mayfair, Friday (3), [illegible].

Mayfair (2,200; 40-$1), "Laugh and Get Rich" (Radio). Mildly received and may take around $12,000, under overhead. House should perk when "Cimarron" heads in for Easter week and plenty. "Behind Office Doors" (Radio) skidded to generously $15,000 last week.

Paramount (3,664; 65-85-$1), "Conquering Horde" (Par). This western not considered overly strong, but with colored stage show and band house should go to $60,000; "Man of the World" (Par) did $62,300 last week, despite bad notices.

Rialto (2,000; 40-65-85-$1), "Dishonored" (Par). On fourth week for maybe around $25,000. At $25,800 last week after previous week at $39,000.

Rivoli (2,200; 40-65-85-$1), "Front Page" (UA) (2d week). Looks fully strong, with last week around $55,300 to be recorded a smash, considering conditions. Should reach around $50,000 currently. Passover beginning Wednesday night (1) offers two exceptionally good days in Thursday and Friday, usually weak on the general run.

Roxy (6,200; 50-75-$1.50), "Mr. Lemon of Orange" (Fox). Not strongly received but conditions improving, should lift this comedy to around $72,000, and still profitable at this house with house overhead now down some since previous management. "Chan" (Fox) last week did good $81,200.

Strand (2,900; 2-50-75), "Finger Points" (WB); Barthelmess feature looks smash and may reach $60,000 on present indications if not too generous. That's coming up high after low $12,000 with "Woman Hungry" last week. Hot title evidently makes no difference if it's not the story.

Warners (1,100; 50-75), "Jazz Singer." Winds up Wednesday (1) after five-day revival run to light biz. "Right of Way" last week, $7,800.

Winter Garden (1,418; 35-85-$1), "Fifty Million Frenchmen" (WB). Technicolor film based on musical, but having no music or dances, generously reported at $25,000 last week. Fair figure, but this week generosity may not help and film likely to drop to $20,000 and out the following Tuesday. "The Millionaire" opens April 7.

Montreal's Low Wk., But Palace May Get $13,500 Through Double Features

Montreal, March 31.
(Drawing Population, 600,000)

Holy Week, combined with big hockey play-offs, will likely be the low gross week of the year, although His Majesty's (legit) has only a three-day stand. Cold but fair weather over week-end was a help.

Indications are the Palace will be about the only flicker to kick up any dust with "Beau Ideal" and "Rango" starting new doube feature policy that should turn in around $13,500, very good for time of year. Loew's has fair picture, "Seas Beneath," and average vaude, which may get around $11,000.

Capitol has not had any the best of it this season, does not rate to improve a lot this week on "Sit Tight" and "The Costello Case." Week-end indicated week's gross of about $10,000.

Princess is running "White Cargo" and house has been hitting on high lately. $8,500 is fair estimate. Theatre usually starts out middling for week ends and picks up later. Imperial with "Mothers Cry" and "Pardon My Gun" has no particular star appeal; $2,800 probably.

Nabes likely spotty, with English section doing fair biz.

Estimates for This Week

His Majesty's (CT) (1,600; 50-1.50) (legit)—Sarg's Marionettes. May get fair play from kiddies at holiday season. $3,000. Last week of Maurice Colbourne Shaw stage rep fell off to $7,500.

Palace (FP) (2,700; 40-75)—"Beau Ideal" (RKO) and "Rango" (Par). Snappy double features and should top parade at $13,500. Last week "Body and Soul" (Fox) turned in disappointing $10,000.

Capitol (FP) (2,700; 60)—"Sit Tight" (Warner) and "Costello Case" (World-Wide). Week end not too good, perhaps $10,000, as indicated. Had light week with "Father's Son" (WB) and "Kiss Me Again" (WB) at $9,000.

Loew's (FP) (3,200; 35-60)—"Seas Beneath" (Fox). May get around $11,000. Last week with "Stolen Heaven" (Par) and good vaude bill did well at $12,500.

Princess (CT) (2,300; 35-60)—"White Cargo" (Col). Looks like $8,500. Last week ended fortnight of "Ten Cents a Dance" (Col), which grossed $22,000 on the two weeks.

Imperial (FP) (1,900; 25-40)—"Mothers Cry" (Warner) and "Pardon My Gun" (Pathe) rates around $2,800. Last week with "[illegible]" (Fox) and "Steel Highway" (Warner) about $3,200.

Cinema de Paris (FT) (600; 25-50)—"[illegible]" (French). [illegible] and may get $1,500. Last week about $1,500 [illegible] "L'Amour Chante" (French).

Live Talent on Stages Credited In L. A. with Good Current Grosses; Double Feature Bills Losing Draw

Los Angeles, March 31.

Everybody was pleasantly surprised, especially at the big turnouts over the weekend. The slightly cooler nights had something to do with it, but the Paramount, RKO, and Orpheum aver that the live talent element figures importantly.

Seemingly tired of the double features which for a time were s.r.o. at the expense of the Publix and RKO stands, the other way around is now true. The double-headers seemingly have tired the public of twin doses of mediocrity, whereas the stage show theatres are getting the breaks.

Even uptown in Hollywood, the Pantages with "Honor Among Lovers," over $14,000 is extraordinary and due in measure to the strong stage show.

Paramount's new stage show policy helped "Man of the World," strong at $27,000. "Bad Sister" (U) at the RKO will hit $15,000; and "Dracula's" first week at over $16,000 is equally noteworthy for the Orpheum.

The stage-show thing, however, took an upset at the State with "Seas Beneath," under $15,000. Another flop and brutal at $3,500 as estimated, is "It Pays to Advertise" at the United Artists, which gives way after lasting only eight days to "Kiki," opening Saturday (4).

Estimates for This Week

Boulevard (Fox)—"Don't Bet on Women" (Fox) (2,164; 35-60). Figured to maybe $2,200 for week, lower than last week with "Inspiration" at $2,800.

Carthay Circle (Fox)—"Strangers May Kiss" (MGM) (1,500; 50-$1.50) (3d week). Looks to go over $14,050.

Chinese (Fox)—"Trader Horn" (MGM) (2,028; 50-$1.50) (10th, final week). Sturdy at estimated $13,200, currently, and final week. "Dirigible" (Col) April 7.

Criterion (Fox)—"Dance, Fools, Dance" (MGM) (1,600; 35-65) (3d, final week). At $7,500, fair biz but below last week's $8,500. "Connecticut Yankee" opens Saturday (4).

Egyptian (UA-Fox) — "Easiest Way" (MGM) (1,800; 40-65). Off to $3,000 for current week. Last week with "Don't Bet on Women" (Fox) went to $3,300.

Orpheum—"Dracula" (U) (2,270; 35-85) (1st week). Strong at over $16,000, estimate presently. "Millie" wound up last week at $10,500.

Pantages (Fox)—"Honor Among Lovers" (Par) (2,700; 20-40-65-90). Over $14,000 and big. Last week, "Fin and Hattie" (Par) did $9,400.

Paramount (Publix)—"Man of the World" (Par) (3,595; 35-$1). Elaborate locally produced stage show, widely ballyhooed, helping picture to $27,000 gross, which is figured to do. "Morocco" last week did $18,500. "Skippy" begins Thursday (2) and may go two weeks.

RKO—"Bad Sister" (U) (2,950; 30-65). Eight-act vaude bill building strongly with $15,000 currently expected. Last week, "Lonely Wives" (Pathe) and 8 acts did $13,700.

State (Loew-Fox) — "Seas Beneath" (Fox) (2,024; 35-$1). Light under $15,000, as expected, with sexless title partially blamed. Last week, "Parlor Bedroom and Bath" went to $17,600, finishing up somewhat stronger than anticipated.

United Artists (Pub-UA)—"Pays to Advertise" (Par) (2,100; 35-$1) (1st week). Estimated $3,500 is bad. Only lasting eight days to give "Kiki" (UA) Saturday opening (4). "Dishonored" (Par) next, and then "Front Page" (UA) shoves in with $5 premiere.

Downtown (WB) — "My Past" (WB) (1,800; 30-75). Under $12,000 currently estimated. Last week, "Widow from Chicago," $11,000.

Hollywood (WB) — "My Past" (WB) (2,750; 35-75). Looks to go around $11,000. "Kiss Me Again" last week got $12,000.

NOT MUCH OF WEEK LOOKED FOR IN N. O.

New Orleans, March 31.

Pictures this week not kicky.

Saenger in front with Lillian Roth in person and "Honor Among Lovers" on screen, Miss Roth drawing above picture. For Holy Week house should do around $17,000. Last week Saenger did $12,500 with "Man of the World."

Loew's State is in for quiet session with "Doctors' Wives". Around $10,000 last week for "Parlor, Bedroom and Bath."

Orpheum will do around $10,000 on "Behind Office Doors." Last week Orpheum let the town with "Ten Cents a Dance" at $13,800.

Strand this week looks very light with "The Lottery Bride," around $27,000. Tudor is way off with "Fifty Million Frenchmen." Had "Trader Horn" last week at $1.50 top, and got $7,600.

HOLDOVER WEEKS NOT SO GOOD IN PORTLAND

Portland, Ore., March 31.

(Drawing pop, 400,000)

Second weeks are not holding up. Fox Broadway pulled "Unfaithful" after one week and put in "The Prodigal" this week, doing average biz but not very strong.

"City Lights" lasted two weeks at the United Artists but got only $7,500 second week and closed. Started this week with "Fighting Caravans," and looks good.

"Rango" at Hamrick's Alder got a poor break following closely on MGM's road showing of "Trader Horn" at the Rialto. Started fairly enough.

Estimates for this week

Paramount (FWC) (3,500; 25-60) "Tailor Made Man" (MGM) started okay and likely $14,500. Good support in F & M stage show. Last week had "Body and Soul" (Fox) doing well at $15,000.

Broadway (Fox-Portland) (2,000; 25—60) "The Prodigal" (MGM) looks poorly for $7,500. Last week "Unfaithful" (Par) little better at $9,000.

Orpheum (RKO) (2,000; 25—60) "Behind Office Doors" (Radio) good for good biz, around $14,000. Also vaude featured over picture. Last week "Ten Cents a dance" (Col) did okay at $12,500.

United Artists (Fox-Portland) (1,200; 25—60) "Fighting Caravans" (Par) opened for likely fair, $8,000. Last week "City Lights" (UA) in 2d week closed fairly for $7,000.

Rialto (FWC) (2,000; 25-50) "Father's Son" (FN) likely around $3,500. Last week "Great Meadow" (MGM) $4,000.

Alder (Hamrick) (1,200; 25—50) "Rango" (Par) looks good for $5,500. Last week "Ex-Mistress," $5,000, oke.

'BEHIND DOORS' MAY DO $11,000, OFF, COLUMBUS

Columbus, March 31.

(Drawing Population, 475,000)

Old SRO signs are still only a hope in all downtown houses. Final lull before heavily press-agented Easter week celebrations is on the town bad, and business looks to hit just about its average of the past few only fair weeks.

Early returns give the Majestic, showing "It Pays to Advertise," its best break in week for its size. "June Moon," at the Broad, looks good for average biz, others to slop off still more than before. No heavy draw in town.

Estimates for This Week

Palace (Keith) — "Behind Office Doors" (Radio) (3,000; 25-50)—May build, but started poorly enough to do well at $11,000, way off. Last week "Ten Cents a Dance" (Col) fell off at close to $15,300.

Ohio (Loew-UA)—"The Prodigal" (M-G) and unit (3,074; 25-50)—Top for week at $16,000, under average. Last week "Don't Bet on Women" (Fox) and unit closed with $16,400.

Broad (Loew-UA)—"June Moon" (2,500; 25-50)—Laughs in this one should hold it up, for the buyers here go for fun, good for $13,500. Last week "Unfaithful" (Par), good $14,700.

Grand (Neth) — "Conquering Horde" (Par) (1,100; 25-50). Everything against this one and not more than $3,600. Last week "Man of the World" (Par) best for some time with $5,250.

Majestic (Keith)—"It Pays to Advertise" (Par) (1,100; 15-30). This low admit house was standing 'em openings days and should take $4,500 this week if it ever does. Last week "Rango" (Par) did nicely with $4,100.

Drop of $5,000 Wkly for 2 Final Lenten Wks in N. H.

New Haven, March 31.

Rainy week-end did some damage.

Total grosses for 5 deluxe houses are running about $5,000 under normal for final two weeks of Lent. Mgrs all expect quick pickup after Easter.

Estimates for This Week

Paramount—"Man of World" and Publix unit. Last week, "Unfaithful."

Fox Poli—"Chan Carries On" and F. and M. Idea should do fair, $15,500. Last week, "Men Call It Love," fell to low of $10,500.

Roger Sherman—"Bat Whispers." Seems good for fair $7,500. Last week, "Kept Husbands" had tough time making poor $5,000.

College—"Prodigal" on way to moderate $4,500. Last week, "Last Parade" got good $5,500.

Bijou—"Flood" and "Wise Child" should show fair $4,000. Last week, "Third Alarm" and "Not Exactly Gentlemen" got heavy $5,200.

'YANKEE' BEATING WEEK

Rogers' Comedy Talker Doing Big in Small Town

Tacoma, March 31.

(Drawing Population, 125,000)

Rialto stepped to the fore this week, going heavy for "Connecticut Yankee". Biz is off at the Broadway. Split week now in effect there, with Fanchon & Marco acts used but half week at 60c top, going up to the former price.

Estimates for This Week

Broadway (Fox) (1,500; 25-40-50-60), "Stolen Heaven" (Par) and "Rango" (Par) on split week. Suffered because of too much Will Rogers across street. Will be lucky to hit $4,600.

Orpheum (1,500; 25-35-50), "W Plan" (RKO). Vaude three days, split week with "Bad Sister" (U) for week's total gross that should reach $4,800.

Blue Mouse (Hamrick) (650; 25-35-50), "Painted Desert" (Par). Going fair for $2,800.

Rialto (Fox) (1,200; 25-40), "Connecticut Yankee" (Fox). Leading town. Indicated $6,100, very big.

2 FILMS FOR 25c NO EXCITEMENT

Indianapolis, March 31.

(Draw. Pop., 450,000)

Indiana stole the Loew's Palace "spring festival" promotion and used the gag to kid the public in daily ads. The "spring festival" stunt was resorted to since the house has no m. c. and ad writers have run out of anything to say. Loew's used the festival series last season. Idea failed to get any extra business.

Ohio, small downtown house, started double features this week, but the extra film failed to attract wide patronage.

Estimates for This Week

Indiana (Publix) (3,300; 35-50-65) —"June Moon" (Par). Stage. Average and ought to get $18,000.

Circle (Publix) (2,600; 25-40-50)—"Beau Ideal" (RKO). Fair opening and will do $8,500, about normal for these times.

Loew's Palace (Loew's) (2,800; 25-35-50)—"Parlor, Bedroom and Bath" (M-G-M). Exploitation but failed to get attention anticipated. Ought to wind up with $9,000.

Apollo (4th Ave.) (1,100; 25-35-50)—"Doctor's Wives" (Fox). Doing well for small house. Ought to clip $4,800 this week.

Lyric (4th Ave.) (2,000; 25-35-50) —"Lonely Wives" (Pathe). Vaude. Average. Ought to do $10,000.

Ohio (Publix) (1,400; 15-25). With double feature, "Illicit" and "The Devil to Pay," small downtown house failed to draw as expected. The week may total $2,400. Folks tire of two films.

DENVER LOADED DOWN WITH 3 DAYS OF SNOW

Denver, March 31.

Three-day snowstorm keeping grosses down, but weather man promises fair and warmer. Denver having best gross, everything considered. Four comedies in first runs give plenty selection.

Estimates for This Week

Huffman's Aladdin (1,500; 35-50-75)—"Lonely Wives (Pathe); $6,500; fair. "Body and Soul" last week, $7,000.

Denver (Publix) (2,300; 25-35-65) —"Man of the World" (Par). Looks like $20,000, despite Holy Week. "Honor Among Lovers" did light $17,100 last week.

Paramount (Publix) (2,000; 25-35-50) — "Parlor, Bedroom and Bath" (MGM). Indicates $12,000 for this week. Last week "Reaching for Moon" could not better $10,500.

Rialto (Publix) (1,040; 25-35-50) —"The Lottery Bride" (UA), $3,800; fair. "Trader Horn," road showing, finished last week with high, $8,300.

Huffman's Tabor (1,900; 25-35-50) —"50 Million Frenchmen" (WB) going to $9,500; fair. "Don't Bet on Women" finished last week with $9,000.

Philly Feeling Holy Week Affects; Mastbaum Holding to Fair $45,000

Philadelphia, March 31.

Nothing very startling is indicated in the grosses of downtown film houses this Holy Week. Looks as if the traditional seasonal slump will be as potent as ever. Hard to see where any one house can expect chance for smash business.

Mastbaum with "Wise Child" doesn't look good for over $45,000, despite theatre's recent fast pace.

"Parlor, Bedroom and Bath," plus the seventh week's appearance of Gene Dennis, psychic wonder, would seem to be good for about $19,500 at the Earle, and "Reaching for the Moon" will be lucky to hit $10,000 in 3d week at Stanley.

"The Last Parade" is still lively at the Stanton, and may hit $10,000, which will give it a four-week run.

The Boyd is faring none too well with "Kiss Me Again." Lucky if it reaches $17,000 and unlikely to get 2d week.

Estimates for This Week

Mastbaum (4,800; 35-50-75)—"Wise Child" (M-G). Looks about $45,000 for Holy Week, quite satisfactory. "Strangers May Kiss" (M-G) was upset last week. Claimed $56,000 on week but that looks rather strong for all good trade.

Stanley (3,700; 35-50-75)—"Reaching for Moon" (UA). Around $10,000 indicated for this 3d week. Beat $16,000 as indicated last week.

Erlanger (1,900; 50-$1)—"City Lights" (UA). Maintaining fairly satisfactory pace; $11,000 indicated this week; $13,000 last week.

Boyd (2,400; 35-50-75)—"Kiss Me Again" (1stN). Likely to suffer fate of all other recent musical films. Started mildly. "Behind Office Doors" (Radio) nose-dived disastrously toward end of last week to $13,000 reported as against $20,000 hoped for.

Stanton (1,700; 25-65)—"The Last Parade" (Col). Still hot here with $12,000 reported last week and nearly $10,000 indicated this week.

Keith's (1,800; 35-50-75)—"Unfaithful" (Par). Held over. Last week's biz satisfactory at $17,000 but no more than $13,000 indicated for this week.

Fox (3,000; 35-50-75)—"The Royal Family" (Par). Critical raves and should be smash from that standpoint, but looks only mild $24,000. "Don't Bet on Women" (Fox) got about $1,000 under the expected $26,000 last week.

Earle (2,000; 25-65)—"Parlor, Bedroom and Bath" (M-G). Picture well liked at opening but no stampede. With Gene Dennis held over, gross may hit $19,500. Last week, with Carnera on bill, got $23,000 expected.

Karlton (1,000; 50)—"Strangers May Kiss" (M-G). Looks strong enough for better than $6,000, despite Holy Week handicap. Only $4,500 last week with "The Royal Bed" (Radio).

Arcadia (600; 50)—"Command Performance" (Par). A first showing for change. Looks doubtful of more than $4,000, however. "Seas Beneath" (Fox) got $3,000 last week.

Chestnut (1,800; 50-75)—"Girl From Reeperbahn." Opened this week. "Trader Horn" (M-G) $9,500 in final week.

DETROIT HOLDING UP; HIGH LAST WK., $49,600

Detroit, March 31.

Holy Week is taking them all for a ride this week, discounted by holding over pictures rather than waste new attraction on this tough week. With seven new pictures due to open next week.

"Man of the World" was given a tough assignment at the Michigan and not doing badly considering. "Wise Child" and big Hearst plug getting better than average this week. Michigan will probably wind up safely with $36,000. Last week "Honor Among Lovers," with Duke Ellington band on stage, $49,600; very big.

Fox, "Mr. Lemon of Orange." Doing okay with good stage show. Will wind up in the black with $34,000. Last week "Charlie Chan" to $29,400.

Fisher, has "Wise Child." Doing better than average to about $21,000. Last week "50 Million Frenchmen" got $18,200.

RKO Downtown, "Dracula," 2d week, fell considerably but doing okay, with about $14,000 in sight for the second week.

United Artists and "City Lights," in 5th week, still making money; good for $11,000 this week, and last week $12,100.

At Paramount "Dishonored" doing nice second week after a good first week; will wind up to $15,000; last week $16,900.

State, "Cohens and the Kellys in Africa." Had to take this weak sister. House has become a problem with the Publix operators. Weak now at $7,000. Last week $8,900.

Shubert Detroit, "10 Nights in a Bar Room." Plugging along at straight percentage; anything toward the rent is okay. Not bad under gait of about $4,000.

SEATTLE'S 1ST SNOW, RAIN FOR THIS WEEK

Seattle, March 31.

(Drawing Population, 450,000)

First snow of the winter for Seattle covered the ground Friday, opening day for the big houses. This badly cut into business. But school vacation may offset Holy Week, although now rainy. "Tailor Made Man" seems set for the town's high this week, but Haines not drawing as in the days of old. Last week Will Rogers got the big kale, and he is hitting a good clip again in the second week at the Fifth Avenue.

It's either one or two films a week for the b. o., and the others suffer.

Blue Mouse has "Rango" with advertisements making big play for the kid trade. Music Box is doing fair with "Drums of Jeopardy," but title not so hot these days. Fox drags on, using "Conquering Horde" this week, the kind the two-bit crowd of this house likes. Biz a trifle better than last week.

Liberty playing up "Man Hunter" with barrage of publicity. Orpheum has another week with "Lonely Wives" and nifty vaude.

Estimates for This Week

Paramount (Fox) (3,106; 25-35-50), "Tailor Made Man" (MGM). Started slow with cold weather, but now warmed up. Very good Haines picture and heavy play in publicity on Haines' name and face. "Love Letters" on stage oke. Looks like $13,500, fair for this week. Ahead of last week, when "Stolen Heaven" did scant $11,400.

5th Ave. (Fox) (2,400; 25-35-50), "Connecticut Yankee" (Fox) (2d week). Going strong and looks like $14,500, big. Joyous advertising says "second big happy week." Last week, same film great at $20,600, the attendance record being best since "Arizona."

Fox (2,300; 25-50), "Conquering Horde" (Par). Cattle range story thrills, but night biz still off badly here. Seems headed for $5,000. Last week, "Going Wild" did $5,300.

Blue Mouse (Hamrick) (950; 25-35-50). "Rango" (Par). Going fairly to $4,000 this week. Last week, "Pays to Advertise" got $2,800, falling down badly after opening.

Music Box (Hamrick) (900; 25-35-50), "Drums of Jeopardy" (Tif). May hit $4,600. Last week, 2d of "Ex-Mistress," made the grade at $4,500.

Liberty (Jenson-von Herberg) (2,000; 15-30), "Man Hunter" (WB). Started big last week, but off and $7,200; still good. Last week, "Lion and Lamb" did all right at $7,100.

Orpheum (RKO) (2,700; 25-60), "Lonely Wives" (Radio). Horton helped draw. Looks like $12,800. Last week "Ten Cents a Dance" $14,000; nice.

LOOK FOR $12,000 FROM "MOON" AND SIX ACTS

Louisville, March 31.

(Drawing Population, 500,000)

Two banks reopened and paying 40 cents and 50 cents on the dollar. This should lessen tension somewhat though depositors had hoped for more.

Nothing to indicate exceptional gross anywhere this week with best start at Rialto which has six acts and "June Moon."

Estimates for This Week

Alamo (4th Ave.) (1,100; 15-25-40)—"Seas Beneath" (Fox). George O'Brien has following and should hit average $4,500. Last week, "Man of the World" (Par), $5,100.

Brown (Brown) (1,500; 15-25-40) —"The W Plan" (RKO release). This one looks better than most English importations but hardly competition to home product. Probably usual $4,300. Last week, "Lady Refuses" (Radio) picked up slightly to $4,000.

Mary Anderson (RKO) (1,387; 30-50)—"Conquering Horde" (Par). Richard Arlen and Fay Wray don't seem to be getting anywhere and this won't help. Usual western stuff and results stand still. Perhaps $4,300. Last week, "Aloha" (FN) barely climbed over $4,000.

Rialto (4th Ave.) (2,940; 30-50-60)—"June Moon" (Par) and six vaude acts doing four shows daily on stage should mean another strong week. It all depends on how they react to Oakie, as the acts are good. Probably, $12,000. Last

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2-TONGUE FILM, SAME BILL

Solution of Foreign Situation May Be Individual Distribution Per Country in Europe—Spain Out

Individual distribution schemes more along nationalistic lines for each separate country may be the ultimate solution of the foreign talker situation. Spanish speaking countries may remain unchanged. After a survey by film men, that has been specifically proposed if the industry is to counteract the constantly shifting tastes in entertainment among the various national groups of the Old World.

With talkers four years running this change in distribution boundries is diametrically opposite to the old silent day methods. Product was then distributed as it still is today, broadly and generally for universal consumption.

While little is spoken about the foreign situation, the problem is more serious than felt on the outside. Europe, now, show world speaking, is mad.

The particular tastes of tomorrow

(Continued on page 60)

LOCAL OPTION ON 'SUNDAYS'

London, March 31.

Parliament will consider the Sunday opening bill on its return from Easter vacations. Government announces the bill will be treated as a free vote, giving members the right to please themselves without party support.

Understanding is that the bill as now drafted permits Sunday openings, subject to sanction of local councils.

Rex Ingram with Indie On $500,000 Cost Talker

London, March 31.

Mansfield Markham, backer of an independent producing unit here, has Rex Ingram to produce "Les Hommes Bleues" ("The Blue Men").

Ingram will produce the exteriors in Africa and do the studio work in London. Production is slated for English, French and Spanish versions. Has $500,000 production budget, and United Artists will release.

Call 'Morder' Best Film

The Hague, March 21.

"Der Morder Dimitri Karamasoff" opened strong at the Tuschinski with a long stay indicated. Press raves claim this the best talker yet seen.

"Morder" was directed by Fedor Ozep, Russian, produced by Terra Gesellschaft. It stars Fritz Kortner and Anna Sten.

2D TESTS IN PARIS

Paris, March 20.

All producers again screaming for engenues and leading men. Apart from scouting for new talent, all former players are re-examined with a chance for developing their possibilities.

Latest in that class is Annabella, engaged by Osso to star in several film productions.

Gregg Returning

London, March 31.

E. S. Gregg, here for the past two years as European overseer for ERPI, is returning shortly to the States, where he will have an executive berth in Western Electric's home office.

Gregg will probably be replaced here by E. Hatfield, formerly W. E. rep in Australia.

CONTINGENCY QUOTA CHANGED IN GERMANY

Berlin, March 31.

Quota law allowing for 105 talker contingiencies, 70 silents and 20 contingiencies at the disposal of the Minister of Interior, has been entirely realigned.

New distribution of contingencies brings 60 permits for distributors, 30 for exporters and 15 at the disposal of a fund which the Minister of Interior disposes of according to the requirements of applicants.

German feature films supplied with a lampeschein, a certificate proving particular artistic and public educational value, count double.

In the future an average feature film can be substituted by three to five shorts, depending on length. Foreign educational talkers can in the future be compensated through German ones at the ratio of one to one, or a foreign short can be imported for a German educational.

Surprising thing brought out by the announcement of the change is that of the old 50 talker contingencies, only 35 were taken up and made use of.

GREECE BARS "QUIET"; PROTEST LOOKED FOR

Athens, March 31.

Greek censors have banned "All Quiet," despite the protest of the American commercial agent and the owners of the Attikon theatre, where it was scheduled for showing.

Strong protest is expected from the Exhibitors' Association.

Silent Stars in Talker

London, March 31.

Return to producing is to be made shortly by Butchers' Film Service, indie British.

George King is to produce the talker, starring old timers all popular in British silents.

Paris Likes "Rango"

Paris, March 31.

"Rango" is packing them into the Paramount.

Clever exploitation helped put the film over.

Dubbed Back Home

Hollywood, March 31.

Jules Raucourt, playing in French versions here three years, finds himself surrounded by dubbing and leaves April 1 to sail for France on the DeGrasse six days later.

He'll resume his interrupted career on native soil.

Kramer's Long Leap

London, March 31.

Earl Kramer leaves London on April 9 to attend the RKO convention in Hollywood.

Indefinite how long he will stay away, but probably a long time.

"Morocco" on Run

London, March 31.

Despite indifferent comments from the critics, "Morocco" is now settling down at the Carlton for a steady run.

Hutton's 1st Film

London, March 31.

First film produced by Clayton Hutton for Regalite Films will be "Fascination." British International releasing and backing.

Direction of Miles Mander with Madeleine Carroll above the title.

INNOVATION FOR BROADWAY SOON

English Spoken and Foreign Version Talker of Same Title May Be Double Feature Program—Broadway Houses for Foreign Mades This Summer

BIG DISTRIBS IN

Throwing open some Broadway big houses, controlled by the larger film concerns, for foreign versions is a possibility for this summer. First to take the jump is Warner's, with its name theatre, also Metro, RKO-Pathe and Paramount following suit.

Warner's, with 1,100 seats, is set to start with German versions of Warner films in the next week or two.

Temporary plans are to show the German talker—which one undecided yet—on a double feature program with an American talker. Later, if possible, the idea is to show American (or English) versions on the same program with a foreign version of the same film.

An experiment along the lines of

(Continued on Page 54)

"SJAMBOK" SUSPENDS

Johannesburg Paper Libeling Kinemas, Ltd., Stops Publication

Capetown, March 31.

"Sjambok," the Johannesburg newspaper recently penalized for libel, suspended Friday (27).

The paper had been believed subsidized by the Schlessingers of the African Theatres Trust, opposition to Kinemas, Lt., another circuit here. It had sued the paper for damages, alleging its libels were printed in the Schlessingers' interests.

"Sjambok," according to the order of the court, printed a public apology on the first page, following the court's decision. The decision also ordered money damages for Kinemas against the several defendants, including the paper, and the reproduction of the apology in papers in London and New York. To what effect the suspension of "Sjambok" may have on the remainder of the judgment is unknown at this time.

Pola Negri on Her Way

London, March 31.

Pola Negri has left London for Paris for New York. She has contracts to make pictures for Radio in Hollywood.

Million Dollar Publicity by P. A.'s With $40,000 Autos and Diamond Paperweights Did Its Stuff in S. A.

By Harry E. Goldflam

Buenos Aires, March 21.

Argentina's heat-wave, worst in 30 years, has ended, but not before a score of deaths.

Half a dozen theatres, ready to open March 1, suspended action, and business in the clues has naturally been as bad as possible.

Now that the season is ready to start, picture men find themselves facing the biggest problem of their lives in this part of the world, the tremendous tax slapped on by the Argentine Government, due report of which was sent to "Variety" by cable. It's fair to ruin the film business here.

Exactly how this tax, about 15

(Continued on Page 51)

FINANCIER ON BOARD OF ASSO. RADIO, LONDON

London, March 31.

Stephen Courtauld, financier, heavily interested in cotton and industrials, is turning to picture business and joining the board of Associated Radio Pictures, now building a replica of Hollywood's RKO studio at Ealing, suburb of London.

Product put out at Ealing will be used to supply Radio and Pioneers' Distributing Co., the Pathe branch here.

Other directors on the board include Basil Dean, Robert Baker and Reginald Holme.

Holme is the attorney to the radio and phonograph companies here and is on the board of Radio Pictures.

DIETRICH DRAWS MOB; MOB DRAWS COPS

London, March 31.

Crowds mobbing to see the opening of Marlene Dietrich's "Morocco" at the Carlton led to fighting with the police in the lobby before the doors were opened.

Film may go here on strength of the Dietrich vogue, although generally rated not so hot. Finish is apt to get laughs on this side, rather than impressing.

Gaumont-Aubert Changes

Paris, March 31.

Renewal activity of the Gaumont-Aubert group is anticipated. Capital has been increased from $2,340,000 to $4,000,000, partly covering the cost of remodelling the Gaumont Palace.

Maurice Devies of the Banque Nationale de Credit has resigned as president of the group, with Mathieu Goudchaux, of the Goudchaux Bank, succeeding him. Goudchaux Bank is closely allied with the Banque de Transatlantique group.

Clayton Sheehan Happy

Paris, March 31.

Clayton Sheehan, in charge of Fox's foreign department, sails for New York Saturday (4).

Says he is happy Fox avoided heavy investments in the making of French versions.

NATAN HOLDS P-N CONTROL

Paris, March 31.

As the result of a meeting held yesterday (30), T. Natan retains the management and control of Pathe-Natan.

Natan has been the butt of a malicious press campaign which for some time has been misrepresenting the company's standing in an effort to shake his hold on one of the two strongest film companies in France. Yesterday's meeting vindicated Natan.

Trailer Merger Denied

Reported negotiations looking to a deal between National Screen Service and Ad-Vance Trailer Co., either for a combination or purchase by former, are denied.

National takes the position it is paramount in its field and would have no incentive in merging with or acquiring any of the others.

Ad-Vance is the largest of the indies, with many small theatre accounts.

Evans with G-B

London, March 31.

Big changes are said to be imminent on the picture end of Gaumont British, but it is not yet possible to get details of the new personnel. William Evans, now out of Gaumont British will soon join Moss Empires, in charge of converting their vaude houses to film.

'Jekyll & Hyde' Talker

London, March 31.

Paramount bought the talker rights to "Dr. Jekyll and Mr. Hyde." Robert Louis Stevenson's estate held them.

Par made "Jekyll and Hyde" as a silent in 1920.

DROPPING PEREDA

Hollywood, March 31.

Ramon Pereda, Spanish actor under contract to Paramount, will be dropped by the studio when his option expires next month.

Pereda has been under contract one year for Spanish versions.

On W. E. Board

London, March 31.

Charles Smith and Harry Marsterson have been elevated to the British board of Western Electric.

Smith was formerly a commercial manager; Marsterson a financial manager.

50% Silent, 30% Dialog, 20% Music, Bo Dowling's Formula for Talkers

Hollywood, March 31.

Ambrose (Bo) Dowling, Radio's globe trotter in charge of foreigns, is here conferring with Joseph I. Schnitzer on the foreign situation, with some definite ideas on local production for across the seas.

Dowling is for 50% silent version, 30% dialog and 20% sound and music effects. Dowling hopes that this ratio, which he has evolved, will influence the domestic market in that lesser dialog will be recorded for American pictures in favor of more silent pantomime. This would go best in melodramatic pictures especially, it is believed.

Dowling argues that in outdoors or street scenes lots can happen to catch the ear, through noises and sound effects, without necessity for any characters jumping right into dialog.

Trouble with American pictures for foreign versions is the lack of sufficient action, he says. Every-

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FOREIGN MGRS. CONFER

Metro Brings on Two from Europe to New York City

Arthur Feinelbaum, Metro's New York representative assigned to Continental Europe, and Allen Byre, in charge of sales in all Latin countries in Europe, are here to confer with Ludvig Lawrence, managing director for the Continent, and Arthur Loew, foreign head, on the foreign situation. They will remain two or three weeks going over miscellaneous angles pertaining to distribution of talkers abroad, results, problems, etc.

Metro, with a large program of foreign talkers and the majority unreleased, believes the future of the foreign markets, and serving will be indicated largely through the results shown in the next six months.

Picture-Making Changed More in 3½ Yrs. Since "Jazz Singer" Than In 20 Since "Birth of a Nation"

THE JAZZ SINGER

(Revival)
(2n REVIEW)

After three and a half years Warner Bros.-Vitaphone-Jolson's, "The Jazz Singer," first sound picture with songs, seems almost as antiquated as "Birth of a Nation" after 20. This is the result of absence of dialog, with "Jazz Singer" having talk in but one brief sequence and the preponderance of sub-titles—184 of 'em.

The 184 titles, silent predecessors of talk on the screen, run from five to 10 seconds each. They consume about 23 of this picture's 88 minutes. "Birth of a Nation" had all titles and no talk, songs or film sound. But the gap between "Birth" and "The Jazz Singer" does not seem as wide as the gap separating "The Jazz Singer" and any grade talking picture of the present.

In three and a half years the picture-making industry's new method has undergone a greater change than during the 20 years preceding, and "The Jazz Singer" tells the story in 88 minutes.

It is interesting to watch the art of silent screen acting as illustrated in this revival. More action was the necessity in those days. Pantomime was pictures' chief histrionic requirement. Only 23 minutes of 88 to tell the story with words, with the rest to be told facially and with the lip movements. That was mute acting, but acting after a fashion and possibly as much of an art as speaking a line.

"The Jazz Singer" was not the most perfect example of acting in the silent days—it was part of the silent days, despite its minute or so of talk and its songs, and despite that it showed the picture world the possibilities in talking pictures. The story is sentimental to the saturation point of tear shedding, and it had Jolson and Jolson's songs. They made the picture and the picture made Warner Bros., Jolson and talkers.

Then Came "Sonny Boy"

It made Jolson to such an extent that it took two years to topple him from the first perch among screen stars in the new talking picture era. That was done with other pictures, each probably miles ahead of "The Jazz Singer" technically, with more songs and eventually all-dialog. But Jolson's first had something no picture ever had before. His three ensuing efforts had nothing new, excepting probably "Sonny Boy," a song.

"The Jazz Singer" started the talking picture off as no previous sound production had done. It led directly to complete displacement of the silent film with its facial acrobatic-acting and subtitles. It was the first picture with songs and pictures that followed used so many songs in the wrong place in an effort to duplicate "The Jazz Singer," that songs were temporarily deceased in pictures. "The Jazz Singer" was the original foundation for the present talking picture structure. It was the daddy of 'em all.

At the Warner theatre Monday evening where "The Jazz Singer" was first shown in October, 1927, and to which it returned this week for a five-day revival during Passover, it played to less than 150 people.

What has happened in scientific furtherance of talkers, in the recording of voice and natural sound, is history. If ever written, "The Jazz Singer" should be the first chapter.

Bige.

LIBERTY SELLS 1st TO U FOR 100 G's ON %

Hollywood, March 31.

Universal paid Liberty Productions $100,000 on account in a percentage sharing agreement for the distribution rights to "Mother's Millions" (May Robson), the latter company's first picture. U is also dickering for "Mad Parade," Liberty's second, an all-femme cast production.

Deal was almost cold when Hollywood Pictures and Liberty Pictures Exchange, who had been previously ceded the New York and Missouri states' rights, demanded too much money to relinquish their regional distribution rights.

Herman M. Gumbin is president of Liberty, which he and M. H. Hoffman originally started. Latter is now out.

"RIN TIN TIN" ATTACHED

On $400 Recovery Action Against Dog's Owner, Duncan

Less than an hour after W. S. Dudley, Lexington coal operator, attached "Rin Tin Tin," picture dog, appearing at the Albee, Cincinnati, Thursday night, in a suit against Lee Duncan, owner of the dog, the defendant had paid the $400 Dudley claimed due him on a demand note.

The suit was filed in common pleas court in Cincinnati and the attachment made because Duncan was a non-resident. The officers were waiting in the theatre wings when "Rin Tin Tin" finished the night performance. They seized the dog as it left the stage.

The Beverly Hills dog owner immediately agreed to pay the note and the money was in the hands of Dudley's attorneys within an hour. The note was given to Dudley at Beverly Hills March 12, according to the claim filed in the suit.

"Dirigible" Prolog

Hollywood, March 31.

Fanchon is personally staging the F&M prolog at Grauman's Chinese for "Dirigible" when it starts April 7. It will be away from the theme of the picture, utilizing three mammoth stage mannequins brought here from the Roxy, New York.

Rita Owen will head it with Hank and Tom, picture kids; Harold Stanton and Helene Hughes, singers, also featured. There will be a line of 32.

Picture's opening was shifted from April 4 (Saturday) to 7th in order to get the proper break for the $5 scale.

Eastern Vacations

Taking advantage of the Hal Roach studio shutdown until May 4, James Parrott is coming to New York by the end of the week for a vacation.

Another Roach director, Robert McGowen, who makes the "Our Gang" comedies, is slipping down to Florida, but telling no one in California about it.

July Postponement

Reorganizing New York exhibitors as a state body has been postponed until July.

Reason given by leaders is that legislative activity at Albany is too great for time to be spent in conventions.

Those leading in the move also claim that the Albany zone has been temporarily organized to work effectively in fighting bills and lobbying against measures considered adverse to showmen.

3 SHORTS WKLY. NOW AT PAR'S L. I. STUDIO

Paramount's shorts production of 104 one-reelers and 26 doubles for '31 starts this week on Long Island at the rate of three weekly. Ethel Merman, for one, and Burns and Allen, for a pair, are on the first week's list. Haig Trio, for two, and Mitchell and Durante, one, are on the second week's. All are from vaudeville.

The directorial staff under Larry Kent for the Par shorts will comprise Aubrey Stotto and Ray Cozine, both from the coast, and Casey Robinson, recently taken from Warners.

Eddie Dowling, formerly with the Shuberts and the lonesome husband of Betty Compton, has been elevated from a general casting job at Astoria to assist Max Hayes on the dialog direction for Par shorts.

FEIST UNDECIDED ON A METRO CONVENTION

A departure for a producer-distributor in connection with sales would be the passing up of an annual convention this year by Metro, which, like all other majors, has always held get-togethers for the distribution end, either through one general confab or regional conventions, for many years. If going through, Metro would be the only company this season not calling a convention.

Felix Feist, Metro distribution chief, who returned from west coast conferences Saturday (28), has not yet decided on the convention angle.

If not going through on the plan, a convention will be held probably late in April and probably in Chicago.

Dunning Going Abroad For Foreign Research

Hollywood, March 31.

Trying the Dunning process of dubbing principals upon backgrounds, Basil Dean of RKO's English production unit will have assistance of Dodge Dunning, inventor of the process.

Dunning sailed from New York on the Europa March 30. After the Dean episode he'll go to Berlin to open a process lab there.

Schenck Returns East

Hollywood, March 31.

Nick Schenck, here several weeks for Metro exec confabs, left Saturday (28) for New York.

No Newsreel Amalgamation for Par's, Says Cohen, Upon Return

Paramount, according to Emanuel Cohen, returning from a several months' trip through Europe, where he launched Paramount British News and arranged shortly for Paramount debuts in France and Germany, aspires to a leadership in the world newsreel field that will warrant no affiliation with any reel, even to the point of the much discussed grouping of reels into an Associated Press for economy and protection.

Within six months Paramount's newsreel will cover every important country in its own language. French, German and Spanish will be the chief dialogs. Extensive expansion to meet such world coverage is under way.

In the opinion of Cohen, a working amalgamation of reels will never be witnessed so long as the companies which produce them are financially independent of one another.

"We will sell to Fox if they want to buy our reel," was Cohen's retort to a question as to whether his reel being included in the Pathe performances at the new Trans-Lux theatres has any other significance.

If newsreel theatres become a chain that will include most of the key cities throughout the country, Paramount, says Cohen, will continue to sell to them so long as the first run edge is not taken off the reel showings in various Publix houses.

Since the British reel went into operation on March 2, Cohen claims for it five distinctive scoops over all competing reels. He enumerates these as:

New Zealand earthquake, Cambridge-Oxford boat-race, Grand National race, George B. Shaw's talk on "Capital Punishment" and MacDonald listening to the Wales' broadcast from the Argentine.

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Girl Racket Mystery

L. A. Better Business Bureau is investigating a picture racket with a possible white slave angle for the Philadelphia authorities. Advertisements have been appearing in Philly papers guaranteeing girls $45 a week for two years in pictures. Investigation is still in progress, with coppers finding no one here at addresses given in ads.

Levey's Coast Try

Bernard Levey is plotting to enter the Coast production field with legit in Hollywood at $1 top. If that's too high he'll come down. The eastern producer is casting "Knock Wood," a play about pictures by Mary K. Brookes. He wants to put it in the Hollywood Playhouse April 20.

"Last Night" New

"Last Night," new play by Richard Spencer and Frederick Russell, tries out April 2 at the Playshop with Spencer in the lead.

Warners' Reunion

J. L. Warner is in New York to work on the preliminaries of the joint WB-FN conventions. After the eastern confab at Atlantic City April 20 he returns for a western convention at San Francisco April 29 to May 1.

The Warner brothers will then hold a family convention at the studio, those including H. M., Albert, Lewis, and J. Y. Warner.

Wouldn't Lie-Out

Bert Wheeler's two-year-old daughter's name is Patricia and she isn't old enough to tell a lie for a salary check. They wanted her to say "My name is Rosie" for a scene in "Going, Going, Gone." She persisted that "My name is Pat." So —out.

Radio Execs East

Charles Rosenzweig, Radio's general sales manager, went east last week after helping on the program but returns in time for the general sales convention early in April. Katherine Brown, eastern story editor, goes back today (31).

Contracts

Gene Markey handed a termer to write for Metro.

Harry Sweet made steady by RKO-Pathe after directing shorts on a picture-to-picture basis.

Edgar Kennedy contracted by RKO-Pathe to be featured in a comedy series.

Paul Fejos, director, handed a three-year collection of options by Metro.

Paramount punched Stuart Erwin's ticket for another year.

Ban's Effect

Last week producers declared "Hell" and "Scarlet" out of picture title. First result is Paramount changing "Between Two Worlds" to "Scarlet Hours."

Drinkers Scarce

First National execs at their wits' ends seeking the girl to play opposite Richard Barthelmess in "Spent Bullets," from a "Liberty" serial.

Part is a girl who gambles and gulps drink for drink with the boys, but is a virgin.

Browning's M-G Trio

Tod Browning will direct three for Metro when he returns from Europe in June. Stories not set. Contract prevents his remaking "Under Two Flags" for Universal.

Marx East for Plots

Samuel Marx, Metro scenario chief, goes to New York in 10 days to round up promising plays and novels. Irving Thalberg will stop by on the way to Europe to check over the new material.

Roach Leasing

The Roach studio, dark so far as Hal Roach is concerned until May 4, has become a leasing studio meanwhile. RKO-Pathe is taking space to shoot "Whoop-te-do Kid."

Radio's Story Buys

Radio bought three stories for early production last week. "The Other Passport," by Harold McGrath, will be tailored for Irene Dunne. "Splendid Crime," novel by George Goodchild, goes to Richard Dix. Film title will be "The Reckoner." Third buy is "Fourth Offense," by Rex Beach.

Griffith Goes Wild

Tom Griffith will make a series of wild animal shorts in color. Multicolor is partially financing.

"Yankee's" German Dub

"Connecticut Yankee" will be dubbed for Germany. John Reinhardt will direct, with dialog by Helmut Gorin.

Pathe will lend Benny Rubin to First National for one of the reporters in "Five Star Final."

Playshop in Church

The Playshop, semi-profesh little theatre, moved from its Hollywood bungalow to the old building of the Little Curch Around the Corner. Bungalow pronounced a firetrap by fire commissioners.

On loan to Radio for "Traveling Husbands" Frank Albertson lost the chance of travelling to Honolulu as lead of "The Black Camel," Fox. Robert Young replaced him.

Distinctions

Paramount's associate directors are neither assistant nor co-directors; both of which Par has also. For example, David Burton replaces Max Marcin to direct "Confessions of a Co-Ed." Dudley Murphey is associate director with Burton. Marcin has become co-director with Louis Gasnier of "The Lawyer's Secret."

Marion Sayer, former entertainer at the George Olsen club, did a bit at Sennett's and was handed a five-year option contract last week.

Larry Darmour, indie producer, left here for the east Sunday (29) to make releasing arrangements for additional features.

Weston Bi-Lingual

Ruth Weston, Radio contract player, cast in the French version of "Woman Between," will play the same part she had in the domestic version.

"Skyline" Again

"Skyline" as a title is back in the Fox line-up again. It will be tagged onto the adaptation of "East Side, West Side," Sam Taylor's first directing job at that studio. Maureen O'Sullivan in the lead.

Haines in "Pig Boats"

Bidding between Metro and Radio for rights to "Pig Boats," submarine story by Commander Ellsberg, was won by Metro. William Haines gets the lead.

Par Buys "24 Hours"

Paramount has bought Louis Bromfield's "24 Hours." Louis Weitzenkorn will do the treatment.

Del Rio's "Dove" at Radio

Radio is negotiating with Dolores Del Rio for a term contract and with United Artists for "The Dove," the story called off by U.A. when Miss Del Rio became ill.

Hays West for Easter

Will Hays is expected here for Easter. Second visit this year, usually the annual quota. Coast producers want him to make them four-a-year and shorter.

Fox Adds Writers

Fox added four writers, preparing for a production spurt. Adela Rogers St. John will do screen treatment of "Gun Moll" to be called "Wicked." Bradley King returns to adapt "Sob Sister." Herbert Asbury, Jr., and Frank Dolan are on to write originals.

Tiff's One Feature

Ken Maynard has worked in some location shots for "Two Gun Man," and Tiffany is casting the picture this week. Nothing else will go into production until the Tiffany financial set-up is known on the Coast.

Fox Drops Wayne

John Wayne drops off the Fox contract list April 5, as previously indicated. The ex-prop boy "discovered" for "The Big Trail" and lead in two other Fox pictures, will freelance.

Hayes Starts April 15

Helen Hayes, playing in Chicago, is due at Metro April 15 to work in "Lullaby," which Edgar Selwyn will direct. She brings her daughter. Charles MacArthur, her husband, is already here.

U's New Juve.

Derek Fairman, 21, is due at Universal as a recruit in the studio's youth drive. Fairman, formerly in stock at Portland, Ore., was in "In the Best of Families" at the Bijou, New York, last month.

"Miracle Woman" Jam

Tiffany will try to make Columbia drop "Miracle Woman" as title for its screen version of "Bless You, Sister." Tiffany claims prior right to the title, starting a picture with Eve Sothern three years ago. It plans to resume it as a talker, using the old long shots and atmospheric stuff. Tiffany's script is from a mag story called "Helen of London."

Par Asks Box-Office Details from Theatre Mgrs. on Stories and Stars

The theatre is beginning to have more of a say so far as picture production is concerned than ever before. In this direction Paramount leads the way and in future will base its plans at the film factory and in story buying on what its own theatre chain (Publix) wants, sensing demand for the industry generally on comprehensive check-ups in all territories.

Those surveys are now under way with a view to getting a thumb-nail index on type pictures, stars, etc., in all parts of the country penetrated by Publix, which is nearly every state.

Every house manager has been instructed to check his immediate locality and operation, whether it be a first or subsequent run, advising the type of pictures best suited to his theatre, the kind of stories best for Paramount personalities and generally what product clicks best at the box office.

A form letter from the home office asks that the individual manager consider every name under Paramount contract and stories thought best adaptable to their talents."

The house managers are to forward their findings to the district manager, who in turn will forward territorial data to the home office.

U SPLITS AWAY WITH NEWSREEL

Universal and Kinograms have split. From now on U will shoot, as well as release, its own newsreel.

The decision by Universal was precipitated by Kinograms action in reaching out into the newsreel field for more accounts. The deal negotiated with Allied Exhibitors whereby Kinograms was to insert in its reelage advertising matter is known to have resulted in U's finally determining to break away.

Sam Jacobson will continue as editor in chief of the new U reel, which from now on will be the product of the one organization. Jacobson's first move will be to re-round the crew of cameramen and technicians he had listed several months ago when U was considering the break.

ARTHUR JAMES SEES 'FOREIGN' SPOTS IN U.S.

Backed largely by outside capital Arthur James, former trade paper editor, is going foreign in the biggest way yet attempted in the U. S.

As the opener in a campaign intended to cover every big foreign tongue spot in the country, where numbers will provide return for native dialog, James' idea calls for some new theatres. These will range in seats from 600 to 1,400. Latter size will be termed "foreign deluxers." The first is to be erected in New York.

The ex-trade paper man is scheduled to leave for Europe during the month for the first of his foreign film round-ups. James states that he has been making a personnel survey of the foreign situation in the U. S. during the past two months, the results of which convinced him that this particular market is bigger than the majority in the picture business have realized.

J. J. Franklin East

Hollywood, March 31.

J. J. Franklin left today (Tuesday) to visit Chicago and New York. He goes as an indie circuit operator.

Reason for J. J. leaving Harold Franklin, his brother, is because of J. J.'s desire to acquire mediocre theatres, with Harold differing, it is said.

Brandt at Premiere

Hollywood, March 31.

Joe Brandt will breeze back to New York immediately after "Dirgible's" start at the Chinese here.

Col's air film flies in April 7.

AMPA TALKERS

Darrow on Censoring—Wanger on What He Likes

Clarence Darrow, noted lawyer and lecturer, and Walter Wanger, Paramount production boss in the east, will alternate as chief guest for the AMPA luncheons for the current two weeks.

Darrow lectures on censorship and the talkers Thursday (2), while Wanger will take the rostrum centre the following Thursday and speak on what he likes best.

After that Wanger will be handed a 3-month optional contract for an annual appearance at his own convenience.

WARREN NOLAN DIES AT 28—BRIGHT P. A.

Succumbing to a second operation deemed necessary Sunday (22) by surgeons at Medical Center, Warren Nolan, 28, in charge of publicity for United Artists under Bruce Gallup died at noon Friday (27).

Mr. Nolan had been improving following an operation a few weeks ago and was expected back at UA in two weeks, but suddenly turned for the worse Sunday. Following an operation at 5 o'clock to remove an abscess at the base of the brain, cause of Mr. Nolan's illness rather than mastoids as at first believed, he failed to rally.

The press agent had been with United Artists five years, joining the company after an extensive newspaper training, last as picture critic for the old "Telegram."

Mr. Nolan had been bothered for many years with what he thought were mere earache attacks. This dated from the time he suffered a severe attack of measles.

Among press agents in the film industry, Mr. Nolan was regarded as of the best. His outstanding achievement perhaps was the handling of the Rudolph Valentino publicity and funeral. Most of the UA hookups on the radio and star contests of far-reaching importance were engineered and handled by him.

George Gerhard, until recently film critic on "Evening World," subbing for Mr. Nolan during his illness, will probably succeed in his post under Gallup.

Following death, Mr. Nolan's body was removed to Campbell's where the funeral was held from the Church of the Blessed Sacrament, Brooklyn, Monday (30) with interment in St. John's Cemetery, Brooklyn.

Surviving Mr. Nolan are his widow, May, and a daughter, Patricia, five, who live in Great Neck; as well as a father and mother and several brothers, living in Brooklyn.

At the time he became ill, Mr. Nolan was working on a novel called "Women Can Laugh."

Metro Gets "Interlude"

Los Angeles, March 31.

Metro has secured an option on Eugene O'Neil's "Strange Interlude," agreeing to pay $82,000 to the Theatre Guild for the rights. Consummation of the purchase, however, pends the decision in the suit for alleged plagiarism recently tried in New York.

Oldknow Delayed

Oscar Oldknow may leave New York for the Coast the latter part of this week.

His departure awaits the outcome of negotiations now on for Fox West Coast to take on the Warner Coast houses.

So far, no indication when Harry Arthur may shift west on an inspection tour, but that's likely to happen within a fortnight or so.

Gallup Leaves for Coast

Called to the west coast suddenly by Al Lichtman, v. p. and distrib head, Bruce Gallup left Friday (27).

Conferences in connection with new season's program, publicity and advertising.

Yesterday's Prices

STOCK EXCHANGE

		High.	Low.	Last.	Net Chg.
23	East. K.	167	161	162¾	....
105	Fox Cl A.	35	33⅝	34	....
11	G. Thr. p.	12¾	12½	12⅝	+ ⅛
97	Loew	56⅝	54⅝	56	+1
88	Par.	44	43	43¾	+ ½
48	Pathe Ex.	2⅝	2⅜	2⅝	+ ⅛
535	RCA	23⅛	21⅞	22	....
117	RKO	22⅝	21⅞	22	+ ⅛
1	Shubert ..	6⅝	6½	6⅝	+ ⅛
78	W. B.	12⅝	12¼	12½	+ ⅛

CURB

		High.	Low.	Last.	Net Chg.
5	Fox Th. ...	4⅝	4⅝	4⅝	− ⅛
16	Gen T. Eq	28	26⅞	27	+ ⅜
3	Techn. ...	12	11⅝	12	+ ⅝

BONDS

		High.	Low.	Last.	Net Chg.
$3,000	Gen. Thr..	67	65½	65½	− ⅝
8000	Loew, ww.	102¼	100	102¼	+2⅝
34,000	Pathe	81¼	78¾	81¼	+1
3,000	Par.	85	85	85	....
2,000	Shubert ..	17½	17½	17½	− ¾
34,000	W. B.	54	52½	54	+2¼

CHASE HEADING NEW FOX PLAN FOR $65,000,000

Although at first announced that Halsey, Stuart & Co. may handle some of the securities in the refinancing plans of Fox it is authoritatively stated that banking firm is completely out of the Fox picture. The refinancing will be by a syndicate headed by Chase National Bank. Bankers are still mapping out plans with the probability an official announcement may come early next week. Kuhn-Loeb are not concerned.

The amount is variously figured at around $65,000,000 or $75,000,000 with the likelihood the former amount will be the figure of the new issue. Bankers in confab early this week lopped off around $10,000,000.

Financing companies that figure in the original Fox issue will likely fit in again except for Halsey, Stuart. Among others are Pynchon & Co., and Hammons & Co.

This probably due to that amount

(Continued on page 41)

Incorporations

New York

Ramsay Streett, Inc., New York, play, "Lady Beyond the Moon"; $1,000; William Ramsay, William Doyle, Joseph E. Mitchell. Filed by William Doyle, New York.

Mukken Sound Products, Manhattan, pictures, apparatus; 200 shares no par value; Theodorus H. Mukken, Sol S. Senneborn, William L. Morris. Filed by William L. Morris, New York.

Ocean Amusement Corp., Kings; 100 shares no par; George Tilyou, James J. Onorato, Charles B. Coultnus.

Namiwilla Holding Co., Manhattan, theatrical; Anne Eichel, Jule Cone, June K. Rothman. Filed by Nathan Burkan, New York.

Sound Theatre, Manhattan; $3,000; Maurice Brown, Albert Margulies, Fannie Greenfield. Filed by J. D. Rockover, New York.

CALIFORNIA
Sacramento

William Perlberg Agency, Ltd., County of Los Angeles, capital stock 5,000 shares, $500 subscribed. William Perlberg, Dagmar Perlberg, Lorayne Brox, Patricia Brox.

Fonture Theatre Co., Ltd., County of Los Angeles, capital stock 100 shares, none subscribed. Daniel E. Farr, Lon Ankor, Dora R. Hyman.

Coral Sea Productions, Inc., Ltd., County of Los Angeles, capital stock $100,000, $3 subscribed. Eugene H. Roth, Henry A. Mayfarth, M. Weinstein.

Amended copy of National Amusement Co., of Venice, Cal., changing its capital stock to $20,000.

Carter's Studio Service, Ltd., County of Los Angeles, capital stock 2,500 shares, $30 subscribed. George L. Carter, C. F. Carter, Jacob Fisher.

La Fiesta Association, Ltd., County of Los Angeles, no capital stock. N. P. Alexander, Manchester Boddy, Frank A. Bouelle, John G. Bullock, Mrs. Clara B. Burdette.

DELAWARE

Mid City Theatre Corp., 300 shares, no par. J. M. Frere, J. A. Frere, C. R. Murphy, Wilmington.

Alamo Theatre Corp., 300 shares, no par. J. M. Frere, J. A. Frere, C. R. Murphy, Wilmington.

Fenway Theatres, $50,000, 500 shares, no par. Samuel C. Wood, Edward S. Williams, William M. Stevens, New York City.

Stata Publishing Co., 1,000 shares, no par. A. T. Stata, W. D. Johnson, Chicago; J. P. Brady, Wheaton, Ill.

Ford Radio and Accessory Corp. of America, 2,000 shares, no par.

Increase in Capital

Monogram Pictures Corp., 100 shares no par increased to $75,000. Filed by Paulson, Lerman and Majors, New York City.

Statement and Designation

Full Tone Reproduction Co., Cleveland, talking reproduction of sound for talking pictures; New York office, 872 Houston avenue, Rochester; V. C. Ernst, president; 240 shares no par value. Filed by Hubbell, Taylor, Goodwin, Nixon and Hargrave, Rochester.

Bought From Proofs

Hollywood, March 31.

Taking one look at the galley proofs, before publication, Paramount bought "Personal Maid."

Grace Perkins is the author.

Amusements Slid with General Market as Break Arrived, with Utilities Failing to Hold Up

Amusements followed the crowd on the Stock Exchange boards Friday (27) when everything started to slide. The break held up over Saturday's clipped session with very little resistance developing Monday.

Yesterday (31) morning the market opened with strength, continuing steady until shortly before the closing hour, when a bear raid commenced. It didn't seem to get very far, especially with the amusement stocks, the latter closing about at their Monday's levels.

Downtown the conservatives had been banking on the utilities. When they started to crumble under the weight of selling, the amusements stocks called for no alibi.

Warners broke through 12 for the first time Monday, but closed to a gain at a fraction over 12 that day. RKO held bravely in the first break, but slowly gave way, although remaining comparatively stronger than the remaining amusement shares.

Fox with its refinancing reports and change of banking interests faded but slightly with the others. Paramount's dip to 43 was relative, but unexpected. Eastman wavered considerably, reaching down to 162, and Loew's hit 55. Fox Theatres on the Curb fell below 5.

Steel was down to 140 Monday, with United Corporation around 25, both sharp declines in view of expectation.

The whole list of amusements held in corresponding proportions. Little change occurred on the bond end with the amusements. Shubert clung around 18 for its bond quotation, with the Shubert bond situation just now reported getting considerable attention from the Shubert bankers.

Clarke and Chase

The Fox refinancing statement is due next week. It comprises the 55 million in notes due April 15 and provide for other Fox commitments, with the refinancing reaching 65 millions. With Halsey, Stuart & Co. out of the refinancing, after heavily participating in the first Fox movement last April, the Fox finances now lie with the Chase National, through the Chase Securities Company. The Securities Company, though operated as a unit, is a total part of the Chase National Bank with a share of Chase Bank stock covering the other company as well.

Chase is known as the Harley L. Clarke principal banking interest. With Chase solely behind, it's believed any banking bickering over Fox as might have been possible with other banking interests in on it, will be averted, giving Clarke most likely a clear path in his Fox operations. Albert H. Wiggin, Chase president, who replaces Charles Stuart on the Fox board, stands close with Clarke on business matters. Clarke has dealt mainly with Chase through and with Clarke's vast utility enterprises.

The several reports of Fox, Chase and other banking firms downtown spreading during the past 10 days have no actual foundation as far as has been learned. These reports mentioned another banking house might buy the Loew stock held by Fox, but this is not given serious attention by those who are aware of the situation. The reports have been arriving too fast for separate denials from the banking houses mentioned.

Another Report N. G.

Another report that Paramount has dickered to purchase Columbia Pictures is laughed off by both sides. RKO has a sort of purchase lien on Columbia, to the extent that any proposal to purchase Columbia must first be submitted to RKO, which has 30 days to duplicate the offer, before Columbia could go through with a sales deal. This is in the contract for product between RKO and Columbia.

Summary for week ending March 28:

STOCK EXCHANGE

1930-31 High.	1930-31 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
20½	5	100	American Seat (2)	8	8	8	+ 1½
27⅝	5⅞	6,600	Consol. Film (2)	9⅝	8	8	−1½
28¾	12½	2,800	Consol. Film pfd. (2)	18	15⅝	15⅝	−1⅞
255⅜	142½	16,700	Eastman Kodak (8)	171½	160⅛	161	−4⅞
..	..	116,100	Fox, Class A (4)	38	34	35	−1½
14⅝	5½	17,400	Gen. Theat. E.	14	12⅝	12⅝	+ 1⅛
95⅝	41⅛	51,500	Loew (3)	45⅞	41⅝	43⅞	−1
117⅝	85⅝	200	Do pref. (6½)	97	97	97	−2
95⅝	81	200	Do ex w.	98	98	98	+ ¼
15⅝	4½	1,500	Madison Sq. Garden (60)	7½	7	7	
26⅝	23½	200	Met.-G.-M. pref. (1.80)	26⅝	26⅝	26⅝	
77½	31½	96,800	Paramount-Publix (1)	47⅞	43¾	43¾	−1⅞
9	1½	15,200	Pathe Exchange	2⅝	2	2⅜	− ⅛
19⅝	2⅞	22,600	Pathe, Class A	6	3¾	4⅞	+1
69⅝	11⅝	479,800	Radio Corp.	27	22½	22⅝	−3⅞
50	14⅝	207,800	Radio-K-O	24⅝	21⅛	21⅞	−2⅞
99⅝	60	20	Orph. pref. (8)	68	67	67	−2⅝
35	4½	2,100	Shubert	7⅝	6⅝	6⅞	− ⅞
76	27	50	Universal pref. (8)	41½	34⅝	35	−7
80⅝	9½	162,800	Warner Bros. (4)	14⅝	12⅛	12⅝	−1⅞

CURB

1930-31 High.	1930-31 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
55⅝	15	100	Columbia Picts.	20	20	20	+1⅝
54⅝	14	400	Do v.t.c.	19	19	19	+1
17⅝	2½	3,300	Fox Theatres	5⅝	5	5	+ ⅜
37⅝	22⅝	2,400	Gen. The. Eq. v.t.c.	28⅝	27	27	−1
80½	5½	5,200	Technicolor	13⅝	12	12	−1½

BONDS

1930-31 High.	1930-31 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
100⅝	60⅝	$112,000	Gen. Thr. Eq. 6's, '40	71½	68	68½	−2
91	74	5,000	Keith 6's, '46	76⅝	76	76	− ½
130	100	214,500	Loew 6's, '41	108	101⅝	101⅝	−6⅜
101⅛	91⅝	74,000	Do. ex wnr.	99	96½	96⅝	−2½
80	36	234,000	Pathe 7's, '37	83⅝	77½	78	
103⅝	89	22,000	Par-Fam-Lasky 6's, '47	95½	91⅛	95½	− ½
60½	16½	15,000	Shubert 6's	19	18	18	− ½
74⅛	50	233,000	Warner Bros. 6½'s, '39	58⅝	51	52	−4⅝

ISSUES IN OTHER MARKETS

All Quoted for Monday

Over the Counter, N. Y.

Produce Exchange, N. Y.

Sales.				
600	Jenkins Tele.	4⅛	4	4½

Quoted in Bid and Asked

Bid.	Asked.					
16⅝	17¼	.....	Roxy, Class A (3.50)	..	—	—
16¾	17¼	.....	Unit do.	..	..	..
1	1½	.....	Un. do.	..	..	..

Judgments

Brandt Theatrical Enterprises; Fowler Scenic Studios, $259.

Ned Wayburn; W. P. Nelson, Inc., $1,085.

John Johnides; Mabelle Marsh, $1,760.

Max R. Wilner; William Wallach Tailor, Inc., $747.

Radiatone Pictures Corp.; Duovac Radio Tube Corp., $214.

Arthur Hammerstein; Eaves, Schneider & Blythe, Inc., $2,602.

Arthur Hammerstein; Eaves, Schneider & Blythe, Inc., $21,598.

Arthur Hammerstein; Eaves, Schneider & Blythe, Inc., $3,593.

Arthur Hammerstein; C. Gody, $2,233.

Link Amusement Corp.; Judson [illegible]

Suchman Enterprises, Inc., and Bleinheim Theatre, Inc.; E. S. Greenfield, $673.

John Hyde; J. Vinulas et al.; costs, $122.

Busse, Henry; Miller & Miller, $1,525.

Carl Reed; Chanin Theatres Corp., $3,029.

Michael Michaekeske and John Heine; S. Hecht, $172.85.

Henry Segal; Radio Music Co., costs, $14.

Club Hotel Corp. of N. Y. and Harry Barth; Frank B. Lasette, Inc., $1,086.

MacFadden Publications, Inc., and Bernarr MacFadden; New York Society for the Suppression of Vice, $15,196.

Willy Pogany; G. E. MacCorkle, $3,303.

Satisfied Judgments

[illegible] $1,3[illegible]

[illegible] E. M[illegible], $3.

VIRGINIA CHERRILL

Virginia Cherrill sat down at a table and got up with a career. Which is a good trick if you can do it.

Her history is unique in that Broadway has just hailed her simultaneously in talking and non-talking roles.

Virginia, with no screen experience, met Charlie Chaplin at a dinner party Her beauty whetted his appetite and her charm appealed to him as an adornment which pictures need. He was seeking a feminine lead for "City Lights." She made a test and made the grade.

Before Chaplin's picture was released, Virginia had completed "Girls Demand Excitement" for Fox. Broadway hailed the new screen personality twice in the same week.

Miss Cherrill was born in Carthage, Ill., and educated in Chicago. She intended being an interior decorator, but is glad she turned out to be more decorative than decorator.

When she was a child, she dreamed of becoming an actress, and just as she'd about decided it never would happen, it did!

Virginia is a blue-eyed blonde, rumored to be the last natural blonde in Hollywood. If you're interested in statistics, she's 5 foot 5 inches tall, and weighs 117 pounds. But who wants figures when the figure is so attractive?

NINETEENTH OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

BOOMING ALONG

HOW THESE PICS ARE BOOSTING BIZ!

"YANKEE WALLOP THIS WK SEATTLE, $20,000"

Rogers' Yankee now big thing; will go to $20,000 this week at 5th Avenue. Came in cold but built so fast looks like this will be tremendous week at $20,000. Possible holdover. *Variety*

● ●

"EAST LYNNE GOOD AT RIALTO, TACOMA"

Good $3,000 seems in sight Rialto. *Variety*

● ●

"EAST LYNNE PULLING CINCINNATI"

East Lynne pulling at $13,500 gait, Capitol, Cincinnati. Good. *Variety*

● ●

"EAST LYNNE FINE MINN."

East Lynne travelling along at swift clip at Century. Over great and had lady customers singing praises. Built steadily. About $12,000. *Variety*

● ●

"BODY AND SOUL STANDS OUT BIG WINNER PORTLAND"

Likely for big $15,000, Paramount, Portland, Ore. *Variety*

"BODY AND SOUL BEST ON MAIN STEM MONTREAL"

Body and Soul at Palace looks like the best on the main stem, Montreal. Farrell attractive to femmes, Landi looks like biz. May collect $12,500. *Variety*

● ●

"BODY AND SOUL FINE NEWARK."

New Fox star fine $10,000. Terminal, Newark. *Variety*

● ●

"CHARLIE CHAN IN BIG DOUGH ROXY"

Charlie Chan at the Roxy was big dough for the week end getting a take of $47,131. Other houses didn't do so forte. *M. P. Daily*

● ●

"DR.S' WIVES BALT. LEADER"

Doctors' Wives with $10,000 was excellent at New, Baltimore. Built up to a wonderful business. Set everybody talking and patrons liked it immensely. *M. P. Daily*

BOOM BUSINESS
WITH
FOX
BOX
OFFICE

COMMERCIAL
"On the Slopes of the Andes"
6 Mins.
Strand, New York
Warners

The coffee A and P stores sell has its cultivation story told in this short, which might be classified as a travelog in Colombia.

Trade mark is mentioned several times by an off screen voice, the picture job being silent. No production credit, the A&P signature being used as a concluding title. Camera work along ordinary lines.

Short has nothing but advertising return to offer exhibitors. *Waly.*

CHARLEY CHASE
"The Pip From Pittsburgh"
Comedy
16 Mins.
Lexington, New York
Roach-Metro

Not quite up to the Hal Roach average, but with fair laughs drawn from original situations, it will stand up satisfactorily in general run of theatres. Choosey houses can probably pick better short product.

Thelma Todd, long on the Roach lot and in nearly everything made there, is opp Charley Chase as the girl from Pittsburgh who has a blind date with the lad. Figuring her as another "Pip from Pittsburgh," Chase swaps his good suit for his pal's tattered one, refuses to shave and eats garlic in the hope of avoiding the girl as much as possible, after his pal has fixed up the date arbitrarily.

Girl turns out to be a pip, carrying the action through situations in which Chase tries to kill his garlic breath with perfume, to get shaved up and retrieve those knockout rags the pal is wearing.

A maximum of laughs with a minimum of slapstick. To obtain some kind of a finish, James Parrott, director, dumped the pair into a box of mortar.

Chase and Todd worked nicely, doing much with a slim script and possibilities. *Char.*

EDGAR BERGEN
"Hocus Pocus"
Comedy
8 Mins.
Winter Garden, New York
Vitaphone No. 1195

Another of the ventriloquist series and also a travesty. The humor is only slight although the situations are eccentric. It's intermediate quality, recommended mostly by the idea. On that point this short, which is a takeoff on stage magicians, is not up to previous Bergen standard of comedy.

Two scenes utilized. The dummy is shown copping a girl's watch to do a trick and never returns the hardware. The girl, Christine Graver, is the whole audience shown. Second scene is in a courtroom, where the dummy stands trial for stealing the ticker.

Some moderately funny chatter follows in the usual smart aleck witness fashion and the fadeout shows numerous watches including an alarm slipping from beneath the dummy's waistcoat for a closing laugh. Recording good. Photography doesn't matter. *Shan.*

HUGH CAMERON
"Africa Shrieks"
Comedy
6 Mins.
Winter Garden, New York
Vitaphone No. 1151

This travesty on travelogs that includes clips from jungle films and a couple of phoney shots in masque is one of the better shorts. It will hit on any program. The photography flashes are funny in themselves, but Hugh Cameron and his assistant do much to help. The assistant first and after and Cameron in between. Recording is good although a couple of the clips or so are only dubbed sound.

Cameron, from vaude and musical comedy, purposes to show Joe Zilch in darkest Africa. He spots as a lecturer without an audience and talks on Zilch's adventures in the jungles. Audiences that have seen the jungle pictures previously will recall the clips and satire enjoyably. *Shan.*

"TOBEY THE PUP"
Cartoon
7 Mins.
Globe, N. Y.
Radio

A Winkler cartoon along familiar animal lines with the much-worn ghost angle featured. Donkey swallowing piano keys and Tobey making an instrument of his stomach is about the funniest incident.

Cartoon okay for the average house. *Waly.*

"OLD HOKUM BUCKET"
Cartoon
7 Mins.
Mayfair, New York
Pathe

One of the Aesop Fables series, but below par for originality or laughs. For the intermediate or lesser spots as filler.

Simple theme of a bunch of animals falling for some pep pills and cutting up into a final fadeout after musical gyrations in the usual cartoon fashion. *Shan.*

"SHE WENT FOR A TRAMP"
Comedy
20 Mins.
Globe, N. Y.
Radio

One of the neatest and best shorts released since dialog. There are laughs, interest and a thrill or two that blended, don't leave a void minute in the running time of "She Went for a Tramp."

Title, however, apparently for wise crack purposes, since there are two girls and two tramps.

Angle of a couple of hoboes on a railroad president's train masquerading as president and secretary, with the two real executives ousted by their own employees. Two thugs and their girls are also worked in with the hoboes getting the girls for a short term. *Waly.*

SLIM SUMMERVILLE
"Let's Play"
Comedy
22 Mins.
Loew's State.
Universal

Worthy contribution to the Summerville series and good enough for spotting on most any program. Holds interest throughout and builds laugh sequences steadily to strong finish.

Slim and the tough "Sarg" are taken in this one to an Oriental setting, where both go for the daughter of a street fakir. The gal is used in the basket trick, with her old man shoving a sword through it without touching her. She appears from a doorway after the trick. The Sarg pays to see the trick and the girl does not appear, but when the door is opened she is inside sitting on Slim's lap. This is further built for laughs with Slim getting the Sarg into the basket and passing the sword himself.

Action develops from her in a mistaken identity gag, with the Sarg believing Slim is in a barber's chair and socks him, only to find its the Major. The next batch of footage shows Slim and the girl in a cafe with Slim rapping all officers. The Sarg and a Captain stand behind him. A fade into the kitchen, with Slim working on potatoes as punishment for razzing the officers.

Final shot is the old one of the girl's father telling her he is going to throw her to the dogs, and Slim barks from behind the screen.

BURTON HOLMES
"Glories of Nikko"
Travelog
10 Mins.
8th St. Playhouse
Metro

Burton Holmes in the flesh is a big lecture draw and can handle travelogs as well or better than any. But in films he turns out not so hot.

"Glories of Nikko," evidently one of a series, has Holmes in that city in Japan. It's a silent, with Holmes' lecture in the background. Absence of sound effects loses some of the realism, and fact that Holmes' voice doesn't record well hurts more. Every time he uses a word ending in "s" there's a long whistle. Also his voice is too even and grows monotonous.

Photography okay and subject interesting, showing the original three monkey statues and other recognizable spots. Would be much better and worth while booking anywhere without Holmes, or with Holmes showing in the film with someone else doing the spieling.

"MICKEY'S CRUSADERS"
Mickey McGuire
Comedy
19 Mins.
Mayfair, New York
Radio

One of the Mickey McGuire series and above average for laughs with kid sentiment pulling it strong to fit any program. It has to do with Mickey's gang trying to get into the circus, getting in and than being kicked out by a tough guard.

Great for kids with Mickey and his two companions, a blonde little whippersnapper and a geranium doing swell, especially the blonde. Photography good and recording clear. Some of the circus shots look sandpapered in from an old newsreel or other film, but fits.

For kids it has everything, including some thrills of Mickey bouncing off a roof top into a washwoman's basket, and also when caught without overhead grips on rope in the big top. The laugh that should go biggest is in the tunnel when the kids push back the staves that a rube is trying to hammer in the ground above them. Slapstick animal chase also. *Shan.*

NICK and TONY
"The Wife o' Riley"
Comedy
20 Mins.
Loew's New York
Radio

A short that will get plenty of laughs in the neighborhood theatres and most of the lesser metropolitan runs.

Story idea is that of an Irish wife pretending mother role for six kids of an Italian widower. In between a charity organizer calls and a doctor places the apartment under quarantine, when pepper and shoe blacking give indications of measles. Slapstick cop and usual run arounds. *Waly.*

"CAMPUS CHAMPS"
Nat Carr
Comedy
14 Mins.
Circle, New York
Pathe

Solid light comedy subject with sufficient interesting side action. Nat Carr, as usual, plays Hebe. He is the highlight of the cast.

Carr is a tailor in a college town. A fight is scheduled for that night between the local school champ and a masked pug. Carr bets his roll on the local. Turns out that the masked fighter is Carr's son, who was sent to a neighboring college to excel in studies instead of sport. When Carr discovers this he switches, despite the bet.

Short is mostly Carr. But since Carr is pleasing and humorous, so is the short.

WALTER O'KEEFE
"Night Club Revels"
Comedy
10 Mins.
Winter Garden, New York
Vitaphone No. 1193

Mediocre travesty on night club broadcasting. Purports to point that what may come over the air from such resorts may as likely be grossly exaggerated. Three scenes.

One is the night club with only two customers and where the "48 dancing girls" are only eight; the applause, from the waiters and the celebrities so-called not even present although announced over the air as being in. Another scene is a drunken party listening in, while the third of the sheriff hearing himself called off while at home. He, therefore, to appease his wife, pinches the joint. That cannot be recommended.

Collette Sisters and the Muriel Abbott Dancers show. The photography stifles whatever personable talent the two groups undoubtedly have. That photography is dull and simple. Final dance routine or so where the girls are shown leaping over their own handclasps and lying down could have been omitted. It was awkward as photographed.

Maybe O'Keefe should know since he's a. w. k. night club performer and his judgment should be jake on this short takeoff from what actually goes on. When O'Keefe talks he's okay but when he sings the film records badly. That hurts the subject for anything but neighb grinding. *Shan.*

DAPHNE POLLARD
"Hot Wires"
Comedy
22 Mins.
Cameo, New York
Pathe

One comedy short that can be hauled up as an answer to the constant question to what's wrong. Hard to figure any possible excuse for it. Only one gag in 22 minutes that brought even mild results. That at the very beginning.

Picture opens in the home of a swell bootlegger. Food is brought in, he tastes it, takes a gun, walks into the kitchen and shoots the cook. Then he orders a new cook and the laughs are over. Daphne Pollard is the cook, and her English accent and short build are good for a first laugh when she comes on, if you never saw her before. Maybe if she had been given some material to work with she could have made this one funny. But the gag writers walked out on the characters after establishing them.

One of the strange attempts at laughs is sticking the hick detective into a barrel-full of crabs. They evidently liked the idea, so they did it five times during the course of the film.

"STRANGE AS IT MAY SEEM"
Novelty
10 Mins.
Lexington, New York
Universal

One of a series in color similar to Ripley's "Believe It or Not" for Vitaphone. Interesting and playable in most houses, particularly neighborhoods.

Series is based on odd facts dug up by John Hix for a newspaper syndicate, with Universal cameramen going on location, sometimes to distant points, for stuff wanted.

Included here are Texan armless; animal freaks, the Painted Desert and a 400-pound boy, unable to walk.

Accompanying voice describes subject matter. No one is credited for the offstage talking. *Char.*

TALK O' GRAMS
Travelog
7 Mins.
Loew's New York
Picture Cyclopedia

What looks like clips from a lot of old educational and travelog shorts pieced together; music added. Norman Brokenshire, radio announcer, is the only new angle. He is close-upped at the start and follows through with a verbal definition of what follows.

Items include Blue Danube, Budapest, Berkshires, a ballet, birth of a dragon fly, birds, and asbestos mine. Okay for the 10-25 grinds. *Waly.*

BAD SISTER

Universal production and release. Directed by Hobart Henley. Based on Booth Tarkington's story. Adapted by Tom Reed and Raymond L. Schrock. Dialog by Edwin Knopf. At Globe, week March 27. Running time, 68 minutes.

Dick Lindley	Conrad Nagel
Marianne	Sidney Fox
Laura	Bette Davis
Minnie	Zasu Pitts
Sam	Slim Summerville
Mr. Madison	Charles Winninger
Mrs. Madison	Emma Dunn
Corliss	Humphrey Bogart
Wade Trumbull	Bert Roach
Hedrick Madison	David Durand

Tailored for family and child draw, with which classes it should be popular. Too slow in action and tamely produced to have any appeal for sophisticates.

Story is practically unfolded in the small town house of a large family. All of the little details occurring in such a routine existence are included in the Universal's version of the Tarkington story. Some of these provide laughs, but few pathos, and more general restlessness on the part of the audience.

The Tarkington boy, Hedrick, is one of the best characterizations and the natural laugh getter. Little David Durand handles this job with understanding that lends prank situations and added zest. Zasu Pitts, as the temperamental servant, shares in the comedy. She, also, is a natural for her role.

Universal changed the title several times before hitting upon "Bad Sister." It might just as well been called "Spoiled Girl." There isn't a suggestive touch in the entire reelage, except a moment's flash of repentance in a hotel room.

Sidney Fox is restricted to this small town big idea girl and as such is pleasing. Bette Davis holds much promise in her handling of Laura, sweet, simple and the very essence of repression.

Story has very few highlights. In this it is truly Tarkingtonian. On the screen good knitting must have its punctuation. That is the chief fault with this production so far as maximum appeal is concerned.

A hodge-podge of beaux, including Lindley, young doctor; Trumble, local insurance man, and Corliss, fast talker and promoter who affords the menace and gives the theme its modicum of "bad" color. *Waly.*

Mr. Lemon of Orange

Fox production and release cofeaturing El Brendel and Fifi Dorsay. Directed by John G. Blystone. Dialog by Eddie Cantor and Edwin Burke. No author credited. At the Roxy, New York, week March 27. Running time, 72 mins.

Mr. Lemon and McGee	El Brendel
Julie La Rue	Fifi Dorsay
Mr. Blake	William Collier, Sr.
Mrs. Blake	Ruth Warren
June Blake	Joan Castle
Jerry	Donald Dillaway
Walter	Eddie Gribbon
Gangster	Nat Pendleton

An attempt to dive into the crest of the talker crime wave for only fair results. Burlesques the gangster stuff with broad and sometimes humorous strokes, but the story framework is frail and the situations familiar. That places too much burden on the infrequent laughs in the dialog, though the dialog does contribute the chief comedy of the picture.

El Brendel, still doing the same Swede that netted him apples in vaudeville, now rates with or near Oakie in talkers among new comics with personal followings. Which may get "Mr. Lemon" more than it rates.

Despite some traces of dynamite in the dialog, written by Eddie Cantor and Edwin Burke, with the best of it in the natural class for William Collier, Sr., the most effective piece of comedy biz for both Brendel and the picture isn't new. In "City Lights" Chaplin swallowed a whistle and when talking thereafter he whistled. In "Mr. Lemon" Brendel swallows a baby marimba and when he talks from that point on up to and including the fade-out, the instrument pipes up. Not new for either, however. Just an adaptation of a dirty story.

Between the really good dialog bits are numerous batting slumps. The strong portions if more closely connected would stretch about far enough to comprise a knockout show. At least in a short there would have been no necessity for obvious and ruinous padding.

This is Brendel's first time out in a talker without dialect. In a double role in "Mr. Lemon" he's Swede, only 50% Swede, although the lead character of the two is in dialect. He innocently gets into a bad jam through being an exact reproduction of a rough gangster chief. There are the customary complications and exaggerated identity boners.

Gunman satire spread on strong and thick, with no chance for anyone to miss the humor. It would have been murder to go legit for a moment. To keep it funny everything was tossed in, from stew stuff to a rubber frankfurter.

Dialog that fit so well gave Collier the best chance of the support. Otherwise Brendel has the picture at all times. Fifi Dorsay does a Frenchy as Frenchy as usual. Ruth Warren as Collier's wife-foil and Joan Castle and Donald Dillaway as the love team, all okay, with Eddie Gribbon and Nat Pendleton each having a walk in gangster bits.

Before and during a chase there is fun in an Austin, for plenty of exploitation for the midget auto. Funniest Austin gag is in the dark, with a cop stumblin' over one while running to the rescue.

A story in the press sheet says, "If you want to be friendly with Fifi Dorsay, vivacious French comedienne of the talking screen, never sing or whistle 'Mr. Gallagher and Mr. Shean' within her hearing. Just whistle 'Mr. Gallagher and Mr. Shean,' but be sure you're not within range of the Fox comedienne."

The press sheet might explain by telling the rest of it. *Bige.*

"THE BEAUTIES"
Comedy with Songs
20 Mins.
Stanley, New York
Pathe

Insipid short with no comedy sense or value. Appears as though the director started off to make one type and wound up by ringing in everything he could think of.

Opens with three characters, villains in a burlesque manner. They are after an artist's art sketch. Action drifts to a horde of girls, representing the beauts of all nations. Straight warbling rung in by the low comedian. Then the artist-hero lets loose love lyrics and the femme lead duets.

Ideas with none cueing into each other. After the short unwinds half-way, the audience is dizzy.

"ZUYDER ZEE"
Travelog
9 Mins.
Circle, New York
Pathe

One of the Vagabond Adventure series which Tom Terris directs. Customs and topography of Holland here. Not as exciting and less colorful than previous Terris shorts.

In the few minutes allotted, Terris managed to crowd in some interesting clips of Dutch life and scenery. Terris' lecture, explaining each clip shown, is as interesting, if not more so, than the camera views.

RADIO RACKET
Aesop Fable Cartoon
8 Mins.
Strand, New York
Pathe

Animals broadcasting and animals listening. A jungle burlesque on the air. As such it has some parts the funniest ever caught in a screen cartoon.

The hippo singing a high soprano and the bombardment on a return wave gets fans of all inclinations laughing until they reach the edge of the well known chair. *Waly.*

50 Million Frenchmen

(Technicolor)

Warner Bros. production and release. Based on the stage musical of the same name. Directed by Lloyd Bacon. Adaptation by Joseph Jackson. Dialog by Al Boasberg and Eddie Welch. At Winter Garden, New York, on grind run starting March 24. Running time, 68 minutes.

Simon and Peter	Olsen and Johnson
Jack Forbes	William Gaxton
Michael Cummings	John Halliday
Violet	Helen Broderick
Looloo Carroll	Claudia Dell
Billy Baxter	Lester Crawford
Pernasse	Charles Judels
Marcelle Dubrey	Carmelita Geraghty
Tourist	Nat Carr
His Wife	Vera Gordon
Their Son	Norman Phillips, Jr.

Because this flimsy story of a rich American in Paris who proves he can win an unknown blonde without the aid of his bankroll will have to depend mostly on its title for b. o. attraction, it sizes to only fair b. o. The wise ones on Broadway recalling the stage bit from which the picture was taken may shove it to a moderate first week. It will bump thereafter and elsewhere except where banked by a strong stage support. However, there are laughs for the willing.

That title doesn't fit the story as is. Picture, therefore, is forced to an undeserving presumption of being a musical which it isn't. The only real music is the accompanying score and even that is only faintly observed. Olsen and Johnson pull a slight parody in the middle of the picture when the two get unwittingly snared into the hotel apartment of two Parisian lassies.

The picture begins with every apparent reason to believe it will lend a hot race to customers' imaginations for frothy entertainment that was in the stage hit, but that is quickly dispelled after the first few minutes. From then on it's mostly slapstick with only the faintest romance and pseudo action. Whether color hurts or helps is left open.

Among the slapstick mites is one where Nat Carr and Vera Gordon playing Hebe tourists, meet William Gaxton, the hero but reduced to working circumstances. Stuff from one-reelers is called to show their fresh child utilize a sling shot to peep one into Gaxton's eye. Just a situation with no reason.

The laughs when coming are impelled mostly through Olsen and Johnson. These are in situations mostly incoherent to the central plot. Chick Johnson with his giggling laugh makes a great bow in and the pair are looked for whenever humor is to be desired. But that humor comes for the greatest part in the dialog that's tinged with suggestive hints. About the only action that's really a laugh is where the two, playing detectives, are seen tossed out of a woman's room in a hotel.

An indication of the kind of film humor interpolated here is where the Paris gendarmerie chase the two yokels over a freshly tarred thoroughfare and taxicab tops. Hardly more to the story than mentioned, except a horse race which is much talked about but not seen.

It is unlikely that the stage names will help this film on outside draw away from Broadway. William Gaxton, Helen Broderick and Lester Crawford were in the original stage show, backed by Warners a season or so back. It was an outstanding hit in a very bad legit season. The picture, however, offers the reverse to comment almost.

Miss Broderick spots us the unintentional foil as an excuse for the intermittent breaks of the thin romance that wanders through between Gaxton and Claudia Dell. Miss Dell is a looker. Gaxton gets most of the chances but he jumps about in regular musical comedy manner. Not much opportunity is offered the cast anyway.

Miss Broderick's dumb pan attitude on everything looks natural but Crawford's recommendation is his likeness to Walter Winchell. The two look enough alike to claim either's salary.

Maybe a couple of good songs and good voices could have helped. These might have been the lollypop to revive a snoring music business and otherwise offer an excuse for being to the music company holdings held by the producers. Besides songs would have lent some item of faith in the film's title, which, without the tunes, is a misnomer.

That Olsen and Johnson pull the title for a fadeout crack on the picture only emphasizes it's misplaced handle. The scene is where after everything has about ended as expected and Gaxton is in a hospital with the blonde smiling his way. Olsen and Johnson leave and get a peep into one of those Parisian studios and mutter the unnecessary reminder that 50 million Frenchmen can't be wrong.

While Olsen and Johnson carry most of the laugh getting lines their mien is strictly vaude dialog. Any place but in films they're a howl just to look at.

It may have been apprehensive judgment that kicked out the songs from this film. Probably due to musical films have lapsed since once in favor. On another angle the film bears all the earmarks of having been very much cut from what may have been originally created. In spots the film looks chopped. Situations pile in without apparent reason from the story.

The saddest note is the inane dialog and role allotted to John Halliday, the only real actor to be seen or heard. *Shan.*

The Conquering Horde

Paramount production and release. Based on story by Emerson Hough, with screen scenario by Grover Jones and William Slavens McNutt. Directed by Edward Sloman, with Richard Arlen and Fay Wray co-featured. Photography by A. J. Stout. At Paramount, New York, week March 27. Running time, 73 minutes.

Dan McMasters	Richard Arlen
Taisie Lockhart	Fay Wray
Jim Nabors	Claude Gillingwater
Marvin Fletcher	Ian MacLaren
Spud Grogan	Frank Rice
Lumpy Lorrigan	Arthur Stone
Cinco Centavos	George Mendoza
Mr. Corley	James Durkin
John	Charles Stevens
Splint Goggin	Edwin J. Brady
Digger Hale	Robert Kortman
Hutch Daggett	Harry Cording
White Cloud	Chief Standing Bear
Capt. Wilkins	John Elliott
Mrs. Corley	Kathrin Clare Ward

Program western which has its satirical moments, whether intentional or not, but sufficient action and love interest as well to prop it up as product commensurate with demands of most theatres which have any luck with a western. When Paramount makes a western it ordinarily is better handled than the general run in that line, few brother majors producing westerns of spectacle dimensions. This one is a fairly entertaining, gutty story, expertly handled.

Richard Arlen and Fay Wray are opposite. Former is popular among the kids and many womenfolks, with that probably explaining why he receives more fan mail than some of the mat idols. With a better picture than his rival, Gary Cooper, had in "Fighting Caravans," Arlen is likely to strengthen himself as a draw. Miss Wray's fine performance in an actor-proof role will mean the same for her.

The story of "Conquering Horde" comes from Emerson Hough, who provided Paramount years ago with "The Covered Wagon." In the screen adaptation and dialog that surefire writing team of Grover Jones and William Slavens McNutt have invested the property with a smoothness and crispness in the telling that further indicates the importance of good screen writing. In no scene is there to be found the slightest excess of wordage, while in those spots where effective, dramatic dialog is called for to build up action, the Jones-McNutt team has come through nicely.

The continuity in both writing and the direction by Edward Sloman is unmarred, with the picture technically A1 with the exception of the way some of the cattle caravan shots are spliced in. Sloman could have dispensed with some of the scenes, a few of which appear like stock stuff and in photography and developing not comparing with the scenes they were gummed onto. There has been too much of the caravan material, anyway, in pictures to excite much interest now, even if the better scenes, and these well photographed, show the cattle and horses fording a river, getting stuck in deep mud, etc.

Story opens in Texas in the years following the Civil War when that state resisted the invasion of railroads, only to find bad times resulting from the inability to get their cattle to markets, nearest of which is later revealed as Abilene, Kans. There's no inkling of what Texas did previous to a railroad's attempt to lay rails in that state.

Arlen, who plays the role of a Texan gone Yank and with honors in the war, later designated by the President to conduct a special investigation of the trouble in his native state with a view to alleviating bad feeling existing against the administration, becomes instrumental in opening up an outlet for cattle ranchers, coincidentally upsetting land-grabbing.

Love interest is developed along novel lines which now and then makes it doubtful whether or not westerns are being satirized to a certain extent. Hero remains aloof from the girl, frequently addressing her roughly and concealing his identity, despite plenty suspicion, but coming through finally in true western fashion.

Plenty comedy throughout, with the last reel adding a touch of the slapstick. Main comedy and excellent is with Claude Gillingwater as the girl's ranch foreman, who hates the hero and can't understand women.

Menace in capable hands of Ian MacLaren. Why it was necessary to have him shoot a squaw while she was taking a swim for herself puris naturalibus in order to stir up the Indians against the cattle vanguard is puzzling. Couldn't it just as well have been a male or one of the Indians' horses? *Char.*

Laugh and Get Rich

Radio production and release. Associate producer, Douglas MacLean. Directed by Gregory LaCava. Story by Douglas MacLean. Scenarist, Gregory LaCava. Additional dialog by Ralph Spence. At Mayfair, New York, week March 27. Running time, 72 minutes.

Joe Austin	Hugh Herbert
Sarah Austin	Edna May Oliver
Alice Austin	Dorothy Lee
Phelps	Robert Emmet Keane
Hepburn	John Harron
Biddle	Charles Sellon
Vincentini	George Davis
Miss Teasdale	Maude Fealy
Larry	Russell Gleasman

Somebody copped Pulaski's idea of a platter shaped raspberry rubber and changed it for a tire tube with a whistling valve. That raspberry item is the keynote of the picture, the highlight of its humor just as it is for Pulaski at "Variety's" h. o. But in the film Edna May Oliver in a stewed moment does it au naturel and yet the picture can still go down clean. So can the b. o. If the film covers even overhead in the first class spots it will be acting generously.

Whenever the picture was stuck for its laugh spot came some talk or sound of a raspberry. On that end the film is 80% raspberry, 10% wisecracks and 10% Hugh Herbert. It's the latter who shows any dramatic fervor to speak of. Herbert stalks a natural mien and likable as the sentimental rube who steals his wife's money to invest unwisely in oil, but later promotes the whistling raspberry tube. But even Herbert depends much on wisecracks.

These wisecracks are not new. Yet they will go over with certain willing audiences. Here's an example:

Miss Oliver has called daughter's boy friend a loafer. Thereupon up pops papa Herbert to say:

"He's no loafer. He's an inventor."

Miss Oliver could have greatly aided both Herbert and the film but her part is below par. Her movements look every bit as if they were deliberately restrained to shove over Herbert when that wasn't necessary. Somebody muffed badly here, with Miss Oliver easily one of the finest comediennes the show biz knows.

That's what may be expected when an actor produces and a director dialogs. Outside of Douglas MacLean and Gregory LaCava, the only individual credit goes to Ralph Spence, who wrote some of the dialog. How much not given, but it's permissible to figure logic tells Spence must have put in the better gags.

There must be something to these actor-director-writer ideas. For Radio is about the only company that goes in for it so primarily. None so far made by that company under that system has been anything better than fair product, if that.

Here, however, something was saved on production costs in utilizing old sets. That doesn't help the film. When the reviewer caught the picture customers were overheard noticing the familiar country places. That country club scene for one.

On another angle it looks like the film boys have turned to making plays instead of pictures. The picture suffers from a certain dialog fear. To get over some of the antique wisecracks to fit situations other elements were sacrificed. The film is slow, hardly gathering any momentum until nearly the three-quarter mark when the Herbert character begins to warm up. That's when he steals his wife's money.

But if it lacks speed, it also lacks action. Romance is only slightly suggested between the small town girl and her inventor boy friend and there is no suspense to speak of. That means no punch.

For contrast John Harron plays a wise guy from Boston. That's a laugh in itself.

This picture was first titled "Board and Room." It would have been more fitting than the present title, so far as the story goes. But a hit will go with any kind of title.

Its biggest chance for some speedy humor was in presenting the artist who painted cows only. Even that's slowly routined and straight-laced. Bull was mentioned only twice. *Shan.*

Miniature Reviews

"Bad Sister" (U). Good for family and child draw, but too simple and slow of action for sophisticated and other classes.

"Fifty Million Frenchmen" (WB). Fair b.o. made from a musical hit of the same name, but having no songs nor dances. Broadway memory of the stage names and show may bring it to a fair b.o. the first week. Elsewhere will need strong stage support. Stage names unlikely to mean much away from Broadway.

"Conquering Horde" (Par). Well-made western with good story, plenty love interest, action and comedy. Where westerns are business-getters, with Richard Arlen expecting to draw, this one will do above average. Met first runs away from followers of this type of picture, probably just average business, if that.

"Laugh and Get Rich" (Radio). Clean film with old and weak story that's mostly dialog. Antique wisecracks and no big b.o. names. Entertainment for the willing.

"Transport of Fire." (Sovkino). Technically good Russian film but propaganda again. Silent with English titles.

"Sunrise Trail" (Tiffany)—Little stronger than usual run of double feature westerns. With aid of strong shorts enough to stand up alone in the smaller houses.

"Rosenmontag" (Ufa). Morbid story of a double suicide. Impossible to follow without a complete knowledge of German, and difficult even then.

FLAGRANT DELIT

("Caught Red-Handed")
(French Dialog)
(GERMAN MADE)

Paris, March 4.

The French version of an Erich Pommer UFA production. Made in Berlin. French adaptation by Louis Verneuil and Robert Liebmann. Directed Hanns Schwartz. Supervised by Max de Vaucorbeil. Lyrics by Jean Boyer. Music by Friedrich Hollaender. Recorded, Klangfilm. Running time, 98 minutes. Olympia, Paris, Feb. 28.

Renee Dumontier	Blanche Montel
Durand	Henry Garat
Albert Dumontier	R. Roberts
Serigny	Ch. Dechamps
The Commissionaire	L. Baron Fils
The Domestic	G. Gallet
Hortense	F. Albouy
The Servant	R. Bysor

Film, benefiting from the current appreciation of operettas, entertaining and well acted, is very well received. No trace of its German origin can be noticed by the general public, though technically it is decidedly Germanic.

Story is that of an old toy manufacturer with a young and romantic wife.

Blanche Montel, as the wife, is very good. French native gives her considerable advantage over foreign French speaking actresses, who frequently appear in French versions of German productions. She looks, sings and dances well. Henry Garat is very good as leading man. Rest satisfactory.

Direction excellent, tempo of the film not being unduly slowed by the fact that it is an operetta. Music in part remindful of Ralph Irwin's, to the extent it caused trouble. Also a waltz is such a lift of the American "Mary Lou" UFA had to pay the American publishers several thousands of dollars as indemnity.

No close-ups nor outdoor shots, but action doesn't call for them and they are not missed. Sound good.

Sure box office value. If shown abroad in houses catering to French patronage, likely to please. *Mark.*

LE REQUISITOIRE

("Manslaughter" version)
(FRENCH MADE)

Paris, March 5.

Paramount production and release. Made in Paris Joinville studios and on the Riviera. Directed by Dimitri Buchowetzki. Running time, 85 minutes. Paramount Paris, 20th February.

Lydia Alton	Marcelle Chantal
Georges Sinclair	Fernand Fabre
Eliane Belloc	Elmire Vautier
J. B. Alley	Gaston Jacquet
Annette Evans	Helena Manson
Mlle. Bennett	Rachel Launay

Literal translation of the French title is "Public Prosecutor's Speech," but the film is a French remake of "Manslaughter," from Alice Duer Miller's novel. Novel gets screen credit, and the film "Manslaughter" is tactfully omitted. The only lift from the American celluloid is the motor-bike accident.

Story is that of a headstrong and wealthy girl whose lover, as prosecuting attorney, is compelled to send her to jail when she kills a policeman in driving at excessive speed.

Film is infinitely better in all respects than any other film yet made in the Paramount Joinville studios. It shows considerable improvement in the work there.

Direction, photo and sound are excellent.

Success entirely hangs on Marcelle Chantal, who steals the show. She not only has plenty S. A. but is a good actress, and at times moves the sentimental French audience to a point where most of it is crying.

The local outdoor shots are very good. Reproduction of the motorcycle policeman bumping into the swerving motor-car drew a gasp from the audience.

A very auspicious sample of the result of the recent change of method in the Paramount Joinville studios, and a money-maker. *Mark.*

TRANSPORT OF FIRE

(Russian Made)
(Silent)

Sovkino production. Amkino release. Direction Alexander Ivanoff. Photography, Alexander Gintzboorg. American titles by Shelly Hamilton. At 8th St. Playhouse, New York, on grind, beginning March 21. Running time, 75 mins.

Krot	Gleb Kuznetzov
The Organizer	Fedor Slavski
Yoort	Nikolay Nichorin
Ilia	Ksenia Klyaro
Savva	Alexei Gorlushin
Petrovitch	Lev Buturinski

Although this picture has everything that could make it fine silent film fare for any part of the world, it must be labeled just another Russian picture. It's that propaganda angle again.

Picture is the revolution of 1905; a revolution that failed. But in this film the failing part is more or less overlooked. When they get near that, the picture turns to their famous crack:

"There must be many small failures before the ultimate success."

From a technical standpoint the picture's a peach. Photography beautiful and direction as fine as can be asked. Alexander Ivanoff, who megged, is deserving of the plum, if there is any. His is an imaginative hand. He makes the film exciting and thrilling.

Those Russians! With directors like Ivanoff and Eisenstein and photographers like Gintzboorg and actors like Kuznetzov. If they'd only stop preaching, what a spot in the film sun those chumps could pick!

But they will go on reforming the world, and who knows—perhaps the Soviet's 5-year plan will do it yet!

ROSENMONTAG

("Carnival's End")
(GERMAN MADE)
(With Songs)

Ufa production and release. Direction Hans Steinhoff. Based on play of same title by Otto Erich Hartleben. Scenario, Ludwig von Wohl and Philip L. Mayring. Production supervisor, Bruno Duday. Photography, Werner Brandes. Sound, Walter Tjaden. Music, Schmidt-Gentner. At Cameo, New York, week March 27. Running time, 85 mins.

Bertha von Rumberg	Gertrud Arnold
Lt.-Col. von Friese	Eduard von Winterstein
Hugo von Marschall	Alexander Sascha
Harold Hofman	Peter Voss
Peter von Ramberg	Lutz Altschul
Paul von Ramberg	Harry Halm
Ferdinand von Grobitsch	Karlludwig Diehl
Hans Rudorff	Mathias Wieman
Benno von Kleyitz	Hubert von Meyerinck
Franz Glahn	Heinz Glahn
Traute Reiman	Lien Deyers
Her Aunt	Lucie Euler
Kommerzienrat Berger	Fritz Alberti
His Wife	Lotte Spira
Hildegard, their daughter	Hanna Waag
Nettelbeck, Rudorff's servant	Erich Kestin
A servant of Ramberg	Karl Platen
A soldier	Paul Heidemann

Perhaps this was, in the original play, a beautiful story of sensitive souls. As a film it is nothing but an annoyingly morbid hour and a half.

Hasn't enough finesse to excuse it on the ground of being arty, and has about everything else that can make it non-commercial. Impossible to follow without a thorough understanding of German, and hard to figure why it should be followed then.

Maybe if the story had been told straightforward, as it happened, it would have more action and hold interest easier. In this film it's told backward. There's a party for the engagement of the young officer, but he doesn't seem to be getting a thrill out of it. Later he has a talk with the father of the girl he's being married to and tells him that he's all through with the other girl and there's nothing to be feared. Back to his army he goes.

Then he discovers that his cousins had framed him into thinking that the first girl, a girl he loved and beneath his dignity as officer, had been unfaithful to him. He gets hold of the first girl again and finds out it's false. She's innocent. So he makes love to her again and then he realizes that he has given his word not to see her and has broken it. So there's nothing to do but commit suicide. He does, killing her at the same time.

Lots of costumes, some pretty,

(Continued on page 60)

The Woman's Angle

"Mr. Lemon from Orange" (Fox)—Feminine response dependent on the number of women, an uncertain quantity, who like El Brendel. Those who do, will enjoy well-handled events of mistaken identity.

"The Thundering Horde" (Par)—Richard Arlen's presence does not outweigh the old-fashioned devices of a western meller screened, presumably, to bring kids back to the theatres.

"Fifty Million Frenchmen" (WB)—Women audiences are growing too sophisticated to respond in a box office way to such Parisian atmosphere and labored slapstick.

"The Finger Points" (FN)—Richard Barthelmess is appealing to women. Women will see the picture to see him. It's a masculine racketeer story.

"The W Plan" (Elstree)—Well told story of suspense has the women worried over hero's fate. That means they like it.

"The Sunrise Trail" (Tiff)—If an old style western hopes to get by with the ladies, it must be modernized beyond just letting it talk. This one has no other improvement.

"Wien, du Stadt der Lieder" (Oswald)—Contagious good humor infuses non-German-speaking women with maddening curiosity to know what the rest of the audience is laughing at. Those women who understand the language appear to enjoy immensely the gay cavorting of an excellent cast.

"Le Vacanze del Diavolo" (Par)—Italian version of the Nancy Carroll hit, lacking the good performances that gave interest to the film in English. Doubted if even Italian-speaking women will like it.

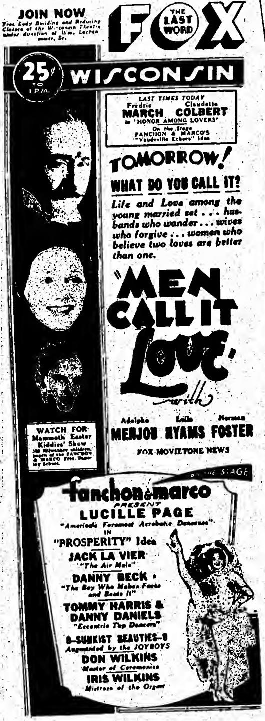
"Rosenmontag" (UFA)—Even in Germany this must have been a man's picture. Barracks, masculine songs, with but brief footage allotted women.

"Bad Sister" (U)—Excellent feminine fare, replete with domestic problems that arouse every woman's sympathy. Her first screen part is too unpleasant to establish a following for Sidney Fox, who, nevertheless, shows screen promise.

"Laugh and Get Rich" (Radio)—Good-natured marital hoke for matrons, but will not appease flappers.

Theatre Advertising as Indicated From Various Cities

MILWAUKEE



JOIN NOW
Free Body Building and Reducing Classes at the Wisconsin Theatre under direction of Wm. Lochenmeer, Sr.

FOX THE LAST WORD

25¢ TO 1 P.M.

WISCONSIN

LAST TIMES TODAY
Fredric MARCH Claudette COLBERT
in "HONOR AMONG LOVERS"
On the Stage
FANCHON & MARCO'S
"Vaudeville Echoes" Idea

TOMORROW!

WHAT DO YOU CALL IT?

Life and Love among the young married set . . . husbands who wander . . . wives who forgive . . . women who believe two loves are better than one.

"MEN CALL IT LOVE"

with

Adolphe MENJOU Leila HYAMS Norman FOSTER

FOX MOVIETONE NEWS

WATCH FOR Mammoth Easter Kiddies' Show
300 Milwaukee children, pupils of the FANCHON & MARCO Free Dancing School.

ON THE STAGE

fanchon & marco
PRESENT
LUCILLE PAGE
"America's Foremost Acrobatic Danseuse"
IN
"PROSPERITY" Idea

JACK LA VIER
"The Air Male"

DANNY BECK
"The Boy Who Makes Faces and Beats It"

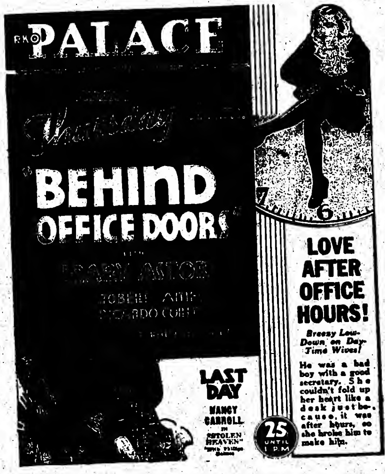
TOMMY HARRIS & DANNY DANIELS
"Eccentric Tap Dancers"

8—SUNKIST BEAUTIES—8
Augmented by the JOYBOYS

DON WILKINS
Master of Ceremonies

IRIS WILKINS
Mistress of the Organ

MILWAUKEE



RKO PALACE

Thursday

"BEHIND OFFICE DOORS"

with
MARY ASTOR
ROBERT AMES
RICARDO CORTEZ

LOVE AFTER OFFICE HOURS!

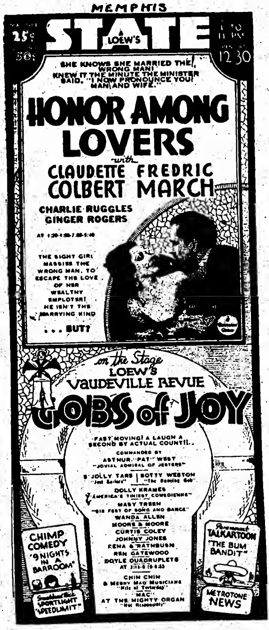
Breezy Low-Down on Day-Time Wives!

He was a bad boy with a good secretary. She couldn't fold up her heart like a desk just because it was after hours, so she broke him to make him.

LAST DAY
NANCY CARROLL
in
"STOLEN HEAVEN"
with Phillips Holmes

25 UNTIL 1 P.M.

MEMPHIS



25¢ 50¢

LOEW'S STATE

1 TO [illegible] 12 30

SHE KNOWS SHE MARRIED THE WRONG MAN! KNEW IT THE MINUTE THE MINISTER SAID, "I NOW PRONOUNCE YOU MAN AND WIFE."

HONOR AMONG LOVERS

with

CLAUDETTE COLBERT FREDRIC MARCH

CHARLIE RUGGLES
GINGER ROGERS

AT [illegible]

THE RIGHT GIRL MARRIES THE WRONG MAN, TO ESCAPE THE LOVE OF HER WEALTHY EMPLOYER! HE ISN'T THE MARRYING KIND . . . BUT?

on the Stage
LOEW'S
VAUDEVILLE REVUE
GOBS of JOY

FAST MOVING! A LAUGH A SECOND BY ACTUAL COUNT!!..

COMMANDED BY
ARTHUR "PAT" WEST
"JOVIAL ADMIRAL OF JESTERS"

5 JOLLY TARS "Just Sailors" | BETTY WESTON "The Dancing Gob"

DOLLY KRAMER
"AMERICA'S TINIEST COMEDIENNE"

MARY TREEN
"SIX FEET OF SONG AND DANCE"

WANDA ALLEN
MOORE & MOORE
CURTIS COLEY
JOHNNY JONES
RENA & RATHBURN
REN GATEWOOD
DOYLE QUADRUPLETS
AT [illegible]

CHIN CHIN
& MERRY MAD MUSICIANS
"Hits of Yesterday"

"MAC"
AT THE MIGHTY ORGAN
"Hot Rhapsodies"

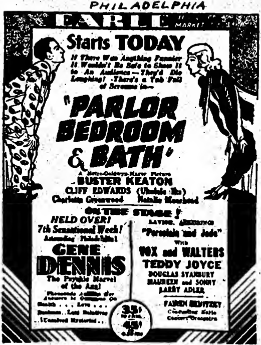
CHIMP COMEDY "9 NIGHTS IN A BARROOM"

Grantland Rice SPORTLIGHT "SPEEDLIMIT"

Paramount TALKARTOON "THE BUM BANDIT"

METROTONE NEWS

PHILADELPHIA



EARLE 11th AT MARKET

Starts TODAY

If There Was Anything Funnier It Wouldn't Be Safe to Show It to An Audience—They'd Die Laughing! There's a Tub Full of Screams in—

"PARLOR BEDROOM & BATH"

A Metro-Goldwyn-Mayer Picture
BUSTER KEATON
CLIFF EDWARDS (Ukulele Ike)
Charlotte Greenwood Natalie Moorhead

ON THE STAGE

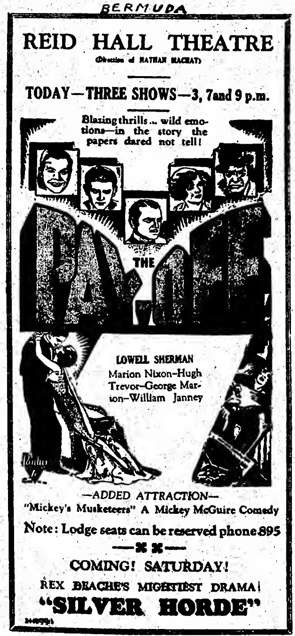
HELD OVER!
7th Sensational Week!
Astounding Philadelphia!
GENE DENNIS
The Psychic Marvel of the Age
Thousands Asking Her Answers to Questions On Health . . . Love . . . Business . . . Lost Relatives . . . Unsolved Mysteries . . .

[illegible] "Porcelain and Jade"
With
VOX and WALTERS
TEDDY JOYCE
DOUGLAS STANBURY
MAUREEN and SONNY
LARRY ADLER

FABIEN SEVITZKY
Conducting Earle Concert Orchestra

35¢ [illegible] 45¢ [illegible]

BERMUDA



REID HALL THEATRE
(Direction of NATHAN MACHAT)

TODAY—THREE SHOWS—3, 7and 9 p.m.

Blazing thrills ... wild emotions—in the story the papers dared not tell!

THE PAY-OFF

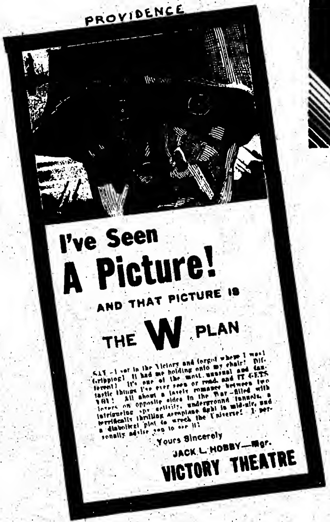
LOWELL SHERMAN
Marion Nixon—Hugh Trevor—George Marion—William Janney

—ADDED ATTRACTION—
"Mickey's Musketeers" A Mickey McGuire Comedy

Note: Lodge seats can be reserved phone 895

COMING! SATURDAY!
REX BEACH'S MIGHTIEST DRAMA!
"SILVER HORDE"

PROVIDENCE



I've Seen A Picture!

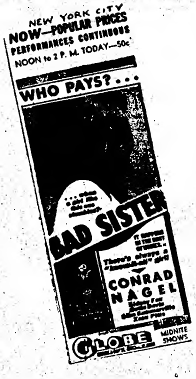
AND THAT PICTURE IS

THE W PLAN

SAY—I sat in the Victory and forgot where I was! Gripping! It had me holding onto my chair! Different! It's one of the most unusual and fantastic things I've ever seen or read, and IT GETS YOU! All about a lovely romance between two lovers on opposite sides in the War—filled with intriguing spy activity, underground tunnels, a terrifically thrilling aeroplane fight in mid-air, and a diabolical plot to wreck the Universe! I personally advise you to see it!

Yours Sincerely
JACK L. HOBBY—Mgr.
VICTORY THEATRE

NEW YORK CITY



NOW—POPULAR PRICES
PERFORMANCES CONTINUOUS
NOON to 2 P. M. TODAY—50c

WHO PAYS? . . .

BAD SISTER

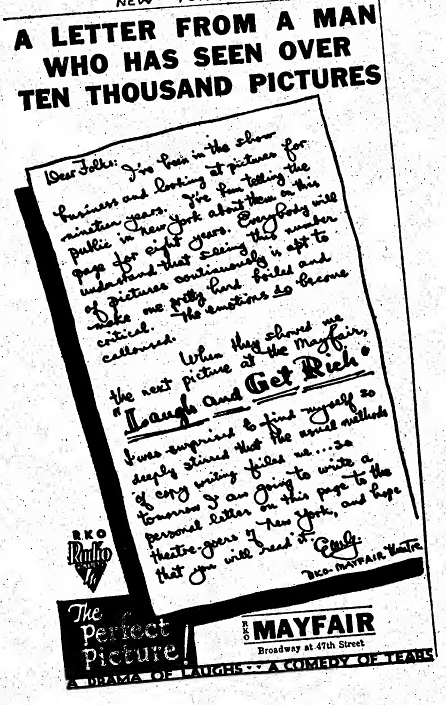
There's always a "[illegible]" girl

CONRAD NAGEL

GLOBE

MIDNITE SHOWS

NEW YORK CITY



A LETTER FROM A MAN WHO HAS SEEN OVER TEN THOUSAND PICTURES

Dear Folks: I've been in the show business and looking at pictures for nineteen years. I've been telling the public in New York about them on this page for eight years. Everybody will understand that seeing this number of pictures continuously is apt to make one pretty hard boiled and critical. The emotions do become calloused.

When they showed me the next picture at the Mayfair, "Laugh and Get Rich" I was surprised to find myself so deeply stirred that the usual methods of copy writing failed me... so tomorrow I am going to write a personal letter on this page to the theatre-goers of New York, and hope that you will read it. Emily

RKO-MAYFAIR Theatre

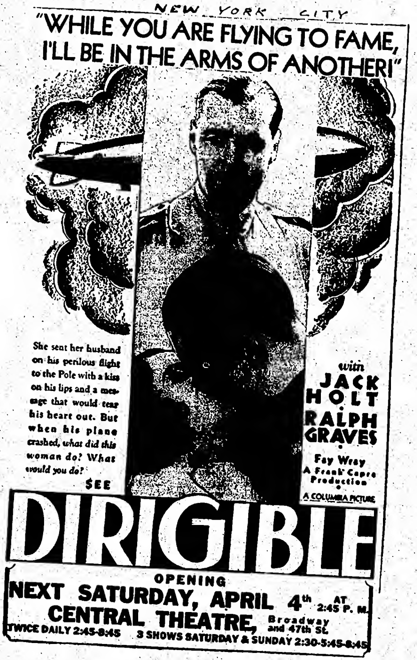
RKO Radio

The Perfect Picture!

RKO MAYFAIR
Broadway at 47th Street

A DRAMA OF LAUGHS - - A COMEDY OF TEARS

NEW YORK CITY



"WHILE YOU ARE FLYING TO FAME, I'LL BE IN THE ARMS OF ANOTHER!"

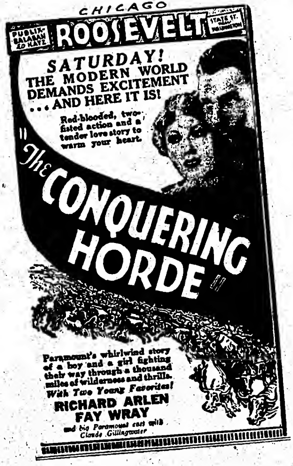
She sent her husband on his perilous flight to the Pole with a kiss on his lips and a message that would tear his heart out. But when his plane crashed, *what did this woman do? What would you do?*

with JACK HOLT • RALPH GRAVES • Fay Wray
A Frank Capra Production • A COLUMBIA PICTURE

SEE DIRIGIBLE

OPENING
NEXT SATURDAY, APRIL 4th AT 2:45 P. M.
CENTRAL THEATRE, Broadway and 47th St.
TWICE DAILY 2:45-8:45 3 SHOWS SATURDAY & SUNDAY 2:30-5:45-8:45

CHICAGO



PUBLIX-BALABAN & KATZ ROOSEVELT STATE ST. near WASHINGTON

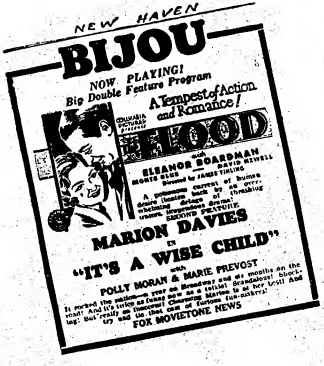
SATURDAY!
THE MODERN WORLD DEMANDS EXCITEMENT ...AND HERE IT IS!

Red-blooded, two-fisted action and a tender love story to warm your heart.

"The CONQUERING HORDE"

Paramount's whirlwind story of a boy and a girl fighting their way through a thousand miles of wilderness and thrills.
With Two Young Favorites!
RICHARD ARLEN
FAY WRAY
and big Paramount cast with Claude Gillingwater

NEW HAVEN



BIJOU

NOW PLAYING!
Big Double Feature Program

A Tempest of Action and Romance!

COLUMBIA PICTURES presents THE FLOOD
with ELEANOR BOARDMAN
MONTE BLUE — DAVID NEWELL
Directed by JAMES TINLING

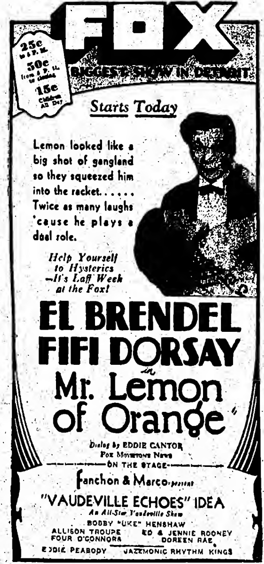
A poisonous current of human desire (beaten back by an overwhelming deluge of thrashing waters. Stupendous drama!

SECOND FEATURE
MARION DAVIES in "IT'S A WISE CHILD"
with POLLY MORAN & MARIE PREVOST

It rocked the nation—a year on Broadway and six months on the road! And it's twice as funny now as a talkie! Scandalous! Shocking! But really so innocent! Charming Marion is at her best! And try and tie that cast of furious fun-makers!

FOX MOVIETONE NEWS

DETROIT



FOX
BIGGEST SHOW IN DETROIT

25c to 6 P. M.
50c from 6 P. M. to closing
15c Children All Day

Starts Today

Lemon looked like a big shot of gangland so they squeezed him into the racket..... Twice as many laughs 'cause he plays a dual role.

Help Yourself to Hysterics —It's Laff Week at the Fox!

EL BRENDEL
FIFI DORSAY
in
"Mr. Lemon of Orange"

Dialog by EDDIE CANTOR
Fox Movietone News

ON THE STAGE

Fanchon & Marco present
"VAUDEVILLE ECHOES" IDEA
An All-Star Vaudeville Show
BOBBY "UKE" HENSHAW
ALLISON TROUPE — ED & JENNIE ROONEY
FOUR O'CONNORS — DOREEN RAE
EDDIE PEABODY — JAZZMONIC RHYTHM KINGS

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

WB's National Contest

Newark, N. J.

Harry Kalmine, zone manager for WB, has his cohorts all steamed up for the big nation wide Warner contest with $15,000 in prizes for managers and district managers. This contest runs for 21 weeks starting next Monday. New Jersey expects a share in it. Kalmine is directing an elaborate Child Welfare Campaign as April's part. This will tie up with social and welfare agencies, health boards, and state and local officials. Governor Larson has written a letter supporting the campaign. Three contests will be held, with a total of $5,000 in prizes, for the parents of, respectively, the prettiest, healthiest, and most popular baby.

The healthiest baby will be judged entirely by the local health authorities with the winning mothers received badges, medals, etc. The major contest is that for the most popular baby. Daily will put out a coupon good for 5 votes and the theatre gives with a ticket a coupon worth from 10 votes up. Both have to be deposited in the theatre within a day of issue.

Grand prizes will consist of autos, radios, etc. During the fifth week the ballots will still be voted in the local houses but will count for the grand prizes, so that the interest will carry on.

In addition to the obvious tie-ups others will be made with manufacturers of baby foods, supplies, etc. Short films of the contestants will also be made. To promote plenty of valuable entries letters will be written to many parents, with the contest open to any one who wishes to sign an application blank.

For May, the managers have designated the month as "Harry Kalmine Month" with their particular plans being now worked out.

Used Indian Band

Washington, D. C.

Fox theatre turned loose a band of redskins in peace paint, feathered headdress, as a publicity stunt, shooting the troupe from backstage along F street to the headquarters of the National Press Club. The outfit was the United States Indian Band, 14 pieces, led by Chief Shumatoria, graduate of Carlisle. Official title, United States Indian Band.

After this was done, the Indians were taken to the Senate Office Building where they were received by Vice President Curtis and Mr. and Mrs. Gann. At night, this same party occupied a flag-draped Presidential box at the Fox.

Cow for Chaplin

Canton, O.

A cow on which was a sign: "This is no Bull; Charlie Chaplin at Loew's" led through downtown streets kept the crowds rubber necking. Caretaker of cow garbed like Chaplin.

Russell Bovin in ads prior to opening invited any kid dressed as Chaplin to be guest at Saturday matinee. More than 100 responded.

Girl Wins Big Prize

Milwaukee.

Attending Milwaukee's annual home show at the Auditorium on a ticket given her by a neighbor, Jane Martina, 14-year-old high school student, won the $12,000 home given as the grand prize. Reached at her home at the time of the lucky drawing, the young lady bounced out of bed and did a double quick to the Auditorium where she was given the key and other necessary things that go to the owner of a new house.

There are nine children in the Martina family.

The home show was visited by 86,000, 11,000 more than last year.

Ballroom Tie-up

Minneapolis.

The RKO Orpheum had a tie-up with Marigold Gardens, city's leading dance hall, on a championship fox-trot contest. There were cash and other prizes and the dance hall gave the showhouse plenty of publicity.

Finals were held on the Orpheum stage Monday night as an added attraction. After the performance there was dancing for the customers on the new stage floor, with the dance hall contributing its orchestra and the girl victors of the contest acting as hostesses.

Dance for Dance

Des Moines.

Manager Jess Day, Orpheum, tied up "Ten Cents a Dance" with a neat contest conducted in connection with the town's foremost dance hall, Pla-Lan. Seven couples were chosen at the Pla-Lan for elimination fox-trot on the Orpheum stage. Prizes were $7.50, first; $5 second, and $2.50 third.

Proved better than anticipated.

Television

(Continued from page 5)

the leading proponents for ether television.

Reasons why the home will be the first to get pictures are numerous and highly technical. In plain language, the big angle is the difficulty and expense of equipping and maintaining receiving apparatus in a theatre.

Regardless of handicaps, Dr. Goldsmith is certain theatre television will be almost as perfect as film projection five years from now.

Installations

On installations, practically all experiments so far have been made in R-K-O theatres, Proctor's in New York and Schenectady mainly. It is understood in high television circles the first theatres to get commercial television will be Radio's own.

To date there have been five large television demonstrations throughout the world. None has been perfect in detail. Claims for any, according to scientists, have been simply due to selfish publicity purposes or the result of a vivid imagination backed up by skillful touches of "scientific showmanship." Men who know their arithmetic regard numerous independent demonstrations as little more than the use of the name television; that during the past years it has been the motivating factor in more publicity campaigns than any other science.

Experts see nothing new or meritorious in the recent demonstration in Chicago on a 10-foot screen. Poor lighting and detail is their reaction while they lay favorable lay criticism to clever staging and working up of the imagination.

New York television circles hear that behind the Chicago flare is a group of Detroit realtors who plan to capitalize the wide publicity already received to use the apparatus on a truck and show "pictures" on bargain acreage.

That the Chicago "pictures" could not possibly have had the clarity of detail claimed by some of the special first audience is pointed to by experts. They say that only 2,300 elements of light were used.

Best in Europe

Of all demonstrations the clearest was achieved by Gramophone in demonstrations given throughout England, Denmark and Germany about four months ago. Then 15,000 picture elements were used, or about seven times the total used by any of the other methods at any of the four other demonstrations.

First theatre exhibition was given under the direction of Dr. Goldsmith at Proctor's 58th street in 1930. This projected an image six by seven feet and required 2,500 picture elements.

Two years prior the Bell system gave an auditorium show in New Jersey on a much smaller screen but with the same number of elements.

Later in 1930, General Electric used Proctor's, Schenectady, with the same element figure and on a screen six by six.

Following this Baird demonstrated with 2,100 elements with a 3x7 foot image on a screen in the Coliseum, London. This was followed by the Gramophone display, which scientists are in accord on the point of greatest detail.

H. F. Campbell Dies

Boston, March 31.

Harry F. Campbell, New England district manager for Fox Films for several years, died March 24 at his home in Newton, Mass. He had been ill only a week.

He was born in Maitland, N. S. Besides his wife deceased is survived by three children.

Jack O'Donnell for Fox

Jack O'Donnell, writer, has been placed on a three months' contract with Fox by Sidney Phillips.

He left for the coast last week to start working on stories at once.

LOUISVILLE

(Continued from page 10)

week, "Honor Among Lovers" (Par) and vaude, $13,400.

State (Loew) (3,252; 35-50)—"Great Meadow" (Metro). Not enough strength to mean anything. Gross, accordingly, looks like mediocre $9,700. Last week, "Parlor, Bedroom and Bath" (Metro) showed nice profit at $12,700.

Strand (4th Ave.) (1,865; 35-50)—"Unfaithful" (Par). First Paramount product to get in here in long time but plays through Dolle having taken over former Par stand. Good opening and sustained over week-end but doesn't promise enough to h. o. Likely, $5,000. Last week, "My Past" (WB) hit $5,400.

Catholic Boston Hard Town to Guess on Holy Week's Film Grosses

Boston, March 31.

Film biz a bit on the fritz due to Holy Week. Weak start. Looks as though grosses would be up to, but not over, average anywhere.

The big Met will be the leader as usual with a gross of around $40,000. RKO Keith's will drop to $20,000. Loew's State will go up probably to $22,000. Gross was terrible last week at $12,900.

The smaller houses around town do not feel the effects of Lent and Holy Week.

Estimates for This Week

Met (Publix) (4,380; 50-75)—"Man of World" looks like fair $40,000. "Doctor's Wives" got fair $39,900 last week.

Loew's State (4,000; 30-40-50)—"Bachelor Father" (MGM) will go to $22,000 on indications over week-end. "Kiki" (UA) got low $12,900 last week.

Keith's (RKO) (4,000; 35-50-60)—"Last Parade" (Col). Will get $21,000 in 2d week. Same show netted good $26,100 last week.

Keith Boston (RKO) (3,000; 50-60)—"Bad Sister" (Radio). May go to $20,000 this week. "Lonely Wives" got fair $17,100 last week.

Fenway (1,360; 30-60)—"Charlie Chan Carries On" may do $5,000. "Unfaithful" (Par) $5,500 last week.

Uptown (1,700; 30-60)—"Mr. Lemon of Orange" will do $6,500 this week. "Fifty Million Frenchmen" did good $7,500 last week.

Scollay (2,562; 35-50-60)—"Charlie Chan Carries On" will get $11,000. "Great Meadow" got $12,000 last week.

Olympia (1,962; 35-50-60)—"Mr. Lemon of Orange" may get $6,000. "Fifty Million Frenchmen" got good $7,500 last week.

In estimating for this town on Holy Week is some guess work as the week may blow up at any time, theatrically. This is a hard-boiled Catholic town.

PALACE, WASH., TO BIG $25,000 THIS WEEK

Washington, March 31.

At Columbia last week "Kiki" way off at $9,100 and not held over. "Men Call It Love" looks headed for about $7,000 this week.

Earle last week had "Beau Ideal" with heavy vaude program to $17,000. This week "Kept Husbands" and vaude, and if everything works out $16,000. At Fox last week "Charlie Chan Carries On" to about $21,000, while currently "Conquering Horde" may just about squeeze $20,000.

Palace last week had "Southerner" and $21,000, with excellent stage unit. This week combination of "Wise Child" plus Hearst exploitation plus Ted Lewis and band in person, mopping up for Holy Week and looks headed for $25,000.

Rialto last week with "Rango" got $10,000. This week "Drums of Jeopardy" may do $5,500.

RKO Keith's last week with "Behind Office Doors," $11,000. "Lonely Wives" going to about $10,000 this week.

LeRoy Gets Musical

Hollywood, March 31.

Mervyn LeRoy will direct the Fields, Rodgers and Hart musical which the trio is working on for First National. Richard Rodgers got in Sunday (29), his collaborators preceding him by two weeks.

LeRoy's present assignment is "Five Star Final."

Title Changes

Hoolywood, March 31.

Four Marx Brothers' story at Paramount, "Money Business," becomes "Pineapples."

"Caught" is new substitution for "Roped In," Par.

"Six Shutter Sheriff," Roscoe Ates comedy at Radio, becomes "Lone Starved Ranger."

BEHIND THE KEYS

Oklahoma City.

Wallace Wilkinson is erecting theatre at McAlester, Okla., to seat 800, to be leased to Robb & Rowley.

E. B. Coleman has resigned as p. a. for Publix in Oklahoma City, succeeded by Bert Stern, present adv. mgr.

Paul Grubb resigned as house manager for Publix's Criterion to become manager of Skirven Roof Garden.

Winnipeg.

Three youths robbed two theatres last week, Rialto and Starland. In the Rialto they tried to open the safe but failing carted it out with them. Safe found later in a woodyard. They got $1,500, including three diamond rings.

Police soon captured the boys and they pleaded guilty.

Denver.

Harry Huffman, of Aladdin, has taken a five-year lease on the Rialto from the Joslin Dry Goods co., owner of the building. Publix has the house now.

Theatre will be closed this summer and reopened in fall. First run house, seating 1,040. This will give Huffman six houses now, including the Aladdin and Tabor, both first runs.

Des Moines.

Barry Burke succeeds late Nate Frudenfeld as div. mgh. for Publix in Des Moines.

F. C. Tyler at the Des Moines Publix office from Minneapolis office. Succeeds Irving Grossman, as p. a.

Newton, Ia.

Strand, owned by Mrs. Marjorie Everly Wayt, closed on writ of attachment. Theatre in operation 10 years.

Seattle.

F. Mercy, Jr., will be eastern Washington manager for Hughes-Franklin Theatres. Appointment made by Earl Crabb.

Bellingham, Wash.

Our theatre opens April 4 (Franklin-Hughes). Made-over Grand, seating 1,000.

Cleveland.

C. J. Latta made new district manager of Warner's Ohio theatres. Succeeds Phil Gleichman, resigned on account of poor health. Sam D. Blowitz becomes chief Warner booker, taking place opened by George Lynch's resignation. Lou Goldberg new assistant.

Following transfer of Al Mertz to Cincinnati, F. H. Hathaway appointed manager of local RKO exchange.

William Rosenthal assigned manager of local United Artists exchange, succeeding Charles Kranz.

Frank D. Drew, M-G-M branch manager, re-elected head of Cleveland Film Board of Trade for fifth time: I. J. Schmertz, Fox, vice-president; Harry R. Skirboll, Educational, treasurer; Mrs. Georgia Moffett, secretary.

Danbury, Conn.

Warner's Empress, 2d run, closed.

Cincinnati.

William Hastings succeeds Jerome Baker as asst. at Albee. Baker goes to another RKO Midwest house.

Albany, N. Y.

Pine Hills theatre, neighborhood, closed for several months, reopening April 6. Harry Lazarus, owner, managing.

Barney Frank, formerly with Pathe at Syracuse, is now with Warner Bros. Exchange at Albany as a salesman. Si Feld has moved over with Universal from Warners. Warners has opened an accessory store in film row, dealing in theatrical equipment. The company is known as the Continental Theatre Accessories, Inc.

Newark, N. J.

Changes in Warners include the resignation of Ralph Kralbuhl and the raising of Frank Damis to chief booker and buyer for the Warner-Stanley houses.

At the Orhtani, Hackensack, the organist and orch have been let out.

Toledo, Ia.

Frank Green, Wellman, has leased the opera house and will open it April 1. This town has not had a picture house for several months.

Sioux City.

L. H. Wassom, former mgr. of the World and Paramount theatres in Omaha, transferred here as successor to G. T. Gallagher, mgr. of the Capitol and Princess theatres.

Gallagher has become district manager for Publix in northeastern Nebraska and northwestern Iowa.

Washington, D. C.

Hardie Meakin, former managing director of the Fox theatre, assumed the management of RKO Keith's theatre at 15th and G streets Thursday (26). He replaced C. Harry Schreiber, transferred to a Cincinnati theatre on the same circuit. David Idzall now has charge of the Fox. W. M. McIntyre is doing publicity for Meakin at the RKO Keith's. Corbin Shield, former manager of Keith's here, is now manager in the Washington territory for the Ross Federal Service Corporation.

Harry E. Lohmeyer, manager of the Earle theatre, has a new assistant, James J. Majorell, former Philadelphia newspaper man. First position in a theatre.

Metropolitan, after playing second run pictures, has gone back to first runs.

Jefferson, Ia.

Iowa theatre has opened. Masonic lodge, owner of the building, financed the theatre to the amount of $12,000, and will have principal interest in its operation.

Can't Figure Public

(Continued from page 3)

taste could be run into the ground in no time at all has rather taken the picture makers by the ears and awakened them.

Because one novel picture is turned out and hits does not mean this is the type of stuff that the public wants. In fact if it is given a lot more of this stuff in an eager hurry to please, the public will plainly show it does not want it at all. There is no pattern for anything for pictures to follow any length of time and it looks like they'll find themselves in a position where they must create new ideas all the time, or at least dealing spontaneously with material, in order to please this public that is getting out of knee pants.

Musicals

All this applies, too, to musical pictures. The trouble with most musical pictures and the public's sudden thumbs down on them was due to the fact that most musicals were bad. The picture industry thought it had gotten the public's number beyond a doubt where musicals were concerned, and proceeded to shoot any and every sort of tripe in the name of musicals.

Just because a natural musical like "Broadway Melody" made a hit in screen musicals' early days did not mean the public would go for anything with music. The public got sick of the tripe, not the music.

At present this is Ernst Lubitsch's idea about musical pictures. As soon as the musical vogue was thought to have died a definite death, the picture industry indiscriminately scrapped all music just as it had indiscriminately seized upon the musical idea when it was thought to be just what the public wanted. Even the good things in a musical line went by the boards.

Chevalier Example

Maurice Chevalier, who has sung to the public successfully for years on the stage, had to cut songs out of his pictures. The style at which he was an artist was scrapped because the public did not want music. This was soon proved erroneous.

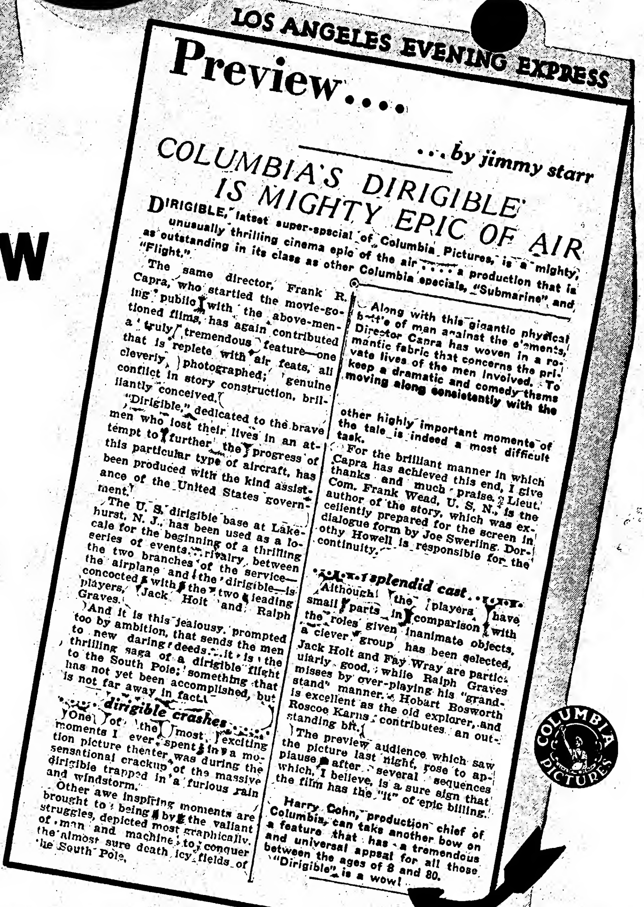
Chevalier's first musically deleted picture caused a burst of adverse comment and criticism from thousands of picturegoers who wrote in to ask why, when the picture people had one star who could sing, why didn't they let him? This [illegible] question was rather surprising to the pictures people, who were busy gauging the trend of public taste. Now Chevalier is making a picture with six songs in it.

But not because it is thought that the public wants music again, but because it is realized Chevalier can sing in a way that makes him something unusual, that makes him good entertainment instead of a mere singer. Lubitsch's idea is that it does not matter, in fact is not even a concern, whether or not one sheet of music of any of the songs in the picture is bought by the public.

The picture public is felt to be able to almost "smell" bad pictures. They can't be fooled about them even when the picture company thinks it has got something box office, and no matter how the picture is ballyhooed or talked up. There is no tangible reason why almost before a picture opens that the public should know it was a flop as entertainment or that it was a flop as far as they were concerned.

The public is often almost mystical in the way it senses beforehand what it will not like.

"a WOW!"



LOS ANGELES EVENING EXPRESS

Preview....

...by jimmy starr

COLUMBIA'S DIRIGIBLE' IS MIGHTY EPIC OF AIR

DIRIGIBLE," latset super-special of Columbia Pictures, is a mighty, unusually thrilling cinema epic of the air .... a production that is as outstanding in its class as other Columbia specials, "Submarine" and "Flight."

The same director, Frank R. Capra, who startled the movie-going public with the above-mentioned films, has again contributed a truly tremendous feature—one that is replete with air feats, all cleverly photographed; genuine conflict in story construction, brilliantly conceived.

"Dirigible," dedicated to the brave men who lost their lives in an attempt to further the progress of this particular type of aircraft, has been produced with the kind assistance of the United States government.

The U. S. dirigible base at Lakehurst, N. J., has been used as a locale for the beginning of a thrilling series of events... rivalry between the two branches of the service—the airplane and the dirigible—is concocted with the two leading players, Jack Holt and Ralph Graves.

And it is this jealousy, prompted too by ambition, that sends the men to new daring deeds... it is the thrilling saga of a dirigible flight to the South Pole; something that has not yet been accomplished, but is not far away in fact.

... dirigible crashes ...

One of the most exciting moments I ever spent in a motion picture theater was during the sensational crackup of the massive dirigible trapped in a furious rain and windstorm.

Other awe inspiring moments are brought to being by the valiant struggles, depicted most graphically, of man and machine to conquer the almost sure death icy fields of the South Pole.

Along with this gigantic physical battle of man against the elements, Director Capra has woven in a romantic fabric that concerns the private lives of the men involved. To keep a dramatic and comedy theme moving along consistently with the other highly important moments of the tale is indeed a most difficult task.

For the brilliant manner in which Capra has achieved this end, I give thanks and much praise. Lieut. Com. Frank Wead, U. S. N., is the author of the story, which was excellently prepared for the screen in dialogue form by Joe Swerling. Dorothy Howell is responsible for the continuity.

... splendid cast ...

Although the players have small parts in comparison with the roles given inanimate objects, a clever group has been selected. Jack Holt and Fay Wray are particularly good, while Ralph Graves misses by over-playing his "grandstand" manner. Hobart Bosworth is excellent as the old explorer, and Roscoe Karns contributes an outstanding bit.

The preview audience which saw the picture last night, rose to applause after several sequences which, I believe, is a sure sign that the film has the "it" of epic billing.

Harry Cohn, production chief of Columbia, can take another bow on a feature that has a tremendous and universal appeal for all those between the ages of 8 and 80. "Dirigible" is a wow!

GREATEST

ROADSHOW

attraction of
the century

OPENING

for extended
run at the

CENTRAL

Theatre, New York
April 4

CHINESE

Theatre, Hollywood
April 2

with

JACK HOLT
RALPH GRAVES
FAY WRAY

Story by Lieut. Comdr. Frank Wilber Wead, U.S.N., Adaptation and Dialogue by Jo Swerling

a FRANK CAPRA
Production

COLUMBIA'S

DIRIGIBLE

"IF 'SKIPPY' DOESN'T BREAK HOUSE RECORDS, IF IT DOESN'T GET MORE WORD-OF-MOUTH ADVERTISING THAN ANY FILM IN MONTHS, THE MOTION PICTURE PRODUCERS BETTER GO OUT OF BUSINESS!"

That's what Showman-Editor Bill Wilkerson wrote in HOLLYWOOD REPORTER after seeing "SKIPPY" in Coast previews.

JACKIE COOPER

The wonder-kid who is "Skippy", whom millions of people know from cartoons, to the life!

ROBERT COOGAN

Jackie Coogan's little 5-year old brother, looking just as Jackie did in "The Kid". A juvenile sensation!

PERCY CROSBY'S

"Skippy"

The great picture that has the whole industry marveling! Made by the producers of "Tom Sawyer" and coming to double "Tom Sawyer" business. Adults and kids both will love it. Coming right in the middle of Easter vacation. Directed by Norman Taurog. Mitzi Green and Jackie Searl also in cast. Screen story by Sam Mintz. Screen play by Joe Mankiewicz and Norman McLeod.

PARAMOUNT

THE GREATEST SPRING IN SCREEN HISTORY!

With No Standard Contract Form Before Fall Distribs Using Own

A standard form of contract to supersede the uniform exhibition agreement thrown irretrievably into the discard is not looked for until the fall. Major producer-distribs will continue with individual forms, selling the new '31-'32 programs according to intra-company ideas of what the contract should contain.

While most companies intend to use the same instrument as for current season, with majority of those companies including an arbitration clause of their own wording, one or two may attempt the use of a form which for wording and content would be closely similar to the old standard agreement.

This is problematical at the present time, but if okayed will become known when those companies are ready to start selling the new season's product.

Unless the original intent of the 5-5-5 conferences for a standard form of contract is carried out, distributor leaders may attempt some other means of bringing about satisfaction between their own groups and exhibitors on a contract that would be standardized.

It is claimed that evils have grown up around the use of individual forms, this permitting distributors to vie against each other on how they sell pictures. In the opinion of the exhibitor and some distributors, it's the best contract that wins. That may mean loosening up on the part of some majors until the hoped-for standard form next fall eventuates.

MINN.'S 2D BEST THEATRE FOLDS

Minneapolis, March 31.

Surprise sudden closing of the Century (Publix) here this week, following completion of "East Lynne's" fortnight run, has the rialto talking. Publix officials say that at this season of the year difficulty is encountered in obtaining a sufficient number of strong films to take care of two 75c. and 60c. loop first run houses.

Next to the Minnesota, the Century is the most elaborate and leading Publix theatre here. It has charged 75c. flat after 6:30 p. m., the same as the Minnesota, but without stage entertainment.

During the past month or so, however, the Minnesota and State, other leading loop Publix houses, have had several poor weeks, with lack of films' strength, rather than Lent, believed mainly responsible. On the whole, as far as Minnesota in particular is concerned, Publix probably hasn't much to complain about.

The Century remained open throughout all of last summer. The season before it closed for the summer, but at a much later date. At that time, too, it was not equipped with a refrigeration plant which it now boasts. It is announced the theatre will reopen next fall.

The closing means that the loop will have two dark houses starting April 2, the other being Pantages, dark practically the entire season.

Harold Kaplan, manager of the Century, goes temporarily to Rochester, Minn., to succeed Ray Niles as manager of the three Publix theatres there. Niles resigned from Publix to affiliate himself with the Harold Finkelstein Theatres.

Fay Tyler, Century press agent, has been appointed exploitation manager for all the Publix houses in Des Moines.

W. E.'s New Coast Head

Hollywood, March 31.

For the first time since sound invaded the studios Western Electric is naming a permanent head for its West Coast interests. Why the delay until now Western has no explanation other than to say the position has been regarded as a transitory one, held down by various of the visiting New York executives.

W. Drake, New York vice-pres., has been assigned the post. There will be no expansion of the Hollywood office personnel, it is asserted.

Va. for "Sunday" Shut

Richmond, Va., March 31.

The most determined attack upon Virginia blue laws in recent years failed here yesterday (30) when a federal court made up of three district judges refused an injunction designed to legalize midget golf on Sunday.

The Virginia law is not enforced against country clubs operating regular golf courses on the outskirts of Richmond.

Chamberlain Affairs Approaching Climax; Banks Demand Money

Reading, Pa., March 31.

The affairs of Chamberlain Amusement Enterprises, Inc., operating a string of movie theatres in nearby coal region towns, are believed to be approaching a climax with the execution of a judgment in the Carbon County courts at Mauch Chunk, the judgment being associated with a $110,000 mortgage on the Strand theatre in Lansford, Chamberlain house.

Pennsylvania Trust Company of Reading is the holder of the preferred claims in bonds and mortgages and ordered the execution. The writ was based on a $26,000 judgment issued by the Panther Valley Amusement Company, a subsidiary of the Chamberlain company, in favor of P. J. McElroy and Cornelius Sharp, both of Lansford.

A committee of the preferred stockholders of the Chamberlain company has been trying recently to raise $180,000 to meet interest and amortization charges due the banking company in Reading. The bankers have given notice that they intend to proceed to collect, through executions, unless the judgments are met, and the Lansford move is the first. The stockholders' plan was to assess each holder of preferred shares $20 to $25 per share, to raise the $180,000.

At present, in interest and amortization charges, $100,000 is due the Reading banking concern, while unsecured debts amount to about $120,000 more. Of the money to be raised, about $50,000 would be required to meet the costs of the receivership, court costs and sales expenses, in a proceeding to refinance the theatres by the preferred stockholders' association.

Preferred Amount

The Pennsylvania Trust Company's preferred claims amount to $672,000—$282,000 in bonds and the balance, $390,000, in mortgages.

The receivership has been notified, it is stated, that in April the interest on the bonds will be paid, but not the amortization charges, nor interest on the mortgages.

There is $825,000 worth of preferred stock outstanding. It is believed that outside interests will eventually buy the theatres, and the stockholders in the Chamberlain company may eventually be eliminated.

SYRACUSE SITUATION

2 Changes in Film Houses—Publix in Fulton?

Syracuse, N. Y., March 31.

Revision of the local Rialto map began this week with two changes and others likely to follow as spring progresses.

Dewitt theatre, formerly Empire, which took the new name when Julian S. Brown instituted a newsreel policy some months ago, shifted to features, although retaining a liberal supporting program of short subjects. Straight 25c. admission, effective for the newsreels, is continued.

Avon closed Sunday (29), the lease held by the Kallet Theatres, of Oneida, expiring. Davidson interests, owners, have thus far accepted none of the pending offers for the property.

Publix, now represented in Central New York only by the Paramount in this city, is reported about to take over the Quirk opera house, Fulton, on a 15-year lease from Myron Bloom of this city. Bloom's other houses in Cortland are not affected by the deal, it is understood.

PLAYED FILMS ALL UNKNOWN TO DISTRIBS

Peoria, Ill., March 31.

Fox and Paramount have brought suit in the Federal court against Bortman Bros., operating six neighborhood houses in Rock Island and Moline, charging violation of the copyright laws through showing of "Mysterious Dr. Fu Manchu," "Saturday Night Kid," "Cock-Eyed World" and other productions of the plaintiff concerns.

It is charged Bortmans obtained and showed the pictures without permission of the owners. Accounting is asked with payment of not less than $250 for each infringement.

The plaintiffs ask the court to compel the Bortmans to divulge how the pictures came into their possession.

The Bortmans explained that the trouble arose over shifting films when the Plaza, Moline house, was running only part time and films booked for it and the American were exchanged, giving the two houses daily change of program. They said when the booking houses ordered them to stop that practice they did.

Fox May Let L. I. Houses Go to Schwartz-RKO

Fox's eastern theatre circuit may be further lessened in number through sale of some of its Long Island houses to A. H. Schwartz. At Schwartz' office, affiliated with RKO, it was said no deal with Fox had been made and it could not be said if one will go through.

Fox has two houses in Hempstead, one each in Lynbrook, Valley Stream, Glen Cove and a few others on the island. All were taken over from indie exhibs a couple of years ago.

Coast Houses Jam Up Over Union's Demand for Extra Man in 2 Houses

Los Angeles, March 31.

Local theatre situation is up against certain labor trouble that's about to involve all the theatre systems on this end as a result of the local action of the stage hands union that spotted an extra man apiece to the Egyptian and the Boulevard theatres, FWC operated, but playing straight films. The chains are taking the angle that if done here the unions may spread the action to other houses. In an effort to settle the difficulty a deadlock has been reached.

It is said the matter is being taken up east by Oscar Oldknow with the chain heads in New York and the national labor officers. The present situation coming close on the heels of the recent report that the Hughes-Franklin outfit was having similar labor trouble makes it look like a showdown is expected from both sides all the way around on the coast.

All the major chains are interested locally since having their own houses. That includes Paramount, RKO and Warner Bros. Fox West Coast figures not to make any individual agreement except as by past custom and with all systems concerned.

Whether the union action was slanted to test the Coast situation one way or another cannot be given. FWC's position is that since the two houses concerned are straight films the spotting of extra stage hands in them is uncalled for.

Constant Retakes Delaying Metro, WB-FN Releases; Now Casting Around Skeleton Plots

Hollywood, March 31.

The big studios at Burbank and Culver City, respectively Warners-First National and Metro-Goldwyn-Mayer, are behind in their production schedule. Necessary remakes and retakes chiefly responsible for this falling behind.

WB-FN, in an effort to overcome this lethargy in production, is casting its pictures months in advance, not only setting contract people but engaging outsiders this week for commencement around June 15. This casting is done from the bare synopsis of stories, with dialog and treatment not yet commenced, but it's part of the general studio scheme to accelerate things considerably.

An average of three-out-of-five is said to have obtained at these studios for remakes and retakes of more than ordinary nature.

This element is said to figure in the Capitol, New York, and other key houses' recent holdovers of average one-week M-G-M pictures, not governed strictly by the business grosses.

It is also said to figure in WB's desire to unload some of its w. c. theatre chain for same reason of product shortage.

Radio's Sales Drive

With only a few weeks off before going into convention in Los Angeles, Radio is attempting to create a sales showing by exerting itself in a drive for unsold business and unlisted bookings.

To this end, Cleve Adams and Jerry Saffron, division sales managers under Charles Rosenzweig, have sent statements to the exchanges urging all branches and salesmen to concentrate on the loose business laying around.

STRIKE ORDER ON N.W. HOUSES CALLED OFF

An official road call which was sent out by William F. Canavan, president of the I. A., against the Fox Pacific Theatres, Inc., in the northwest following the refusal there of Al Finkelstein, division manager of Fox PT, to reinstate the I. A. men in the Bellingham, Wash., houses, was rescinded Monday (30) when Finkelstein changed his mind and complied with the local's demand. They are owned by Finkelstein and his partner, Al. Boasberg, but now Fox operated.

For the past 10 weeks the Bellingham union, No. 117, had been negotiating with Finkelstein. Everything had been near settlement with one exception, Finkelstein demanded that three men on the union list must be dropped.

The matter finally was put up to Canavan in New York with the strike order out Friday (27). Seattle, Portland, Tacoma and Spokane and all Fox houses in that area would have been affected.

When the Finkelstein and Rosenthal houses went under the Fox banner both owners were made division managers for Fox.

Unable to come to an agreement in their home towns, Hammond and Gary, Ind., with Publix over a new scale contract for the picture houses, James Schirmer, for Hammond local 133, and George Vichus, for Gary local 489, came into New York last week for a huddle at the I. A. office.

Harry Sherman, representing Publix, attended, and told Canavan just what Publix was willing to do. Each local presented its side.

The entire matter is expected to be settled within a fortnight following the report of the Canavan meeting back to the respective union bodies.

WB 1-NITERS TO STAND OFF HOLY WEEK TRADE

Hollywood, March 31.

Warners are bucking the holidays and opposition handicaps by playing one-nighters with Everett Hoagland's stage band and three acts. Latter are budgeted to $300.

Santa Barbara, for one night, Huntington Park, San Pedro and Whittier for two each comprise a miniature Warner circuit.

More elaborate stage shows may develop from this policy.

San Francisco, March 31.

Warners have cut their scale here for the second time. New chop is from 65c to 50c.

Keeping Execs Cool

Hollywood, March 31.

To keep cool during those hot conferences this summer, Jack Warner is having a cooling system installed for the Warner-First National administration building.

Plant costs $15,000.

Seidelman in N. Y.

J. H. Seidelman, foreign manager for Paramount, has returned after several weeks spent abroad surveying the foreign talker situation.

While in Europe Seidelman conferred with Bob Kane, head of P-P's foreign production, and mapped out plans for future undertaking.

130,000 SEATS FOR 1,500,000 IN L. A.

Los Angeles, March 31.

Of the 73 picture houses operating in Los Angeles, only six are silent houses. These are in the Mexican section of the city and the chances are they'll never go sound.

Fox-West Coast operate 36, or half of the city's total theatres. R-K-O has two houses, Publix two, and Warners four.

At present there are 17 closed houses in the city. Six of these are wired and the rest shooting galleries. Electric companies admit that as far as L. A. is concerned, the saturation point has been reached for selling sound equipment. But in the Southern California territory, which has 608 theatres, there are still 60 operating without sound equipment. These houses are for the most part in the border towns and still good prospects for the electrics.

So. Cal's 117 Dark

Houses closed in So. Cal. number 117. Many of these are houses bought by Fox-West Coast in neighborhoods where they have built new theatres.

At present there are 27 new houses under construction in this district. Eight of them are in L. A., the others in suburban and outlying communities. Most are circuit projects.

Total seating capacity of L. A. houses is over 130,000. Considering the town is now well over 1,500,000 population, it's not overseated.

Neighborhood houses here aren't scattered as in most cities. Over 35% of the total theatre capacity is located in the western section of the city and Hollywood.

Low for Extras

Hollywood, March 31.

With the fourth week of sustained production, 33 features in activity, the mob calls fell off still further last week. Only 2,650 placements made by Central Casting Bureau during the six days.

Friday was outstanding day with 687 extras working. Largest set that day (and largest for the week) was a factory scene for "The American Tragedy" at Paramount, using 148 supers.

Radio claimed distributing over 1,000 extra checks during the week, 606 of them for "White Shoulders," but hired them direct. Studio's biggest call on Central was for [illegible] people for a [illegible] scene in "Traveling [illegible]"

MET. CRITICS TOSS RADIO COMICS SET

Irene Thirer, Daily News... "Rates three stars... Giggles in profusion. For frothy spring entertainment we can suggest few films which will please more."

Don Hancock, Film Daily... "Very funny, fast-moving comedy drama with snappy dialog and great cast. Oliver and Herbert pretty near perfect."

Rose Pelswick, Eve. Journal... "Provides some of the most delightful and human comedy seen in months. See it."

DOROTHY LEE

EDNA MAY OLIVER

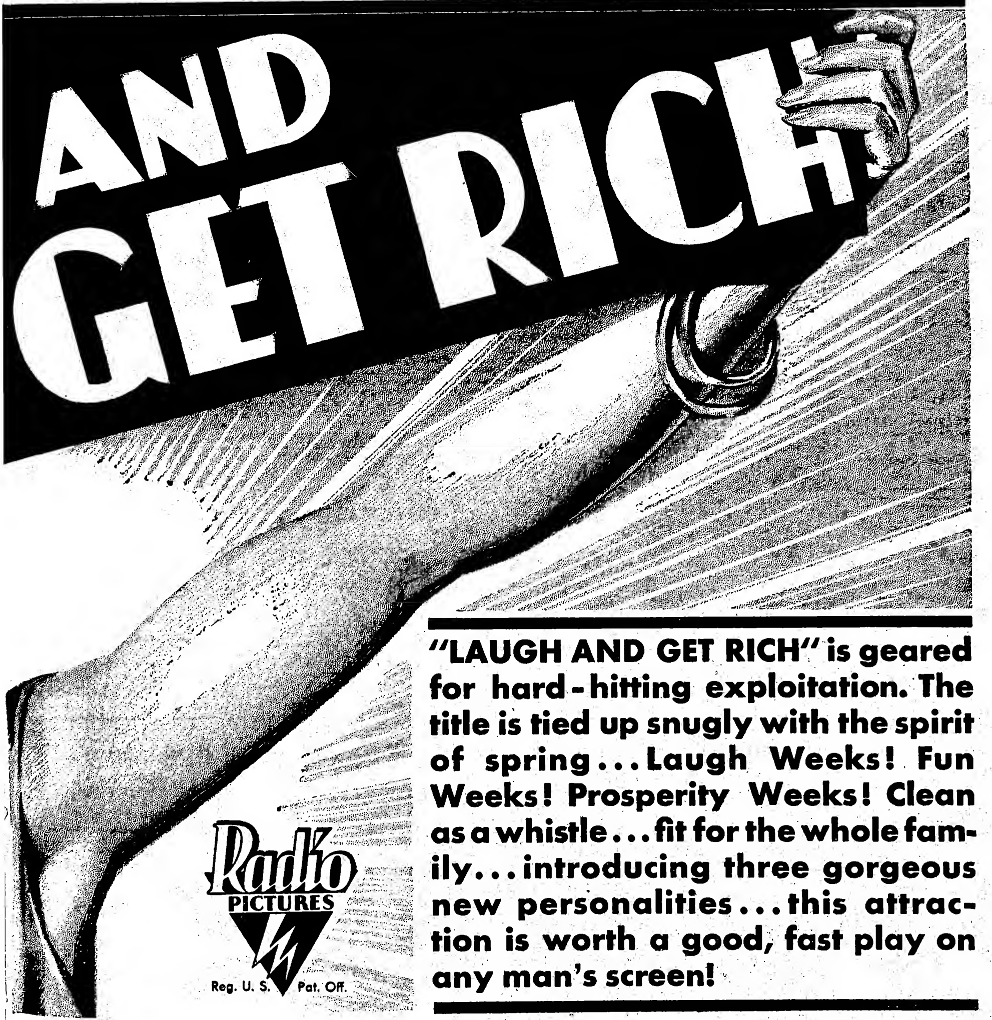
HUGH HERBERT

RUSSELL GLEASON

Directed by GREGORY LACAVA

GAY PLAUDITS AS NEW FUN RECORD

Marguerite Tazelaar, Her. Trib. . . .	"Affecting and amusing. Story is excellent . . . Flawless acting. Appealing human document."
Bland Johaneson, Daily Mirror . . .	"Acting is brilliant. Characters Hugh Herbert and Edna May Oliver portray are so keenly interpreted they live."
Thornton Delehanty, Eve. Post . . .	"Tender . . . amusing . . . genuinely endearing. Fresh and entertaining. Decidedly worth seeing."



"LAUGH AND GET RICH" is geared for hard-hitting exploitation. The title is tied up snugly with the spirit of spring . . . Laugh Weeks! Fun Weeks! Prosperity Weeks! Clean as a whistle . . . fit for the whole family . . . introducing three gorgeous new personalities . . . this attraction is worth a good, fast play on any man's screen!

Radio
PICTURES
Reg. U. S. Pat. Off.

New Checking Bureau System Said To Have Cut Down Distribs' Losses From Chiseling Theatres by 50%

While evils continue to surround the checking of percentage engagements on pictures, one of the most vexing problems with which sales departments have had to cope, is that the losses to distributors have been more than cut in half after a six months' trial with the Federal Auditing Bureau system. All companies are using this Federal Auditing checkers in preference to their own with the exception of Radio, which did not come in under contract at the time the company was being organized.

Other distributors expressing satisfaction, the Federal Auditing Bureau is spreading over the entire country, with branch offices near enough to accounts to cut down railroad expenses and the elimination of exchange checkers in far-off spots. Harry Ross, president, has just returned to Chicago from the West Coast where branches were opened for checking of percentage dates along the Pacific Slope.

After wrestling with the checking problem for a long time, the average sales manager now feels that the Federal set-up is the nearest approach to the best solution to be expected.

Wealthy Chiselers

Under Federal checking, distributor leaders say there has been greater satisfaction in the playing of pictures on percentage because of a better check on the business done, as against the uncertainty in the past with company checkers and gypping.

"Even men worth $5,000,000 were cheating the distrib before," one company executive declared, "through the unfavorable system that previously prevailed throughout the industry."

Distributors say they have collected excesses during the past six months where they never got them before, and that now if a discrepancy occurs, it is checked two or three different ways.

Along with reduction of losses to distributors before, it is claimed the cost of checking through the Federal system, organized by industry leaders themselves, is considerably below what it was previously. Distribs do not foot the railroad fares of the checkers now. They merely pay for the checking, which averages $10 for out of town dates; $7.50 in town for mats and evening and $5 when only an evening show is checked.

Created By Par

The Federal checkers are mainly auditors without show business training. For that reason, in some quarters doubt exists as to whether a better system cannot be devised. Federal's checkers are bonded and the general run of producer-distributors believe as good results as can be anticipated are now being obtained.

Sidney R. Kent and John D. Clark, his western division sales head, were instrumental in creating the Federal Auditing with Paramount the first company to try the system. Felix Feist for Metro brought in his company and the others were subsequently signed up at a special meeting. Contrary to popular opinion, neither Kent nor any other distributor executive in the business has a financial interest in Federal.

Foremost Film Players' Directory

WILLIAM BOYD
Paramount Pictures

DOROTHY CHRISTY
"So This Is London"
"Playboy of Paris"

GARY COOPER
Paramount Pictures

CLAUDIA DELL
Radio Pictures

BORIS KARLOFF
"Galloway"
Criminal Code, Columbia
"Boris"
Cracked Nuts, Radio Pictures

MAE MURRAY
"Bachelor Apartments"
A Radio Picture

NILES MARSH
Featured
FANCHON & MARCO
"TOPICAL TUNES IDEA"

All Buff. Downtowners In Scale Cutting Race

Buffalo, March 31.

The bitter admission price war continued this week. All downtown houses made another drastic slice.

Shea's Buffalo dropped from 65c to 60c for evenings. Hip top was spliced from 60c to 50c for evenings, while the Century took off additional tariffs for Saturdays and Sundays.

Great Lakes (Fox) countered by bringing its evening top from 60c to 50c, again undercutting the Buffalo, chief opposition. Lafayette lopped off week-end additions with the price 25c daily, with exception of Sunday, which remains 35c.

MOSQUE, NEWARK, SHUT

Warners Closing Non-Cooled House April 12

Newark, N. J., March 31.

It is understood the Mosque (WB) will close April 12.

This house, largest here, has had some rough going as it has no cooling plant. Decided useless to attempt to buck the summer heat.

Warners have not reopened the Rialto and they have nearly 5,000 seats dark.

Empire, running stock burlesque and pictures, quit. Possible house will reopen with pictures, but probably not.

Closer Contact with Exhibs by Radio for Mutual Sales Benefit

A comprehensive move, first time attempted, to lessen variations in performances of pictures, coupled with steps toward closer contact between distributor and exhibitor for potential benefit of both, is well under way by Radio Pictures. It's a highly revolutionary step for a distributor to take, particularly if adding overhead to that department, but it's a gesture to theatres and exhibitors expressed as embracing more than just good will and increase in sales.

One of the foremost purposes of the Radio plan is to increase playing time and profit on the better pictures for both distrib and exhib, lessening or substituting the poorer product if necesarry. In connection with the movement Radio has organized a special playdate department, the main function of which is to check all bookings around the country, assist the exhib on dates and added playing time, suggest substitutions where these seem desirable, etc.

Most accounts book an approximate 85% of the total program, this leeway permitting substitutions where the playdate department or other branches of Radio deem this most desirable for themselves and the account.

What Radio is trying to do specifically is to aid the theatre where possible.

Radio has picked from among its booker's six men who are to constantly cover the field as contact representatives between the distributor and the exhib. In addition, Radio is drafting checkers from the sales field, selecting these carefully and demanding men who can not only check percentage bookings, but assist exhibs in other ways. Under the Radio plan its special reps out of exchanges and directly under branch managers, will have checking as one of their minor duties.

Radio figures that the cost of maintaining the special playdate department, the half dozen field men and the special reps doubling as checkers will be more than evened up by increase in business and good will.

It is estimated that Radio will require a year to perfect the distribution machine it is now organizing. The plan will be put before Radio's salesmen's convention next month.

WB Need Quincy

Quincy, Ill., March 31.

Warner scouts have been in Quincy for the past week looking at locations with a view to building a large theatre as opposition to Publix, which controls the Washington, Empire, Orpheum and Belasco, leaving only small indies not under their control.

Understood Warner plans are for a 2,000 seater. This would be Warner's only first-run outlet. Publix and associates don't use the WB product in the local houses.

CLU Steps Into Springfield Fuss With Union, Bringing Damage Suit

Springfield, Mass., March 31.

John F. Gatelee, president of the Central Labor Union in Springfield, entered the controversy between the Billposters' union and the Fox and Publix theatres here by instituting suits for $10,000 each against four members of the local union and the international agent at New York. Gatelee alleges tort (a wrong-damage). He caused the papers to be served upon four of the defendants in the courtroom during the hearing of the case before a referee.

The billposters had been accused by the two theatre operating companies of picketing in front of their theatres in Springfield, because of the refusal to employ one man in each house to handle the changing of lobby and front advertising displays.

The actions instituted by Gatelee are against Thomas Bryden, Charles Costello, business agent of the local billposters, and R. J. Mack, all of Springfield, and William J. McCartry, international agent of the union at New York.

Testimony was offered before the special master on applications of the theatre companies for injunctions against the union men picketing in front of the theatres. Publix previously had been granted a temporary injunction, while Fox has applied for one.

Before the hearing began, counsel for both sides got together on some undisputed points as follows:

"The respondents seek that the petitioner employ in each of its theatres one or more members of their union to do its 'lobby work' whenever a 'change' is made, and that the petitioner may hire such members of the union by the day or week as the petitioner may prefer; that it pay men hired $40 for a 44-hour-week, and that it pay men hired by the day $7.50 for an eight-hour day beginning at 8 in the morning and ending at 5 in the afternoon, plus time and a half for time after 5 in the afternoon.

"When a new program is put on at a theatre, new display advertising is put up in the lobby. That is what is meant by a 'change.' What is meant by 'lobby work' is the work of putting up such new display advertising, except such advertising as is not within the ability of the respondents to do.

"In some of the petitioners' theatres but one 'change' a week is made; in some two 'changes' a week are made; in some, three; in some, four; in none, more than four. Each 'change' made on a different day. It takes about one hour to make a change."

Publix houses in several towns and cities in western Massachusetts are affected by the fight with the billposters. The company claims that the work has been done and can be done by regular employes of the theatre and that little time is required for it.

"FIRE" CRIER STARTS KID PANIC IN DALLAS

Dallas, March 31.

An Easter publicity gag brought only grief to the Waco, at Waco, Tex., Saturday (28). Some 200 children were admitted gratis to the matinee's serial starter. They were packed in the mezzanine when some sensitive femme, smelling smoke, yelled "Fire." The kids dashed for the balcony stairway. Twelve were taken to hospitals and six injured seriously.

An investigation developed the alarm was false. The manager, seeing children jammed on the stairway, turned on his ventilator fan to save them from suffocation. Then he quieted the panic and got the victims out, without spreading alarm to adult patrons on first floor.

The stunt had been to admit children bringing three eggs.

Foremost Film Writers and Dialogicians

Six Top Money Directors for 1930
and
William Slavens Grover
McNUTT-JONES
Wrote for FOUR of Them

RALPH SPENCE
R-K-O

CYRUS WOOD
"CUCKOOS"

SARAH Y. MASON
SCREEN DRAMATIST
M-G-M
"THE MAN IN POSSESSION"

JOSEPH JACKSON
WRITER
Under Contract to
Warner Bros.

HOWARD J. GREEN
Now with M-G-M
ARTHUR LANDAU,
Representative

WALDEMAR YOUNG
FIRST NATIONAL

EVE UNSELL
Adaptation
"UNFAITHFUL"
Paramount Studios

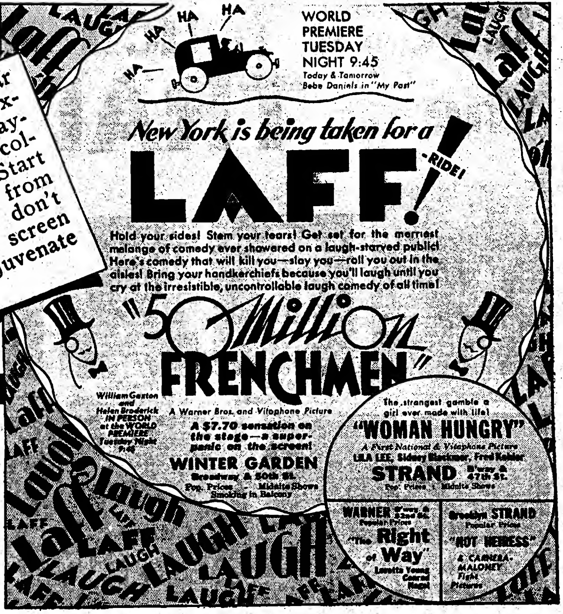
DEZSO RETTER
"THE MAN WHO WRESTLES WITH HIMSELF"
HELDOVER—SECOND WEEK, CAPITOL, NEW YORK

BOOKED SOLID 1932

"VARIETY"—March 25, said
"Retter's self wrestling bit is a show stopper and unique. There's a fellow worth a legit stage chance."
Shan.

Direction JOHNNY HYDE—WM. MORRIS AGENCY
SAILING IN JULY FOR EUROPEAN TOUR

From N.Y. AMERICAN
March 24


HA
HA
HA
HA
HA
LAUGH
LAFF

WORLD
PREMIERE
TUESDAY
NIGHT 9:45
Today & Tomorrow
Bebe Daniels in "My Past"

New York is being taken for a
LAFF!-RIDE!

Hold your sides! Stem your tears! Get set for the merriest melange of comedy ever showered on a laugh-starved public! Here's comedy that will kill you—slay you—roll you out in the aisles! Bring your handkerchiefs because you'll laugh until you cry at the irresistible, uncontrollable laugh comedy of all time!

"50 Million FRENCHMEN"

William Gaxton
and
Helen Broderick
IN PERSON
at the WORLD
PREMIERE
Tuesday Night
9:45

A Warner Bros. and Vitaphone Picture

A $7.70 sensation on the stage—a super-panic on the screen!

WINTER GARDEN
Broadway & 50th St.
Pop. Prices - Midnite Shows
Smoking in Balcony

the strangest gamble a girl ever made with life!
"WOMAN HUNGRY"
A First National & Vitaphone Picture
LILA LEE, Sidney Blackmer, Fred Kohler
STRAND B'way & 47th St.
Pop. Prices : Midnite Shows

WARNER B'way & 52nd St.
Popular Prices
"The Right of Way"
Loretta Young
Conrad
Nagel

Brooklyn STRAND
Popular Prices
"HOT HEIRESS"
& CARNERA-MALONEY
Fight
Pictures

From
FILM DAILY
March 24

—LAUGHS WANTED. You hear it on every hand. From every exhibitor and from nine out of ten paying customers. Start a laugh college. Bring back Joe Miller. Start making comedians and gag men from the cradle. Do anything, but don't neglect laughter. It's the one screen tonic that never fails to rejuvenate jaded customers.

They Got What They Wanted—*with*

50 MILLION FRENCHMEN

500,000 NEW YORKERS WERE RIGHT!

They each paid $6.60 per seat to see it during its two-season showing on the stage. Now they are rushing to see it at popular prices on the screen, bigger, better, snappier than ever. No wonder the Winter Garden reports S.R.O. business

With Olsen and Johnson, William Gaxton, John Halliday, Helen Broderick, Claudia Dell, Lester Crawford. Directed by Lloyd Bacon. Photographed by Technicolor Process

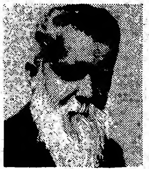
The BETTER WAY is the WARNER WAY!

Get in touch with these TRADERS

TRADER HORN
(*himself*) sends
his greetings

TRADER
FELIX F. FEIST

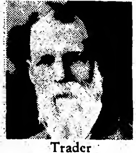
TRADER
W. F. RODGERS



TRADER
E. M. SAUNDERS

TRADER
T. J. CONNORS

Trader
W. A. Scully
New York City

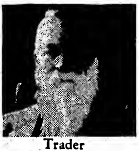


Trader
J. E. Flynn
Detroit

Trader
C. E. Kessnich
Atlanta

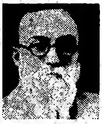
Trader
G. A. Hickey
Los Angeles

Trader
H. P. Wolfberg
Kansas City



Trader
S. A. Shirley
Chicago

R. Pielow
Albany



J. W. Hanlon
Atlanta

M. N. Wolf
Boston

E. K. O'Shea
Buffalo

I. Furman
Charlotte

F. Mendelssohn
Chicago

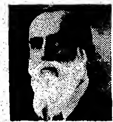
E. M. Booth
Cincinnati

Frank D. Drew
Cleveland

L. Bickel
Dallas

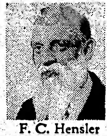
J. S. Hommel
Denver

W. E. Banford
Des Moines



F. J. Downey
Detroit

W. W. Willman
Indianapolis



F. C. Hensler
Kansas City

J. J. Milstein
Los Angeles

J. F. Willingham
Memphis

S. Shurman
Milwaukee

W. H. Workman
Minneapolis

J. R. Smith
New Haven

J. Bowen
New York

D. A. Levy
New Jersey

C. J. Briant
New Orleans

W. B. Zoellner
Oklahoma City

H. J. Shumow
Omaha

Robert Lynch
Philadelphia

J. J. Maloney
Pittsburgh

L. Amacher
Portland

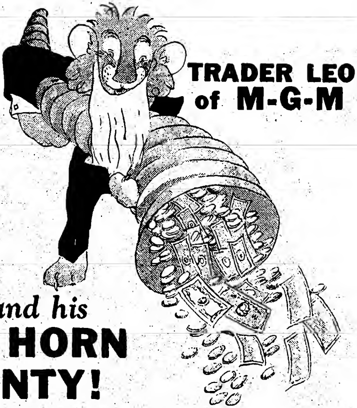
C. T. Lynch
St. Louis

M. Saffle
Salt Lake City

G. C. Parsons
San Francisco

L. Wingham
Seattle

R. Berger
Washington



TRADER LEO of M-G-M

and his

TRADER HORN OF PLENTY!

(Get your share!)

Thatcher Decision No Bar to Suit For Breach—Fox Given Judgment

Buffalo, March 31.

In probably the first adjudication obtained in New York State in which the precise question has been determined, Fox has been awarded a judgment for $865 in the Supreme Court here by Judge Alonzo G. Hinkley, against the Rex theatre, Geneseo, N. Y., for unplayed pictures under the standard uniform contract.

The defendant in 1930 contracted for 48 Fox pictures. It played about one-half of that number, defaulting upon the balance of the contract.

Sued, the theatre, operated by Carrie Aprile, set up a defense that Judge Thatcher and the U. S. Supreme Court ruling declaring the standard contract in violation of the anti-trust laws and Fox a member of an illegal combination, prevented the plaintiff from enforcing the contract.

Judge Hinkley ruled that regardless of the alleged illegality of the contract and whether or not plaintiff was a member of an illegal combination, Fox could enforce contracts for the purchase of pictures against exhibitors and that nothing contained in the decrees of the Federal courts operated as a bar to the enforcement of the contractural obligations of the contract between distributors and exhibitors.

Sidney B. Pfeifer of Buffalo represented Fox in the action.

W. Va. Bill Dies

Charleston, W. Va., March 31.

Attempt to bring picture censorship into West Virginia has failed. Delegate Earl H. Smith of Marion county introduced a bill creating a state board of censors, composed of two men and a woman. Measure moved along slowly. On the last day of the regular session of the legislature the bill was on third reading, ready to come up for passage. But the delegates gave the speaker an automobile and forgot the censorship bill along with scores of others.

PSYCHOLOGICAL

Fox-West Coast Eliminates Red Theatre Lights for Summer

Los Angeles, March 31.

Fox-West Coast is looking for psychological angles in theatre lighting. A bulletin from Hal Neides, assistant Los Angeles division manager, to all house managers, advises them to eliminate use of all red lights during summer months.

Neides suggests use of blue and green lights where possible as "cool" colors. Jade green, he says, is satisfactory for foyer lighting, while natural blue and green lamps are right for auditorium and cove lighting.

NEW SUBURBAN DELUXERS ON TEXAS' LIST

Dallas, March 31.

This burg in midst of a boom for suburban theatres. Two ritzy stands under construction now in the residential section. Announcement now that Ray Stinnett and Eph Charninsky, former owners of RKO Capitol here, set to add another one.

New suburbans will be Oak Cliff (Hughes-Franklin), Melrose (Cameron), and Mars (Stinnett-Charninsky). Construction cost on each more than $150,000, plus accommodations and equip equal to any of the downtown stands.

Class suburban house was first tried here by Louis Dent. His Arcadia clicked and since then several indie exhibs with capital have taken to the idea. Ray Stinnett's entry into the field gives it a serious aspect, as he rates as one of shrewdest exhibs in Texas.

Plea for Lower Film Rentals by Indie Who Won't Cut Admission

Until depression rights itself, independent exhibitor sentiment, as voiced by leaders in contact with producers, is that film rentals should be generally reduced by at least 20%. These leaders are confident that the producers, from indications already claimed to have been made, appreciate from the falling off of grosses at their own theatres that the average indie cannot afford to survive another year at his box office at present receipts.

Leaders are hoping that this producer appreciation of the times will be reflected at the ensuing sales conventions; that salesmen will be instructed to take financial measurements of every indie customer, and that the price reduction be conducted on a graduating scale.

All Alike

The same leaders who want reductions in rentals spurn suggestions to cut admissions to the public. The argument here is that the public has been forced to economize and that its entertainment money was the first to be curtailed. This has reached a stage in many parts of the country where it is considered so permanent that fans who used to buy in twice or more a week now just go once. Such a home budget policy wouldn't be influenced by slicing a nickle or a dime off the average admission, it is maintained.

Depression, it is maintained by some of the leaders in on the producer conferences, has done more to get the industry together than any other factor. No longer does the indie feel the need of shedding tears at the approach of the salesman, because he knows that the latter's boss is having similar difficulties with his own theatres.

Fox's Bronx Houses

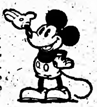
Fox got rid of two more of its Bronx houses last week, Ogden and Kingsbridge, with the previous ones released going to Lee Ochs.

Leaves Fox with but the Park Plaza, Valentine, Crotona and Belmont in the Bronx, and the last-named also reported going.

Again said that Fox will demolish the Valentine, one of the best spots in the Bronx, for a large capacity picture house.

National Screen Service Trailers
are the backbone of Talking Picture Advertising
New York—126 West 46th St.
Chicago—810 South Wabash Ave.
Los Angeles—1922 S. Vermont Ave.

VICTOR CAESAR
HERAS and WALLACE
Featured in F. & M.'s "ICY HOT" IDEA
Week April 3
UTICA, N. Y.



Mickey Mouse
says:
"Thousands of theatregoers may laugh at me, but 'Time' and 'Literary Digest' take me seriously by the space they give me and my boss
Walt Disney

MASTERS and GAUTHIER
WITH "MODES AND MOODS"—A PUBLIX UNIT
This Week Paradise, Chicago—Week. Apr. 3, Tivoli, Chicago
Direction, JERRY CARGILL

CARDELL TWINS
Featuring "MIRROR DANCE" Staged by Mrs. Carter-Waddell
This Week Paradise, Chicago—Week. Apr. 3, Tivoli, Chicago
Direction: WILLIAM MORRIS OFFICE

HELD OVER
SECOND WEEK
(WEEKS—MARCH 20 and 27)
NINA OLIVETTE
CAPITOL THEATRE
NEW YORK
Thanks To LOUIS K. SIDNEY and MARVIN SCHENCK

2-Feature Firecracker on Coast May Be Torched by H-F 'Economy' Ads

Hollywood, March 31.

Downtown deluxers with studio connections are taking exception to the billing of the Hughes-Franklin Mirror theatre in Hollywood.

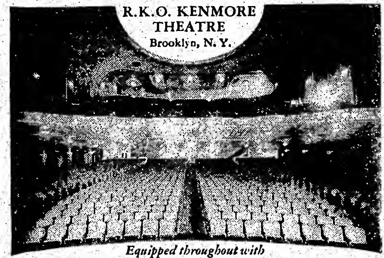
House is playing up the double bills at two-bits admission with a newspaper campaign stressing "See two pictures for less than the price of one and bank the difference."

Prior to his H-F connection, Harold Franklin was a bitter enemy of the double bills.

Deluxe operators claim that the double billing of the Hollywood house, right under the nose of producers, should be an object lesson and used as a wedge in the campaign against the twin bills.

Matter of protection on features in the Los Angeles district has been loose of late, with some exchanges selling features to double bill houses in the downtown district a week after the picture had played the first run houses.

The Mirror is the first local house to go into the newspapers with the saving copy.



Equipped throughout with comfortable, acoustically correct American Seating Company Chairs ,

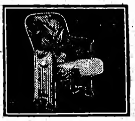
So your *Patrons* may enjoy the play or movie *infinitely* more . . . RESEAT!

"Came the talkies" . . . sound reproduction to synchronize with photography. Theatres dressed up . . . another era dawned. Beauty, harmony, comfort and acoustical perfection. Sound without reverberation, without echo. That is what the public asked of theatres.

So, American Seating Company saw a modern problem. They undertook acoustical research. They found that chairs of certain types have greatest sound absorption. That seats could aid the ear—as well as make for comfort and beauty.

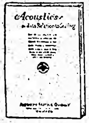
And soon the motion picture industry found that chairs meant more than physical comfort—more than beauty to harmonize with the design and decorative charm of interiors. That to attract patrons—to keep them coming to the theatre, new sound equipment was not enough. New chairs were needed . . . chairs whose acoustical properties brought to their audiences the speaking or singing voice—clearly and undistorted.

To many, reseating—the replacing of old chairs with new—corrected sound distortions, and brought the bigger box office receipts that new sound equipment failed to bring.



A chair of this type was installed in the famous Chicago Civic Opera House. Full upholstered back, spring edge seat and Moderne Standards. A triumph in building into theatre chairs maximum absorption values. Only one of the many American Seating Company types and styles of theatre seating.

Free... This Booklet—"Acoustics and its Relation to Seating".



Our booklet, "Acoustics and its Relation to Seating" will show you how correct seating has a direct bearing on the number of people that patronize your theatre regularly. Our Reseating Engineering Service is at your disposal, without obligation. The facts are available. Just address Department V1.

American Seating Company

Makers of Fine Seating for Churches, Schools and Theatres

General Offices: 14 East Jackson Boulevard, Chicago, Illinois

Branch Offices in All Principal Cities

LOEW'S VICTORIA CUTS

Harlem Film House Reduces Scale To 10c-25c Week Days

Loew's Victoria on 125th street, New York, has lowered its admission from 11 a. m. to 1 p. m. 10c, for every day, including Saturday. From 1 to 5, 15c all over. From 5 to closing 25c, with week end nights 30c.

Victoria has been playing straight pictures for some months after a vaudfilm policy for years.

CONFIDENCE MANIFESTED BY INDIES

Dallas, March 31.

Slackening of general depression in the southwest marked by considerable expansion in show biz, both by affiliated and indie interests.

Opinion in the trade is that indies who side-tracked when sound equip appeared, are regaining confidence. Manifested by practically $1,000,000 worth of theatres under construction in Texas now, representing mostly indie capital.

This figure includes new suburbans in the larger keys, Dallas, Ft. Worth, Houston, and San Antonio. Houses being constructed now, even in the smaller burgs, are classy affairs with seating capacities ranging from 1,200 to 1,800, where often same towns were served by 500-seat grinds in days of silents.

Present outlook that 1931 expansion in the southwest will top the high mark set last year.

Burlesque House, Scranton, Now Plays WB Pictures

Scranton, Pa., March 31.

With Warners still reported to be seeking a site to build here, as a means of breaking into Par's field, they are getting a central city outlet for their pictures as a result of the transformation of the Gaiety, for year's Scranton's only burlesque house, into a film theatre.

First WB talker is "Life of the Party" this week. The Chaplin picture had two-week run, opening the house under its new name, The Family.

Harry Spiegel, who operated stock burlesque at the Gaiety, is managing.

Foreign Picture House For Newark; 2d There

Mindlin's Playhouse, Newark, will turn picture next week with a foreign talker policy. Name of house will be changed to the Carlton. Paramount will supply it Par's foreign versions for first Newark release.

House will be the second foreign policy theatre in Newark.

Tired

Los Angeles, March 31.

Los Angeles theatre, H. L. Gumbiner's recently opened $1,000,000 investment in equipment and 20-year lease, has been offered for circuit bids.

Submitted to Fox-West Coast and to RKO.

'Downtown Day,' General Promotion, Won Out with Rain in Kansas City

Kansas City, March 31.

Combining their efforts in one gigantic drive to attract the buyers into the downtown district, the Merchants' Association, together with downtown restaurants, garages, theatres, and hotels, assisted by the street car company and the city officials, designated Friday (27), as "Downtown Day." In spite of a severe snowstorm, it was a huge success.

As a starter the street car company offered free transportation on all of its cars and buses between the hours 9 and 11, Friday morning. The affair was given great publicity. Downtown merchants offered bargains in every line of merchandise. Garages reduced their price for parking and the city manager lifted the half-hour parking limit on the streets.

A severe snowstorm, which continued from the night before was a disappointment to the merchants, but in spite of it the street car company reported that its cars carried over 60,000 passengers during the two free hours, and that practically all were to the downtown shopping district.

The stores and shops were thronged soon after 9 o'clock and continued to enjoy a regular "day before Christmas business."

Theatres on the main stem filled quickly for the early shows, and the fans continued to come until 2 o'clock when the continuing severe weather commenced to show its effect.

The affair was watched by representatives of the RKO, Loew, Publix, and Fox circuits, and it is understood that reports to the home offices will be that such days are beneficial to the theatres and that they co-operate fully with the merchants.

17-Year-Old Bandits

Dallas, March 31.

Arresting a 17-year-old kid on suspicion charge, cops found gat, 30 rounds of ammunition, and a note:

"This gun has 10 shells in it. Hand over the money or I'll pull the trigger."

Boy was picked up in front of Hippodrome, local tab stand, scouting $300 in the b.o.

Similar incident occurred recently in Waco, Texas, where another kid, almost same age, was nabbed with a note intended for the Orpheum b.o.

Okla. Airs All Bills

Dallas, March 31.

Following example of its Texan neighbors, Oklahoma legislature gave the air to gross and seat taxes, censorship.

So far not a single theatre reform bill has passed a legislature in the southwest.

FANCHON AND
MARCO
IDEAS

A Fox Theatres Unit

Best of the Stage

FREDDIE DEAUVILLE
RHYTHM SPECIALTY DANCER
F. & M.'s "OLYMPIC GAMES" Idea
This Week, Pantages, Hollywood

HARRIS TWINS
HEADLINING
Fanchon & Marco Unit
"SOCIETY CIRCUS"

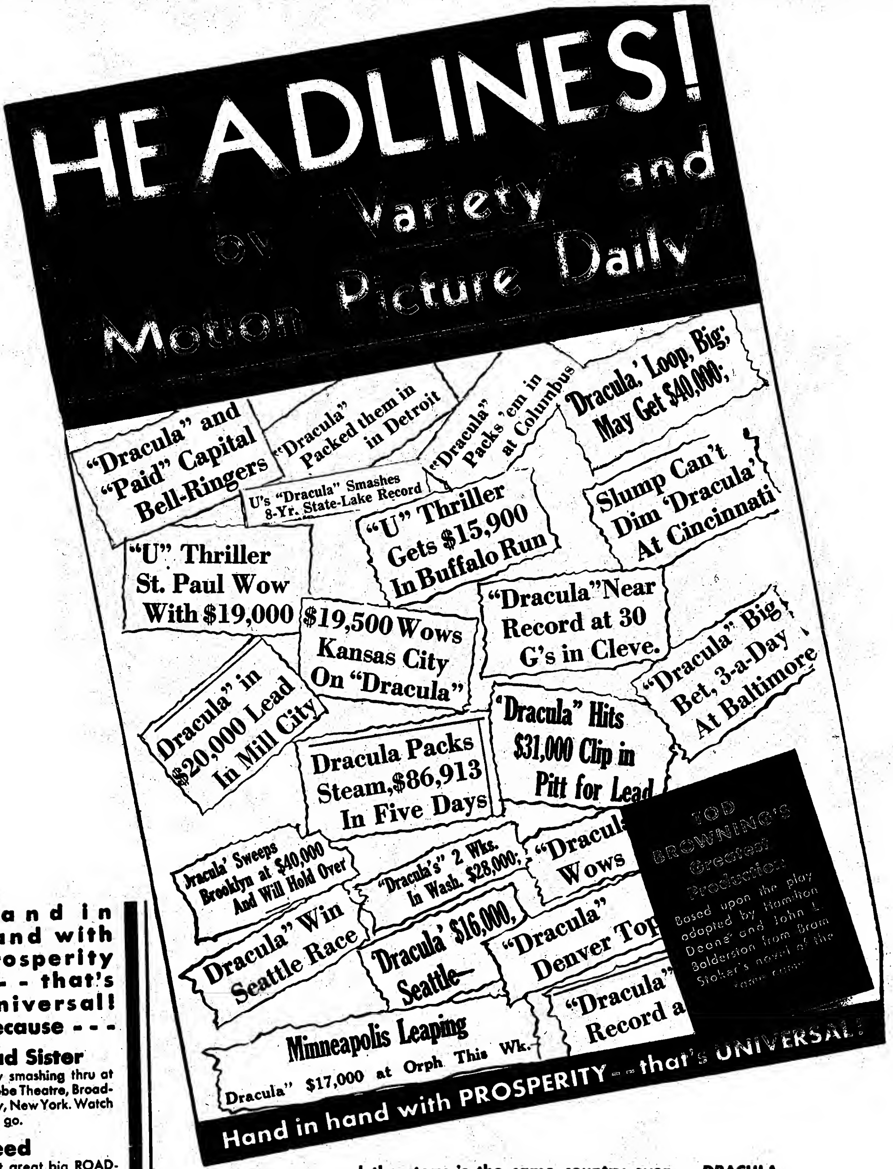
BILLY PRESTON
F. & M.'s "OLYMPIC GAMES" Idea
Thanking GAE FOSTER—ALICE GOODWIN—EDDIE PRINZ

CARLA TORNEY DANCERS
PLAYING
Publix-Balaban & Katz This Week Uptown, Chicago
Fanchon & Marco This Week Fox, Washington

NOW HEADLINING AND BREAKING RECORDS
TOM PATRICOLA
with "THE PEARL TWINS"
Playing Publix-B. & K. Theatres in Chicago
This Week, Oriental, Chicago
Week Apr. 3, Uptown, Chicago

SIX GALENOS
WORLD'S FOREMOST GYMNASTS FROM ITALY
HELD OVER
CAPITOL, NEW YORK
Dir. JACK CURTIS—RKO
CHAS. YATES—PRODUCTIONS

Week of April 3rd PARAMOUNT, New York
TOMMY WONDER AND SISTER BETTY
With BORIS PETROFF'S "CARNIVAL OF YOUTH" A Publix Unit
Personal Management: EZ KEOUGH



HEADLINES!

by "Variety" and "Motion Picture Daily"

"Dracula" and "Paid" Capital Bell-Ringers

"Dracula" Packed them in in Detroit

"Dracula" Packs 'em in at Columbus

'Dracula,' Loop, Big; May Get $40,000;

U's "Dracula" Smashes 8-Yr. State-Lake Record

"U" Thriller Gets $15,900 In Buffalo Run

Slump Can't Dim 'Dracula' At Cincinnati

"U" Thriller St. Paul Wow With $19,000

$19,500 Wows Kansas City On "Dracula"

"Dracula" Near Record at 30 G's in Cleve.

"Dracula" Big Bet, 3-a-Day At Baltimore

"Dracula" in $20,000 Lead In Mill City

Dracula Packs Steam, $86,913 In Five Days

'Dracula' Hits $31,000 Clip in Pitt for Lead

TOD BROWNING'S Greatest Production

Based upon the play adapted by Hamilton Deane and John L. Balderston from Bram Stoker's novel of the same name

Dracula' Sweeps Brooklyn at $40,000 And Will Hold Over

"Dracula's" 2 Wks. In Wash. $28,000;

"Dracul Wows

Dracula" Win Seattle Race

'Dracula' $16,000, Seattle

"Dracula" Denver Top

"Dracula" Record a

Minneapolis Leaping

Dracula" $17,000 at Orph This Wk.

Hand in hand with PROSPERITY - - that's UNIVERSAL!

Hand in hand with Prosperity - - - that's Universal! because - - -

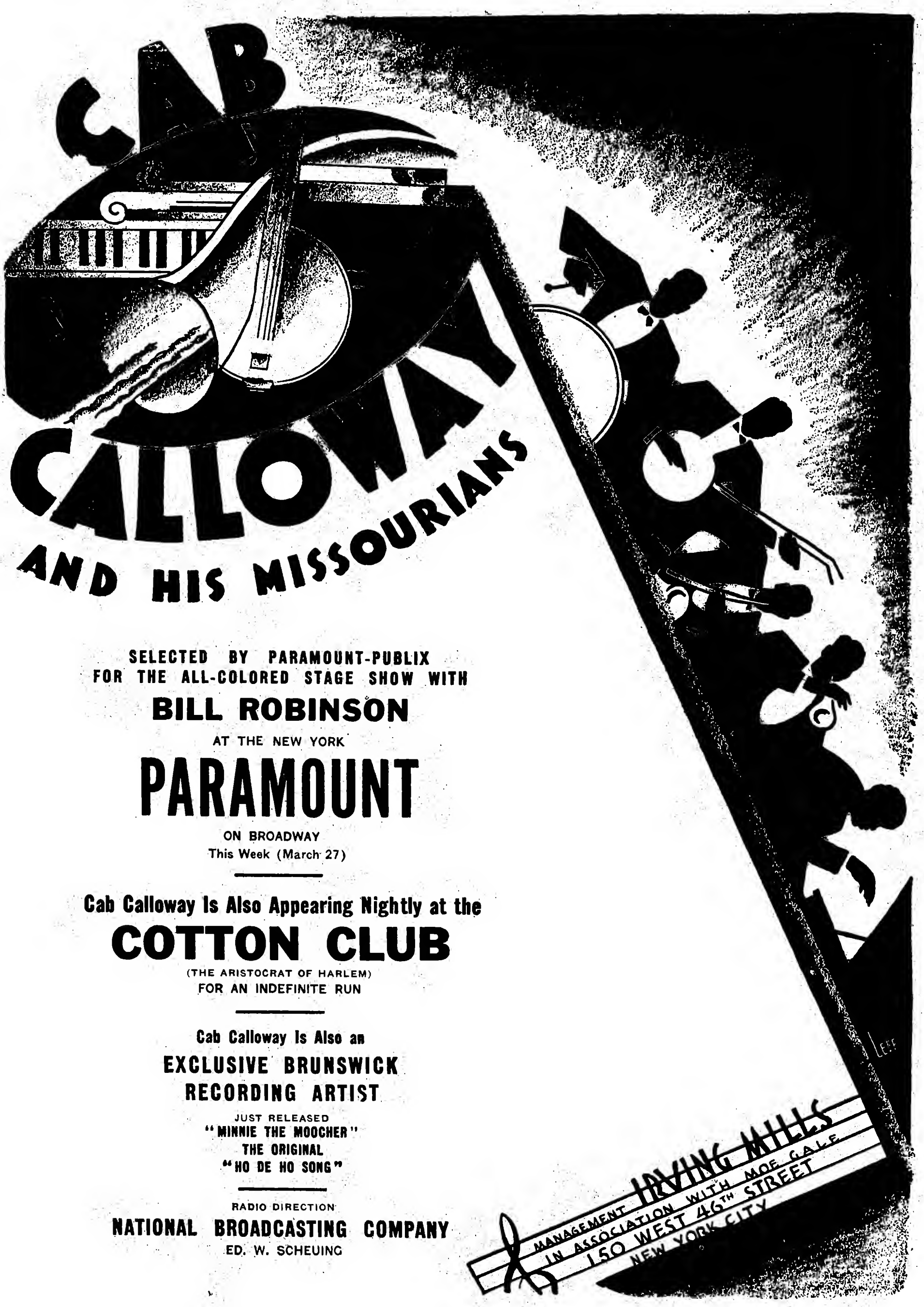
Bad Sister
now smashing thru at Globe Theatre, Broadway, New York. Watch her go.

Seed
that great big ROAD-SHOW picture will be ready soon.

Lew Ayres
king of the movies is coming soon in
Iron Man.

Virtuous Husband
is a riot of laughs, according to all preview critics.

. . . and the story is the same country over . . DRACULA packs 'em in at ORPHEUM, PORTLAND . . DRACULA packs 'em in at MAJESTIC, DALLAS . . DRACULA packs 'em in at ORPHEUM, ST. LOUIS . . at the HENNEGIN, MEMPHIS . . held over at SOUTH BEND . . held over at SIOUX FALLS and doubles preceding week box-office receipts . . held over at WASHINGTON . . capacity business in ALBANY . . held over in BALTIMORE . . in BROOKLYN . . in CLEVELAND . . in MILWAUKEE . . in MINNEAPOLIS . . in PHILADELPHIA . . in ROCHESTER . . in ST. PAUL . . breaks all house records at EMBOYD, FORT WAYNE . . at CAPITOL, MADISON . . at FOX COLLEGE, NEW HAVEN . . capacity in PITTSBURGH and PROVIDENCE . . "DRACULA" - - THE WORLD'S GREATEST HOLD OVER PICTURE ! ! • • • •


CAB
CALLOWAY
AND HIS MISSOURIANS
IRVING MILLS
MANAGEMENT
IN ASSOCIATION WITH MOE GALE
150 WEST 46TH STREET
NEW YORK CITY
LEFF

SELECTED BY PARAMOUNT-PUBLIX
FOR THE ALL-COLORED STAGE SHOW WITH

BILL ROBINSON

AT THE NEW YORK

PARAMOUNT

ON BROADWAY
This Week (March 27)

Cab Calloway Is Also Appearing Nightly at the

COTTON CLUB

(THE ARISTOCRAT OF HARLEM)
FOR AN INDEFINITE RUN

Cab Calloway Is Also an

**EXCLUSIVE BRUNSWICK
RECORDING ARTIST**

JUST RELEASED
"MINNIE THE MOOCHER"
THE ORIGINAL
"HO DE HO SONG"

RADIO DIRECTION
NATIONAL BROADCASTING COMPANY
ED. W. SCHEUING

VAUDEVILLE COMING BACK

Husband Loved Twice By Siamese Twins Is Story of Mrs. Oliver

Kansas City, March 31.

Mrs. Mildred Oliver, of this city, was granted a divorce Friday (27) from her husband, William Oliver, whom she claims paid too much attention to and received too much attention from the Siamese twins, Daisy and Violet Hilton.

Mrs. Oliver said that her husband was the Twins' advance representative and booking manager until recently. "They both loved him—both of them. They showered him with lavish gifts—jewelry, a Reo car and clothes," Mrs. Oliver said.

In her petition Mrs. Oliver asserted her husband left her two years ago to become agent for the girls; that when returning he told her that he did not care for her any more; that he cared for the Twins and they for him.

Oliver, according to his wife, is now living in Decatur, Ill., with his mother. He did not contest the suit.

Denials of the relations that would justify the divorce were made from San Antonio by Myer Myers, former guardian of the girls, and Martin Arnold, attorney for the Twins, in a recent suit against Myers.

The attorney was certain, he said, there had been no love affair between the twins and their former agent, and said as far as he could learn the only evidence obtained by Mrs. Oliver against her husband was that he received pictures from the girls on which were written personal messages. He also stated that Oliver was in the employ of Myers and not the girls, whom he had not seen for months, as he traveled ahead and not with them.

Nag with Bad Knee Cost 'Rinty's' Owner $400

Cincinnati, March 31.

On closing day of its Albee engagement last week, the salary for Rin-Tin-Tin was attached. The action cost Lee Duncan, the dog's owner, $400. He paid that amount to W. S. Dudley, a horse breeder of Lexington, Ky., and took up a demand note on which he refused payment a year ago.

Settlement concerned a horse that Duncan was to have paid $2,700 for, but which he refused to accept because of an alleged bad knee. Bidding on the horse was done by a man who had served as a judge at horse shows and whom Duncan, it was claimed, authorized to act as his agent.

Todd East After Coast Look for Vaude Chances

After spending several months on the west coast surveying the field there for indie vaude possibilities, J. Warren Todd, for years in charge of the old Gus Sun exchange in the east, is on his way back to New York. He may enter indie booking in the east.

George Schaeffer, former West Virginia theatre owner, is reported interested financially in the venture. Driving from California, Todd is stopping off in Ohio to look over that territory.

Topmounter's 12-Ft. Fall

Mangean Troupe was forced off the New York Hippodrome bill following a fall on the stage by the topmounter at the night show Saturday (28).

The boy fell 12 feet from his pole perch to the stage. He was not seriously injured. Seven Trojans replaced on the bill.

JEAN DOWLING'S MEASLES

Chicago, March 31.

Jean Dowling had to quit the RKO show at Fort Wayne, Ind., Saturday, opening day, because of an attack of measles.

Because Fort Wayne is a split week, there was no replacement.

Pooch Gives Notice

Marie Hartman, doing an act with Billy Hibbett and using a flock of dogs for laughs, says she is quitting the stage.

One of her dogs got a wire stating he was related to Toby Wendel, the pampered pooch of the late Ella Wendel of Fifth avenue, and would probably come into plenty of money.

Schenectady Doorman Dies in Theatre Fall; Never Took a Day Off

Schenectady, March 31.

Michael Barbour, doorman at RKO Proctor's, died following a fall downstairs in the theatre. Efforts were made to locate relatives.

Barbour had two sisters in Beyrut, Syria; and a brother in South America. Last week Salim Barbour, representing N. Najib Barbour, Syrian consul in New York, who was distant relative of deceased, came here and arranged for the burial.

Barbour had been doorman at vaude house for over 16 years, with never a day off for vacation or illness until his fatal fall. His death was third backstage in that house in less than a month, others being the day doorman and a property man.

ACT DODGED VAUDE NOW RIGHT IN MEX.

Mexicali, Mex., March 31.

Couple here who doesn't care whether vaudeville ever comes back again are Johnnie Mack and Mattie Lee, former standard act, who came here seven months ago and opened "The Mack" bar.

They closed the act eight months ago in San Antonio, and seeing the writing on the wall decided to sink the bankroll in a wet dispensary here. They now have the reputation of running the most up-to-date American bar in this resort.

Mack is big potatoes in trade circles here. He was recently elected secretary and treasurer of the Mexicali chamber of Commerce.

PAT HENNING'S WALKOUT

Costs Act 15 Weeks in Time and $11,000 in Salary

Omaha, March 31.

Pat Henning, boy vaudevillian, did an $11,000 walk-out at the RKO-Orpheum last week following an argument over billing and dressing rooms. The walk cost him the 15 weeks remaining of his RKO unit route at $750 a week.

Henning objected to his billing and asked for the headline position. The dressing room trouble arose over assignment of one of the Orpheum's two stage level rooms to Clifford and Marion. The show's other acts are Tracy and Hay and "Melody Parade."

Upon quitting the bill here Henning departed for New York. The booking office there canceled the balance of his route. Ashley Paige was sent from New York to replace Henning in Kansas City this week.

Henning does an act with his parents, but is billed single.

Loew's Radio Hour Over Small N. Y. Station Wkly.

Starting next week, Loew's will broadcast regularly over WHN. Each week an hour will go on at 11:30 p. m. with talent from Loew theatres utilized.

The broadcasts start April 12.

Harvey Watkins Ill

Harvey Watkins, manager, RKO Hippodrome, New York, is quite ill. During his absence the Hip is being managed by John Matthews.

FEELING SPREADS OVER SHOWDOM

Delayed Signs Now Manifest — Petitions Reported Going Around in Some Towns Asking for Return —RKO Pleased at Favorable Returns on Current Coast Experiment

HUMAN SHOWS STAPLE

Vaudeville is on its way back, believes showdom. The signs, delayed from last fall through the universal business conditions, are currently making themselves manifest.

Petitions are reported in circulation at some points, asking that vaudeville be returned to those towns. RKO is taking large heart from the avidity with which the three Pacific Coast cities have greeted the RKO experimental eight act vaude shows in its respective theatres. Fox, Fanchon & Marco and Warners seem agreed upon a stage entertainment of the F&M standard brand that will fit into the smaller picture houses of the smaller cities on those circuits.

Human entertainment of the variety style is staple, say the variety showmen, despite it may suffer a relapse now and then.

Previous reports in "Variety" have indicated a vaudeville call, but disjointedly and in sections. Tests for live stage entertainment have been sectionally, without judgment and often without much talent during the past months. It's but within the past five weeks an outlook of volume loomed up for vaudeville. That is not expected to develop into a substantial demand just now, owing to Lent and the near summer.

By Labor Day

By next Labor Day, when the new vaude season starts, is the day set by the show people for the returned rush of vaudeville. Its year's postponement is accounted for through the fear of theatre owners increasing overhead with dull times ahead and the continued dullness throughout this season in the theatre.

The vaudeville reinvigoration is apparently springing up in closely enough connected zones to make it national. Vaudeville in the keys has been held nationally more or less through the RKO traveling units, rotating on a 40-week route in all key cities. Other stage shows of the variety sort have been given in the same cities and sections by Fanchon & Marco, with Warners operating vaudeville spasmodically but notably at the Earle, Washington, and Publix playing its stage presentations, a different variety form of entertainment, all over the map.

Socked Over Act Claire Said Wasn't Sock Act

Sam Silver, vaude material writer, and Al Claire, actor, had a run-in last week on Broadway which ended up in a socking contest.

Claire claimed he gave Silver an advance payment for material, and when it was delivered he could not use it and demanded his money back. The argument was verbal until the boys met on Broadway.

No one was hurt. Silver is returning the down payment to Claire.

Tom Fitzgerald Ill

Chicago, March 31.

Tom Fitzgerald, of the Two Fitzgeralds, mixed acrobatic team, was removed to the American Hospital here with a hemorrhage of the lungs.

Act was to have opened for RKO at South Bend this week.

The Palace—1913 and Now

By Elmer F. Rogers

(Following was written by Elmer F. Rogers upon the eighteenth anniversary of New York Palace, formerly Keith's and now RKO's, celebrated by the theatre this week.

Mr. Rogers assumed charge of the Palace in November, 1913, after managing the Union Square theatre for the same circuit (Keith's). He has been there ever since. In quite modestly omitting reference to his own accomplishments as the Palace manager, Mr. Rogers omitted the real truth about the Palace. What he does not mention is that of all the powerful and glorious big time vaudeville properties of the original B. K. Keith's circuit, the Palace alone remains unchanged. Also that the Palace in its 18 years has yielded a profit each year, in some years as high as $700,000 and last year $200,000; that no theatre on the records anywhere has shown such a profit under one house manager.

It may be said that as an operator of a reserved seat theatre in Times Square Elmer Rogers has no superior. And that the only change about the Palace in its 18 years is Elmer Rogers' hair, which turned from a black and gray to pure white, underneath a black derby that opened at the Palace the same week Rogers did.)

As I look backward with considerable pride over my 18 years as resident manager of the Palace theatre I find the big time vaudeville of today and big time vaudeville of yesterday rank the same in entertainment value.

The audience of 1931 adapts itself to the demand of the hour, as it did in the past. What they wanted then they got. What they want now they still receive.

To keep up with the hour the bookers must be one step ahead. The vogue for a song or a dance comes one night and is gone by the next. Yet in spite of the mad rush of this age these brokers somehow make good.

In the beginning vaudeville was real variety. A bill was composed of every helpful essential. Variety, as it was understood in the heydey of the big time vaudeville, meant a show receptive to an exacting audience that demanded, appreciated and was satisfied with the dramatic playlets presented.

Before the motion picture had reached its present peak of popularity we exploited the one-act play along with the legitimate star whose prestige might mean something at the box office. With the talkers and the so-called comedy shorts usurping the sketch, many of the bills as I see them have been robbed of that stamina which in former periods was considered imperative to ideal big time vaudeville. If I had a final say in the matter I would advocate the return of the sketch. Film cannot compete with flesh. Film is good, but flesh is better.

Think of the living men and women in the not-so-long-ago who appeared on the Palace stage in comedy and drama: Sarah Bernhardt, Lillian Langtry, Nazimova, Ethel Barrymore, Florence Roberts, Laurette Taylor, Lillian Russell, Wilton Lackaye, Frank Keenan, Louis Mann, Sam Bernard, Henry Woodruff, Bert Lytell, Theodore Roberts and other sterling dramatic stars. Also such artists as Will

(Continued on page 63)

Husband Says Muriel Was Married Twice, But Only Once to Him

Mrs. Muriel Hanford, former Muriel Window, of vaudeville, will have to worry along somehow on $500 a month, pending court disposition of her suit for separate maintenance against Arthur Hanford, Jr., Sioux City business man. The court also ordered the husband to pay his estranged wife $1,000 for the purpose of prosecuting her suit and $1,000 counsel fees.

Mrs. Hanford had sought $2,000 a month alimony, $5,000 counsel fees, and $1,500 for expenses.

A severe blow was dealt the husband's case in a further ruling of the court, recognizing the validity of the Hanford marriage, which the husband had questioned on the allegation that the former actress had not been legally divorced from her first husband when she wedded him.

Judge Munger ruled that the Hanford marriage automatically became legal as soon as the divorce decree had been entered on the court records in Chicago, despite that the ceremony in French Lick, Ind., had taken place before the divorce went on record.

Hanford is fighting the separate maintenance suit and asking for an annulment of the marriage. The alimony ruling of Judge Munger is temporary.

ROONEYS PATCH UP

Father and Son Return to Understanding—Everybody Satisfied

The Pat Rooneys, father and son, are together again, and everybody is satisfied.

Stories were in the tabs last week, making a story of the Pats' differences. Accounts stated Marion Bent (Mrs. Pat, Sr.) felt hurt that another Mrs. Pat Rooney had arrived, referring to Pat, Jr.'s, wife.

None of Miss Bent's friends was aware she had entertained any feeling over another Mrs. Rooney. The only disturbance in the Rooney family of late about the name was when a stew on the coast who said he was Pat Rooney got pinched for stewing. At the time, Pat Rooney, Sr., was playing an engagement in Brooklyn. He burned.

Maud Hilton's Room Robbed Twice in 2 Days

Maude Hilton, formerly of Hilton and Ahoy, and now teamed with another girl, had her room at the Hotel Edison, New York, robbed twice in two days of valuable articles, including clothing. The first robbery occurred a week ago, and Miss Hilton reported it to the hotel. She threatened to call in the police, it was said, but was persuaded by the Edison management not to.

Two days later her room was again entered and looted. After the second affair Miss Hilton demanded restitution from the hotel, which countered with a settlement offer of $150. Miss Hilton refused, claiming her losses amounted to over $1,500.

Ambitious Viennese Girl Steps from Unit Line to Solo Spot in 3 Years

Kay Week, Viennese girl in this country only three years, stepped from the Chester Hale line of a Loew unit to a featured dancing role last week at the Paradise, New York.

Working in spare moments, Miss Week perfected an original dance and showed it to Louis K. Sidney. He removed her from the chorus line to a featured position and will place her in another unit at the Capitol theatre, New York, shortly.

Boston Censoring

Milton Berle was the subject of a letter to RKO last week from Boston censors. The Boston charge was that Berle, while playing there for RKO, ignored orders to eliminate offensive material.

Berle was notified by Chester Stratton of RKO to make certain cuts, also told by the local house manager, it was charged. He is on the RKO carpet this week to explain such rough conduct in a tougher town.

Salaries Don't Benefit in Vaude's Coast Upturn; $250 Top Out There

Los Angeles, March 31.

In spite of the fact that vaude is staging a come-back on the coast, salaries aren't climbing. Local agents are still offering eating money to performers.

Top salary for an act, no matter how many bodies are in it or how big the "names," for a coast route is $250. That includes the eight weeks RKO books.

The Levey, Meiklejohn and Wager offices are still dealing in nickels and dimes, with Wager selling one house four acts for one night at $20.

Levey's $55 Splits

Top for the Levey booked houses is $55 for a split week. Meiklejohn's top is a little less, with singles in both cases averaging around $20 for three days.

Average salary paid by RKO for acts booked out of here for the new eight-act bills is $150 for a full week. Budget for the four acts, booked here by RKO to augment the four-act eastern units, is $600 for local dates, $700 for San Francisco and Oakland, and $800 for Seattle, Portland and Tacoma. Increase over the local date is for transportation.

Presentation salaries locally are about the same as vaude, with both the Paramount and Orpheum paying rock bottom money except for names.

Top at the Orpheum is $200, the Paramount going slightly higher.

With durance of the vaude comeback still uncertain it is doubtful if salaries will climb any until it is established whether the public's craving for flesh is permanent.

Mary Nolan's Change

Mary Nolan of pictures has shelved her vaude single and is now rehearsing a five-people sketch by Harry Delf.

Act is being produced by Edgar Allen.

Bert Jones—Billy Jackson
THE SIX
FRANKLINS
Announce
BILLY JACKSON
Now Their RKO Agent

EDITH BOW
"Party Girl"
RKO
Direction: LEE STEWART

Billy CREEDON and Mickey FERRIS
Present
'8 FEET of RHYTHM'
with
STARR and CASTLE
and
Dot PROBEY and Helen OLCOTT
Booked Solid Season 1931-1932
RKO Circuit
Direction—JACK WEINER AGENCY

Showfolks with Addresses At Saranac Lake, N. Y.

Saranac Lake, N. Y., March 31.

At N. V. A. Sanatorium:

Thomas Abbott.
Helen Antalek.
Florenz Ames.
Mae Armitage.
Fred Bachman.
Allie Bagley.
Happy Benway.
Fred Buck.
Alice Carman.
Harry Clark.
Ethel Clouds.
Monroe Colman.
Mae Delaney.
Edward DeCaro.
Frisco DeVere.
Xela Edwards.
Harry English.
Andreas Erving.
Kitty Flynn.
Doris Giltrap.
Chris Hagedorn.
Dorathy Harvard.
George Harmon.
Bobby Hatz.
William Holly.
Ida Howard.
Millie Jasper.
Valentine Kincaid.
Tots Koban.
Julia Kubas.
Dick Kuni.
Vernon Lawrence.
Lilly Leonora.
Jack Lewis.
Chas. Likecap.
John Louden.
Mike McMamee.
Lawrence McCarthy.
Doris Moore.
Richard Moore.
Harry Namba.
George Neville.
Helen O'Reilly.
Gladys Palmer.
Angela Papulis.
Annamae Powers.
Nellie Quealy.
C. J. Quinn.
Ford Raymond.
Connie Reeves.
Fred Rith.
Ben Schaffer.
Leah Temple.
Catherine Vogelle.
Eddie Voss.

Harry Barrett, 302 Broadway.
Charley Barrett, 302 Broadway.
Charley Bordley, Berkeley Apts.
Walter Daley, 20 Baker st.
Eddie Diamond, 20 River st.
Margaret Grove, Clancy Cottage.
James Haegney, 6 Military road.
Dave (DDH) Hall, 6 Baker st.
Mandy Kay, Clancy Cottage.
Russ Kelly, 19 Broadway.
Andrew Molony, 19 Broadway.
Jack Nicoll, Jr., Clancy Cottage.
Joe Reilly, 45 Franklin st.
Chester Rice, Santantonia Apts.
Grant Simpson, Turtle Pond road.
Jean Steele, Clancy Cottage.
Arrivals in March:
Mae Delaney.

Write to those you know in Saranac.

$10 Panic

Los Angeles, March 31.

Ken Dailey, RKO booker, trying to get a six-man Hill Billy act for Seattle, offered them $260 for the week. Act held out for $270. Booker and act argued for 30 minutes over the saw-buck difference.

Dailey finally called a halt to the bickering.

"No use, boys," he said, "It looks like we can't get together."

Vaude Pushes Out Idea

Dallas, March 31.

Fanchon & Marco Ideas out of Warner, Okla. City. Replaced by RKO vaude.

Joe Schoeppel handling headaching dept. for the WB stand.

Mothers Wanted More

Fox's Crotona's, Bronx, manager announced he wanted local entertainers for an amateur revue and would pay f r talent, without specifying amount. Rehearsed the kids every night for a week, often until three in the morning. Then they played evenings for a full week, also broadcasting for the management.

Second week over, management gave each principal in the show a $10 bill and a $5 bill to each of the others. Resulted in indignant mothers storming the manager's office and numerous complaints to the local newspapers.

EDDIE WHITE'S 2 YEARS

Eddie White, single, has been given a two years' contract by RKO, starting May 30 on the intact route.

Paddy Schwartz agented.

Marcus Loew BOOKING AGENCY
General Executive Offices
LOEW BUILDING ANNEX
160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

TRIXIE FRIGANZA
RKO PALACE, AKRON, OHIO
CHAS. H. ALLEN, Personal Mgr.

DAVE GENARO
And His "YOUNGSTERS OF YESTERDAY"
April 8-10, Union Hill
New Jersey
PLAYING RKO CIRCUIT
Direction: HARRY FITZGERALD
BOOKED SOLID UNTIL FEB., 1932

COMEDY ACTS ARE ALWAYS IN DEMAND
THAT'S THE REASON
HARRY HOLMES
"THE OPTIMISTIC AND PESSIMISTIC COMEDIAN"
IS ALWAYS WORKING
NOW—LOEW'S STATE, NEW YORK—NOW
NEXT WEEK (APRIL 4), LOEW'S TRIBORO-PITKIN, B'KLYN, NEW YORK
IND.—MEYER NORTH—JOS. FLAUM
DIRECTION
RKO—HARRY FITZGERALD

FRANK **CONDOS BROS.** NICK
LATE FEATURES OF "EARL CARROLL'S VANITIES"
This Week (March 28), RKO PALACE, New York
RKO Direction—CHAS. H. ALLEN. Bentham Office
Ind.—JERRY CARGILL.
Have You Ever Seen the Four Cirillo Brothers?
Thanks to GEO. LEVY

HUMAN ADS IN VAUDE BILLS

Around 60 Weeks for Vaude Hang In Balance on Probable Merger of H-F Houses with Fox-West Coast

Hollywood, March 31.

If and when Fox West Coast takes over the Hughes-Franklin theatres houses now in this group may be set by FWC for a "B" vaude route. Sites and houses are considered to pipe right in with such a plan. Should the present F. & M. negotiations with Warner Bros. in the east for a similar circuit to be routed through W. B. houses, Fox through the two deals may have a national No. 2 circuit stretching from coast to coast.

That looks the plan, but there are angles. Fox has been anxious, since the new management stepped in, to bring back vaude wherever feasible for support to the film end. Management's angle is that conditions and product demand vaude.

It may mean creating a possible junior vaude route of 60 weeks or more, besides giving the show world a farm for the development of talent. On the labor end it would bring back an army of stage help and pit scrapers to the theatre and jobs.

The union end is fixed either to help or hurt the consummation of the vaude plan. Not so much in the west as in the east. In the present Fox-Warner deal on the "B" circuit plan, the unions have been asked to co-operate by altering certain condition on the road. So far there has been no indication either way from the laborites.

In the west it is likely that since so many of the spots are comparatively small to have native fiddlers that the vaude bills routed may take after legit and carry their own musicians. Even some of this may depend on the unions. It may be arranged by the theatres paying off instead of the show handlers.

B'klyn Bookings Force "Harlem" Unit Layoff

"Hot from Harlem," built especially for the two Paramounts, New York and Brooklyn, and current at former, will lay off for several weeks before playing across the East River. Date for Brooklyn has not been set.

Among reasons for the layoff is return Friday (3) of Rudy Vallee to the Brooklyn house with a special stage show booking the following week of Par's "Skippy," which Publix feels doesn't need heavy stage support.

Vallee, who has been playing de luxe operations for Publix around the country, is returning to Brooklyn for an indef. stay.

Names at Loew's, J. C.

Harry Richman plays a week for Loew's at Jersey City April 11.

Competition around J. C. is prompting Loew's to go in for high-salaried acts for that week.

Alan Foster's Flash

Alan Foster is at his Canadian home for inspiration on a flashy girl act he is shortly to produce for RKO approval.

If it gets over, Foster will likely follow it with others for the same theatres.

WAITER TURNS COMIC

Hollywood, March 31.

Alan Dale, one of Henry's restaurant floor captains, joins the Three Rolling Stones as a comedy wop. He has done the character in vaude before.

Genaro's Year's Route

Dave Genaro and "His Youngsters of Yesterday" have a route running for a year over the R-K-O time.

Harry Fitzgerald, Genaro's agent, arranged it.

EDNA LEEDOM BACK

Returning to Vaude With Former Stage Partner

Edna Leedom is returning to the stage, due shortly to appear with Dave Stamper, her former vaudeville partner. They have an act in view along lines similar to their other appearances.

Miss Leedom was last in the legit musical "Lovely Lady," withdrawing suddenly with appendicitis, for which she was operated. Shortly afterwards she married Frank Doelger, son of the millionaire brewer. When she became a mother it was understood she was permanently retired. An alienation suit with Doris Downs, wife of Chic Endor, the complainant, was said to have been settled not long ago. And now the footlight yen.

Stamper recently briefly appeared with Vivienne Segal.

CHILD 'SUNDAY' FINE FOR PHILA. THEATRE

Philadelphia, March 31.

Because Davey Lee played his theatre in a personal appearance Oct. 27 last, George Ritch, manager of the State theatre, 52d and Chestnut streets, must pay a fine of $10 and cost for violation of the child labor act of 1915. The case came up on appeal.

The act to which the case referred has been on the statute books a long time, but not always enforced. In the case of Davey, he played at the Mastbaum and other Stanley-Warner houses without molestation before the engagement at the State, a large neighborhood theatre in West Philadelphia.

RKO's Choir Act on Percentage in Chi

Paulist Choir, large aggregation of singers from New York, are booked into the RKO Palace, Chicago, for June 27 on a salary and percentage arrangement.

The act will be guaranteed $3,500 and 50% of the gross over $30,000.

Repeated Too Soon

Pittsburgh, March 31.

A too-quick repeater at the Stanley, Christy and Nelson, acrobatic team, have been yanked out of the Publix unit "Vagabond Trails," current, and dispatched for the week instead to the Enright, East Liberty de luxer. Neil Kelly, previously booked for the Enright, is filling the team's spot in the unit at the Stanley.

Christy and Nelson have played the Stanley repeatedly during the last year on spot bookings. It was figured such a quick return—last here a few weeks ago—would help neither them nor the theatre. Boys readily consented to the change.

What Londos Wants

Jim Londos, one of the wrestling champs, wants to go vaudeville after the grapple season is over.

Londos has placed himself under contract to Bob K. London, indie agent. Greek tugger wants $5,000 for vaude, with percentage of the gross.

RICHARDS BREAKING JUMP

Chicago, March 31.

Max Richards, local agent, left yesterday (Monday) by auto for a Florida vacation, his family following by train later.

Richards will go direct to New York from Florida to become a franchised RKO agent.

MAY MEAN MORE LOEW'S VAUDE

Demands from National Advertisers for Verbal Plug from Live Talent on Stage—Advertiser Standing Most of Cost

FINDING NEW SPOTS

Commercial tieups between the Loew circuit and the national advertisers may force Loew's to add to its vaude branch, according to reliable reports, if the Loew people wish to continue on the vaude stage.

The New York newspaper contact department handling the tie ups under the direction of C. C. Moskowitz, has so many requests at present from national commercials wishing to utilize Loew's vaude stages for direct advertising displays, that a waiting list has been formed due to the inability of Loew to cope with the overnight growth.

Nearly all of the super advertisers have made known their wants regarding scope of the tie up. In nearly every case they ask for more houses than Loew has at present for vaude. It is said Moskowitz will shortly prepare to reopen many of the former Loew vaude stands that have been playing straight pictures for the past year or months.

With Chesterfield Cigarettes and many others in that class pounding at Loew's doors for ad tie ups, Loew's can afford to reopen its vaude houses and operate them at a large saving over what the previous overhead called for. So many stage tie ups may be made the amounts of the contracts run into hundred of thousands of dollars. Advertisers were to pay all of the salaries of various vaude acts prepared in an advertising way to sell their goods from Loew's stages. This they do in return for the stage and screen display.

Making Terms

As handled at present, the few advertisers now hooked up with Loew's are not paying all the salaries. Loew has different angles on it, with one or two paying two-thirds and Loew's the rest. With the sudden demand for a working agreement between the advertisers and Loew's, it leaves the circuit in a position to dictate its own terms on the entire situation. According to information, Loew's stands to make plenty of profit and at the same time reopen for vaudfilm most of the houses taken out of that category this season. Opening of many other spots in cities where Loew's vaude has not appeared up to the present is also a possibility.

One or two out and out ad tie ups for each show are in sight, and will in no way interfere with the presentation of a good vaude bill. Standard performers, bands, etc., are engaged either by Loew's or the advertisers and salable terms written around them with the ad thing in mind. In other words, the acts become living advertising shorts.

With the advertisers paying around $1,500 to $2,500 of the total cost of the usual Loew's five-act bill, it leaves Loew's a small sum to pay for the other three or four acts. Bringing down the show's cost at this rate is figured by Loew to make it possible to handle the vaudfilm shows with ease. It may develop that three out of five acts will be commercials, although at present the aim is mostly for one commercial turn on each show.

Loew also has in conjunction with the stage and screen opportunity its radio station, WHN. It may use it in the commercial vaude stage tie up, bringing in every form of advertising for its clients.

The Bosch band, which is now playing the Loew vaude houses as one of the commercial hookups, is booked for Palisades Park, N. J., for a run of 21 weeks starting May 1. The salary arrangement is the same as with Bosch and Loew for vaude.

Bosch people are reported highly satisfied with results gained in using the band in vaude and are now preparing three more units under directions of Joe [illegible], the original organizer. One will be headed by Tommy Christian.

NBC Cites Vallee, Amos 'n' Andy Muffs in Answering RKO Vaude Agents' No Co-operation Charges

Street Paging

Paging actors in the Bond building lobby and on the curbstone in front of the Palace, as guests are paged in hotel lobbies, is the latest Times Square booking innovation.

The pages are usually office boys from the various agents' offices in the vicinity. When a player is wanted on quick notice the first operation is to page him on the street. It saves the nickel for a phone call.

CHANGE AT LAST BACKSTAGE

The first backstage mechanical change in presentation of vaudeville bills since probably the beginning of vaudeville, may result from an experiment to be made at the RKO Madison, Brooklyn, N. Y., next week.

Jeanette Hackett, the circuit's new fashion counsellor and lighting expert, formerly a dancer and costume designer, has decided to eliminate white footlights at the Madison as an experiment. Reds and blues will be used instead, with any necessary white light to come from the booth, flies or overhead.

Theory is that it will finally take vaudeville actors out of the bright glare of white-foots-in-the-face. If it works in Brooklyn, the other RKO stands'll get it.

Joe Lewis and Ben Blue Heading Intact Units

Joe Lewis and Ben Blue will be featured in two of three intact units Max Gordon is producing for RKO. Lewis was set through Jack Fine, and Blue through Charlie Morrison.

Gordon is producing the three units intact for the regular RKO road show route. First, with Blue and staged in conjunction with Irving Yates, indie producer, opens April 25. Date for the Lewis intact is June 6.

Third Gordon unit, not yet cast, is down for July. Negotiations have been started with Ted Healy to head it.

Ruth Etting at $3,500

Ruth Etting's established salary of $3,000 weekly for variety engagements sailed up $500 when the singer agreed to play the Fox de luxe houses in St. Louis, Detroit and Milwaukee.

Miss Etting appeared at the Fox, Brooklyn, last week, with the $3,500 weekly dates then set. She will open in St. Louis April 23.

Wayburn-B&K Do Biz

Chicago, March 31.

Ned Wayburn has put over his first local group of ballet girls with Publix-B&K. Unit of 12 dancers opens at the Oriental April 3.

Publix has used Wayburn girls in eastern units, but never before locally.

NBC's reaction to RKO vaude agents' charges that NBC is taking away former RKO acts and selling them back to the circuit at greatly advanced salaries, is that there are no grounds for complaint.

NBC states that if it builds up a ready-made audience for an act through radio, the act should be worth more to RKO.

NBC contends that its artist bureau is only serving the purpose of getting its acts the salary they are worth, and nothing else. Also that RKO in the past hasn't shown the best judgment in negotiating for NBC acts. It refused to pay Vallee more than $1,250, declares NBC, after Vallee completed his neighborhood vaude tour. Publix took the act for $5,000. It would not offer Amos 'n' Andy more than $4,000, states NBC. Publix paid the team $8,000.

NBC hasn't as yet been officially approached by RKO for a working agreement. The broadcaster states it has one contact man, Phil Ponce, who sells the radio talent acts to RKO. It does believe that both affiliates could get closer on booking and thinks a system for co-ordination between the vaude and radio ends should be formed.

ABOUT $600,000 FROM N.V.A. DRIVE NEXT WK.

An estimate on the gross collections in around 2,100 variety theatres during the N. V. A. drive next week is $600,000.

This is inclusive of the amount that may be realized from the exhibition of the N. V. A. commercial short for a cigaret firm. It carries a maximum amount of $200,000. Up to that figure the advertiser will pay the N. V. A. $7.50 per 1,000 attendance in all theatres during the week the short plays in.

An estimate on this basis of what the short will actually net in money is $160,000.

The N. V. A. drive opens this week end, Friday in the picture houses and Saturday (4) in the vaudeville houses.

Minevitch Sues Rose On Contract Settlement

Borrah Minevitch has filed suit in the N. Y. Municipal Court against Billy Rose, Inc., producer of "Sweet and Low," musical, current, for alleged non-payment of a settlement claim on a contract. Contract gives Minevitch $300 the first week after he left the show and $400 weekly thereafter until his run-of-the-play contract with the company expired around October, this year, according to complaint.

It is alleged after certain payments were made they ceased and Minevitch claims the balance due. Minevitch's salary for his band with the show ran to around $2,000 weekly.

Attorney Julius Kendler represents Minevitch.

Gracie Allen, M.C., Palace

Having exhausted the supply of m.c.'s of Broadway calibre, the straight vaudeville Palace, New York, has decided to settle on a woman. Gracie Allen of Burns and Allen will take the spot the week of April 4 as the Palace's first femme m.c.

Burns and Allen were at the Palace last week and currently are making a pair of shorts for Paramount at Astoria. They return April 4 as a twosome, with Miss Allen doubling in the announcements.

FANNY and KITTY
WATSON
BOOKED FOR ONE YEAR
Opening Date, Sept. 1st, 1931
CHESTER—MADISON
R-K-O

KARYL
NORMAN
"CREOLE FASHION PLATE"
BOOKED SOLID
OPENING MAY 2
R-K-O 1931-1932

REPRESENTING
THE CREAM OF THE
VAUDEVILLE PROFESSION
FOR R-K-O
THE
JACK CURTIS
AGENCY
1564 BROADWAY, N. Y. C.

BERNARD BURKE
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ANNA BEDRICK
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BOOKING ACTS IN
EUROPE NOW
See
H. NATHANO

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CURTART, N. Y.
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BRYANT 9-3468 and 9

MAURICE and DAN
ZELDA
BOOKED SOLID ONE YEAR
Opening Date, April 18
MADISON—CHESTER
R-K-O

ANGUS TWINS
AND
SEARLE TWINS
NEW ACT
"THE PULLMAN CAR"
BOOKED R-K-O

Percentage for Acts According to Days Played—Scheme Talked Of

Selling actors on a percentage basis for vaude the same as films are sold to theatres has been proposed at Fanchon & Marco as a remedy to relieve the b. o. pang of the smaller potential vaude spots and minor keys. The plan is the outcome of certain demands from such centres for stage shows and live talent but at low terms.

This plan is figured to provide big time talent for the inland split-weeks and lesser spots without an overhead ache. These spots though desiring vaude are up against the proposition of attempting to meet met price competition for talent besides full playing week's schedules.

Under the plan smaller towns now writing in for vaude terms will

(Continued on page 53)

LEXINGTON WILL HAVE VAUDE AFTER 2 YEARS

Lexington, Ky., March 31.

A. J. Cooper, president of Great Lakes Theatres, Inc., has taken a 10-year lease on the Opera House, long dark, reopening April 4 with vaudefilm.

Vaude will be booked independently out of Chicago. Five acts and feature film.

Will be town's first vaude in over two years. House was leased from Transylvania College, owner of the property.

8 Acts at Salt Lake To Offset Publix Stage

Hollywood, March 31.

Orpheum, Salt Lake City, starts in with 8 acts Wernesday (1) in anticipation of the Publix Victory, Salt Lake City, opening Friday (3) with a stage band and six acts policy.

Mort Harris will produce the Publix shows locally in Salt Lake.

SPECIAL SHOW, NO SOLO FOR VALLEE IN B'KLYN

Reported figuring that Rudy Vallee in future will need people around him instead of appearing solely as a spot act, Harry Gourfain is producing a special unit to work with Vallee in his Brooklyn Paramount return next week (3). This may become the regular policy, in addition to regular Publix road units, which play Brooklyn.

Hortense Ragland, a discovery of Vallee's, will be featured with him in the new show, and under plans is to remain at the Brooklyn Par indef. Rest of first show will include Howard, Fine and Howard, Beehee and Rubylat, Buster Newman and the Florenz Dancers.

F&M'S N. Y. END ON PRODUCTION OF UNITS

Indications are that the Roxy, on Broadway, may become the eastern base for unit production of F. & M. units—on the two-way production scheme.

The first unit is now under way. It is being recruited entirely from New York and will consist entirely of juvenile talent between 16 and 20. These units will be known as "Stars of Tomorrow." Unit will probably run to around 30 people.

A production centre in the east for F. & M. is experimental. If approved F. & M. will have three main unit centres; also Milwaukee, where F. & M. refurbishes units traveling east.

M. D. Howe, chief booking exec, and Phil Bloom are handling the New York end on the new production scheme.

Goldberg After Small Time Circuit on Coast

Los Angeles, March 31.

Lew Goldberg, Chicago agent who with Arnold Shack and Mort Goldberg opened the Long Beach theatre at Long Beach, former legit house, as a vaudfilm grind house, left here Saturday (28) for Chicago to close his agency.

Goldberg, with his partners, is dickering for houses in southern California with view of building up a small-time circuit.

Bert Levey circuit will book the houses.

South Back to Thursday

Houston, Dallas and San Antonio on the RKO (Interstate) circuit in Texas, change from Friday to Thursday opening April 2.

A year ago the southern vaudeville towns were opening on Monday.

Want Leonidoff West

Hollywood, March 31.

As soon as the Roxy, New York, gets a picture that looks like a run, it will enable Leon Leonidoff to come out here and do a little Fanchon & Marco staging.

Mike Marco is anxious to have his general production assistant at the Roxy come here to inject some of the Leonidoff technique.

LOEW'S GIRL UNIT

Loew's is producing an all-girl unit for its presentation route, to open April 25 at the Capitol, New York.

Harry Girard's Ensemble, girl chorus; 14 Bricktops, band; Hinton and Garron and Bee Starr are the acts. Usual Chester Hale girl line, stage band and [illegible] will be dropped.

4 Publix Towns South as Split Up Week for RKO Vaude Units

Four Publix small southern towns that have tried stage shows in a small way this winter found them sufficiently helpful to business to warrant adopting regular vaudeville policies. They are Shreveport, Monroe and Baton Rouge, in Louisiana, and Vicksburg, in Mississippi. Publix is sending all four to RKO for bookings, starting April 10.

The Publix quartet will each play the shows one or more days weekly to make up one full week. At RKO they will be on the western four-act unit route, playing the intacts between New Orleans and Atlanta.

Bills, following the regular New Orleans closing, will play Shreveport Friday, Saturday and Sunday; Monroe, Monday; Vicksburg, Tuesday, and Baton Rouge Wednesday and Thursday; then proceed to Atlanta for the balance of the RKO route.

Union Expense

The four-act bills will necessitate employment of stage hands and musicians in each of the towns. Stage show experiments which resulted in the move to regular vaudeville did not involve that labor expense. The four towns, along with others that gave Publix a 42-day route of one, two and three-niters in the south this year, played one-act shows, running about 30 minutes and carrying music. Most of the turns used were embellished band acts.

In cost the RKO intacts average about $3,000. At the pro rata rate for number of days played the distributed stage show tax for talent weekly for the four Publix towns will be approximately $1,290 for Shreveport, $860 for Baton Rouge and $430 each for the remaining two towns.

Reported stipulated in the booking agreement is that the towns will not be a cut salary week on the RKO route, which has about eight cuts as it stands.

At RKO the Publix quartet will be booked by the vaude circuit's unit booker, Sam Tishman.

Irving Yates
PRODUCTIONS
160 West 46th Street
NEW YORK CITY

WILMA EARLYNE
WALLACE
RKO Circuit of Theatres
Dir.: Weber-Simon Agency
Thanks to Nick Bolla

INTEREST EVERY DAY MONEY IS IN THE BANK

Interest for the quarter ending March 31, 1931 has been declared at the rate of 4% per annum.

Interest is allowed from the day of deposit to the day of withdrawal.

Secure from us your Travelers' Checks, Letters of Credit and Foreign Drafts.

UNION DIME SAVINGS BANK
6th Avenue and 40th Street - New York City

BOB

BILLY

HARRY

GORDON--REED AND KING
"THREE YOUNG MEN OF MANHATTAN"
Playing LOEW'S DE LUXE THEATRES
Personal Manager CHARLES V. YATES

FAMOUS
RUBIO SISTERS
Now Playing the RKO Palace, New York
TO OPEN WITH RINGLING BROS. CIRCUS IN APRIL

BOOKED SOLID AND HEADLINING FOR RKO UNTIL JAN. 2, 1932
VIOLET CARLSON
WEEK APRIL 4, YOUNGSTOWN, OHIO
Direction: ARTHUR S. BLONDELL & WM. MACK

HELD OVER!
3rd CONSECUTIVE WEEK
R-K-O PALACE
NEW YORK
JACK McLALLEN
WITH
DORIS ELLINGSON
and
THE GUY WHO PAINTS MEN AND WOMEN
JACK CURTIS?

THE ANDRESENS
Recently Concluded a Year's Engagement for Paramount-Publix
NOW APPEARING IN RKO THEATRES
Sailing Soon for Europe
American Representative, HUGO MORRIS
European Representatives, PAUL SPADONI

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Jack Dempsey's statement that Bee Palmer never meant anything in his life drew a blast from the blonde shimmy queen who said she had given up everything, including a Broadway career, eight years ago to join Dempsey's barnstorming troupe at nothing a week, and injuring her health, merely that the former champ might dodge a $250,000 alienation suit brought by her former husband, Al Siegel, songwriter. Bee also charges she was never paid for her tour of the Pantages circuit with Dempsey, and that if she can verify from him the statement attributed to him, she will let go a story about the fighter "that will knock him groggy and set the whole world talking."

Lily Pons, latest Met sensation, and her husband, Auguste Mesritz, were haled into court by Maria Gay Zenatello and her husband, Giovanni, who seek an injunction restraining the singers from using any other booking agents. The Zenatellos charge that they hold a five-year contract with Lily and Auguste, made in Paris in 1930. They claim to have arranged the five-year contract for Miss Pons with the Met.

Asserting newspaper publicity has inflamed the public mind to such an extent that a fair trial would be impossible in New York, John C. Flynn and Henry F. Lalley, execs of Pathe Exchange, indicted as a result of the fire at the film company's studio last year, have filed a petition in N. Y. Supreme Court for a change of venue of their trial and a transfer from criminal to Supreme Court.

Leon Spachner, manager of "The New Yorkers," is seeking disciplinary action by Equity against Frances Williams, reported to be in Florida, who left the cast on the plea of illness but is still drawing her salary. Spachner claims a doctor examined Miss Williams and found that she was well enough to continue with the show.

Hotel Lincoln at White Plains has filed notice of appeal of the $100,000 award to Juanita Hansen, picture actress, for burns suffered three years ago as she took a showerbath in the hotel.

Mother-in-law trouble is admittedly cause of the rift between the Pat Rooneys, 2d and 3d, with the younger dancer refusing to continue in vaudeville with his father until it is straightened out.

Peggy Hopkins Joyce has started in the Graphic articles on "How to Get Your Man."

Frances Terry, of Northampton, Mass., and Leon Sowerby, of Chicago, are winners of the annual competition of the Society for the Publication of American Music.

Kolster Radio Corp., in receivership since January, 1930, planning reorganization.

George T. Meech, actor now living in Beechhurst, L. I., where he operates a small real estate office, was granted $20 a week for life by his daughter, Mrs. James H. Snowden, social registerite, and widow of the oil magnate. Meech, recently declaring himself destitute, applied to the Flushing Family Court for an order to compel his daughter to support him. Mrs. Snowden, mistress of a $2,000,000 fortune, said she hadn't seen her father since five years old and that he had never in the days of her youth made any provision for her, although earning a large salary on the stage. In accepting the present settlement Meech agreed never to see Mrs. Snowden.

First sight and sound broadcasts will begin April [illegible] when WGBS and W2XCR synchronize television equipment. Daily schedules will [illegible] soon afterwards.

N. Y. Light Opera Guild with John Hand, American tenor, artistic director, has been formed to present light opera in English. It will begin production with two performances of "The Beggar Student" May 1-2 at Heckscher theatre.

Mary Van Rensselaer Cogswell, whose adventures in Russia drew international attention in 1929, married Sigourney Thayer, theatrical producer, Saturday (28) at the Hotel Pierre.

Henry Tohlman, who fleeced scores of persons of $6.38 each by posing as an agent of CBS and taking orders for a radio device that was never delivered, was sentenced to an indefinite term in Special Sessions.

Postal Telegraph, after being sued by Robert V. Newman, producer, for $10,000 for refusing to sell tickets to his show, "Bad Girl," answered it did not consider the play "morally proper." Newman claims his play's run was cut in half because of Postal's attitude and before Interstate Commerce Commissioner Peyser tried to raise his damages to $50,000. Hearing continued.

Jack Yellen and Sid Silvers back from Bermuda.

George Nadlen, music teacher, and his wife Bertha have offered their children, David, 4, and Nathan, 3, for adoption. The Nadlens hope to raise $1,000 cash in this way.

Two rain-drenched thieves, carrying on their work in full view of late motorists, ripped off four iron bars, smashed the window of Meyrowitz, optician, on 42d street, and escaped with $15,000 worth of picture cameras, lorgnettes and opera glasses.

Already separated by a decree granted last year, Mrs. Paul Safir now wants a divorce from the dancer, with an increase in the $25-a-week allowance. According to Mrs. Safir, Paul spends money lavishly on other women.

Gertrude Williams, former show girl, was robbed of $24,000 in jewels by two men who entered her apartment under the guise of bootleggers, tied her and escaped.

Lou Tellegen, author of "Women Have Been Kind," sent a last-minute telegram of regret at being unable to address a literary group. It read: "Mr. Tellegen has recently undergone a facial renovation operation, and his doctor advises that his face is still just a shade too pink, and that a bit of retouching and a few minor alterations are necessary."

Eleanor Carroll, former show girl, has assumed front-rank importance among an army of witnesses whose stories will be given to U. S. Grand Jury.

Replies of 308 Columbia University students indicated that they practically ignore art, opera and museums, but all except five declared that they spend several hours a week in neighborhood picture houses.

Cinema Corporation of America has filed suit against Konrad Bercovici, author, for a declaratory judgment affirming its claim to talking picture rights of his scenario, "Volga Boatman." Action accused Bercovici of interfering with sale of rights to Metro.

Dezso Ritter, performer, was granted a final decree of divorce against Mrs. Ritter, whom he never forgave for the death of their daughter when she and Hans Hansen, a painter, threw the child from a careening car just before it crashed against a post. Supreme Court Justice Johnson interrupted the proceedings in Riverhead, L. I., court after several witnesses had testified with, "I have heard enough; I find for the plaintiff." Mrs. Ritter was not in court.

Mary Nolan, formerly Imogene Wilson, married Wallace T. Macrery last week.

LOS ANGELES

Jack Pickford, injured in an automobile accident a week ago, has completely recovered.

Mae Murray filed amended complaint seeking to collect $29,400 damages from Mrs. Elizabeth M. Stack, who, Miss Murray claims, loaned her $10,000, charging her $9,800 interest, or [illegible] percent.

Miss Murray's original suit was to quiet title to real estate used as security for the loans, but the amended complaint asks treble damages for usury, as well as a clear title to the land.

Miss Nolan, actress, is being sued by Glashans Film for damages awarded by the courts of Germany in the amount of 2712 marks or $646.81 for breach of contract. Award was confirmed on June 14, 1926, and complainant asserts Miss Nolan had not paid them.

Ethel Clayton, actress, won a suit to enjoin W. L. Rucker from disposing of 316 pearls, worth $20,000, by forced sale. Rucker claimed the pearls were forfeit as a pledge on a loan for $125. Court ordered them held until Miss Clayton had an opportunity to repay the loan.

Convicted of placing stench bomb in the Rialto theatre here, two men were given five months in jail and a third drew a four month term. Thomas W. Armentrout was acquitted of the same charegs.

Convicted of picketing the same theatre during the labor dispute, five men filed notice of appeal when their motion for a new trial was denied. Armentrout was fined $100, or 50 days in jail, while the other four were given similar but lesser sentences.

Curtis Mosby's permit to conduct the Apex nite club, jeopardized recently when police made numerous arrests for asserted violations of the liquor law, will not be taken away from him, as a result of a ruling by the police commission last week.

Court awarded Charles E. Anderson, veteran film actor, and his wife, Hilda, $6,500 damages against Mrs. Marguerite Russell over injuries received by the Anderson couple in an automobile accident last August.

Katya Sorina, Russian dancer and actress, was saved from drowning last week by John Farrow, scenarist, while both were members of a beach party. The undertow carried Miss Sorina far out to sea before her distress signal was noted by others. Farrow swam out and brought her back.

He is employed at RKO-Pathe studios; she at RKO.

Lola Lane, actress, dropped her $6,650 breach of contract suit against James Cruze Productions, Inc., and filed action instead against J. G. Mayer, Ltd., agents, to void an agreement that they act as her agents in return for 10 percent of her salary.

A fire of undetermined origin in a carpenter and paint shop at the old Kinemacolor studios, destroyed a one-story building used for storage of lumber and paint materials. The blaze spread to the roof of the main studio building but was extinguished before much damage had been done to that structure. Damage estimated at $30,000.

Studios are occupied at present by the statuary department of the Richfield Oil Co.

Joyce Compton, actress, was the recipient of a number of stuffed ice birds sent to her by Henry Ette, Danish explorer, from the Faroe Islands. In obeyance of federal law, Miss Compton presented her birds to the Los Angeles County Museum.

Mrs. Oliver Hardy, wife of the comedian, disappeared from Rosemead Lodge sanitarium a few hours after she had been placed in the institution for observation. At the request of relatives, police launched an extensive search for the patient, said to be suffering from a nervous breakdown. Mrs. Hardy had been placed in the hospital at the behest of her husband and her sister.

She was found three days later in a downtown hotel.

Robert J. Flaherty, director, has been invited by the Soviet government to make an objective film in Russia dealing with the riches and glory of Siberia, the so-called "Second America." Flaherty is now in Berlin.

Grace Kurrle is asking for a divorce from Robert J. Kurrle, cameraman, while he wants the marriage annulled on grounds that he was not legally free from a former spouse. Mutual incompatability is alleged.

As the result of a deadlocked jury, the damage suit against Florence Eldridge and Fredric March was dismissed. Action was brought by Harry Greenberg, printing plant proprietor, and his wife, Betty, for $32,000 damages for injuries assertedly received in an automobile accident. Miss Eldridge is asking $2,000 damage in a cross-complaint.

Suit of Countess Claudia Chanquette against the Ambassador hotel and Ben Frank, manager, for $25,000 for alleged malicious prosecution, has been ruled out of court on grounds that the countess had not been exonerated of the charges on which she had been arrested and on which she based her complaint.

She was arrested in February, 1929, on charges of defrauding an innkeeper, and sentenced to serve 90 days in jail. She appealed, and the conviction was affirmed. Court ruled that she may amend her recent complaint.

Harry D'Arcy, prop man, was arrested while sitting in an automobile and booked at the Hollywood police station for possession of liquor. Police suspicion was aroused by the license plates of the machine which were tied on with string. Cops found 12 quarts of red liquor.

Christian von Schneidau, portrait painter, teacher and muralist, filed cross-complaint to his wife's suit for divorce, charging that she made him scrub the floors, cook the meals, bathe, feed and dress their six year old son, refused to permit him to teach girl pupils and scared him by an attempt at suicide.

Mrs. von Schneidau's suit alleged that the painter was cold and indifferent. Trial is set for April 10.

George Sawley, picture art worker, became involved in an automobile collision, because he paid too much attention to Betty Nichols, film editor for Tiffany, who suffered a fractured nose and lacerations of the head when Sawley's auto struck a parked car. He was traveling at 25 miles an hour on Sunset Boulevard.

Over 300 members of the Catholic Motion Picture Guild attended the seventh annual breakfast at the Beverly Hills hotel last week.

Harry Cohn denies rumors of any deal for the sale of Columbia to William Fox.

Charging desertion, Mrs. Hazel A. Murphy won a divorce from Frank N. Murphy, film engineer. By property settlement, Mrs. Murphy will receive $100 a week for the remainder of her life unless she remarries.

Suit filed by Screen Interviews, Inc., against Multicolor, Ltd., and Howard Hughes alleges Multicolor failed to fulfill a contract for 21 additional pictures.

According to complaint, contract for the photographing of 26 "Interviews" was made Feb. 4, 1931, and that under a states' rights plan, sales distribution of the pictures had been arranged.

Court ruled that a Federal license to broadcast with a radio station is a personal privilege and not subject to foreclosure under a mortgage. The ruling is on an injunction sought by Earl L. White, owner of the license of broadcast station KELW, to restrain John J. Grady and others from seizing the radio license on an $18,000 mortgage suit.

A lone bandit held up Mr. and Mrs. Harold B. Franklin, Mr. and Mrs. Mike Gore, Dr. and Mrs. C. T. Meyers, and the chauffeur, William Taylor, as the party, returning from a theatre-dinner party, stopped in front of the Gore home. The gunman obtained $25,000 in cash and jewels, overlooking Mrs. Franklin's wedding ring, hidden in the Franklins' car. The holdup apparently had been planned with much care.

Keith Daniels, film director, reported to police that car strippers had stolen equipment worth $140 from his automobile.

H. H. Van Loan, writer, was granted a third continuance of his trial for failure to provide for his 13-year-old daughter. Van Loan stated that he expected to collect money from a studio to which he had sold a story in the near future. He said that the action would have no reconciliatory effect on a pending divorce action.

Mrs. Van Loan charged that the author had paid only $25 since 1929 toward the support of their children.

Daisy De Voe, Clara Bow's ex-secretary, was released on $5,000 bail as a climax of her sixth attempt to defeat the order of the court that she must serve 18 months of her five-year probation period in the county jail. She was convicted of grand theft.

LONDON

Imperial Palace, Canning Town, small suburban film grind, gutted by fire, also Theatre Royal, legit, Inverness, Scotland.

Clayton Sheehan stated here Fox would be producing in this country by the end of year.

British Movietone News, the Fox reel, has a circulation in England of about 780 out of 3,800 cinemas. Cuts from the reel are being distributed in 36 countries. This is probably the second highest newsreel circulation in the country, but probably the best class.

Francis Lederer will play male lead in "Autumn Crocus," Fay Compton starring play due at the Lyric April 4. Basil Dean contracted Czecho actor with option for three years, involving going to Hollywood and playing in Radio pictures.

Margaretta Scott will play Ophelia for the last week of "Hamlet" at the Haymarket.

W. Graham Browne, besides producing the next Haymarket show,

(Continued on page 61)

MISS MICKEY SHEEHAN IS KILLED BY CRASH

Pittsburgh, March 31.

A few days after she was arrested by police for wearing male apparel on the streets, Mickey Sheehan, 25, burlesque actress in stock at the Academy, was killed instantly here in an auto smash-up. Miss Sheehan at the time of her arrest told the magistrate she wore men's clothes as she looked like a freak in a dress and was subsequently released.

She was riding in a car with several other people, including a suburban justice of the peace, when it was hit by another auto speeding out of a side street. Miss Sheehan was dead when an ambulance arrived. Another girl, seriously injured, was taken to the hospital where she died a couple of days later.

At the Academy, where the dead actress worked, it was revealed that she was penniless. Stagehands, musicians and members of the company immediately raised a fund of $200 to send the remains to Detroit, Miss Sheehan's home, for burial.

Cops' Order to Dress Girls Folds Up Akron Stock

Akron, O., March 31.

Stock burlesque which ran uninterrupted at the Grand Opera house for almost a year folded last week. Business was none too good in recent weeks and the last straw came two weeks ago when police ordered Brill to eliminate objectionable scenes and dress up the girls.

Charles Brill was the promoter.

Waldron's Summer Season

Boston, March 31.

Charlie Waldron closed his stock burlesque Sunday (29). Next Sunday (5) Waldron's Casino will reopen with vaudfilm over the summer.

In August the Waldron stock burlesque show is to resume.

Waldron has the nice record of having played stock burlesque for 33 weeks this season. That bespeaks the better class of patronage Waldron has drawn, it is claimed.

New Co. Ordered

A complete change of producer, principals and show has been ordered by the Mutual interests controlling the Irving Place stock operation.

Ed Ryan was sent down to the I. P. to take charge of the stage and engage a new cast which will open next Monday (6).

Charles Burns remains as house manager.

Among the people will be Joyce LaRue, Lillian Dixon, Sonny Kest, Frank McConnville, with the comics to be selected this week.

Burlesque Engagements

Ray Hamilton in as juve, Oxford, Brooklyn; Sam Rice as juve, Eltinge, New York, and Al Watson, Hebe comic, to People's stock on the Bowery, all placed by Clyde Griffith.

George Shelton to National Winter Garden stock next Monday (6).

Pre-Releases

After serving a portion of their jail sentences for participating in an immoral stock burlesque performance, Walter Brown and Eddie Miller were released last week.

Brown has returned to the Gotham (125th street) stock, where he was pinched.

Block Calls Off Stock

Fred Block, operating a stock on his own in the Empire, Newark, found the going too tough, but remains open with pictures.

Mutual Wheel

Weeks of Mar. 30th & Apr. 6th

Cabaret Girls—Hudson, Union City; 6, Gayety, Brooklyn.

California Beauties — Gayety, Washington; 6, Hudson, Union City.

Fashion Follies—Gayety, Baltimore; 6, Gayety, Washington.

French Frolics — Fay's, Jamaica, New York; 6, Trocadero, Philadelphia.

Hello Broadway—Route No. 1; 6, Gayety, Baltimore.

Fun & Frivolity—Lyric, Bridgeport; 6, Howard, Boston.

Mirth Parade—Gayety, Brooklyn; 6, Lyric, Bridgeport.

Palm Beach Scandals—Trocadero, Philadelphia; 6, Route No. 1.

[illegible]—Howard, Boston; 6, Star, Brooklyn.

White [illegible]—Star, Brooklyn; 6, Fay's Jamaica, New York.

PALACE

(St. Vaude)

This week the Palace is celebrating its 18th anniversary. It's a chance to grow sentimental for those who remember the Palace when. But this is no age of sentiment in the show or vaudeville business. If the Palace were not a profitable venture with the only straight vaudeville policy left in America, RKO would say nuts to sentiment, sending it into vaud-films.

Therefore, as RKO isn't inclined that way and there is no reason for anyone else to shed the tears memories might provoke, anyone seeing the Palace's 18th anniversary bill and knowing in advance what it cost in salaries, would say nuts to it also.

Some facts might be due on this occasion and they are: Palace opened on March 24, 1913. Its opening show comprised Ed Wynn, Taylor Holmes, Four Vanis, "Eternal Waltz" (European novelty), Palace Girls (line), Milton Pollock Co., La Naprikoska, another importation, and Ota Gygi. Cost $7,220.

This week's bill, opening March 28, 1931, costs $13,000.

When the Palace opened it bore every mark of a flop—and it flopped quickly. The opening of this new $1,000,000 theatre in Times Square, with famous Hammerstein's the only opposition it had to face then in the variety show line in its vicinity, was surrounded with vaude political intrigue. Facts are better known to those who were familiar with the complicated vaudeville politics in those days, with that number not including most of the present day vaudeville headliners, reviewers and executives.

From the vaudeville lore passed down, it appears that Hammerstein's held the Times Square act-buying franchise in the United Booking Office, which precluded the Palace's easiest chance to secure acts. The Palace opened anyway and the U. B. O. booked it anyway, against Hammerstein's, although roundabout through the U. B. O. bunch nominally slipping the Palace to two other fellows and also slipping Willie Hammerstein some coin.

Under such a birthright and with bills that could not compete with Hammerstein's, despite the collusion, the Palace did a quick nip-up into the undertaker's shop. It closed in May and stayed closed until September. When reopening it was more competently booked and managed, with Elmer F. Rogers brought from the Union Square to run the Palace. Under Rogers' management the Palace has never closed and never has lost money on a yearly basis.

And it had better not. It lost money three weeks straight a short time ago and RKO called a meeting to discuss changing the policy. This sole heritage of past vaudeville glories willed to RKO by Keith's holds about as much sentiment to the new regime as a dead herring.

In the anniversary bill can be found traces of the greatest change vaudeville has undergone in the 18 years of the Palace's existence. That is the change from comedy to a substitute that isn't comedy's equal. There is no longer a three-year spawning ground for embryo comics, so there are no more comedians in vaudeville.

On this show three acts stopped the show cold and a dancing specialty girl in another act did the same on her own. Most of the other turns were sizable hits. Yet that comedy element so necessary to a straight vaudeville show restrains this bill of much individual merit from becoming a meritorious program as a whole. It's variety with the most important variety phase missing.

Horace Heidt's Californians (band), Rosetta Duncan as a single, Condos Bros. (New Acts), Smith and Dale (New Acts), and Dave Schooler (New Acts), all were smashes, with nobody else far behind. Gus Edwards' latest kid turn, "New Stars on Parade" (New Acts), closed the show, and through it the Palace closed with a song and dance specialty affair. That was where the comedy sock was needed. The Edwards turn would have been finer in an earlier position.

Applause for the Heidt bandsmen after 37 minutes of their stuff topped anything at the Palace this season. The highest compliment this band could be paid was the Saturday afternoon applause, while sounding as nice is the impression that of the 37 minutes, not a moment lagged. Yet the bill ran a half hour overtime, and this is probably where the bulk of the cutting was done.

Rubio Sisters, two girls whose man-like equilibrism makes them a distinct oddity and novelty for vaudeville, were interesting openers. The strenuous straight hoofing of the Condos No. 2 drew the strong hand such tough work always secures. Smith and Dale, holdovers, were third. Miss Duncan was next, following another m. c. bit by Jack McLallen, who was booked in for one week as an act and retained for two more as announcer. His face-making between the acts for the only comedy along the way did more than anyone to hold the show together.

Miss Duncan was in through the reception at the start and stayed in all the way. The chief difference between Rosetta Duncan as a single with a man pianist and the Duncan Sisters seems to be the dark hair of the present pianist against the blonde curls of Vivienne Duncan. Rosetta still is 100% of the act. Her material, by Blanche Merrill, is as much as Rosetta could desire, and so expertly delivered, it is high powered entertainment. Miss Duncan grabbed the first chapter of the flower passing series and made the first speech. Other flowers and speeches later.

Figuring flowers and speeches, the Palace ought to expect to go 30 minutes overtime every week.

Heidt's band closed the first part. Schooler, with June Carr, opened the second for another click. In between this and the Edwards closer, without Gus in person, Tony Labriola and Doris Ellingson of McLallen's support had an accordion and vocal specialty apiece. Both suffered from the late spotting of material that seemed superfluous.

From Smith and Dale on the laughs were light.

What will the Palace be like 18 years from now, or will there be a Palace?

Meanwhile Arthur Willi is still stuck for a headliner for next week.

Bige.

STATE

With the switch to six acts, three-a-day on Saturday and Sunday, Loew appears to be having quite a difficult time stretching the bill out to the proper length. Extra act doesn't make up for the one show cut. What else but the attempt to stretch the time could account for the Maxellos, last act, dragging in Harry Holmes to gag with them and following it up by ringing in one of the musicians from the pit? The opening act running 21 minutes was badly in need of cutting.

Nevertheless the bill was an ace variety layout and surmounted all lagging moments. Nan Halperin featured the vaude contingent and drew a mighty hand when she walked on the stage. Par's "Unfaithful," with Ruth Chatterton, on screen. With Miss Halperin and Miss Chatterton as the magnets for the stage and screen, house was unusually strong for the first show Saturday.

Bradford, Grisham and Van Alst (New Acts) two men and girl, are a pleasing song and dance combination, but run over long.

Paul Sydell and "Spotty," latter dog, deuced. This turn at one time opened shows, but is so far superior as an animal act it moved up one. From its reception here it could have played any spot. Sydell brings out two other dogs toward the finish for a touch of comedy.

Gus Edwards' Proteges is the same act playing around billed as Edwards' "Tree-Sitters." Six boys and two girls. Boys used mainly for vocal harmony and solo. One boy, appearing the youngest of the group and wearing knickers in the opening scene, has the outstanding voice. Is a high alto and plenty youthful. One of the girls who sings does a Helen Kane imitash, mixed with a little dancing. Other girl, Ina Ray, cute blonde, is a stepper who was real hot stuff in an imitation of Bill Robinson. A fine tap dancer—for a girl.

Gus Edwards has two of his acts currently on Broadway. The Palace, block up the street, is harboring his "New Stars on Parade."

Harry Holmes' nuticisms had no trouble drawing laffs. Audience didn't know what to expect next while this act was on. Dizzy surprises from all angles make this turn humorously queer. Holmes' femme audience plant, who sits underneath the spot where Holmes' stooge throws a femme dummy from the balcony and runs up the aisle as though scared stiff, is swallowed as the Macoy.

Each of Miss Halperin's 18 minutes were thoroughly enjoyed. At the opening she read two letters, one asking for new material and the other to stick to her old act. Miss Halperin announces she will do both, mix old and new. This she does, for in her act is a new "Elizabeth the Queen" number. In it she flounts a red wig and train dress and does a coarse voiced Queen, talking about her suitors. Her first bit is still the solid kid number, where she wants to be a "shady lady." Closing number is a dramatic piece, about a colored femme who goes wrong in Harlem and shoots a guy unintentionally. Called upon plenty histrionic ability to get the most out of that number, but Miss Halperin arose to the heights and put over the number in sure-fire fashion.

Maxellos, fast risley turn, closed. Five boys, two as bearers and landing the three others with their feet. Difficult feats. Ringing Holmes and the musician from the pit orchestra into it injected a little comedy although slowing [illegible] a bit.

HIPPODROME

That usual cold and clammy aspect that has characterized Hip shows for weeks in succession disappeared Saturday. Bob Murphy was on the bill and doing an m. c. in addition.

It may be suicide for any other so-called m'ceer to tackle that sort of an assignment at the Hip, but it was pie for the big fellow. His breezy, dynamic style, as well as a corking pair of pipes. Voice throwing in the mammoth Hip is more than an indoor pastime for any RKO act playing there, but Murphy seemed to thrive on the results he obtained in walking in and off between acts and wisecracking.

RKO is reported having put some of Murphy's gags on the operating table. He did work as though under wraps, but got along splendidly. Yet one wonders if the reported RKO censoring of Murphy's wisecracking was running true to form, why the same scissors not used on Jack Flynn's act. Flynn has several that should go out. The star offender of the Flynn turn is that "I feel a draft" tag, unmistakably vulgar as done here.

Leatrice Joy was helped to probably her best reception in vaude through Murphy's plug.

Meehan's Dogs opened the show. No matter how they train 'em, dogs will be dogs, and the children will always love them.

Young Galvin, who plays a steel guitar and then switches to a banjo, is a corking good musician; has improved his stage stance noticeably. There is little of his old act left.

Harrington and Green since last seen around have smoothed over their rough edges. Hamtree seems to be getting more out of his poker game and has improved the finish by slicking himself out in a swank suit. Miss Green is working with her former spirit.

Pilotto found an easy spot with his balancing and sold it to big returns; he's a neat, swift, fast worker and goes a little bit farther with the ball juggling than some of the others doing the same stunts. He's a whiz with that stick and inflated ball routine.

Jack Flynn and Co., man and woman, messed up the stage plenty. Flynn's rough hokey hoke found favor. Flynn uses a lot of noise along with his hokum and has a standout with that dancing boy doing the Will Mahoney imitations. It's quite a way from Mahoney but still funny in its execution. A prattfall is always a laugh at the Hip.

For the finish the Mangean Troupe. Several slips had the audience on edge, especially when the tall boy dropped on his head doing his double from a teeterboard. He stuck for his two closing tricks and the audience applauded him to the echo.

On the screen the RKO newsreel and the feature, "Behind Office Doors" (Radio).

Mark.

58TH ST.

A house full of patrons all unsuspecting that RKO in another month will take away their vaude and give them spinach, sat through a vaude bill here Monday night, enjoying nearly every moment of it. When this house is doing business what a pipe for performers! The acoustics are fine and a pip bit band to hop 'em all up.

Even a guy like Joe Phillips with his two gals, who just finished for Loew across the bridge last week at the Triboro, and certainly must have been seen by many of the 58th street patrons, whammed over enough laughs to satisfy any big shoe comic. Joe and his under-the-bridge gags, the gin bit and kicking the tall gal and aided by the two femmes all through, nicely hung up a temporary stop in the proceedings. He made a speech. This was good hoke, but he'd better look out for the censor boogie man as he cats little boys like Phillips.

Edler and Reed Brothers (New Acts), two fellows and a girl, sold some modern rhythm dancing to slow tempos and fared okay in the second notch. Maximo, the wire-walker, with a dark senorita who handed him the cane and stuff, bounded on a slack wire dressed in soup and fish, sliding over a few eye-filling stunts. He finished with a jazz dance, going into a drunk bit. Slow in spots when he tries to clown, otherwise okay.

Jean Maddox and Flo Clark lingered only 10 minutes but proved the old one about brevity. Two girls: one the high brow sophisticate, the other a tomboy, list their grievances, finishing with a song and comedy dance, landing them in the money. Miss Maddox was in a serious auto wreck with her husband a short while back, but shows no after or ill effects from it. She took a hard fall into the pit and put on a rough house bit with the gob stick player for good laughs.

Babe Egan and her Hollywood Red Heads headlined the five-act show, playing in good style. Her solo trumpet player is a find in a woman. In fourth position here the band worked with life and not in the half-whipped manner they did No. 2 at the Palace a few weeks ago. As a band they are ace high and play with all the attack of men, but some of the specialties can stand going over for improvement. They lack punch and speed so necessary today.

Picture, "Kept Husbands" (Radio).

JEFFERSON

There is such a thing as too much for the money and here's a good example. Every week-day the first complete show runs four hours and 37 minutes and includes two features, three shorts, overture and seven acts.

Jack North, fourth of the seven turns, managed to close strong after a song comprising medley of numbers.

Jackson and Taye are two boys with a hokum act. They are youthful and fair clowns, but the ability seems all in favor of one of the boys, which doesn't make for a well balanced team. They deuced and George Hermann, skeleton dancer, opened. Hermann has a few standard stunts of contortion which lead to a wide split with his feet on two chairs and then a body twist that has him walking one way while he faces the opposite.

Four Clovers (New Acts) are a quartet of boys, well matched as to size and appearance, in some unique acrobatics. They make a specialty of double and triple throws from the teeterboard and scored cleanly in the last frame. Youngsters of Yesterday is Dave Genaro's aggregation of dancing and singing performers from 62 to 86 years of age. Turn got across solidly on merit, deserving the fifth spot.

Pop Cameron and His Gang is as riotous a foursome as any in some time. Pop has a keen sense of comedy values and the girl and two boys keep him working. Next-to-shut, the Cameron's sustained a rapid fire pace of specialties and slapstick.

Gloria Lee and the Harris Twins (New Acts) try for a singing-dancing flash and are good as such in the neighbs, but didn't impress as ace material, on third. Plenty of talent, but it just misses being outstanding. Boys were drowned by the orchestra on their vocal attempts.

"Kept Husbands" (Radio) the feature. Mickey Mouse Cartoon, Æsop's Fables and Pathe News completed on the screen.

86TH ST.

Customarily this modern R-K-O link on the upper east side, without dangerous nearby opposition, does a good business, even on matinees, but Saturday afternoon either the draw wasn't there or Lent, combined with rainy weather, kept 'em away. Not quite two-thirds for the mat.

There should be some box-office value in "Kept Husbands" (Radio), if only through the teaser title, and also in King Brawn, illusion act heavily billed and exploited. Stage layout of five acts made a comparatively good show for the neighborhood, with the weak spots few.

Start is stilted and slow with George Libby (New Acts) is billed as "A Rhythmic Humoresque." What does that mean?

On No. 2 was Lamberti, around for more years than most can remember. His is one of those acts that never will reach the class spots, such as the Palace, but are just the ticket for second slot in the neighbs. Great for localities like the 86th, with its motley audiences and kids. Latter particularly go strong for Lamberti's burlesque type material and clowning. Two numbers legit sent the act over strong Saturday mat, with Lamberti making the only mistake of encoring with long number, that letting him down light finally.

Solly Ward, with his Northwest Mounted sketch, stuck in the middle of the bill but far from stuck on results from this date. This is a comparatively new act for Ward, who previously had a domestic skit, but one that uproots laughs all its distance, 14 minutes. Some of the material and business a trifle blue, but will harm no one, with pictures doing things as bad nowadays and few seeming to care.

Ward is in one of his best roles as a mountie with a Dutch accent, a weakness for women and fear of his own shadow.

She's still doing an act that's far too long, but Sylvia Clark still seems to get across sufficiently well to warrant next-to-closing in the community stands. Did a flat 25 minutes here, long for what practically amounts to four numbers, supplemented with some clowning, and may even, if ever known, that the act loses strength, it might have it cut. That "Chapter 18" special and the wop character number are both stretched to the north pole. Miss Clark still has Bobby Kuhn in the pit and does the final song with him.

King Brawn (New Acts) closed without creating much of a sensation. It's a [illegible]-minute act, but less than half of that is consumed with the four tricks offered in which Brawn squeezes his body through small spaces.

Orchestra overture, organ program in novel radio announcing manner by Milo Hall, and Pathe News spotted around feature and acts.

Char.

PALACE, CHICAGO

Chicago, March 28.

With four potential headliners billed this week it's doubtful whether the Palace will do as well as with but one stage name last week. There's where the rub comes in. One real headliner is worth more than four potentials.

In Rin-Tin-Tin and Sammy Cohen, both by-gone screen names, there can't be much box office appeal at this time. Dora Maughan hasn't been around this town long enough to become a fav., while Leavitt and Lockwood is just a familiarly recurring vaudeville name.

With this layout on the stage and "Bad Sister" (U) on screen the Palace will do well to break even on the week.

Lamont Four, wire walking and hokiest of the hoke opened. Vaudegoers of four or five years ago would have iced any of these gags to the cooler, but they're new again now, it seems.

Lee Duncan, owner of Rinty, is still doing the honors for his canine. Duncan has nothing to sell in the dog other than his past glories on the silent screen and eight or ten minutes takes care of that. For a feature attraction the police dog was a disappointment in the two hole.

Not until the Leavitt and Lockwood turn, third, did the show begin to shape up anywhere near entertainment. Lot of new blackouts and material, with a few of the old ones, in the revue. Not a cinch to spring blackouts without peppery climaxes and without the blackouts there would be no act here.

Dora Maughan announces from the stage at the finish of her act that she hasn't been around these parts in three years. As a matter of record, she played this house last year, but with material considerably stronger. RKO's censor board took care of that. But Miss Maughan is still a highly capable performer, without the deletions. Her cycle of character songs has undergone house cleaning and gets over just as well, perhaps, before audiences that probably don't remember her other stuff.

Sammy Cohen, of the facial contortions and schnozzola, falters a bit with his solo specialties, but winds up strong when Doris Roche (Mrs. Cohen) sends over a couple of nifty blue songs to his aside clowning. It might be a good idea for the Cohens to get together in this act more.

Biz off at the first show Saturday.

Span.

81ST ST.

"Kept Husbands" (Radio), with Dorothy Mackaill for the markee, and a moderately good vaude show of five acts with Miss Patricola the only name as a teaser, along with a Pathe Audio Review short, poor, Pathe News and a special novelty overture, oke, fed 'em here the first half. Considering everything, with that, of course, taking in Lent, it's not a strong show.

While the stage portion is satisfying, there's no real punch. Oddly laid out.

Miss Patricola, headlining, is third on top of the Stroud Twins, also in "one." That places Joe Wong and Pickard's Syncopators, fullstage, next to shut and Charlie Melson closing.

Melson (New Acts), five years m. c'ing in picture houses mostly, works throughout as an m. c., doing his act on the tail-end of the show. A few gags are worked up between acts, mainly with the Strouds, Wong and the opening turn, Archie and Gertie Falls, for laughs and a better blend of the attractions for that "happy family" effect. Melson is at ease throughout and effectively, averaging two minutes between turns.

The Falls team, with their gymnastic, comedy act worked slowly, stalling too much. That includes the barrel-roll off the table and back again. The web routine, with Miss Falls trying to make it look hard, neatly done, but also unexciting.

The Stroud lads, who can't be told apart, were recently told to clean up their act. They have. Not an off-color line or gag, but it sells so no one's the loser. Scored strong returns the dances getting across solidly. Good little No. 2.

Miss Patricola with a girl pianist, has a batch of numbers, mostly special, and mostly clicking. That character number based on a car ride, weakest of lot and the Harlem hot strongest. Latter, closing, put Miss Patricola over right.

For an all-Chinese act, Joe Wong with Pickard's Syncopators, probably has the best. He has stepped out for himself and for results. Besides a sense of humor that's novel for a Chinese, Wong displays ability vocally and in marketing gags. Fumi Kawahata, "Oriental" hoofer with the act, is an asset as a dancer and for her s. a. Act seems a little long, 19 minutes.

Melson's act is not so strong as it's pleasing. Should develop more sure-fire as it goes along. The m. c. has made an honest attempt at framing an act for himself, also spending some money, including a special talking screen gag with himself that runs 200 feet or more. Did nicely.

House about half filled.

Char.

PARAMOUNT, N. Y.

New York, March 27.

Publix dug in this week for a reported $9,000 on a special show in lieu of the regular unit with Horace Heidt, which for this Paramount and the one in Brooklyn is sidetracked. Heidt at the Palace currently with possibility of holdover. Through "Hot From Harlem," special-colored stage show here, house should offset in an attracting way anything that the picture, "The Conquering Horde" (Par), western, may lack. Picture has as its potential draw, Richard Arlen and Fay Wray. Former is strong among kids and women, but on Broadway with "Conquering Horde," anything above average grosses is doubtful.

Harry Gourfain, former Publix unit stager, now designated to produce special material for the two Paramounts here, has an all-colored show in "Hot From Harlem," headed by Bill Robinson. Cab Calloway and his Cotton Club Orchestra, Ada Ward, John Mason, Alma Smith, Rutney Dandridge and Hot Feet Sambo, plus a mixed ensemble of 24 (16 women, eight men) run up the costs.

Presentation is in three settings and runs 48 minutes, considerably longer than the average Publix road unit. Shortening to tighten up the production, principally about the middle which is top-heavy with dancing, would do much toward heightening the pace and entertainment value.

"Hot From Harlem" is a good show, worthy of playing the full Publix route but probably too expensive for that, even if whole cast would and could go for the 20 weeks' route.

Gourfain, as stager, has done a comparatively neat job making his only error in trying to stretch the show too far, with the slow spots resulting. In playing up the comedy material and in selection of the settings, he has exercised showmanly judgment.

Unit starts with some dancing but quickly turns to what might be denominated a comedy sketch, with Mason doing a drunk capitally and getting the laughs all the way. His falls and talk are surefire enough to almost become an act. Later on the routines with an unannounced member of the show, probably Rutney Dandridge, turn in the laughs where needed. That includes the second scene with an argument over who's to be head-man anywhere, even in Hell, resulting in one mugg getting shot, and the finale (Hell itself) where the murdered egg turns up as a head-man. Not laid on too heavily and wisely enough to raise a few laughs at strategic points.

Robinson appears at the start but only for a brief dance, reserving most of his routines for the second scene, with the Calloway band providing the music and room made for a series of steps. Eight of the girls do the Robinson stair routine, the tapper himself topping it off effectively. House responded heavily to Robinson's work, with Cab Calloway the runner up on applause honors Friday night.

Calloway has his 15-piece band on the stage, nicely dressing it. Calloway's individual style of singing and showmanship put him over in this deluxer as nicely as anyone could wish.

A disappointment was Ada Ward, a hit in "Blackbirds." She did only one number, and that not so forte. Probably selected the wrong song, one hardly under the "Harlem hot" classification expected by the audience.

Girl leading six men in song and dance number bringing up the finale is probably Alma Smith. There should be some way of identifying people in units from the stage, outside of those headlining, for the possible interest audiences might have in knowing who's who.

Paul Ash, held over again, has a young woman with him in the orchestra (unbilled) who makes a very poor showing doing solo for one of the numbers "Love For Sale." Impressings from "Aida" and "Walkin' My Baby Back Home" included by Ash and this band-leader from indications well liked around here.

The organ concert features "Donna Clara" from the new Al Jolson show, played here by permission of Jolson. Good number. As a build-up for this, Jesse Crawford does other foreign importations including the highly-plugged ""Two Hearts Swing in Three-Quarter Time."

Paramount News only filler on de luxe shows. *Char.*

ORIENTAL, CHICAGO

Chicago, March 27.

Old adage of penny wise and pound foolish is exemplified at the Oriental this week. After the B. & K. production staff went out and got Pat Patricola to bolster up the show there was nothing left for Patricola to bolster but himself. B. & K. people probably figured that Patricola on stage and Marion Davies' "It's a Wise Child" (Metro) on the screen were sufficient for the draw, considering the heavy Hearst publicity in the papers.

But one swallow doesn't make a summer and one act can't make a show. Patricola had to repeat himself a half dozen times and wore himself out making exits and entrances. Even with the aid of the Pearl Twins, cute sister team, it was too tough an assignment for the nimble footed Pat. For a relief period Charlie Crafts, m. c.'ing, took up about 20 minutes with the band in a musical and vocal interlude that was bound to become boring by the fourth or fifth number.

Following on the heels of Crafts' solo balladizing Miss Ann Roth, sister of Lillian, hooked and plugged solely on her sister's reputation, was just another one of those things. Crafts doubled up with her on her second and last number, "Won't You Take a Little Walk," and it took Patricola's extemporaneous interruption to save the finish. It's a wonder nobody remembered the same number was done here last week.

Titled "Bits of Broadway" the show might better have been called "Bits of Patricola," for that's what it amounted to. Not even a decent routine from Lambert's line girls. Ensemble opening, showing the gals coming out of taxis for that type of a formation just about washed 'em up. Patricola and the Pearl Twins are spring right out and except for the band and Ann Roth interludes they stay on to the windup.

For a finale flash the whole works, including Pat, change to diabolic costumes, but it means little, inasmuch as the curtain fails to ring down on anything more effective than a change of lights. It's a one set affair all through with the band remaining on stage. Production, meaning the chorus routine, is Will Harris's. Doubtful whether he had anything to do with the rest of the layout, if two acts and a band can be called that.

Preston Sellers is this week's console artist. For a novelty there is Ned Miller plugging a pop waltz to wind up the organ period, although the stage show follows immediately after with Charlie Crafts singing a similar type number.

Problem for the Oriental remains the same. Lack of talent. Production idea is okay if there is talent to back it up. Otherwise there is the Chicago, around the corner, with Publix units, offering no contrast to its sister house. Some time ago there was talk of putting the Oriental into a vaude policy, with a few trimmings like the band and the girl lineup. It still isn't too late. *Span.*

ROXY

New York, March 28.

Overboard on everything but quality this week. "Mr. Lemon of Orange" (Fox), screen feature, needs more stage support than it's getting. Even though an ordinary Roxy bill such as this week's might top anything any other theatre has to offer, this is still the Roxy and there is a Roxy precedent to follow.

The Roxy theatre since opened has set the swiftest stage production and entertainment pace ever known in the show business. Therefore it is now so situated that it need not figure the opposition, but must actually compete with itself and its own past performances. It bears the same meaning as the possibility that Chaliapin with a cold might sing better than other bassos at their best; but Chaliapin with a cold still is less than Chaliapin without one.

Another Roxy factor that probably is as much of a handicap as an advantage is the amount of money at hand weekly for stage expenses. Only natural that a small fortune should now and then send a presentation stager over the line on color, flash and mass production, and into the meritless gaudy show rut.

What the Roxy's current three-ply stage performance lacks is restraint. There seemed no limit for what might come next on this bill, but none of it had depth and little possessed any value under the top coat of paint.

First stage item, titled "Les Papillons," accentuated that. It looked well and had some dancing quality at first, but when failing to stop when best to stop, it died. This tended to create a depression that enveloped the balance of the program.

In "Les Papillons," French for "The Butterflies," the participants were divided into two groups, comprising the house ballet line on one side and a group of five men and a girl on the other. What story, if any, it was supposed to relate wasn't clear at the start, and in ruinous repetition by the dancers the meaning became less clear. At the finish it was a great big beautiful bore, and as entertainment a complete bust.

One group would chase the other off. Then retaliation. Then more of each until the interest was smothered and the presentment along with it. It was a wasted number.

In the same production Leonide Massine was opposite a new dancing partner, Margaret Sande. Latter replaced Patricia Bowman, who went out with the Roxy gang for the road tour and is rather a toe specialist than a team worker. The other men with Leonide looked silly after the first 50 dainty flights through the Roxy air. It must be tough enough for a guy to have to dress up like a butterfly without also having to look like one in the dancing.

"The King's Horses" is a scenic flash to rhythm of the English novelty tune of that name. Singing chorus and the 32 Roxyettes were used in this second stage item, with the girls carrying out the action in a well performed military buck. The long line, stretching clear across the stage, in bright costumes and perfect precision, was an impressive sight. For further novelty Major Mite, midget, was spotted in the center and in front of the others. If Mite isn't the world's smallest human, it wasn't the fault of the Roxy stager. The normal sized people to the rear, astride huge prop-horses, with an even more exaggerated reproduction of a carriage still further upstage, made the Major look like a street puddle as seen from the Chrysler tower. It was the strongest sight kick of this slightly production, though some of the midget novelty was worn off here the week before.

"A Roxy Special," third and last stage number, represented a bar, this also magnified scenically. Huge cash register was placed in back of the equally large bar covering the entire width of the stage. Two bartenders were on stilts and under comic busts that recalled the Lomas Troupe. Ballet girls were on first for a unison leg routine on high chairs before the bar and some business with cocktail shakers. A specialty by the Morosco Bros., two men in a stew dance, was spotted about midway and landed. This set probably represents heaven for any stew dancer.

Roxyettes' entrance was the show's best novelty effect. They emerged from the cash register in green costumes representing dollar bills. A routine number by the line led to a hold-up. Attempting to grab the dancing coin, the thugs are thwarted by lowering of a gigantic flatpiece painted to resemble a cop. As the girly bucks were shooed back into the cash drawer the cop figure's large hand dropped over the bandits as though nabbing 'em.

Pit symphony, with Rapee conducting Friday night, delivered its customary musical treat, playing "March Slave." The symphony is always the guarantee against a flop show week at the Roxy. *Bige.*

FOX, B'KLYN

Brooklyn, March 28.

"Chan" (Fox) and F. & M.'s stage "Season's Idea" make a delectable entertainment combo. The unit has talent, color and rhythm. The big point is that this over the bridge spot looks to be in the coin steady now. First show when caught Saturday, day after change, was s.r.o. Any house doing that kind of biz must be selling something at any price. Here its 25c. for the matinee.

That price no doubt put this Fox citadel into the competitive running with the other big chain grossers in Brooklyn. But beyond that that recent Fox policy of spotting name talent as additional to the F. & M. units must have helped to bring patronage flow here. One other angle worth noticing and also that helped is the refurbishing of the units before they hit New York.

Where previously like as not the Ideas came in regardless and shifted through a week they now get cleaned up, toned and pepped at Milwaukee and Chicago. Thus "Season's Idea" organized and fixed up looks fresh and acts speedy, with lighting playing a more important place in the stage shows to judge from this one.

A couple of the straw halos may have been omitted but these didn't hurt. One was with the Mellnos and another for Ada Broadbent, solo dancer. Beyond these, every effort seems to have been put in to get color and atmosphere into the staging. Steel blue, ambre, green, yellow, red and white, mixed and unmixed, heightened a performance more than perceptibly.

Around 10 men and 15 girls in the show. These include Lotti Loder, Warners' Viennese girl brought over for pictures. Miss Loder comes on around the middle of the show introduced by Sam Jack Kaufman, m. c. He steps back for a stage blackout and a black and white scrim gives color to the dark complexioned girl in a black gown to make a fitting setting. Miss Loder sings a double "Gigolo," in German and English. How she sings doesn't matter, with her personality going over against good staging and lighting.

To get the seasons, the unit passes through four episodes, summer, spring, autumn and winter. Costumes fit all the way. In spring the girls and boys come out as flower blossoms against a garden setting with a gate in front. Band and Kaufman under a mixture of overhead lights are behind the gate.

For summer the girls wear pale green gowns and hats and lift into a routine with Ada Broadbent doing a solo turn that's neat and graceful. Miss Broadbent is dark and supple, working harmoniously and intelligently to lift her into the legit whenever she wants to. The girl has everything. She later did a buck chorus that drew a big hand.

As autumn the chorus emerges in red and black hunting outfits later swinging for the finale into white for the winter scene and attractive. Here the line does a skating slide, dressed in Hussar and Russian unis. Frank Mellno finishes off with some acro flying.

Russell and Marconi, musical male duo, begin the first comic stuff and carry off with restraint. One of the boys play his accordion hokey and in tramp costume, while the other in tux spots serious and straight music on his fiddle. He's a good fiddler. Coming as they do at the beginning of the unit showed good stage judgment and sent the show off into a receptive gait.

Kaufman as m. c. uses no talk until the autumn and third episode of the unit when he steps out to intro Miss Loder. The crowd likes him. Besides leading the stage band through a medley of pops he also plays a piano bit in combo with a male singer who's name sounded like Ed McGill. The boy is supposed to have been at the house before.

The Mellnos use some old chatter and some copy biz for their femme foil, but their own humor is original especially on the acro bouncing and takeoff by the two boys. The last bit is a blackout after good applause.

Settings are mostly drops of voile in white and black and colored legs and hangings and against the lights showing up firm and atmospheric.

Counting out the band number and the Kaufman bit, gives the unit a running time of around 55 minutes that looks good enough for any house. The other two numbers needed around 10 minutes. They helped. Preceding was Bob West, organist. How he plays makes no diff to the mob here, and the boy went for around eight minutes to high satisfaction with five or six songs and choruses lighted in color on a wide screen with words in still.

Fox Movietone newsreel interspersed with trailer shots went to around 15 minutes and the feature 70. Entire show around 128 minutes, fast time and good. A bargain at two bits and the house holding plenty kids. *Shan.*

DENVER

Denver, March 26.

Prelude for the week by orchestra is "Venetia," less spectacular than most but a lot of music and enjoyed by audience.

For the first time Dave Craig, m. c., sang a pop written by locals, "Maybe I'm in Love with a Dream," by Lew Keplinger and Floyd Gibbs, Denver boys. Sung in Dave's soothing manner, pleased all.

Stage show, "Old Man Rhythm," more than ever a standardized Publix stage unit, with too much hoofing and surfeited with stale chatter. The crowd knew the answer to most of the gags. Some of the dancing was good. [illegible] finale with Uncle Sam leading fair.

Helen Kane (in person) draw for current week. Started out as though it would be just another personal appearance but her skit with Dave Craig proved she could put comedy into an act. The crowd yelled all the more when she ruffled his hair and tore off his collar and [illegible] off Dave, who is always so precise in his attire. But Dave got as [illegible] a kick out of it as did the customers.

"Man of the World," with [illegible] comedy and an ad reel, completes. Business is always good [illegible] second show of the week.

Newsreels

"Variety's" intention is to continue this department weekly. An attempt will be made to make a general survey of the various newsreels, most of which are viewed in projection rooms.

EMBASSY

Total of 32 clips currently. Most hold plenty of interest. Two are of President Hoover at Porto Rico and the Prince of Wales at Buenos Aires. Usual Hoover speech read from a paper and colorless.

The Prince of Wales spoke before a huge gathering at Buenos Aires and opened his sales talks with one in Spanish that sounded like he knew his way around in that language. His follow-up talk in English was along trade relations. Sounds like a good salesman for Great Britain.

An airplane crash of a crash-proof plane at Mojave Desert, California, in which no one was hurt, showed the plane landing and knocking a few corners off parked autos.

France vs. Germany in soccer at Paris and the New York Ranger and Montreal Maroon hockey teams in action were fast scenes holding interest from a photography angle only, the sound meaning nothing. Outboard motor boat races at Miami, Florida, showing the leaping midgets in spills and thrills was okay every way. Interest for baseball fans was with Walter Johnson and the Washington Senators which showed three regular pitchers, Brown, Jones and Hadley, tossing over some fast ones. Another baseball scene was a night game at Houston, Texas, between the Chicago White Sox and New York Giants in training there. Outfield looked very dark.

Big handicap at Agua Caliente gave the only slow motion views of the entire program and were pips.

Commissioner Mulrooney greets the new cops just out of the Police Academy in New York. He told them never to be the second best man in a gun battle with racketeers or gunmen. A monkey barber in Washington, D. C., was full of yells. The monk wielded a safety razor but wanted to eat the lather. Big Bill Thompson in a Chicago Mayoralty campaign got laughs on his try for sincerity and his opponent, Anton Cermak, gave his side of the story.

Chester Hale girls dancing on the roof of the Chanin Building meant nothing except a plug for Chester Hale. A beauty contest in Paris gave a parade of lookers over there. Wellesley school girls go dizzy in tearing down an old school building that has been replaced by a new one. Mrs. Hoover spoke to the women of America from the President's study in the White House. She lisps slightly. Six other short uninteresting clips.

N. Y. TRANS-LUX

Best news clip of the lineup starting Saturday (28) was Pathe's interview with Elinor Smith, aviatrix, about her fainting spell while trying to set a new altitude record. This happened Friday (27) afternoon, and Pathe out with it Saturday. Fast work. Clip a little too long.

Balance of the 19, four to Paramount, 3 to Universal, and remainder to Pathe, about standard, totalling 35 minutes.

President Hoover's Porto Rican trip opens.

Also Par's Prince of Wales' South American tour, selling his country. Wales' speech in Buenos Aires given, and a London take has Premier MacDonald catching the international broadcast, praising Wales' salesmanship. Trans' previous bill had Graham McNamee in a similar clip calling Eddy the Prince of Sales.

Three sports, New York wrestling to get laughs, "Mike Hall" winning the Agua Caliente Handicap and Gene Sarazen another golf championship. Par's Madison Sq. groaning goliath gathering had good closeups.

First of Pathe's series with Kerry Conway telling about proper grammar and pronunciation has special Trans titling. Interesting, particularly to learn even the simplest words are commonly mispronounced.

An insight into the manner churches may have changed policy is last clip, to Pathe, of Rockefeller's choir rehearsing in the Riverside Church, all inside views. Also publicity is another Empire State Building clip, scenes from the Jersey shore and the usual skylines. John J. Raskob and Hugh Eckener shown and mentioned.

Irish soldiers, Mrs. Hoover and girl scouts, two alleged Wendell heirs, autogiro plane model, German hen farm, Balkan earthquake, New York cop graduation, etc., comprise balance.

About 50% of Pathe's have sound and camera credit.

This newsreel show started Wednesday (25), new for the second half, show opening Saturday. House changes twice weekly.

News clips not many, if at all, with most stunt clips in the Thursday line up. Of 25, Pathe had 13 with balance divided between Par and Universal.

Pathe's were most interesting. A good U scene of the recent prison outbreak there, first films ever taken in Joliet. As usual, there's something about the Prince of Wales, called this time the Prince of Sales by McNamee in his U film.

Two clips about birth control, one about white slavery and another on Mother's Day (May 10), all with women talking. Last named had Mrs. Franklin Roosevelt and Mrs. John Finley, wife of the New York Times editor, lecturing but not telling who was who. One birth talk by Margaret Saenger, famed in this circle, and another by a young Mrs. Kahn, recently in the dailies because of her refusal to have children.

Pathe's best was of the cotton exchange trading, good closeups. Effective bit of Gar Wood knocking off 102 miles per hour in a speed boat. Two about Wilkins' submarine trip to the Arctic, one by Par, other Pathe.

Laugh getters twice from Par, one interviewing Voliva, and of Judge Landis, baseball's busiest body. The Judge said exactly 30 words with a dead pan.

A U clip, taken in Universal City and titled accordingly, may be interesting to picture men, of a newly invented kaleidoscopic organ, which projects film views on a camera, with views accompanying music played. Novel.

Gus Edwards' NEW STARS ON PARADE (8)

Specialties
31 Mins.; Full (Special)
Palace (St. V.)

Gus Edwards isn't so very modest, but he does have the knack of moulding a group of youngsters into a good vaudeville act. Gus Edwards isn't in this act in person, but slips in often by suggestion. Besides their specialties, the chief duty of the eight kids in Gus Edwards' "New Stars on Parade" is to mention Gus Edwards often. The mentioning is used as a "story" to hold the specialties together.

All of the players have been around before, but never presented so advantageously. If nothing else, any kid Gus Edwards chooses to tutor is assured of increased prominence and a chance to be seen under better conditions. Gus gets 'em into the Palace together, which is something none of Gus Edwards' "New Stars on Parade" ever accomplished alone. They are Billy Taylor, Virginia Lee, Mitzi Mayfair, Hildegarde Celis and two pairs of girl twins, the Abers and the O'Connors. Boy at the piano stays there and doesn't get a mention.

All youthful, nice looking and more or less talented. The act possesses an element of freshness seldom found in wholesale quantity in a vaudeville act. Youth, the chief Gus Edwards asset down through the years, remains his best bet.

Of the bunch Mitzi Mayfair and Billy Taylor appear most likely just now. Taylor is a singing, dancing and talking juvenile with style and apparently a head. He should progress. Miss Mayfair will go as far as her extraordinarily supple kicking and leg stunts will carry her. She can personally kick most any part of her body, from the hips up. As one trick she kicks her waist, shoulders and head in quick succession, once with each foot. She later diversifies her dancing on her toes.

Virginia Lee is a fair rhythm dancer. Hildegarde Celis is a Dutch dialect comedienne with a pretty face. That might some day advance her beyond any of her fellows in this act, for competent girl dialect comics are rare, and when one does come along she stands out. Miss Celis may develop. This training by Gus Edwards, the talent discoverer, is a chance every youngster doesn't get.

It's possible that a few people in this country don't know of Gus Edwards. At the finish of "New Stars on Parade" their first question will be "Who's this guy, Gus Edwards?" Which, as Gus Edwards knows, is better than not being mentioned at all. And without which name the boys and girls of this week's act could not command the salary or spotting there're receiving. *Bige.*

GEORGE LIBBY (5)

Flash
19 Mins.; Full (Special)
86th St.

If dullness is a name for flashes, then this is a flash. Else it's just a five-people turn with some dance routines and an ineffectual attempt at comedy in full with special settings. If expecting time in neighbs of the class of the 86th St. or in some instances of less importance, Libby will have to provide considerable improvement over present condition of his property.

All five people are essentially dancers, none of the quintet getting anywhere, with the lone exception of Sally Metcalf, whose acrobatic routine is smoothly executed along original lines. The others, Lydia Libby, Muriel D'Or and Eileen Ford, have little to offer to 50c. audiences, as here. Miss D'Or's try at a Chevalier with "Valentina," is brutal. Miss Libby's ballet number, assisted by Miss Ford, no better.

Besides the inclusion of so many specialties and numbers in the routine to give it added slowness, Libby makes his greatest error in trying to be funny. Material built around the Leon Errol knee gag misses entirely.

The main difficulty with this act will be to figure out what, if anything, can be done with it to actually make it an act. Opened here to very light returns. *Char.*

EDLER and REED BROTHERS

Dancing
5 Mins.; One
58th St.

Two boys and a girl who do modern rhythm and tap dancing in a neat fashion that stamps them as class and with all the dancing around vaude these days, should have no trouble at all.

They open with all in military uniforms, looking like three boys, doing a rhythm number in semi-soft shoe style. Another trio rhythm number follows along different lines, finishing with the girl doffing the hat and showing long wavy auburn hair. The two boys did a red hot challenge number next, while the gal changed to shorts, joining them in a three-way challenge that landed with no doubt for their finish.

The girl is a pip looker and handles her feet right along with her two capable boy partners. She reminds one of Ida May Chadwick.

DAVE SCHOOLER (2)

Musical and Dancing
25 Mins.; One and Three
Palace (St. V.)

A new act, this combination of Dave Schooler, m.c. from the picture houses, and June Carr, dancer, is surprisingly well advanced. Blessed with much natural talent, it apparently didn't need the customary break-in and preparatory work. At the Palace clicked as a fine vaudeville turn, and should do as well everywhere.

In Miss Carr, Schooler has an exceptional partner of sufficient importance and accountable for enough of the act's success to rate some sort of billing. Her looks, method and dancing should send her into the musical field in short time. Miss Carr is the most likely looking newcomer the Palace stage has held this season.

To Schooler's knowledge of vaude decorum, gained since childhood when he was Master Dave Schooler, a boy wonder at the piano, has been added results of rich experience in the picture houses. In the latter for the past several years Schooler learned to drift from the piano somewhat and do something else besides. He can always get by on his piano playing, as he always did.

In the m.c.'ing, Schooler learned to talk and dance. Pacing an act comes easy, apparently, after a few years of pacing presentations. While the 25 minutes this turn consumed at the Palace is excessive anyway, in another's hands it might have been ruinous.

Both members have a solo spot, Miss Carr dancing and Schooler at the piano. Balance is mostly double dancing, following a dancing opening in which the piano is used for accompaniment and to hoof on. The closing knockabout helps Schooler to reveal ability that up to now has not been known to be in him. Though Carr does most of the dancing.

Gagged up "travelog" on a screen, with Schooler illustrating in talk, secured a few laughs, but if anything is clipped of the 25 minutes, that sequence should go first. While adding another point to the act's versatility, though in contrast to the rest of the routine, it's mediocre. *Bige.*

CHARLIE MELSON (2)

"The Screen Test"
16 Mins.; One
81st Street

Charlie Melson has at last got himself an act. The m. c., in that role five years in picture houses, has a moderately good act, besides. It'll be better as it goes along, with someone sooner or later wising up Melson to take out that number "Would You Like to Take a Walk," slower than slow-motion.

The number is done with the assistance of Miss Irmanette, known in vaude. It drags badly with the inclusion of a lot of pantomime around another of those joy rides with the girl, usual breakdown, etc. If insisting on keeping number in, cutting the pantomime would help a lot.

A pop song opening, followed by some talk, and reading fan mail preceding. Stronger material for laughs would generally aid in building up the act's value.

For the close Melson has something particularly novel, borrowing from that for his billing, "The Screen Test." Announcing he's made a test for pictures, it's projected on the screen, with Melson on the stage finding plenty of fault with himself on celluloid. With perfect cueing he interrupts his shadow on a song that's done as Jolson and others would do it. Finally Melson on the screen wins out by doing it as Vallee would or might, but Melson on the stage can't stand it, so shoots his flicker image for the blackout.

On end of show here, but doubling through bill as m. c. *Char.*

JOSEPH POPE JONES (1)

Songs
14 Mins.; One
Jefferson

Young colored tenor with real pipes and an assistant at the piano who knows how to sell. Jones sings semi-pops and ballads with expression and to returns.

Three vocals and a number on the ivories comprise the turn, with Jones' "Crying for the Carolines" a dramatic piece of vocalizing. No attempt at talk and this boy proves a real voice is enough.

He has plenty of volume and should avoid straining for more—only then does the quality of the voice get tinny. Pianist's solo is a little long. On second and stopped the show.

6 TENOVAS

Aerial
Al G. Barnes' Circus

Now in America from Germany, the Six Tenovas are strong, sensational aerialists, looking more Latin than Teutonic, and sensational in their aerial [illegible]. It's a ten-min turn, with the half wire stunts across the enclosure. Trapeze work, etc., using ladders, [illegible] only.

They do hazardous [illegible] and three-high [illegible] with [illegible] but the balance [illegible] [illegible]. *Abel.*

Gloria LEE and HARRIS Twins

Flash
12 Mins.; One and Full (Special)
Jefferson

This trio needs attention before it is ready for the best. Boys have versatility, sing, hoof and play two pianos, but don't sell any of it except the stepping. All vocal attempts were weak against an orchestra that had apparently been told to "bring it out."

Miss Lee displays shapely legs and her control kicks have the stuff, but nothing otherwise. Lighting is uniformly good and especially so when olio flies and boys try a piano duo.

Little more punch needed in all routines and softer accompaniment for the songs. As is, a better than average flash.

HOLLYWOOD COLLEGIANS (18)

Versatile Stage Band
Pantages, Hollywood

The Hollywood Collegians have been around before. Their work proves that plenty. But the manner in which they've developed their stuff merits specific comment, especially on their trek east over the F. & M. trail, with the certainly they'll be anchored on Broadway when the hit the Main Drag.

The Hollywood Collegians are in themselves an entire Fanchon & Marco "Idea," stretching their corking stage specialty into 35 minutes, and clicking as a miniature road show. Boiled down, however, they'll be a panic when they hit the east.

Starting as a sextet some time ago, the Collegians now are a triple sextet, including a femme dance specialist who may or may not be necessary for the general unit objective, but certainly not when the band fits into a show or lifts the Palace.

Originally Ken Howell's Collegians, the 18 are local recruits (from understanding) who can throw away their orchestrations and stick to the strict military and drum-major routines if they're to maintain their high average pace. It's another of those cyclonic Horace Heidt combos but the band has something unusual unto itself in those electrifying lighting effects.

It's a staccato system of lights and flashes in dazzling splashes of color and intricate formations, with lights flashing and sparkling in perfect unison to the musical beats. How it's done is anybody's surmise. Regardless, it's a wow effect.

It carries the old Waring's Pennsylvanians idea with the spotlights into a highly improved stage. It is a perfect blending of optical flash mated to rhythmic musical unison.

Topping that is their shadowgraph scheme of projecting solo and ensemble instrumentalists against a screen background, showing them up in startling gargantuan proportions, showing up the intricate finger-work of the clarinets and brass specialists, and altogether making for an ultra showmanly presentation.

They have a flock of other hokum; a bit too much so, but when this act is set for the Palace or such big league New York company it'll have all the other jazz-beans and their many disciples talking plenty. *Abel.*

CONDOS BROS. (2)

Dancing
9 Mins.; One
Palace (St. V.)

Nine solid minutes of straight dancing by two boys, in the modern strenuous break-a-leg automatic fashion. They can't miss the strong response that comes naturally for this style of act. At the Palace, No. 2, the Condos stopped the show.

At the Palace these two boys broke out into a turkish bath sweat before getting half way through, and at the finish were drenched. Perhaps they worked harder because it was the Palace, and the Palace for a hoofing team with so many duplicates around is akin to getting some place. But their routine isn't the sort that's changeable every show.

As long as the Condos can sustain this pace without breaking down, they'll continue to stop all shows. The same goes for the other dancing teams like them. *Bige.*

FOUR CLOVERS

Acrobats
8 Mins.; Full
Jefferson

These boys have something in looks, showmanship and ability. Their tricks are different and mostly done with teeter-board. Gradually work from ordinary balancing into aerial flights from board into a chair on understander's shoulders.

Only one or two misses for effect, otherwise continuous speed. Well costumed, in green sports outfits. Uniformity of size makes the work more interesting.

EDDIE and AL

Dancers
5 Mins.; One
RKO, Los Angeles

Personable youngsters in a fast routine of tapping. Not sensational [illegible] but well sold. [illegible] act is played with only one stop, and that to get into chairs for a sitting dance. Okay for presentations or deuce spots. *Call.*

SMITH and DALE (5)

"The Realestaters"
17 Mins.; Full (Office)
Palace (St. V.)

This is Smith and Dale's second new act in two weeks, both staged for the Palace between the team's Paramount picture jobs, and both adapted from talking shorts previously made for that company. The oddity is that in vaudeville for 20 years, Smith and Dale had alternated three stock turns without changing anything but the billing.

For this RKO Palace trick, Joe Smith and Charlie Dale received all the help Paramount could render. Max Hayes, dialog director for shorts at that studio, staged both new acts for the vaude engagement. With this help given under the possible supposition that between now and July, when the team starts its first feature for Par, any publicity derived from two weeks at the Palace can't harm their picture later on. While better for Par to have Smith and Dale before the public than laying off before the picture work, especially before the Palace public.

"The Realestaters" is a rewrite on the Smith and Dale style of argumentative comedy. Excepting in locale, it's not much different than "Hungarian Rhapsody" or "Bronx." What Smith and Dale can't do with a basic plot in their individual team-work style and dialects can't be done.

At the Palace, this new act as played Saturday for the first time on a stage was well done and drew laughs all the way. It illustrated how easily the Smith and Dale style can be adapted to different situations without necessitating versatility on their part. *Bige.*

KING BRAWN (4)

Illusion Novelty
13 Mins.; Full (Special)
86th St.

The illusion novelty, if such it may be called, that King Brawn brings to vaude has one factor in its favor, it's original. In the trade or among the laymen, it might be suspected that Brawn is either intentionally or unconsciously making it appear how easy Houdini or others did it. Along with that, he impresses the audience with the simplicity of his material by failing to build it up, doing everything in full view. Act is not strong entertainment, though novel and suitable for the neighborhood houses.

Before opening for RKO, Brawn was King Brawman. He comes from abroad and opens his act with an announcement by another of how he baffled the late Czar of Russia with his escapes, that ruler in turn presenting Brawn with a gold sword which is displayed on the stage.

Name was changed to Brawn at the suggestion of RKO.

Four tricks embrace the routine, first of which is wriggling out of a Siberian straight jacket and a long chain wrapped securely over that. At the outset it is clear that Brawn, though claimed weighing 150 pounds, is a contortionist basically, but the thing that may puzzle audiences when he squeezes through a space 5½x8¾ inches is whether Brawn might not be padded.

Other two apertures the foreign illusionist passes through are reproduction of a padlock and a regulation 10-inch tennis racket frame. Brawn seems to get through all with the same contortion system, standing with his hands straight above his head.

Created no unusual excitement here where closing the show and is unlikely to top that showing elsewhere. *Char.*

Lobby Parkers

(Continued from page 1)

threaten to expose him, either to his wife or a newspaper. This is done by phone to either his office or home.

One of the newest rackets is for the mob to spot a costly auto outside of a hotel. They may have had it under observation for weeks, noticing the apparent owner surreptitiously get out with his female companion.

The racketeers go to the auto license bureau. They explain the owner of the auto number collided with their car. License clerks give the necessary info. Then the parasites start to work.

A "detective" covering Times Square was told recently of a young woman who was located at a midtown hotel. An attempt was made to rob her. She fought the robbers and saved her jewels. She knew the identity of the parasites, but would not squawk.

Detectives who have been assigned to run down hotel gyps are assisting in clearing up the situation. Sleuths from Mazda Lane are now looking over the lobbies frequently.

Fox Financing

(Continued from page 13)

being made up in the recently declared dividend by the Fox directors and made up by company earnings.

Eliminates Second Group

There will be two types of securities, so far as known and likely some short-term notes while others will be over a 10-year period. A certain portion of the financing will cover mortgage bonds to be issued over some of Fox property. Others will cover various affiliates and subsids of Fox Film. Among these are included Fox West Coast. The issue on Fox West Coast is to provide that circuits with funds to pay off money due Fox Film.

It was first figured that elimination of Halsey-Stuart, original Fox bankers, under the old William Fox management, might bring in a second financing group. There had been some informal talk between certain financial organizations on that basis, but that possibility is now removed.

The refinancing through Chase offers Fox and Clarke interests an opportunity to swing back strongly since financial judgment will be spotted in one group friendly to the company interests and prevent a divided interest that might have arisen through a combination of opposing financial interests. It will also permit the company and its affiliates to swing along the pronounced business lines as suggested by Harley Clarke.

Halsey-Stuart Fade Out

In the withdrawal of Halsey-Stuart the industry also sees the final fadeout of the battle that waged around a year or so ago and resulted in Clarke's entry into actual film activity after William Fox stepped out. It was the William Fox opposition to Halsey-Stuart and Western Electric combine that served for Clarke's stepping in to bring back the Fox Co. This was after Fox had signed a triumvirate trustee and management agreement with the financing firm and ERPI for control of Fox.

Halsey-Stuart's withdrawal may also terminate whatever financing agreement that financing firm held with the Fox Co. as by their one-time arrangement with William Fox. That presumably was for 20 years. What matter of consideration has been passed for the withdrawal of Halsey-Stuart is not given.

In the shift Halsey, Stuart representation on the Fox Board is supplanted by Chase men. Among these are Albert Wiggin, president of Chase.

It is also authoritatively stated the refinancing does not call for any selling of the Fox's Loew interests.

"Trib's" Obit

(Continued from page 1)

dangerously ill last fall. Thompson recovered. By unrevealed methods he obtained a copy of the obit on himself. He is now using those kind words, from the Tribune in his campaign for re-election, which the Tribune is bitterly opposing.

For reasons of his own comparatively few copies of the obituary have been distributed, and those only to key men of the Thompson organization. The Trib is steaming plenty at the leak in its ranks. Written by Philip Kinsley, Trib's crack political writer, and running to three full galleys of type, the never-used obituary said in part of the mayor:

"He lived in action, not retrospection, and he had the color of the western plains and frontiers, the indomitable onward rush of democracy. His genius for the spectacular made him an international figure—his vitality, love of mixing, qualities of leadership led him into politics."

Peepers' Hosties

(Continued from page 1)

tertain the male customers and coax 'em to spend their dough. The gals are the sole employes of the establishments. In charge of the shooting galleries and all other concessions. The interiors of the arcades are not visible from the outside and uninitiated customers are surprised upon entering to be greeted by half a dozen personable girls.

Since the police department closed many of the "bar maid" parlors the penny arcades have been very popular and are getting a good play from lonely and unattached males.

Variety Bills

NEXT WEEK (APRIL 4)
THIS WEEK (MARCH 28)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (4)
Maidie & Ray
Chas Ahern Co
Burns & Allen
(Others to fill)
(28)
Rubio Sis
Conlins Bros
Smith & Dale
Rosita Duncan
H Heidt Orch

Joseph Pope Jones
M Hoffman Co
Senator Murphy
Jack Randall Co
Seed-Austin
Hardeen
(28)
Meehan's Dogs
Bob Galvin
Harrington-Green
Pilello
Lack Flynn Co

BILL and HARRIET
HUTCHINS
FANCHON & MARCO
CIRCUIT
NOW
LEDDY & SMITH

Schooler & Carr
Jack McLallen
Gus Edwards Co
Chester
1st half (4-7)
Deno & Rochelle
Primrose Seman
H J Conley Co
Phil Cook
2nd half (8-10)
8 Ft of Rhythm
Furman Sh'k'y & L'
Pepito
Puck & White
2nd half (1-3)
Kafka Stan & Mae
Milo
Vanessi
Burns & Kissen
Coliseum
1st half (4-7)
Eddie White
8 Savage Co
Ruth Roland
H Bergman Co
(One to fill)
2nd half (8-10)
Rae'o Alls & White
Willard Robinson
(Three to fill)
2nd half (1-3)
Paquita & Chiquita
Honey Boys
Birnes & Kaye
Solly Ward Co
Sylvia Clark
81st St.
1st half (4-7)
Vancello & Mary
Raynor Lehr Co
Dorothy Stone
2nd half (8-10)
Chaney & Fox
Paul Mall
Bert Lahr
Ben Bard
2nd half (1-3)
8 Ft of Rhythm
Furman S'k'y & L'o
Maddox & Clark
Pepito
Puck & White
86th St.
1st half (4-7)
Babe Egan Co
(Others to fill)
2nd half (8-10)
Archie & Falls
Peter Higgins
M Berlo Co
(One to fill)
2nd half (1-3)
Dorothy & Y' J'k'ls
Ross & Bennett
Bob Nelson
Anatole's Af'rs, '31
58th St.
1st half (4-7)
La Bello Pola
Silver & Flun
Milo
Blanche Sweet
Pop Cameron Co
2nd half (8-10)
Enos Frazere
Worthy & T'pson
Steve Savage
Bernice Claire
P Emerson Orch
2nd half (1-3)
8 Lordens

Leatrice Joy
Bob Murphy
Mangean Tr
Jefferson
1st half (4-7)
Joe Mandis 3
McGarry-Dwan
Tracey-Vanett
Ray Stanton Co
Ann Suter
Harry Kahne
Ward-Van
2nd half (8-10)
Clem Bellings Co
Ethel Norris
Naval Engagement
Cy Landry
Ludwig Satz Co
Lydia Barry
F & M Britton
2nd half (1-3)
Andreasens
George McClellan
Perry Twins & Far
Rube Demarest Co
H Bergman Co
Corinne Tilton
Toto
Royal
1st half (4-7)
Harriet Nawrot Co
Harvey & Connors
Bayne & Decker Co
Cy Landry Co
Youngsters of Y'r'y
2nd half (8-10)
3 Silvers
Lindsay & Mason
Tracey & Vanett
Leatrice Joy
Jack McBride Co
Rimacs
2nd half (1-3)
4 Claves
Gould & Rash
Dr Cook Co
Gloria Lee Co
Senator Murphy
4 Camerons
BROOKLYN, N. Y.
Albee (4)
McLellan & Sarah
Havana Casino Bd
(Three to fill)
(28)
Larimer & Hudson
Maidie & Ray
Dorothy Stone
Frank Conville
Flushing
1st half (4-7)
Roscoe Ails & W'te
Willard Robinson
(Three to fill)
2nd half (8-10)
Raymond Baird
Blanche Sweet
Honey Boys
Chas Melson
(One to fill)
2nd half (1-3)
Monroe & Grant
D & H Blossom
B Wells & 4 Fays
Montrose & R'nolds
Frank & M Britton
Kenmore
1st half (4-7)
Paul Mall
Chaney & Fox
Herb Williams

JACK POWELL
Selling His Style of
RHYTHM
to the
SHOW WORLD
Thru LEDDY & SMITH

Tommy Evans Co
Small & Mays
Harry Langdon
Geo Libby Co
Fordham
1st half (4-7)
M Berlo Co
(Others to fill)
2nd half (8-10)
H Delmar's Rev
(Three to fill)
2nd half (1-3)
Eddie Carr
Adelaide Hall
Eddie Stanley
Randall & Watson
Aussie & Czeck
Franklin
1st half (4-7)
C Wentworth Co
F & M Britton
(Others to fill)
2nd half (8-10)
Harry & Girlie
Loomis Twins
Bobby Jackson
[illegible] Co
Ann Suter
4 Camerons
2nd half (1-3)
Dippy Diers Co
Mickey Feeley
4 Racketeers
H Stanley Co
Long Richards Co
Joe Young Co
Hippodrome (4)
Hill's Society C'r's

(One to fill)
2nd half (8-10)
Van Cello & Mary
Rayner Lehr Co
Dorothy Stone
(One to fill)
2nd half (1-3)
Archie & G Falls
Stroud Twins
Miss Patricola
Pickard Syncopat'rs
Charles Nelson
Madison
1st half (4-7)
8 Ft of Rhythm
Furman S'k'y & L'
Pepito
Puck & White
2nd half (8-10)
Deno & Rochelle
Primrose Seman
H J Conley Co
Phil Cook
2nd half (1-3)
La Belle Pola
Frank Chapman
Blanche Sweet Co
Lee Lee, Lee & Lee
AKRON, OHIO
Palace (4)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
(28)
Betty Jane Cooper
Lathrop Bros
Medley & Duprey

Cardini
Charlie Foy Co
ALBANY, N. Y.
Keith's
1st half (4-7)
Aussie & Czeck
Ted & Al Waldman
Seed & London
Swan Lewis
2nd half (8-10)
Zelda Bros
LaMarr & Boyce
Frank Richardson
Wallace Sis Co
2nd half (1-3)
C Evans Co
Phil Rich
Vagabonds
Larry Rich & Pests
ATLANTA, GA.
Keith's (4)
3 Shades Brown
Calleano Fam
Lillian Roth
Jack Usher
(28)
Ralph Olsen
Jack Major
Norton & Haley
Parplo East
BALTIMORE, MD.
Keith's (4)
Jackie Collier Co
Racine & Ray
Leo Twins C
Bob Hope
Antics of 1931
B Seeley & Fields
Walter C Kelly
3 Lordens
(28)
The LeRays
Reynolds & White
Loring Smith Co
Pall Mall
Anita Stewart
Geraldine & Joe
Smith & Hart
Kitayamas
BOSTON, MASS.
Keith's (4)
Larry Rich Co
Living Jewels
Phil Rich Co
Marion Sunshine
(28)
Monroe Bros
Ann Suter
Eddie Deas Bd
Bob Hope
Bob Hope's Antics
BUFFALO, N. Y.
Hippodrome (4)
Dance Aristocrats
Roy Rogers
Aileen Stanley
Maddox & Clark
Ray Huling Co
(28)
Lola Tores
Jed Dooley Co
Lottie Howell
Stewart & Lash Co
CEDAR RPDS, IA.
Keith's
1st half (4-7)
5 Hot Shots
Brooks & Rush
Chris Charlton
2nd half (8-10)
Franklyn D'Amore
F X Bushman Jr
Flo Lewis
2nd half (1-3)
Osaki Boys
Clyde Hager
Girls from T'neland
CHICAGO, ILL.
Palace (4)
Crystal 3
Wilton & Weber
Frances White
Billy & E Newell
Count Bernivici
(28)
Lamont 4
Rin Tin Tin
Leavitt & L'kwood
Dora Maughn
Sammy Cohen
CINCINNATI, O.
Keith's (4)
McDonald 3
Dick Henderson
Lita Grey Chaplin
Art Henry Co
Will Osborne Bd
(28)
Crystal 3
Wilton & Weber
Frances White
Billy & E Newell
Count Bernivici
CLEVELAND, O.
Palace (4)
Lamont 4
Rin Tin Tin
Leavitt & L'kwood
Dora Maughn
Sammy Cohen
(28)
Serge Flash
Ted & Al Waldman
Casa & Lehn Co
Dr. Rockwell
The Merediths
Case Glee Club
105th St. (4)
Robbins 3
Nash & Fately
Olsen & Johnson
(One to fill)
(28)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
DALLAS, TEXAS
Keith's (4)
McCann Sis
Les Gellis
Gloria Foy
Long & Haley
(28)
Wilfred Du Bois
Pablo Larry & An'
Impromptu Rev
Hal Jerome
DAVENPORT, IA.
Orpheum
1st half (4-7)
Osaki Boys
Clyde Hager
Girls from T'neland
2nd half (8-10)
5 Hot Shots
Brooks & Rush
Chris Charlton
2nd half (1-3)
J & B Cavanaugh
Emil Boreo
Stanley Twins
DES MOINES, IA.
Orpheum
1st half (4-7)
C D'Amore
F X Bushman Jr
Flo Lewis
2nd half (8-10)
N Lockford Co
[illegible]
Bob Nelson

2nd half (1-3)
5 Hot Shots
Brooks & Rush
Chris Charlton
FT. WAYNE, IND.
Keith's
1st half (4-7)
Cardell Bros
May & 12 O'Cl'k R'
2nd half (8-10)
3 Rhythm Girls
Naomi Morton Co
Frances & Wally
Bomby Co
2nd half (1-3)
Magic Fountain
Whitey & Ed Ford
Violet Carlson
Raymond Bond Co
FT. WORTH, TEX.
Keith's (4)
The Agemas
Irving Edwards
20th Century Rev
(28)
McCann Sis
Les Gellis
Gloria Foy
Long & Haley
HOUSTON, TEX.
Keith's (4)
Doris Girton
Rita Gould
White & Manning
Britt Wood
(28)
Harum & Scarum
Ruth Ford
The Ingenues
IND'APOLIS, IND.
Lyric (4)
Christensen Br Co
Mellno & Davis
Jean Darling
Ada Gordon Co
(28)
Ethel Marine
Mills & Shea
Eddie Miller Co
Harry F Welch
KANSAS CY., MO.
Mainstreet (4)
Tracey & Hay
Clifford & Marion
Pat Henning
Melody Parade
Wm & Joe Mandel
(28)
Falls Reading & B'
Wilton Sis
Jarvis & Harrison
Kitty Doner
Johnny Burke
LINCOLN, NEB.
Stuart (4)
Stanley Twins
J & B Cavanaugh
(Others to fill)
(28)
Fields & Bell

N. ORLEANS, LA.
Keith's (4)
Harum & Scarum
Ruth Ford
The Ingenues
(One to fill)
(28)
3 Shades Brown
Jack Usher
Peter Higgins
Calleano Fam
OAKLAND, CAL.
Orpheum (4)
Nellie Arnaut
Fritz & J Hubert
Tom & H Romaine
Georgie Price
(Others to fill)
(28)
Gilbert Bros
Jean Boydell
Art Frank Co
Nimz Twins Co
Jack Vlaskin Rev
Kane & Ellis
Ken Kennedy
OKLA. CY., OKLA.
Liberty (4)
Large & Morgner
Victor Oliver
Joe Besser Co
Ross Wyse Co
(28)
The Agemas
Irving Edwards
20th Century Rev
(One to fill)
OMAHA, NEB.
Orpheum (4)
Olympia's P Win's

Carlena Diamond
Lewis & Moore
Burry & Whitledge
SO. BEND, IND.
Palace
1st half (4-7)
Magic Fountain
Whitey & Ed Ford
Joe May & Dotty
2nd half (8-10)
Vardell Bros
Marty May Rev
(One to fill)
2nd half (1-3)
Forum Boys
O'Dunn & Day
4 Peaches & A Jay
ST. LOUIS, MO.
Keith's (4)
Falls Reading & B'
Wilton Sis
Jarvis & Harrison
Kitty Doner
Johnny Burke
(28)
C Blossom & June
Stone & Lee
M's'l Montgomery
Bobby May
Yorke & King
ST. PAUL, MINN.
Orpheum (4)
Pasquali Bros
If Fox-B Curtis
Small Jr & Hayes
Evans & Mayer
(28)
Paul Kirkland
J & H Kennedy
Joe Termini
A White & Morton

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Vincent Lopez; Jack McLallen.

Murray & Allen
Jane & Kath Lee
Al K Hall
(28)
Tracy & Hay
Clifford & Marion
Melody Parade
Pat Henning
PATERSON, N. J.
Keith's
1st half (4-7)
A & G Falls
Carlton & Ballew
Ludwig Satz
Coughlin & Lyons
Pattie Rev
2nd half (8-10)
Ward & Van
Will Oakland Co
Ray Hughes Co
Louise Brown Co
2nd half (1-3)
Honey B' & Joseph
Maker & Redford
Curly Burns Co
Baby Rose Marie
Casa Loma Bd
PORTLAND
Orpheum (4)
Gardon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
(28)
Audrey Wycoff
Galla Rini & Sis
Billy Kelly Co
3 Swifts

SYRACUSE, N. Y.
Keith's (4)
Kafka, Stan & Mae
Talent & Merit
Vanessi
Burns & Kissen
(28)
Wilson, K & Betty
El Cleve
Wm Edmunds Co
Rae Samuels
TACOMA, WASH.
Keith's (4)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
(28)
Gardon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
TOLEDO, OHIO
Keith's (4)
Betty J Cooper
Lathrop Bros
Medley & Duprey
Cardini
Charlie Foy & C's
(28)
Gaudsmith Bros
Venita Gould
Bobby Pincus Co
Jack Sidney Co
TORONTO, CAN.
Hippodrome (4)
Lola Tores
Jod Dooley Co

Joe WESTON and LYONS Collette
INTERNATIONAL HEADLINERS
HEADLINING FOR FANCHON & MARCO IN A NEW ACT
Week April 4, New Haven, Conn.—Dir.: LYONS & LYONS

Eddie Borden Co
(Others to fill)
LOS A'G'L'S, CAL.
Keith's (4)
Gilbert Bros
Jean Boydell
Art Frank Co
Harris & Van
(Others to fill)
(28)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
Ricardo & Ashforth
Eddie & Al
Princess Pat
Lane & Harper
LOUISVILLE, KY.
Keith's (4)
Claudia Coleman
Mars'l Montgomery
Eddie Miller Co
Moran & Mack
Phyllis Ray 8
(28)
Goode Orn & Smith
3 Rhythm Girls
Leon Navara
Bomby Co
Frances & Wally
Don Valerio 3
MADISON, WISC.
Orpheum
1st half (4-7)
Forum Boys
O'Dunn & Day
4 Peaches & A Jay
2nd half (8-10)
Magic Fountain
Whitey & Ed Ford
Joe May & Dotty
2nd half (1-3)
Lazeed D'nati Tr
Henry J Kelly
York & Marks
MEMPHIS, TENN.
Orpheum (4)
Everett's Monks
Gracie Barrie
Carl Shaw Co
Roy Sedley Co
(28)
DePace Co
Ryan & Noblette
Joe Marks Co
Zelda Santley
MILWAUK'E, WIS.
Riverside (4)
Gaudsmith Bros
Venita Gould
Bobby Pincus
Jack Sidney Co
(28)
DeToregas
Sidney Page Co
Ada Gordon Co
Aunt Jemima
Mahon Bros
NASHV'LE, TENN.
Princess (4)
DePace
Ryan & Noblette
Joe Marks Co
Zelda Santley
(28)
Phyllis Ray 8
Claudia Coleman
Naomi Morton Co
Krugel & Robles
NEWARK, N. J.
Keith's (4)
Geraldine & Joe
Eddie Stanley
(Three to fill)
(28)
Irene Vermillion
Carleton & Ballew
Rayner Lehr Co
[illegible]
[illegible] & Richardson

ROCHESTER, N.Y.
Keith's (4)
Wilson K & Betty
El Cleve
Wm Edmunds Co
Rae Samuels
(28)
Robbins 3
Nash & Fately
Olsen & Johnson
ROCKFORD, ILL.
Palace
1st half (4-7)
Lazeed D'natl Tr
Henry J Kelly
York & Marks
2nd half (8-10)
Forum Boys
O'Dunn & Day
4 Peaches & A Jay
2nd half (1-3)
Franklyn D'Amore
F X Bushman Jr
Flo Lewis
S'LT LAKE, UTAH
Orpheum (4)
5 Jewels
Roxy La Rocca
Ann Seymour
Diamond Boys
(28)
Olympia's P' Win's
Murray & Allen
Kath & Jane Lee
Al K Hall
S. ANTONIO, TEX.
Keith's (4)
Wilfred Du Bois
Lubin Larry & An'
Impromptu Rev
Hal Jerome
(28)

Lottie Howell
Stewart & Lash C's
(28)
Stevens Nelson & S'
M'C'm'k Swan & L'
Walter Walters
Bernice Claire
Harry Burns Co
TRENTON, N. J.
Keith's (4)
Larimer & Hudson
Tommy Evans Co
Joe Herbert's Rev
Bob Murphy
(28)
Chappelle & C'llon
Ethel Norris
C Wentworth Co
Ward & Van
TROY, N. Y.
Keith's
1st half (4-7)
Zelda Bros
Sue Russell
Angus & Searle
Pat Rooney & Son
2nd half (8-10)
Aussie & Czeck
Ted & Al Waldman
Seed-London
Swan-Lewis
2nd half (1-3)
4 Casting Stars
Raymond Baird
R Hughes & Pam
Steve Savage Co
UNION CITY, N.J.
Keith's
1st half (4-7)
Clem Bellings Co
Danny Small Co
Rickard & Gray

SIDNEY PAGE
JEST FOOLING AROUND
FOR RKO
Personal Dir. O. L. OZ

Doris Girton
Rita Gould
White & Manning
Britt Wood
SAN FR'S'CO, CAL.
Golden Gate (4)
Bert Nagle Co
Devito & Denny
Joseph Regan
4 Ortons
(28)
Nellie Arnaut
F & John Hubert
Tom & H Romaine
Georgie Price
Ed Sheriff Co
Malaeen & Chang
Richard Wally
Mellno, Curl's & C'
SCH'N'CT'DY, N.Y.
Keith's
1st half (4-7)
6 Crackerjacks
Mae Usher
Ray Hughes & Pam
4 Casting Stars
2nd half (8-10)
Sue Russell Co
Angus Searle
Pat Rooney & Son
2nd half (1-3)
H Delmar's Rev
SEATTLE, WASH.
New Orpheum (4)
The Tanzolas
Foster Fagan & C'x
Edgar Bergen
K Murray & Ch'p'
(28)
6 Lucky Boys

Joe Laurie
2nd half (8-10)
Constance Evans
Russ & Davis
Youngsters of Y'r'y
Billy Glason
2nd half (1-3)
N Natova Co
Townes & King
Bert Walton
(One to fill)
VANCOUVER, B.C.
Keith's (4)
Homer Romaine
Major Sharp & M'
Nat Mills & Bobby
Dave Apollon Co
(28)
The Tanzolas
Foster Fagan & C'x
Edgar Bergen
Ken Murray Co
W. PLAINS, N. Y.
Keith's
1st half (4-7)
Ada Kaufman Ens
2nd half (8-10)
Ada Kaufman Ens
2nd half (1-3)
Ada Kaufman Ens
Jim & Betty Paige
Cole Bros
Bobby Jackson
Shields-Arden
WINNIPEG, CAN.
Capital (4)
Paul Kirkland
J & H Kennedy
Joe Termini
A White & Morton

(28)
J Evans Co
Donovan Girls & B'
Weaver Bros & E's
YONKERS, N. Y.
Keith's
1st half (4-7)
Harry & Girlie
Swert & Proctor
Perry Twins & Far
Bobby Jackson
C Withers Co
2nd half (8-10)
2 Rozellas
Harvey & Connors
Hayes & Cody
C Wentworth Co
Joe Young Co

2nd half (1-3)
Tate Bros
Jack North
Talbot & Merrit
Sue Russell Co
Youngsters of Y'r'y
YOUNGSTOWN, O.
Keith's (4)
Southern Gaieties
Foley & LaTour
Signor Friscoe Bd
Violet Carlson
Serge Flash
(28)
Dance Aristocrats
Roy Rogers
Aileen Stanley
Joe May & Dotty
Ray Huling & Sea

Picture Theatres

NEW YORK CITY
Capitol (27)
'Let's Go C'llegiate'
Nina Olivette
Dezso Retter
Galenos
'Dance Fools D'nce'
Paramount (27)
'Hot From Harlem'
Bill Robinson
Cab Calloway
Ada Ward
'Conquering Horde'
Roxy (27)
"Les Papillons"
Leonide Massine
Margaret Sande
Nicholas Daks
George Kiddon
Val Geucal
Aron Tomaroff
"Mr Lemon of O"
BROOKLYN, N. Y.
Fox (27)
"Seasons" I
Frank Melino Co
Lottie Loder
Ada Broadbent
Russell & Marconi
Bissett Ens
"Charlie Chan"
Paramount (27)
Willie West & McG
Wilton Crawley
Sugar Margolies
Phil Arnold
Abbott Ens
"Dishonored"
BOSTON, MASS.
Metropolitan (28)
'Carnival of Youth'
Benny Meroff
'Man of the World'
BUFFALO, N. Y.
Buffalo (28)
"Drag In Dragon"
Moss & Frye
John Quinlan
Helen Gordon
Easter & Hazelton
Stetson
'Man of the World'
Hippodrome (28)
Lottie Howell
Stuart & Lash
Jed Dooley
Lois Torres Co
Herb Co
"Hot Heiress"
CHICAGO, ILL.
Chicago (3)
"Miniatures"
V. & E Stanton
Julia Curtis
Blanche & Elliott
3 Jacks
Bobbie Sanford Tr
"Skippy"
Oriental (3)
"Bouquets"
Bessie Love
3 Blue Blazers
"Tailor Made Man"
Paradise (3)
'F'light Fantas'es'
Mark Fisher Bd
Peggy Taylor
Gary Leon 4
Buddy Haws
Crowell & Allen
Carla Torney Girls
'Reaching for M'n'
Tivoli (3)
"Modes & Moods"
F Masters Bd
Masters & Gautier
Hector & His Pals
Cardell 2
Lambert Ballet
"Father's Son"
Uptown (3)
"Bits of B'way"

Charley Crafts
Tom Patricola &
Pearl 2
Ann Roth
Lambert Ballet
"Reaching for M'n"
CLEVELAND, O.
State (28)
'Krinoline Kopers'
Williams & Delan'y
Yvette Rugal
Gordon Reed & K
Joyce Coles
Jones Prebble
"The Prodigal"
DETROIT, MICH.
Fisher (28)
"Sketches"
Bob Nolan
Walter Hehr's
Hyano Japs
Morrick & Allen
"It's a Wise Child"
Fox (28)
'Vaudeville Echoes'
B "Ike" Henshaw
Allison Tr
4 O'Connors
E & J Rooney
Doreen Rno
"Mr Lemon of O"
Michigan (28)
"Floral Fancies"
Hal Neiman
Rath Bros
Grace Bowman
Geo Prize's Co
'Man of the World'
MIN'POLIS, MINN.
Minnesota (4)
"Antique Shop"
Sid Marion
On?Wah Tr
George Andre 4
Marie Dueal
Jack Arthur Bd
NEWARK, N. J.
Branford (28)
Freddie Stritt
Mrs Riley's Co
Lolo Plile Rangers
Queen Queen & Q'n
Carl Emmy's Co
"Kiki"
PHILADELPHIA
Earle (28)
"Porcelain & Jade"
Gene Dennis
Vox & Walters
Teddy Joyce
Douglas Stanbury
Maureen & Sonny
Larry Adler
'P'l'r B'd'r'm & B'
Mastbaum (28)
"April Follies"
Jay Mills
Gale 4
Seed Austin
Maxine Lewis
Ross & Edwards
Milton Charles
PITTSBURGH, PA.
Enright (28)
"Knick Knacks"
Brian Macdonald
Christy Nelson
O'Brien & Hewitt
'Drums of Jeop'rdy'
Penn (28)
"Vaudeville Rev"
Jules Howard
Vic Laurie Co
Bob Hall
King King & King
"Honor Among L'"
Stanley (28)
"Vagabond Trails"
Dick Powell
Nell Kelly
Nicllno Tr
Mjachua
Roy Realy & Ray
"Millie"
PROVID'NCE, R. I.
Fay's (28)
Ilse Marvenga
Rita Townsend
Wm Bold
Al Tucker
Fred Smith
Cyclonic 2
Jack Randall's Co
Flo Mayo Co
Capt. Applejack

Loew

NEW YORK CITY
Boulevard
1st half (4-7)
Samaroff & Sonia
Davis & La Rue
Tyler Mason
Amerique & Neville
(One to fill)
2d half (8-10)
Bud Carlell
Nellie Cassman Co
Zastro & White Co
(Two to fill)
Capitol (4)
3 Gobs
Wm O'Neil
Ben Dova
Bryant Rains & Y
Miss Pink
National
1st half (4-7)
Harrison's Circus
Helen Smiles Davis
LaVarre Bros & F
Dave Vine
Elton Rich Co
2d half (8-10)
4 Emperors of Har
Bob La Salle Co
Grey Fam
(Two to fill)
Orpheum
1st half (4-7)
Kanazaway Tr
Al Abbott
Seymour & Howard
Frances Arms Co
Countess Marone
2d half (8-10)
Carter Bros Co
Any Fam
Bert Walton Co
(Two to fill)
Paradise (4)
Ozzie Nelson Orch
Chester Fredericks
Dezso Retter
Galenos
Nina Olivette

State (4)
Berry Bros
Bert Gordon Co
Art Landry Co
BROOKLYN, N. Y.
1st half (4-7)
Bud Carlell
Borsoni
Summers & Hunt
Brallio & Pallo Rv
(One to fill)
2d half (8-10)
3 La Moures
Ellison & Louise
Fred Pisano Co
Tyler Mason
Countess Marone
40th St.
1st half (4-7)
3 La Moures
Paulla Co
Ferry Corwey
McGrath & Deeds
Grey Fam
2d half (8-10)
Convey 2 & Johnny
Jerome & Ryan
Dave Vine
La Manno's Co
(One to fill)
Metropolitan (1)
Muriel Kaye Co
Miss Patricola
Joe Frisco
Maxellos
Pitkin
1st half (4-7)
Jack Morlin
Nellie Cassman Co
Leo Leo Lee & Lee
Eileen Dougall Co
(One to fill)
2d half (8-10)
Harry Holmes Co
Amerique & Neville
(Three to fill)
Valencia (4)
Al Wollman
Fred Sanborn
J & M Jennings

Noreen & James
Felovis
Warren, Harriman
Sylvia Carroll
Cecelia Blair
ASTORIA, L. I.
Triboro
1st half (4-7)
Monroe & Grant
Freddy Craig Jr
Harry Holmes Co
Gus Edwards Co
(One to fill)
2d half (8-10)
Lohse & Sterling
Al Abbott
Leo Lee Lee & Leo
Rosene Ails Co
Eileen Dougall Co
BALTIMORE, MD.
Loew's (4)
Ted Lewis Orch
BAY RIDGE, L. I.
Loew's
1st half (4-7)
Bob Brondels
Claude & Marion
Zastro & White Co
(Two to fill)
2d half (8-10)
3 Rah Rah Girls
LaVarre Bros & P
Lewis & Ames
Brallio & Pallo Rev
(One to fill)

COLUMBUS, O.
Loew's (4)
Howard & Lowry
Bob Hall
King King & King
J'RS'Y CITY, N. J.
Loew's (4)
Bert Frohman
Wilbur Hall
D & E Barstow
Bert Faye
Vivian Faye
MONTREAL, CAN.
Loew's (4)
O Coy Gordons
Fay Fay & Fay
Nat C Haines Co
Stan Kavanaugh
Sunshine Sammy
NEWARK, N. J.
Loew's (4)
Gruber's Oddities
Billy Farrell & Dad
Lillian Morton
Marcellus Dancers
PITTSBURGH, PA.
Loew's (4)
Jack Benny
Marie Marsh
Evelyn Wilson
Billy Rolls
Ada Du Val Co
ROCHEST'R, N. Y.
Loew's (4)
Benny Davis Co

EDDIE STANLEY SEZ
Comparisons Are Odious-Co
You Can't Expect the Same Results
From a $100 Entertainer
and a
$3,000 STAR
GET IT!
Dir.: LEDDY & SMITH

BOSTON, MASS.
Loew's (4)
Martin & Martin
Loma Worth
Hibbitt & Hartman
Eliz Morgan Co
Barto & Mann
BUFFALO, N. Y.
Loew's (4)
Wesley Eddy
Williams & Delan'y
Yvette Rugel
Gordon Reed & K
Joyce Coles
Jones Prebble
CLEVELAND, O
Granada (4)
Jim Toney
Thelma Temple
Honey Kam
Peg Bates
Rosemary Dering
Olive Sibley

SYRACUSE, N. Y.
Loew's (4)
Jans & Whalen
Rosette & Luttman
Betsy Rees
Tuma Genara
Bobby Gillette
W'SHINGT'N, D.C.
Loew's (4)
Castleton M'ck & O
Cecil Graham
4 Kemmys
YONKERS, N. Y.
Loew's
1st half (4-7)
Guaglelnni
Jerome Mann
Ted Adolphus Co
(Two to fill)
2d half (8-10)
Samaroff & Sonia
Borsoni
Seymour & Howard
Frolls & Palace
Berk Floyd & Sun

Fanchon & Marco

NEW YORK CITY
Academy of Music
1st half (3-6)
"Seasons" I
Frank Melino Co
Lottie Loder
Ada Broadbent
Russell & Marconi
Mack Bissett Co
Audubon
2d half (7-9)
"Seasons" I
Frank Melino Co
Lottie Loder
Ada Broadbent
Russell & Marconi
Bissett Dancers
BROOKLYN, N. Y.
Fox (3)
"Gondoliers" I
The Romeros
P'zzlips Richardson
Muro & Yaconelli
Ben Ali's Co
Sunkist Beauties
ATLANTA, GA.
Fox (3)
'Way B'ck When' I
Chas Irwin
3 Bennett Bros
Carla Torney Girls
6 Ain Belfords
Arthur Turelly
Madeline DuVal
BRIDGEPORT, CT.
Fox Poli (3)
"Espanola" I
J & H Griffith
Harry Vernon
Mayo & Caruso
Mae Packer
Abbey Green
Sunkist Beauties
DETROIT, MICH.
Fox (3)
"Prosperity" I
Lucille Page
Jack LaVier
Danny Beck
Aaron Sis
Harris & Daniels

L'S ANG'L'S, CAL.
Loew's State (2)
"Personalities"
OAKLAND, CAL.
Oakland (2)
"Talent"
Harry Savoy Co
George P Wilson
Adele Beora
Jean Carr
6 Marinellis
Gaynor & Byron
MEMPHIS, TENN.
Loew's State (3)
"New Yorker" I
Callahan & Jacks'n
Whitey Roberts
Marjorie Burke
Joe Rose
Sunkist Beauties
MILW'KEE, WIS.
Wisconsin (3)
'Top o' the World'
Gene Morgan
Fawn & Jordan
Russell & Johnson
Sunkist Beauties
NEW HAVEN, CT.
Palace (3)
'M'nlight Revels' I
Weston & Lyons
Charles Drugge
3 Melvin Bros
Freda Sullivan
Carey & Brown
Pierce & Lazalle
Sunkist Beauties
N. ORLEANS, LA.
Loew's State (3)
"Southern" I
Hatt & Herman
Jimmy Lyons
Helen Warner
3 Society Steppers
16 Tinies
N'G'RA F'LS, N. Y.
Strand (3)
'Vaudeville Echoes'
B "Ike" Henshaw
The Allison Tr
4 O'Connors

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Sunkist Ens
FRESNO, CALIF.
Wilson
1st half (2-4)
"H'ly'd Collegians"
Dorothy Crooker
Guy Buck
HARTFORD, CT.
Capitol (3)
"Society Circus" I
Harris Twins
Tabor & Greene
Betty Irene & S
Rose Marie Carter
Wooding's Half P'ts
Sunkist Beauties
H'LYWOOD, CAL.
Pantages (2)
"Olympic Games"
Paul Remos
Hal Haig
Sunkist Beauties
HOUSTON, TEX.
Loew's State (3)
"Gobs of Joy" I
Arthur "Pat" West
3 Jolly Tars
Scotty Weston
Dolli Kramer
Treen
Wanda Allen
Moore & Moore
Purcis Cooley
Johnny Jones
Rena & Rathburn
Ken Gatewood
Doyle 4

E & J Rooney
Doreen Rno
PASADENA, CAL.
Colorado (2)
"Great Raymond"
PORTLAND, ORE.
Paramount (3)
"Moroccan" I
Hadji Ali
Gaylene
James Gaylord
Sherry Louise
Gayl Bert & Dale
Ali Hassan's Co
Ferdna
Eva Nightingale
Sunkist Beauties
PHILADELPHIA
Fox (3)
"Enchantment" I
Jon Fong
3 Meyakos
Sensational Togo
Jack Lester
Sunmull Co
Sunkist Beauties
SAN DIEGO, CAL.
Fox (2)
"Russian Art"
Walters 2
Kube
Russian Ens
S'N FR'SCO, CAL.
Warfield (2)
"Submarine" I
Radcliffe & Rob'
Aerial Martell

(Continued on page 63)

TOURISTS VS. BLUE LAWS

Not Enough Snow Made This Winter Tough on Sir Jos. Ginsburgh, Sr.

"Put Sr. after my name when you write lies about me and spell it Sir Joseph Ginsburgh, Sr.," airily wafted the famous street watcher, as he stood in his favorite hide-away alley.

"Maybe you think this ain't been a tough winter on Joe," said the world's greatest radio entertaining star and king of the walkers, "If it had only snowed, that would have been my alibi for staying indoors, but it didn't snow. All day the landlady would say, 'Hey, bum,

(Continued on page 58)

FIDEL FIDDLED WITH FRANCIS; OUTCLASSED

By Jack Pulaski

Jack Haley, at ringside with a big wool merchant from Woonsocket, refused to identify Patsy Haley, the silver-haired referee, as his brother or any kin, but explained that Hector McDonald was a feature scrapper at the Hollywood bowl. Hector lost to Tony Herrera in the semi-final, which was well fought. In the main event Fidel La Barba got revenge on Kid Francis to outpoint him in 10 rounds.

A leather-neck upstairs amused the crowd by yelling "Let's all walk out." That was during the Herrera-McDonald bout which was the best fight of the night and which later provided a kick.

LaBarba won because he was the better boxer. Francis is a borer and likes to mix in close. For a time he was out in front, but Fidel's class told in the later rounds. He popped the peppery little Italian with a left jab that Francis could not dodge, not once, but in bunches of eight or nine times without return.

Event decided which boy shall meet Bat Battalino for the featherweight title. Francis eliminated Eddie Shea from the contendership and earned a disputed previous win over Fidel. Latter on form is entitled to a shot at the championship and is rugged enough to withstand the rushes of this Battalino fellow.

Herrera-McDonald scrap went on last. Two rather hard hitting lightweights, they provided a better contest than the main bout. In the third round McDonald landed a right that stung the Mexican. Latter came out of his corner in the fourth and immediately evened the count with two rights.

McDonald weathered the flurry and it looked like either boy's win. Both were landing lefts to the body and aiming for the chin for a one-two. The squawker upstairs subsided in the seventh round. In the tenth Herrera connected with a tagger to the chin and McDonald took a nine count. If there was any question who was on the long end that decided it and Tony copped.

Monday (30) there was another Garden boxing show, the last for a month, as the Ringling circus comes in next week. Stanley Pereda defeated Johnny Risko in a mediocre show. Top for the last card was $3, lowest price since the new Garden opened.

Depositors Rush Bank But Find Funds Safe

Chicago, March 31.

Chicago show business had momentary and monetary visions of a repetition of Bank of Hollywood situation when announcements arrived in Monday's (30) mail that in the future funds of Old Dearborn State Bank would be handled by the Chicago Bank of Commerce.

The Dearborn, formerly located in the State Lake building, has hundreds of theatrical depositors who frantically rushed to the bank, only to learn it is simply a merger without danger to funds.

F. S. Pope, president of the Old Dearborn, becomes vice-pres. of the new amalgamation.

Parade Slows Up

Beverly Hills, March 31.

Big Biz may be right about things picking up—but.

The sight and sound steerer and spieler of an auto show-off bus that regularly drove past the film stars' homes out here now leads the parade on a bicycle.

Wm. Phinney Arrested In Friar's Club Room; Chance Slip Sale Charge

Detectives from the staff of Deputy Chief Inspector James S. Bolan arrested two men and seized a large quantity of alleged lottery material in room 517 of the Friar's Club, according to an affidavit submitted to Magistate Edward Walsh in West Side Court.

Secrecy surrounded the arrest. Address of the Friar's Club was given but not the name. Why the vice cops did this they would not explain. Nor would they talk of the arrest.

The defendants gave their names as William Phinney, 50, actor, 251 West 43rd street, and William Dennison, 34, salesman, of 228 West 47th street. At the Friar's Club it was stated to reporters that Phinney was known there.

The vice cop's affidavit stated he had gone to the Hotel Manger, where he met Phinney, who offered to sell him 100 books of chances of the Army and Navy Veterans' Association of Quebec; Unit 33.

The gendarme told Phinney he was interested. The sleuth was to get 30% of the income from the sale of the tickets, stated the affidavit. Phinney invited the cop to 110 West 48th street, room 517 (Friar's Club), stated the record.

When Phinney and the sleuth arrived, they met Dennison, averred the cop. Dennison chatted with Phinney. The former handed Phinney a batch of books (evidence); Phinney gave them to the sleuth. The pair were then arrested.

A search by the cops disclosed 650 books of chances, 118 receipt books, three bundles of statements, one package of price lists, nine used receipts books, one package of tally sheets and nine bundles of vouchers.

Defendants' attorney pleaded not guilty, waived examination and the couple were held in $500 bail for trial in Special Sessions. A stock broker furnished the bail.

Boys from Coast Chased Girl Ushers in Theatre

Some thought it was a game of tag. Others didn't know what it was. But Mary Farren, usher at Loew's State, realized it was no joke when she had Herbert Ransdell, 20, high school graduate, residing at the Hotel President, and Wesley Whitehouse, 21, chum of Ransdell, and living at 257 West 91st street, arrested.

Miss Farren, who lives at 355 West 45th street, and Alice Lofthouse, usher at Loew's, were on the job. Ransdell, here but short while from Pasadena, Cal., with his father, went to see the State's show with Whitehouse, who graduated with him from high school in Pasadena.

Ransdell and Whitehouse, asserted Miss Farren, followed her and Miss Lofthouse around the theatre. The ushers had no time for play.

Tired of being raced after, Miss Farren sought shelter in the ladies' room. The boys were right behind her, she averred. She summoned the manager and several theatre attaches.

Patrolman Phil Palladino of West 47th street, arrested the defendants on Miss Farren's complaint. In West Side Court Ransdell's father appeared. Miss Farren did not.

Pater Ransdell asserted that there had been some misunderstanding. He declared the defendants were anxious to obtain a seat and may have been over-zealous. With failure of the complainant to appear, Magistrate Edward Walsh freed the defendants.

BACKWOODS SEZ 'LIVE, LET LIVE'

New Liberality Prompted By Money Yen — Legislators Obey Wishes of Commercial Interests—States Vie with Each Other, Some Wide Open — Tourists Must Be Pleased

ADVERTISING COSTS

Chicago, March 31.

Another American Civil War is in process of fermentation at present. It's a battle for the tourist trade of the nation, with no weapons barred.

That California-Florida feud is like nothing compared to the fights going on between Atlantic City and Seattle, or between Montana and Colorado, or Maine and Arizona, or Nevada and Arkansas, North Carolina and Georgia, Michigan and Wisconsin. Everything and everybody is in the fight; with even the

(Continued on page 63)

Phoney Diamond Game Nets Con Men $3,700

Detectives Frank Phillips and James McAlinden arrested Max Green, 37, salesman, 1409 35th street, Brooklyn, and David Schwartz, 31, 405 Maple street, Brooklyn. The pair was charged with suspicion of grand larceny but through failure of victims to identify them were discharged by Magistrate De Luca in West Side Court.

Louis Charkaw, 311 West 70th street, was swindled out of $2,800 by two men who had sold him diamonds which later proved to be glass. Charkaw in Jan., 1930, met two men in a hotel on 8th avenue in the forties.

They "whispered" to him they had a real buy. They showed him some genuine gems. "We smuggled them in, Buddy, get in on the ground floor." Charkaw got in all right. They all repaired to a jeweler. He stated the gems were a real buy.

Charkaw hurried to the bank and withdrew his money. They then slipped Charkaw the glass. When he found he was swindled Charkaw hurried to Police Headquarters.

Dr. Morris L. Bobrow, 680 West End avenue, was recently taken by two men for $900. One acted as a patient. The patient brought a friend. They showed the M. D. some real gems. The doctor got his $900 out of the bank and bought the "gems" which were nothing but glass. Dr. Bobrow looked Green and Schwartz over but couldn't identify them.

Forum

New York, March 25.

Editor "Variety":

How would you like to write a story, which you considered fairly good, and have the signature of "Joe Dukes" underneath the story?

That's what happened to me in the write-up of the Palace show this week. I closed the bill there with Jack McLallen (and a rather heavy bill, I should judge) and McLallen's stooge got the credit.

When I left McLallen four years ago, he put another stooge in my place with almost the same make-up. However, whoever reviewed the show should have known there was a difference; anyway, anybody could tell there were two of us, regardless of lack of billing and a small sameness in dress.

Only one thing left for me to think—the reviewer does not like me personally. If that is the case, wouldn't it have been much nicer to omit mentioning the last act completely?

Maybe I'm wrong.

Fred "Pansy" Sanborn.

$28,000 Coat Room

Coat room privilege at the Hollywood restaurant on Broadway brings to the restaurant $28,000 yearly. It is the highest price ever paid for the checking privilege.

Next high is in a couple of New York hotels, like the Commodore, where the privilege extends to all rooms and banquet halls. Price per hotel is $15,000.

Greenwich Village Is Now Just Front Yard; Proves It with 'Revel'

In every possible sense, Greenwich Village is shot. It cannot even produce a boisterous revel any more.

Its former literati have taken the first dollars they made and moved away. The Village can no longer attract any of the people who once gave it its Bohemian name—not even the queer people. It is now left to the mercy of packing clerks from way up town who attend its cheap admission affairs.

The latest Village Revel held in Webster Hall might have been an affair held in lieu of a church social in this day and age. Girls were dressed in their best and very fussy about how they looked. They bore themselves with an air of sweet decorum. No wild party to them. The boys' attire abounded in tucks. Hardly a male or female wore costume. The few who did merely did so as a matter of routine. Not a startling costume on anyone.

One girl displayed a pair of legs, but they were pretty sour and could be put down to a total naivete on their owner's part, rather than to any designing or ulterior motive.

Droves of stags there to meet the other fellow's girl. They were all those young men who write to the Advice to Girls editor of the tabloids.

Nothing less like a revel could be imagined than this latest Greenwich Village Revel. The people who attended weren't looking for anything. The name of Webster Hall did not arouse any scarlet memories in anyone's mind. Those who once knew it had forgotten. Forgotten it so completely that not even a sightseer had gone down expecting some excitement.

GLIM WORKER HALTED

"Dr." Herman's Conviction for Medicine Show Stuff

St. John, N. B., March 31.

Annapolis County Court dismissed an appeal by "Dr." Herman against a verdict of the magistrate of Annapolis Royal, convicting him of practicing optometry without a license.

Herman's case started last summer when he arrived at Annapolis Royal as promoter of a tent show. He took out a license for a show and sale of peanuts and candy, but not to sell spectacles or deliver optimetrical service.

Local optometrists and film exhibitors objected. Herman, besides m.c.'ing for the show and selling the candy or peanuts, examined eyes and fitted glasses.

A local magistrate found him guilty of practicing without a license, imposing a fine of $100 and costs. Herman appealed.

The case has been watched by every municipality in the maritime provinces. It establishes a precedent.

The number of traveling medicine show spielers who surround their merchandising efforts with tent show stuff will diminish very sharply this summer.

New Auto Racing Track

Martins Ferry, O., March 31.

A brand new racing plant will be built on a site near here. It will be the largest east of Indianapolis. Work starts in two weeks, according to B. W. Lewis, Smithfield, promoter. One hundred acres of Ohio river bottom have been leased.

CONTRIBUTIONS TO NORA BAYES MAUSOLEUM

Friends of Nora Bayes have started a fund to use in building a memorial mausoleum in which to inter her remains as a final resting place. Miss Bayes since her death three years ago, has been resting in a public vault in Woodlawn Cemetery.

The subscription of $100 given by the Foundation for Human Welfare through its dramatic department and practically at the suggestion of Dr. Senegas, life long friend of Miss Bayes who has a hair dressing parlor at 9 West 46th Street, New York, was the beginning. Through Dr. Senegas a petition has been signed by many stage and screen luminaries giving the purpose of the contributions.

It is proposed to gather enough money by subscription, and perhaps a benefit to be staged in New York, to build a permanent place for Miss Bayes' remains. Any overplus that may be in hand when this has been completed, will be placed in a trust in perpetuity to be known as the Nora Bayes Memorial Fund, the interest each year to be distributed by theatrical welfare organizations already formed for the benefit of the unemployed, incapacitated and aged members of the profession.

Although receiving a huge salary while alive, Miss Bayes was reported at her death to be practically penniless. This has been argued pro and con by many people. She left a husband and two adopted children. The husband Benjamin Fried Lauder, who remains unmarried, has the custody of the children.

POLICEMAN'S WORD NO LONGER SUFFICIENT

Fifty-seven persons, mostly women, who were arrested on various charges including policy, maintaining disorderly houses and for common gambling, were freed in Special Sessions last week on the recommendation of Assistant District Attorney James J. Wilson.

The prosecutor informed the Justices that the defendants were arrested by members of the Vice Squad who are at present under indictment and awaiting trial or are under charges in the Police Department. Wilson said that the District Attorney decided it would be useless to bring the defendants to trial on the unsupported word of the officers who are under suspicion themselves.

Radio Spieler in Jam After Hotel Rumpus

Kicking his way into the wrong apartment caused arrest of Norman Reed, 30, radio announcer, of 3820 Crescent street, Long Island City. Reed was arrested on complaint of Charles M. Tiernan, manager, Hotel Embassy, 2030 Broadway.

Reed arrived at the Embassy at an early a. m. hour to see a girl chum on the ninth floor, stated the cops. He went to the right apartment but another woman occupied it.

The announcer rapped gently. Then he rapped again but much louder. The occupant told him his friend was not in. Angry, Reed is alleged to have kicked the glass panel of the door. Then followed the pinch.

Tiernan later agreed to withdraw the charges but Magistrate Michael Ford declined and Reed was held in small bail for trial in the Court of Special Sessions on the charge of malicious mischief. Reed furnished bail.

CHATTER

Broadway

Peggy Joyce going columnist.

Kent Thurber got that haircut.

Edward Small folded N. Y. branch.

Joe Glick with the Shumlin office.

Grace Tabor is a landscape architect.

Ward Morehouse due back this week.

Chester Erskin getting ready to move.

Julia Mahoney likes elephants and poetry.

Moe Ducor trying to keep his tan through sun-ray.

President Hoover will broadcast twice on April 14.

J. V. Fitzgerald has interviewed 24 celebs for CBS.

Lester Fuller in Rochester directing summer stock.

Helen Keller will debut on Columbia chain April 22.

Hal Salzman and Monte Proser reunited as p. a. duo.

Max Turner in town, worried over his double waistline.

Henry Frankel, legit actor, agenting with Irving Yates.

Mrs. Jimmy Cowan back from a trip to the West Indies.

Bobby Connolly has appendix trouble. Freezing used.

George Jessel sprang his new spring coat befre Easter.

Herman Bernie and Nelson W. Greenhut in French Lick.

Eatery on 6th Avenue is titled the RKO Doughnut shop.

Lorna Fantin cooks chicken gumbo soup a la N'Yawlins.

Jimmy Marshall is back at the Lafayette theatre in Harlem.

Kermit Lyons will marry Roselyn Schneidman, non-pro, in June.

Will Marion Cook's south trying to stage a comeback to health.

Maceo Pinkard has decided to publish as well as write tunes.

Frances Arms reopening in vaudeville, by request—of Abe Lestfogel.

Mary Charles says hardest lingual twist is that of Pennsylvania Dutch.

Renie Riano has her name in large letters on the door of her car.

A restaurant on West 49th street has built up a following for oatmeal.

Bike races will be held three times weekly in the Garden starting May 31.

Jerome H. Remick is a patient at Johns Hopkins hospital, Baltimore.

The Frank Richardsons of Miami are at the Hotel St. Moritz for a month.

Wayne Pierson has joined the gold badge toters. New York dep sheriff.

Harriett Lee, CBS contralto, will marry Allan Deans, non-pro, Thursday (2).

Telephone company employs 500 men to handle "repeaters" in CBS network.

Hostesses in the NBC building don't dare flirt. Several beauts there too.

Regulations specifying wing collars have been issued for CBS announcers.

Cynthia White's annual G. V. Revel goes dizzy at Webster Hall March 27.

All participants in the Lighthouse program broadcast Saturday by WABC were blind.

Harold Solomon, composer, is John Boles accompanist on those personal appearances.

William F. Canavan and family are back from Florida. Canavan's first vacation in years.

Maurice Chevalier has hired Carnegie Hall for Saturday evening, April 11, for a concert.

John Mayo was operated on for sinus trouble and two hours later was announcing a program.

Gene Austin, after playing in Baltimore, went to Norfolk so he could return to New York by boat.

A former city editor of the New York Telegram offered himself for a $75 publicity job last week.

Chow mein salesmen, Americans, peddling the noodley stuff to drug stores, etc. Sales per gallon.

Jack Pulaski (Variety) is saving stamps bearing the phiz of General Pulaski. Cancelled or uncancelled.

Joe Shea, of Fox, may remain in New York for weeks, in quest of talent. He lives in what are Yonkers.

Danny Simmons, now in Paris, has gone frog. In a letter back to the states he signed off "viva la France."

Seventh floor of the Pathe building is the only one still labeled Pathe. All the others have had RKO added.

Grace Wynden Vail has taken personal charge of the New York Theatre Party Bureau in the Shubert office.

Irving Forbes, 11-year old son of Henry Forbes, legit producer, is out of the hospital after four operations for eye trouble.

Paul Whiteman hopped into town one day last week and returned to Chicago next night. Came for a broadcasting contab.

Frank Vreeland, editor of New York Amusements, throwaway, resigned, to do free lance writing. Lee Mortimer succeeds.

Marguerite Devine's job is to improvise at the piano whenever something goes wrong at WABC. Seldom works but must be on hand.

That cut on Fritzi Jacoby's arm did leave a scar but she partly hides it with a bracelet. Could use another. (Bracelet, not scar).

Sam Williams is 47 and Mrs. Sam Bernard is 46. They are to marry this summer, following the marriage of Mrs. Bernard's daughter.

Between rehearsals in the afternoon and broadcasts at night, Donald Hughes, of "Daddy and Rollo," does his school lessons.

RKO will devote its entire half hour on the regular circuit broadcast Friday night (3) at 10:30 in the interests of promoting this year's NVA drive.

Dr. Howard W. Haggard, who talks on "Devils, Drugs and Doctors," averages 560 requests for copies of his talks for every minute he is on the air.

Two Broadway sandwich men, wearing prop gray wigs and long beards, bear slogans: "Subscribe to 'Jurge' and help us work our way through college."

Tough legit goings have forced Paul Byron and Frank Bond, legit actors, into another business. They're now in the candy business, selling chocolate fudge.

To retain its exclusiveness on a speak-infested block in the 50's the owner of a brownstone there has a sign over the street entrance. It says "No Speakeasy."

Morton Downey, fully recovered from laryngitis, resumed broadcasting from WABC studio and Club Delmonico last night (31). His wife returned from Europe last week.

Broadway has a new electric sign. A Neon-tubed affair stretching upward at Broadway and 43d street reads: "Joe Leblang's Central and Public Service Ticket Agencies." Cost $17,000.

Herb Glover's phone number is similar to that where correct time can be had. He's stopped trying to explain, has bought an electric clock and now meekly gives correct time to all who call.

George Murray's dad owns several drug stores in New York and Brooklyn. One of the store managers quit without giving notice and George was pressed into service. George prefers acting.

Alan Kearns and Ginger Rogers, principals of "Girl Crazy," are not speaking off stage. Latter is reported having taken umbrage at remarks made by Kearns which were intended for her ears only.

Rabbi Stephen Wise will be guest of the April 19 meeting of the Jewish Theatrical Guild. On April 12 the Guild gives a dinner at the Hotel Commodore to Mayor Walker.

Lowell (Literary Digest) Thomas gets all kinds of offers: to go "smelt" hunting at night, endow a school of Theosophy, to buy coal mines and oil wells and become honorary literary editor of school papers.

London papers had a controversy over cause of Gertrude Lawrence's withdrawal from "Private Lives." Several trans-Atlantic phone calls to her American friends brought denials dieting was responsible for her breakdown.

Emil Velazco is first Tin Pan Alleyer since Gershwin to crash Carnegie. Did it Sunday with "Kaleidoscope," played by Henry Hadley and symphony of 100 men. Composition rated biggest plug ever given a musical number by WOR with 26 advances announcements.

Havana

By Rene Canizares

Tourists gone home.

All places closed or closing.

All quiet in this burg again.

Thelma Elliott, dancer, still in town.

Pais coming out with four editions.

McClelland Barclay and bride honeymooning.

Ford show in town. Plenty lookers. Few buyers.

Mary Bogus, chorine, left for Miami. Expects to wed there.

E. J. Sparks, Jacksonville showman, here with party in his yacht.

June Elvridge, now Mrs. William J. Emnever of London, sailed north.

German Ambassador protested "Hell's Angels." Private showing and all jake.

Charlie Chase and missus in town for vacation. To Mexico before returning to pix.

Noel Coward over by plane from Miami with John C. Wilson. Stopping at National Hotel.

Montmartre Cabaret closing soon. Plenty troubles with choristers here. Many were commuting between Miami and Havana.

Fresco Thompson, Robins' second baseman, living up to his name, which in Spanish means fresh. Kids at park calling him "paraguero."

Thomas Holmes, Edward Murphy, Sid Mercer, Murray Tynan, Walter Hudson, M. Kase, William McCullough, Quentin Reynolds, Murray Robinson, Roscoe McGowen, Pat Robinson, Forrest Cain, Harry Caplan, New York scribes, with Brooklyn Robins here.

Paris

Foujita back.

Shavitch returns.

Doris Keane here.

Clam juice vogue.

Allen Durant here.

Rex Ingram around.

May Ray at Riviera.

Herald Hinton over.

Betove back in Paris.

Antonio Aulante back.

Sophie Treadwell here.

Gilda Varesi in London.

Houston sisters leaving.

Elvire Popesco in revue.

Jacques Feyder expected.

Paul Poiret turned author.

Ed Benson in Italy at last.

Andre Hugon off to Africa.

Marie Bell popular off stage.

Barbara Field off to Cannes.

Basil Woon here next month.

New American Country Club.

Olga Tschekova back to Berlin.

Hendrik Van Loon to Holland.

Jim O'Connell off to Hollywood.

Gordon Pollock in from Riviera.

Vivian Jackson in the night clubs.

Harry Lawrenson off to Australia.

Philip Chandler of L. A. in town.

French Book of the Month Club.

George Slocombe saying good-bye.

Nita Naldi visiting Mary Heaton.

American versions sweeping town.

"S O 4 H 2" is title of a new play.

Jacqueline Ford back from the U. S.

Pierre Brasseur has turned novelist.

Jean Tarride showing some actors how.

Basil Sydney and Mary Ellis in town.

Jacques de Baroncelli off to New York.

Enrique Rivero aches for Hollywood.

Maurice Yvain writing for pictures.

Kendall K. Kay p. a. at Paramount.

Gambling casino at Enghien may reopen.

Reinhardt bought "Cette Vielle Canaille."

Helene Peck moving in with Barbara Field.

Vincent D'Indy receiving Belgian Royal Cross.

Thelma Edwards crashing the roto sections.

Yvonne Gall's taken on weight since Chicago.

Camilla Horn hopes to return to Hollywood soon.

Pierre Geoffroy new casting director for Osso.

Combing whiskers not an unusual sight in the subway.

Ivy Lee p. a.'ing Chadbourne of the sugar interests.

Belle Livingstone's Memoirs being passed around.

Gus Shaefer with a natty gray suit and a big attache case.

Jean Lenoir with Dora Stroeva and Urban at the Lido.

Mrs. Paul Cocteau is one of best looking femmes in Paris.

Mr. and Mrs. Michael Arlen to Monte Carlo for a vacation.

Colette Andris goes to parties in an abbreviated bathing suit.

Osso holding his pencil like a fork when lunching with Salabert.

Bob Ripley is finding a lot of "Believe Its" in the Latin Quarter.

Dolores of "Follies" fame lives in one of the newest riverside apartments.

Mildred Syres, English chorus girl, now talking to picture producers.

Valentine Mandelstam on the Champs Elysees with eyeglass, dog and cigar.

What the Ange Bleu and the Marine would give to get all-night privileges!

Paris Ambassadeurs restaurant will reopen in May, with the Nobel Sissle orchestra.

Ten per cent of the help in Paris bars are allowed to be foreigners; rest must be native.

French courts refusing to allow photos autographed by celebs to be used for publicity purposes without permission.

Picture and theatrical crowd turning Albert's restaurant into an unofficial professional exchange at lunch time.

Drexel Biddle, Jr., has his divorce, so he can now marry one of the richest Americans in Paris—Mrs. Margaret Schulze.

Regina Staunchfield, one of the last year American Players in Paris, happy now as Mrs. John Montagu Hauly, Jr., hubby in business here.

Dora Streova, Bob Fisher, Philip Lorner, Thelma Edwards and Pep Graham all entertain at Monseigneur's, the most expensive place at night.

The English girl who became known through "The Waltz Dream," Lilian Harvey, stopped in Paris en route to Nice. Now an Ufa trilingual star.

Maxine Elliott's new Riviera villa will be the first French private residence to have a private bridge. Built over a railroad track, joining house and grounds.

Jacques Richepin's dachsund is the only dog allowed in the Scribe restaurant. Richepin is the star guest of the hotel and entertains lavishly in his own suite.

New York "Herald Tribune" thought extra expense of a drama correspondent unnecessary, so Victor Glover is out. Sonia Tomara of the regular staff contributing.

J. G. Amenda, who did Keith time for 10 years, has retired over here. He is buying antiques from impoverished Europeans and reselling them handsomely to Americans.

Dorothy Farnum's contract with the Osso films for scenario writing will not be renewed on her return here from Italy. She is vacationing with her husband, Maurice Barbour.

The French think the word "seductive" is much more refined than sex-appeal or "it." They're running a newspaper contest now to see which of their actresses has most "it."

French trying to find another word for "Miss." Decided Mademoiselle is too long but after scanning same word in every European language, decided that English word best after all.

Two people connected with the stage and screen were badly hurt in motor accidents. Pierre Benoit, author and scenario writer, suffered a bad cut in the throat. Marie Kalff, currently starring in "Les Trois Chambres," badly hurt in another accident.

Valeska Suratt, now living in London, visited Eugene O'Neil at his home near Tours. While there the playwright read her most of his new play, which will take three nights to perform. She has finished a play herself, which Brock Pemberton is reading.

Another spring shakeup at the Paris Herald. Spencer Bull, city ed. of Chicago Tribune, over to same post on Herald, with Allen Finn out. Ed Russell out and George Rehm now sports ed. Henry Cavendish moved to makeup and Hamlin of Berlin office brought back to Paris.

"Maison de Cocktail' is turning out bars as fast as possible. Ranging from 1,400 francs ($56) to 4,200 ($168). A great demand for them here and they are also shipping them to America. Bars are made in every conceivable shape and convertible into desks, writing tables, closets, and bars.

Berlin

By Max Magnus

Anton Pointner here.

Erich Pommer in Paris.

Richard Eichberg in London.

Joe Friedmann off to New York.

Gustav Schwab back from New York.

Adolf Klein, German actor, died at 83.

Ufa intends to produce 10 three-act shorts.

Elga Brink and Werner Fuetterer in Paris for Pathe.

Fritz Kortner will not direct at the Terra; only act.

Harry Sokal, film producer, nearly drowned skating.

Maria Mueller will not return to the Berlin Statsoper.

Richard Tauber for three years with Rotter Brothers.

Willy Schmidt-Genthner suddenly taken ill with appendicitis.

Olaf Storm, film actor, committed suicide due to financial straits and heart trouble.

Emil Mechau, inventor of the Mechau projector, decorated with the Oscar Messter medal.

Rudolf Nelson intends to give up his theatre at Kurfuerstendamm, Friedrich Hollaender his successor, maybe.

Montreal

Tourists beginning to show up.

Big companies talking wage cuts.

N. L. Nathanson building organization.

Oscar takes a grand and calls off feud.

Harry Hart getting big play at Chez Maurice.

Gene Curtis wearing smile and spring overcoat.

Papineau, east end of city, held up. Couldn't open safe.

City winking at admission of minors to flickers.

Maurice Schwartz given column interview by Gazette.

Lent about over. Not a gross over $15,000 during it.

Glen Adney putting red corpuscles into Windsor Hotel band.

Louis Bourdon back again with Tito Schipa at St. Denis next month.

Mac says Royals may cop pennant. Said same thing this time last year.

Warners rumored dickering for main stem legit house, and about 12 nabes as break-in to Montreal picture field.

London

Now a heat wave.

R. H. Gillespie on holiday.

Ernest Edelsten extremely ill.

Norah Blaney suing for divorce.

Green and purple hats for the gigs.

Long tresses likely to keep dames busy.

George Metaxa going to Hollywood.

New "Chelsea Follies" due Easter week.

Horace Judge in publicity lists again.

Adrienne Allen vacationing in France.

Kit Cat disposing of its effects by auction.

Pat O'Connor looked very fit next morning.

Richard Cooper watched by Eric Pommer.

Ned Williams making his break in vaude.

Frank Stanmore got a big talker part at last.

Rumors about J. A. Thorpe down at Elstreet.

Christopher Mann on Leicester Sq. publicity.

Amy Veness the perfect talker mother-in-law.

Seymour Hicks nearly finished the "Glamour" thing.

Michael Morton, playwright, left estate of $68,700.

Revival of old-time vaudevillians once more vogue.

Harry Rowson back in production with his own unit.

John Maxwell commencing to look like a film magnate.

Wardwick Ward approached for a stage play. Turned it down.

There's talk of the Bromheads invading talkers once more.

E. A. Baughan and Charles Cochran shake hands at first nights.

Alex Esway getting up from a sick bed to see the ball games.

Henry Edwards, once big British silent film draw, now producer.

Francis Lederer may be tripping to Hollywood one of these days.

Peter Burnup says he's made more since he's been out of work.

Harold French got a film role through Victor Kendall ducking out.

Some of the best people meeting in the bankruptcy courts these days.

Charles Wilcox split with his brother and left British Dominions.

Leslie Rowson having visited Hollywood is now lecturing about it.

Walter Johnson here to do farce comedy with W. J. Wilson and Bud Murray.

British International teaming Muriel Angelus and Gene Gerrard regularly.

Folks here wondering about the Elissa Landi picture, just to see what you guys can do.

George Atkinson still rapping the trade papers. He graduated from them, so he should know.

Garry Marsh thinking of following Desmond Jeans and turning fighter. Easier than acting.

William Gerhardi, highbrow novelist who writes sometimes, is working on a play. Same play as last year.

Joe Greenwald didn't get a talker part because they reckoned he might sound American, which is rather funny.

James Whale, now with Universal as a producer, never made a film on this side. But he made "Journey's End" on your side.

Kit Cat's compulsory sale of furniture and effects realized around $14,000, mostly bought by Gaumont British representatives.

Franklyn Dyall and Arthur Hardy doubling their parts in "The Limping Man" between the Apollo and the Welwyn talker studios.

Agents now insist billing matter must be sent by registered post three weeks before opening, otherwise cancellation will be exercised.

Switzerland

By E. B. Rice

Publicity being made for Grock picture. Grock, musical clown, French Swiss, native from Bienne.

"Big Trail" (Fox), German version, Hollywood-made, given cold reception by German-Swiss audiences.

League of Nations Council is considering steps prohibiting shooting scenes in pictures before children audiences.

Theo Shall, back from Hollywood, where he was in German versions is at the Zurich Municipal theatre. Telling newspapermen glad to be back home.

Smaller houses in Geneva and Berne risk a tentative return towards the silent screen. Doing not so badly, while playing Lloyd and Keaton dumb pictures.

Much excitement in the Swiss press about the Weingartner case. Famous orchestra leader, conducting the Basle Symphonic orchestra and musical conductor of the municipal theatre of the same town, prevented by the French government to stage concerts at Paris. Whole things looks like huge mistake attributable to ill-informed officials.

CHATTER

Hollywood

Louis B. Lighton laying off with a cold.

No apple stands allowed in Beverly Hills.

Greta Nissen has gone for a Beverly Hills home.

William McCann now a director at First National.

Will Rogers will do South America during the summer.

Leo de Valery and Ernest Belcher teamed to produce units.

Hazel Flynn, "Rob Reel" of the Chi American, in town.

Dorothy Mackaill leaves April 4 for four weeks in Honolulu.

One picture a night now is the routine at the Hearst Ranch.

William Holden back at Fox but minus considerable poundage.

Everything on the Radio lot is B. C now; before "Cimarron."

Theodore Dreiser renting a drive-yourself car on the Boulevard.

Donna Parks, Chi civic opera dancer, back home for the summer.

The Jack Robbins' breezed out April 1 to Frisco on their hop home.

Harold Lloyd went shopping the other day and came home with three cars.

Arthur Hagerman, former Tiffany p. a., on the Paramount payroll as a unit p. a.

Barney Gerard, just arrived, can be reached with Chesterfield Prods. at Tec-Art.

Dime golf putting machine in the Roosevelt lobby is starving till musicals return.

Jimmie Savo rehearsing new prattfalls for his Educational comedy series.

John McDermott is going to the South Seas now that he's sold a picture to Caddo.

Bob Burkhardt sitting in as Fox publicity chief since Glen Allvine left for New York.

Bernie Grossman plugging a new song on the hoof. If it goes he publishes it on his own.

Victoria Alden, legit actress, airing a Russian wolfhound on the boulevard these days.

Sue Carol and Nick Stuart start three weeks of appearances at the Oriental, Chicago, April 3.

Ricardo Cortez will vacation in Honolulu six weeks after finishing "White Shoulders" at Radio.

Genevieve Tobin and her mother postponed a vacation to Hawaii because of "Seed" retakes at U.

Lionel Barrymore's first effort in etching, a fishing dock scene, is on exhibition at the Braxon galleries.

Harry T. Brundige of the St. Louis "Star" back in town. Same for Mary Baker of the "Post Dispatch."

Phil Goldstone bought one of Eddie Cantor's old Rolls Royces and gave it to his brother, Henry, as a birthday gift.

Janet Gaynor back from Palm Springs, improved in health and set for "Daddy Long Legs" at Fox, starting April 1.

Reward offered for the finder of Mervyn Le Roy's gold watch at Warners-First National. Was a gift from Kalmar and Ruby.

Robert Benchley is prolonging his stay around here doing dialog for "Queer People." Due to breeze back in a couple of weeks.

James B. Lowe, Negro actor who played the title role in U's "Uncle Tom's Cabin," appearing in Paris plays and says he won't ever come back.

Con Conrad has gone for a 10 grand Malibu beach house. Ditto Al Boasberg. And Harry Rosenthal has gone Beverly, swimming pool and all. Housewarming next week.

Sign in Majestic b. o. where "Paris in Spring" disintegrated, reads: "Closed for Alterations." So much wrangling took place that one of the disputants suggested the last word be changed to "Altercations."

B. B. B., plaything of fate as a cellar restaurateur, seeks to bolster his earnings by managing a fighter. Sam Moss (nee Moscowitz), one-time winner in a Golden Gloves tournament, is the one-man stable.

Gilbert Adrian, M-G designer, goes on the Columbia national hookup April 2 to tell the world about Hollywood fashions. Following week Anita Page will be Metro's contribution for the same hour.

M. A. Anderson, formerly assistant manager at the RKO theatre, succeeds Ray Newkirk as assistant manager and treasurer of the Orpheum. Thornton Jenkins, student assistant, succeeds Anderson at the RKO.

Postcard in Sam Mintz' office dated July 1, 1914, states that his story, "The Final Verdict," has been received by Universal and that a verdict on its possibilities for a picture would be forthcoming in a few days. Mintz still waiting.

Sam Holland was going to put a small band and specialties into his Corner (the only "sawdust" novelty spot in L. A.), but the picture bunch decided him against spoiling the atmosphere. The cuffs, license and other formalities figured against it also.

Ken Duncan, actor, does road work in the mornings with his whippet as a companion. Other day the hound discovered a pretty black cat with a long white stripe down its back. Duncan is still trying to get permission to return to his apartment.

Cleveland

By Glenn C. Pullen

Pajama dresses the rage in niteries.

Erlanger's Ohio slated to go dark Easter week.

George Gilliam back at Stillman after flu attack.

Isham Jones' band due at Golden Pheasant April 4.

Harry Lee, Stillman operator, can now call himself papa. Girl.

Ansley Whittendale takes home chow-mein in napkin for brindle bull.

Pat Haley, ex-vaudevillian, leaving for Chicago after year at WTAM.

Frank Hines at Palace tried to cover a hospital operation and got plenty sick.

Bill Williams resigns as Ohio's p. a. Too many dark weeks and no pay reasons.

Prominent nitery owner has opened new speak and gambling joint in suburb.

Certain local theatre manager reported for gate shortly, due to over-exploiting himself.

Helen Opper, Clevelander, sealed to Mike Lustig, now play peeping for San Diego sheet.

Harry Shaw at State just can't keep away from a microphone or any show that needs a m. c.

John Gillette, former tap dancer and now salesman, sued for divorce by wife, who accuses him of being a stage door Johnny.

John Royal made scoopee again by signing up Nickolai Sokoloff's symphony orchestra for NBC chain for first time while in town.

"Lonely Wives" yanked off locally by RKO. Result of editorial by W. Ward Marsh, Plain Dealer film critic, panning film's smut angles.

Plans to broadcast Hymie Martin's trial for murder of ex-Councilman William E. Potter, now covering first pages, did a brody. Political reasons.

Ted Larsen, musical instrument doctor, has invented new baton with flexible handle supposed to help band leaders from getting muscle bound. Emerson Gill one of first to get one.

Pre-view screenings for critics stopped by Loew moguls, who are out to punish Sidney Andorn, Press reviewer and bad boy of the town. Andorn's habit of printing panning reviews before picture opening caused sore managers to issue ukase. Critic denying, but other reviewers are suffering for his sins.

Pittsburgh

By Hal Cohen

Pat Haley back at KDKA.

Paul McGrath vacationing from Sharp stock.

Signs in speaks now read: "Hours? to ?"

Dave Broudy has the golf bug early this season.

Plaza Cafe closed second time in month. Money trouble again.

Jimmie Taylor, KQV entertainer, benedict. Her name's Jean Jenkins.

Lid down tight on gambling joints until stuff quiets on administration scandals.

Bob Alton sporting six stitches in the head as result of auto smash. Car okay.

James Hall came to town with a fever of 102 and left with a basket of flowers.

Bernie Armstrong and Dorothy Bushey have had their monthly spat again.

Ralph Harkins, just voted most popular man at U. of P. now Dick Powell's sec.

Dick Powell having tough time explaining away that shiner inflicted by stage biz.

Paul Zamiska, busboy at William Penn Hotel, had a $5,600 ticket on the Aintree steeplechase.

Norman Foster, the screen juve, was Nick Hofer when he attended drama school here at Carnegie Tech.

Dick Leibert can't figure out yet whether he likes his new baby or his old dog the best. Dog can do tricks.

Earle Bailey due in town Easter Sunday from Philly to give Kitty Ray the ring. She's in the Enright line, he's managing the Tower theatre in the alleged city of Brotherly Love.

Local lads getting a big kick out of the "Pittsburgh Hymie" murder case in Cleveland. State's star witness, a gal, when asked where she first met "Hymie" named the address of a Northside resort where boys are boys.

Moe Glanz, with a "Durante" schnozzle, was eating [illegible] the other night in a restaurant. A woman stopped and inquired of him if it was a fast day. Moe's thinking now about a trip to [illegible] for an audition with the Pope.

With all the show folk [illegible] on the [illegible] at Thompson's, [illegible], says they go there to see the celebrities. Charles Danver, Post-Gazette columnist, is the only one to admit he eats there cause the food's cheap.

"Shimmy" Brown, dog mascot of the Nixon theatre and Manager Harry Brown's pride and joy, who had a barking acquaintance with actors, agents and newspapermen throughout the country, died last week of injuries sustained when he was attacked by another dog.

Miami

And so endeth another season.

Irving Caesar among late arrivals.

The three dog tracks will close Saturday. One made money.

Before leaving for the North Bud Fisher purchased a bungalow for $16,500.

Roy Howard stopped over for a few days rest on his way to Havana to join his frau.

Sam Kantor closed his Jai A'lai fronton for the season after a fairly successful season.

Gene Sarazen won the La Gorce open and the five G's to the winner. Tommy Armour runner up.

Ross Young, of Roman Pools and Malone Bros.' other holdings here, has offer to go north under consideration.

Bronx

Bronx Opera House dark again.

Dave Moskowitz still insists he's going on a diet.

Building firm of Dickel and Strodl bankrupt.

Joe Darcey's birthday gift from the wife was a car.

If Louis Gans could only make that Havana trip——!

Jack Frazer does the drinking for the Carney-Frazer duo.

Competition has forced matinee price at Loew's Victoria to 10c.

New little theatre group called the Variety Players. Jack A. Permisohn, director.

Tillie Alpern reads lurid fiction when Billy Minsky has no letters to dictate.

New amusement park being built in the Bronx, at Castle Hill avenue on Long Island Sound.

Noel Meadow no longer assisting Leo "Harlemania" Posner on Harlem night club publicity.

Abe Baranoff has gotten the Broadway idea and will sell tickets hereafter only in tuxedo.

Helen Fenton's father and brother both newspapermen, which makes her a good theatre treasurer.

At Rose's sound equipment, and mention the Luxor theatre, too. Can't mention Rose without Luxor.

Capt. Whitwell gets peeved when asked why the Ringling circus won't play the New York Coliseum this year.

All the Soffers are in the theatrical business, on both sides of the footlights. Includes Mildred Block and Mrs. Jules Margules.

Those chimes that Louis Reis sounds prior to his initial announcement over WBNX each night are operated by Louis himself. He does not boast about it.

Harlem "Spik" section has another Spanish house, Fox's Star, in opposition to the San Jose. Spanish stage and screen policy went in Saturday, with Jose A. Miranda in charge.

Harry Harris, back from Atlantic City remained long enough to check up on the receipts of all his houses, and departed on another vacation. He likes to be as far away as possible from his Claremont theatre.

Minneapolis

By Les Rees

Publix using kiddie revue at Uptown, neighborhood, this week.

Leading local newspaper plays up story of the Pat Rooney split on front page with two column head.

Grand jury again investigating "car maid" activity. Evidence at trial reveals the gals in soft drink parlors steered customers.

With spring and summer slump starting earlier and more severely than usual at showhouses, managers have plenty to worry about.

Newspaper stories tell of Floyd [illegible], visiting evangelist, preferring pulpit to stage career. [illegible] was one of hits in "Ritz Revue" in New York in 1921.

Twin City players quickly eliminated in national handball tournament here. [illegible] of San Francisco, defeating champ, proves himself [illegible] showman and great drawing card.

[illegible] you remember when [illegible], local sports writer recall [illegible] Rubin, Publix [illegible] chief, playing through Minnesota-[illegible] football game at [illegible] with broken shoulder.

Columbus

By Walt Harvest

What is this SRO?

Dinty Moore on grippe list again.

Louis Persinger concert big flop of season.

George Tucker, pa., keeps mum on everything.

Humphrey Pearson, ex-localite, goes with Radio.

Allen Hale's orchestra plays at home building expo.

George Anaguest seeking summer dance palace at Dayton.

Jean James quits weekly broadcasts. Too busy, she says.

Frank Fenton, localite, reported writing "poetry" for talkers.

"Free Voice," Ohio State liberal paper, ready to quit for good.

Receiver asks right to lease Hartman for stock to open April 6.

Mabel Kroman billed for stock next week. Everybody happy.

Harold Eckert writing more reviews than any other one man these days.

Glessie Barton sells out the Alhambra after a whirl of one month and red for $1,500.

Homer Harmon, pa., works out that old type re-mailed postal stunt and gets the usual play.

Tod Raper, critic, will neither affirm nor deny marriage, but it sure looks too late for advice.

Vince Hunter writes and mails love song to wife in New York.

Bill Radebaugh to re-enter Ohio State U. and be dram critic for Sun Dial.

Bill Dalton, Ohio organist, lets slip that he's bought new organ for his home.

J. Real Neth still buying identical make, color and style shoes every time he buys, which is frequently.

Jorg Fasting still wears only one glove at all times. They say he never has owned one for the other hand.

Dramatic editors keep guessing on return of vaud to Columbus—but it's reached the "ask 'Variety'" stage.

Bill Cunningham, dram. editor, sees town as city of peaches and apples. Of course, the first refers to girls.

Private Slack gets more publicity than Lindy ever could as he appears at second rate house with film of world war.

Watty Watson in hospital after appendix loss, sees his wife take room across the hall and presents him with daughter.

Watty Watson, de-appendixed and in hospital, visits daily with daughter who was born across the hall when his wife entered same hospital two days after he did.

Neil House, oldest hostelry in town, auctioned here Saturday, 28, on a single bid of $1,000,000, by the first mortgage bondholders' protective association. Property had been appraised at $1,500,000.

Birmingham

By Bob Brown

Joe Miller doesn't play golf.

Try and catch John Douglas.

Vernon Reaver back in town.

Billy Hinds never wears a hat.

Vernon Reaver and Ben Sims now have jobs.

Some rumors that vaude is due back at Ritz; not likely.

Andy Talbert is beginning to show himself in the lobby.

Tiffany's "Aloha" too hot for the censor; she cut 300 feet off.

Ben Creel, city ed. Age-Herald, sold a short story to detective mag.

Dorothy Sebastian's father calls on theatres every now and then for passes.

Many a broken heart bravely beat when news broke Clint Lake was being transferred.

The only thing wrong these days with show business is a lack of gags, says Oscar Watson.

The gimcrack dressed negro janitors at the Trianon are the loudest in town. They would be.

It's been weeks since Lois Wilson, another hometown gal, has appeared in a picture here.

Maj. Butler just another flop. Only tickets sold in advance were taken, about 600, netting $900.

Ladies come out on the gallery stairs at Erlanger between acts to smoke. Nice and dark there with few people passing.

Street circulation of Post up plenty since Allen Elliott took paper over [illegible]. Knows how to make paper sensational. Digging up old murders, each and running them serially [illegible] detective stories.

Mrs. Maggie [illegible] Miller, wife of Col. Zack Miller, owner of 101 Ranch, spending [illegible] winter at [illegible]. [illegible] says her husband hasn't [illegible]. No statement from Zack.

Ben Sims still trying to figure it out. [illegible] as assistant mgr. of Strand [illegible] than [illegible]. Now comes a switch in Publix mgrs. and Ben is [illegible] to be slapped to [illegible].

Budapest

By E. P. Jacobi

Gilbert Miller and Basil Dean due here.

Bela Lipinskaja due back for engagement in April.

Erna Rubinstein, violinist, to go into pictures. She can fiddle, sing, and dance.

Dramatic Authors' Society offered prize for best unproduced play. 537 submitted. Not one good enough for the prize.

Archduke Joseph Francis, cousin of the late Emperor Francis Joseph, has just completed a play, "Columbus." First effort.

Jake Shubert in Budapest this trip bought three musicals, "Sisters," "Miss America" and a third, all semi-hits of past seasons.

"Reggeli Ujság, weekly paper, ordered off newsstands by police chief on account of a story concerning a love affair of King Zogu of Albania.

Maria Tasnadi Fekete, "Miss Hungary" for 1931, is now a solible for Szinhazi Elet, theatrical mag. Her first interview was with the Prime Minister.

Countess Margit Bethlen, Prime Minister's wife and writer of plays, laid up with a fractured ankle. Rumors of her going on a lecture tour to America.

Operatic stars here as guests at Municipal opera: Ninon Vallin, French soprano, and Teiko Kiwa, Japanese star appearing in "Madame Butterfly."

Nothing but Countesses and Duchesses acting as mannequins at a charity fashion show at Belvarosi theatre. A few Baronesses thrown in for the sake of democracy.

Municipal theatre in Kecskemet, large provincial town, produced play by 17-year-old schoolboy. He had to ask the head for leave to go to the theatre for his own premiere. Hit, probably coming to Budapest.

Fleta considering a picture of the opera "Carmen" in Spain, its original setting and his own home country, in Spanish. He wants Piroska Anday, Hungarian singer, to do "Carmen." Considers her the best Carmen in existence.

Mussolini's play, "Campo di Maggio," dealing with Napoleon, to be performed here at National theatre, dubbed "The Hundred Days." Running in Italy now, but the Premier didn't allow theatres of his own country to feature him as author. This is the first place where he will figure as a playwright.

Washington

By John Daly

Postmaster Bill Mooney got the last two ducks allowed under the law down Chesapeake Bay way.

Bob Norton, for years Washington correspondent of the Boston Post, has closed the local bureau and back to Boston.

Mrs. Della W. Moffett, chief of the record division in the War Secretary's office, retired this week after 48 years in the government service.

Ruth Hanna McCormick, ex-congresswoman, who owns a newspaper in Rockford, Ill., is training her daughter, Katrina, to be a columnist.

Sinclair Lewis played to a packed house on his first appearance in Washington, introduced to literati by Dr. George Bowerman, librarian of the Public Library.

A new form of after-dinner entertainment has swept over Washington. This is a combination exhibit of masks and musical concert, with a pantomime thrown in.

The Old Soak, celebrated parrot brought here from the Philippines and presented to Secretary of State Stimson, has lost his voice—can't cuss or swear any more. Prohibition?

April 1, the second day at the Bowie race meet, will be memorable for the Loretta Lane Handicap. The leading lady of the National Theatre Players presents the winning jockey with a silver cup.

H. E. Burton, astronomer at the U. S. Naval Observatory here, has pronounced the faint speck of light in the heavens, newly discovered by German astronomers, as an asteroid or minor planet, as far beyond the earth as the earth is distant from the sun.

Senator Hiram Bingham (R.) of Connecticut, is determined to amend the Washington prohibition bill so that the manufacture and sale of beer will be legalized. It all depends on action by Senator William R. Howell, who has a prohibition enforcement bill for the District.

Vice President Ages Bowles of the Potomac Savings Bank, is ordering nose guards for paying tellers. Larry Callahan, man-about-town, smashed his nose and knocked off the spectacles of the paying teller when he refused to cash a check on account Callahan [illegible] at the bank.

Speaker of the House and Mrs. Longworth have [illegible] to John F. Ryan, son of the late Thomas F. Ryan. [illegible] one of the [illegible] estate [illegible] England [illegible] North [illegible]

CHATTER

Portland, Me.

By Hal Cram

Guy Gannett in Miami.

Tiny golf courses thawing out. No business yet.

Edward Poland joining National stock at Washington.

Tommy Kennon staging his second annual sport show.

Bowdoin College trying radio publicity through WCSH.

Breadline passe, but police having plenty of overnight guests.

Charlie Bowser for another three years as grid mentor at Bowdoin.

Julia E. Noyes declines election as member of City Music Commission.

One nationally known business man after viewing Portland claims that what the city needs to place it on the map is about five funerals.

Bill Evarts, character man local stock, celebrated 50th year on stage, also his 63rd birthday. In stock here nearly 10 years.

Bill Reeves on the street. Former Strand manager now at Tilton, N. H. Can't let many week-ends go by without giving the old town a look.

Jeff Players turn down three propositions for summer engagements. Will open summer stock here in July. Present season closing in May.

Edwin Bunker, long associated with Holman Day, novelist, as editor and publisher of the Eastern Gazette, passed away at Dexter, March 18. His wife survives.

Ed Don George, one of the several world's heavyweight wrestling champs, flew from Los Angeles by plane half way across continent to keep exhibition engagement here.

Hope Dot Appleby leaves her walking stick on Broadway. Last time the former home girl was here, had stick tied with big green bow and nearly caused a traffic jam on Congress street.

Sunday "Telegram" came out March 29 with annual Junior League edition of 62 pages edited and written by local smart set matrons and buds under direction of Charles Buck Weaver, "Telegram" staff man.

Canton, O.

By Rex McConnell

Cock fighting enjoying big biz hereabouts.

Tennis popularily growing here with scarcity of courts.

George Reister, Keith Palace manager back at desk after seige of lagrippe.

Canton radio WHBC sold with no change in personnel. Programs getting better.

Grand Opera house dark more than a year to reopen for two nights "Strange Interlude."

Canton's municipal auditorium, said to have lost $12,000 in 1930; no facilities for stage shows.

Valentine, out of way picture house, offering two second run features on program 15 cents to all, kids a dime. Doing near capacity.

Absence of musical comedies this season hits sheet music sales hard at five and dime stores. Also responsible for apathy in phonograph record sales.

Grey Wolf, best dance road place hereabouts drawing capacity Saturday nights with 50 cents cover charge. Plays bands twice weekly, other nights canned tunes.

Canton drug store says in its add to call if you miss the evening paper and will read the headliners to you. Will also lend you an umbrella if caught downtown without one.

Portland, Ore.

Eddy Waller, Dufwin director, writing Eddy-torials for the house paper.

Presbyterian church went musical and put on a comic opera, "Crocodile Island."

Arthur Jacobson trying to compose a symphony in E flat on his typewriter.

Jim O'Connell, Paramount house manager, got married six weeks ago. He still thinks it was a good idea.

George Appleby says when you get important enough in show biz to take two hours for lunch, your doc limits you to milk.

Chap getting out his citizenship papers here was asked if he'd support the constitution. He said, "How can I, when I got a wife and six children?"

Usherette at the Broadway told Marc Bowman she'd wrenched her knee and had had an X-ray taken. Marc said if they come out good he'd like to have one.

J. J. Parker would send a questionnaire to depression complainers. Ask them how many nephews and nieces were in the firm, and how successfully the boss ran his home.

Two local gals who made good in show biz back here, Mayo Methot and Frances Hale. Mayo is guesting in "Torch Song." Frances has femme lead in Walker Whiteside's road show.

Trenton

By George Rosen

Instead of drama, or even stock, museums here.

Jim Brennan, RKO manager here, dined by prominent townsmen.

Harry Delmar exhibited spice in dunking between shows at the Savoy restaurant.

Mr. and Mrs. James Kerney back from Florida. Newpaper publisher show's improvement.

Town boasts more than half dozen Little Theatre groups.

McCarter theatre, Princeton, gets cream of Trenton's drama crowd.

Town hasn't had more than three legit openings in the last half dozen years.

John E. Tittensor, former Ziegfeld p. a., now assistant state fire warden, with office in Trenton.

Count Felix Von Luckner, German sea raider, literally forced his audience to go home, with lecture crowds crying for more and more.

Locals a trifle worried over fate of Betty Bronson, local girl who made film good in a big way, but who has not been heard of since talkers.

Restaurateurs and ice cream parlors rejoicing over Sunday shows here. Hundreds of Pennsylvania motorists fill their shops on the Sabbath.

Historian of the theatre locally is Harry J. Podmore, one of the men who helped establish Fitch's reputation over Fulton as inventor of the steamboat.

Sid Goldmann off to Boston and deah old Hah-vard to play Schumann on the piano. When not practicing law, Goldmann translates something or other and puts it on with the Y Players.

R. V. Kuser, former Trenton brewer and philanthropist, died last week. Kuser family backed William Fox when he made his start to the tune of more than 25% of his bankroll. Trentonians, mostly because of this local backing by a No. 1 family, invested heavily in Fox holdings. They made many times over their original investment.

Fort Wayne

T. Z. Halmi, RKO art director, wed to Edith Carl of Huntington.

Fort Wayne Country Club opening earlier than usual this spring.

Bessie Baldwin, former legit actress, doing radio and home talent shows.

Marsha Wheeler, formerly with WIW, here doing advertising over WOMO.

Monthly mag. "Hoosier Observer," endeavoring to give lowdown on local lights.

New speedway getting ready for early season. Trying to bring greyhound racing back.

Mrs. Walter Taylor Shepard has closed her Palm Beach pent-house and is back with a deep tan.

Horseback riding now bobbing up strong with saddle clubs flourishing at Covington Downs and Centlivre Park.

Senator Harry Williams back at Journal-Gazette desk writing editorials. Frank Roberts subbed during the session.

Oscar Foellinger, publisher of News-Sentinel, local evening paper, uninjured in plane crash in Arizona, according to word received here.

Mandarin Inn only dance restaurant in city. Hotel Anthony opened supper room early in season but closed after three weeks.

Summer residents at Lake Wawasee, fashionable resort near here, wondering what the program is for this year, since gambling has been stopped at leading hotel.

Newark

By C. R. Austin

A bold soul has started an archery gallery on Broad street; 15 shots for two bits.

It is said that RKO has changed the site for its new house and now has secured a plot close to Loew's State, on Broad street.

Proctor's has an entirely new set of ushers—still male. Story goes some of the others fell for a tip or two, not RKO service.

Skourases have three independents for Par, taking Mayfair and Colonial, residentials in Newark, and the Palace in Orange.

Arthur Cohn has gone publicity again, with WB at Philadelphia. Tip to the Philly desk men; you might as well publish it first as last. No one in Newark ever found a way to dodge him. Arthur thinks the runaround is the grand entrance.

Robberies of theatres have become nearly epidemic here. At the Capitol the robbers took the safe with them, moving it down some planks to their car. One house reported three days' receipts stolen. The amount named more than the house's gross for the week.

Dallas

By Rudy Donat

Everybody has a style show now.

Paul Short's hobby seems to be his Melba lobby.

Evans Brothers have opened a new poster plant.

Marsline Moore and Frank Starz rating new offices.

Dance school biz light. Town over-run with 'em.

Several pony golf courses revamping for warm weather.

Horace McCoy, scribe and amateur actor, divorced by his wife.

Showhouse, town's first legit click in eight years, has five b. o. names.

Jack Pepper in town last week. Known to his fellow natives as Culpepper.

WRR, muny station, has new monicker for theme songs, "signature song."

Dell Burnloy sets precedent as town's lone male ticket peddler (Showhouse).

W. S. Hurst lost his pants and $20 recently. He found the pants. Robbed in his home.

When "Birth of a Nation" played Old Mill, Lou Remy and Wallace Wlathall went to see it again, for the 66th time. Wallace is brother of Henry B., the actor.

Town overbalanced with critics, mostly amateurs. Louis Hexter, realtor, and Will McCraw, dist. attorney, free-lancing for Dallas Journal. Sheet has regular panner by name of Patsy.

Will Rogers, Jr., son of the actor-humorist, recently added to staff of Ft. Worth Star-Telegram. Pape gave the celeb's boy run of the office, plus choice of posish. He hooked up with the want ad dept.

San Diego

By Lon Jerome Smith

Merc flopped to 91—whew!

Mission Beach open for summer season.

Only two days of high temp, though, but one was the day of the Agua Caliente Handicap.

Balboa, recently changed from Spanish talkers to 15-cent third-run features in English, catching on.

Murder of Virginia Brooks, 10-year-old school girl, and failure of police to get slayer, cutting into theatres slightly. Mother's won't allow their daughters to go alone.

Savoy Players tried vaude (coast acts). Idea flopped and house returned to dramatic stock. Fox California followed suit on vaude and put in five acts. Still using variety bill but maybe not for long.

Eddy Lawrence, formerly of the Strand Players, on his own with a new company at the Little Playhouse, neighborhood spot, formerly the Ramona. Leading man, Milo Boulton; leading woman, Jeanne Norman.

The $5,000 equity in a $10,500 Point Loma home, recently awarded Nelson Masten, third prize winner in a popularity contest conducted by Fox West Coast houses and the Guardian Western company, really was only worth $500, as the property was worth barely $6,000, he alleged a short time ago in a suit for $500 compensatory damages and $20,000 punitive damages.

Atlantic City

By George R. Weintraub

Guy Burley treas. at the Apollo.

"Street Scene" for five days at the Apollo this week.

Hollywood Motion Pictures exhibit will return to the Steel Pier for the third successive year. The exhibit is free to Steel Pier patrons.

Strand, on the Boardwalk, is considering rebuilding on the Central Pier, if house can be erected high enough over the water to give free sound production.

Duck on a nearby farm found to have laid a black egg. Warners showed the fowl, the egg and the owner over the last week end. Egg is to go to the Smithsonian Institute.

J. Lester Stallman has been appointed gen. mgr. for Warners here. Buddy Sommers, manager of Virginia, and Walter Lindlar, manager of Colonial (both W-S) have been shifted to Philadelphia and replaced by Ed Muhlman and Carl Schaeffer.

San Antonio

Legit washed up for season.

Anything at municipal auditorium.

Max Schmeling in exhibition bout poor draw.

J. Victor, formerly p. a. for Texas-Publix, to RKO Majestic across the street.

Town's first archery range in Texas theatre building doing well. Bowling alleys springing up.

Newspaper men's club. No name, no dues, no formalities. Clint Petter, S. A. Light, pres. and only officer.

Brooklyn

By Jo Ranson

Majestic non-legit this week. Vallee returns next week.

Saul Stein changed from Par pub. office to President press dept. in N. Y.

John Mulholland, magician, speaking here, said all fortune tellers are fakes.

Garth Cate, promotion manager of the Eagle, writing arty book reviews.

Lottery inquiry going on in Mineola, L. I. American Legion involved.

Judy MacCrae, formerly at the Par, now handling several vaude accounts.

Jim Barnes golf pro at the new Crescent Athletic Club at Huntington, L. I.

Sam Gellert, owner of WLTH, having tough time finding perfect announcer.

David Morris, son of local deputy sheriff, playing principal role in "Best of Families."

Arthur Pollock, who adapted "Melo" from the French, thinks the play is a hit (?). Arthur is play critic on the Eagle.

M. Louise Mundell is dead. Founder of one of the largest choral clubs in the city and arranged many noted musical festivals here.

Rear Admiral Charles P. Plunkett, once in charge of Brooklyn Navy Yard, is dead. The admiral made Sands street what it is today—clean and harmless.

John J. McNally, local, died last week. Prominent playwright and once dramatic critic of the Boston Herald. For many years playwright for Klaw & Erlanger.

Former Imogene Wilson and now Mary Nolan married Saturday here to Wallace T. Macreary, Jr., nephew of the late Magistrate Andrew Macrery of this borough. Sister of Macreary acted as bridesmaid and a brother as best man. Miss Nolan said she became engaged to Macreary last December in Los Angeles.

Galveston

Officers said fight was result of rivalry between liquor gangs.

Bull fighting is to be resumed at Matamoros, across Rio Grande from Brownsville, after lapse of seven years.

Theodore (Fatty) Owens, former night club operator, faces murder charge as result of street gun battle in which Clarence "Kye" Gregory of Houston was killed and Mitchell Frankovitch was wounded.

Hans Nagel, keeper of the animals at Hermann Park Zoo, Houston, had a great idea, only it didn't work. But he proved a scientific fact—that animals as well as human beings can have stage fright. Nagel was all set to put on a show with "Hermann," one of the lions, when the big cat got one look at the 3,000 people assembled, the show was off. "Hermann" went panicky, hurling himself in terror against the bars. Nagel had no trouble in making the lion perform without spectators.

New England

Fall River, Mass., mill strike settled. Work for 2,500 operatives.

The Springfield, Mass., "Union" is using motion pictures for promotion.

Albert D. Wassell has been named conductor of the Worcester Philharmonic Orchestral Society, succeeding Alexander Blackman, resigned.

A referendum, the cost of which, $100, was borne by Edward Fahey, manager of the Strand, Woburn, Mass., resulted in 3,780 votes in favor of Sunday shows and 2,206 opposed.

William A. Tighe, Boston scribe, who lives at Adams Shore, Quincy, went home on the morning of the big storm and found the huge waves had deposited a cabin cruiser in his front yard.

Albany, N. Y.

By Henry Retonda

Neal Hellman, manager of Paramount, has opened several women's dress shops in Schenectady. Still continues his theatrical duties.

Charles Smakwitz, Warner upstate district manager, has become quite a circuit rider. Each week end takes in Troy, Syracuse and Utica. Headquarters in Albany.

Calvin Leader, Fox booker, back; ill for two weeks.

George Marcoux of Albany leaving show field. He says he is to be married soon.

A projection room has been installed in the main office of the Warner theatres here for screening of pictures for all the local houses in the city.

Seattle

By Dave Trepp

Jensen-von Herberg broadcasting.

Chinese Gardens, cabaret, raided by federals.

Mrs. Burton W. James' comeback in "Peer Gynt."

Thelma Bird and Marguerite Russell now studioing in music building.

Donald Peters, lead in "Major Barbara," Seattle Rep Playhouse, and Eleanor Hirsch, U. W. co-ed, announce engagement to wed.

Many American acts now on high seas on way back from Australia, reports Edw. J. Fisher, booker, due to embargo against foreign acts. Also in effect in Orient.

Glenn Hughes, prof at University of Washington, charge of dramatics, authors book just out, "Imagism and the Imagists." His previous book was on the theatre.

Looks like rassling upheaval here. Inside charges that wrestling in northwest has been a theatrical game, matches being staged per orders, coming out of Portland, where head of syndicate is spotted. Alleged the young college wrestlers have been set in to win, when such old-timers as Frolberg, Charlie Hanson, said to be superior.

Mayor Frank Edwards, ex-showman, fired the head of the city light layout the other day and now a Municipal Utilities league has filed impeachment charges against the mayor, charging extravagance in expenditure of $10,000 in furnishing the mayor's offices in the city hall, of graft by police, of vice and bootlegging in the city, and about everything in the book that is also charged against Jimmy Walker. The same could be charged against any mayor in any city at any time.

Syracuse

By Chester B. Bahn

Heywood Broun speaks here April 12, under the auspices of the local Socialist party organization.

Victor Frank getting quite a rep as a psychic. His foretelling of the arrival of circuit execs uncanny.

Fred Hartman, Jr., is blossoming out as an amateur conjuror. His achievements with phone equipment are attracting the attention of company engineers.

His medico has prescribed a month's rest for Raymond B. Jones, Paramount managing director. Recovered from the flu, Jones is now battling a nasty dose of boils.

Armand Sauvard, 19, of Montreal, bound for Hollywood on foot to win a $5,000 wager, stopped off in Syracuse. Armand says he expects to reach the film capitol by July 22.

Harold MacGrath, Syracuse novelist, out with a denial he has been denied a passport to Russia by the Soviet government because of articles criticizing the Bolshevists. MacGrath says he called off the trip because of difficulty in securing accommodations.

Francis A. Le Fevre, 46, former director of orchestras at both the Crescent and Temple theatres, died Friday from blood poisoning which resulted from a leg wound suffered in a fall the preceding week. A blood transfusion failed. Funeral services were held Monday.

Arnold Grazer, "silver gladiator," appearing with a Fanchon and Marco "Ideas" unit at the Utica Fox house, while limbering up preparatory to an appearance last week dislocated his shoulder. He'll be out of the act for 10 days. Lee Murphy replaced him.

Des Moines

By R. W. Moorhead

Orpheum now on the air over WHO-WOC.

Karl Lane-Geo. K. Arthur washout at Paramount.

Max Factor toiletries do big volume—especially foundation cream.

Kid in tin armor around town on bicycle heralding "Conn. Yankee."

Few hot dogs shacks survived the winter. Loop hamburger palaces oke.

Vending machines now selling everything.

Mrs. Jeannette Frudenfeld, widow of late Nate Frudenfeld, will make future home in Omaha.

While Jess Day had the flu Morgan Ames pinch hitted at Orph, even though honeymooning.

Robt. F. Schiller, advance agent for Robbins Bros. circus, died in hotel March 25 from heart attack.

Drake relays, biggest athletic event in middle west, to be broadcast over National by Graham McNamee.

Town will miss annual spring trek to Robbins Bros. circus farm near Granger, since circus wintered at Lancaster, Mo.

Merchants kicking that femme customers are bragging how hard they have been hit by depression. Blame that "to be economical is to be smart" stuff.

C. Dillon Krepps, one time biz mgr. Gilda Gray, announces he will manage Letty Schoenmel, champ swimmer. Giving up floor job in dad's clothing store at [illegible], Iowa.

Macy's Style Show a Sell-Out; Latest Modes And Reisman Jazz, $1.50

Attendance of 800 women rewarded R. H. Macy's for its canny sense in transporting a Spring Showing to the Central Park Casino. Though most fashion shows are free, Macy's charge of $1.50 was not resented by women who considered the sum a bargain price for tea at the Casino. Those not curious about the latest styles were eager to get a peek at Society's rendezvous, with the result that more than 200 were turned away from a record-breaking showing.

Those who had the forethought to secure reservations were entertained by excellent Reisman music and the novelty of having a man explain, in awkward phrases, the foibles of the spring season. Practically the only man present, Kenneth Collins, chief of the advertising department, hid behind a microphone carrying his voice to the several rooms. For all his ingratiating hesitancy and fumbling with fashion terms, he delivered a sensible forecast corroborated later by the mannequin parade. Mr. Collins' "he-man" manner and admitted unfamiliarity with his subject were easily devised to catch feminine attention.

The silhouette, he claimed having been told by his favorite stylist, is trimmer, firmer, flatter than last year's. Jackets and sleeves are shorter, the latter popular in three-quarter lengths. Skirts, too, are shorter, lines well moulded about the hips. "Mannequins may stand or walk," he explained, "but dare not sit down."

He emphasized the fashion incongruities of suits that look like dresses; dress that look like suits; woolen fabrics for afternoon types; pique and muslin trimming, silk costumes; white used extensively in street wear.

Flamboyant color was cited as a predominating note in favored models utilizing three colors. Tones formerly considered enemies are now close friends—gray and brown; mauve, blue, wistaria; brown, Kelly green, white; white, K. green and purple. Navy blue is the best single note for spring.

On the matter of headgear, Mr. Collins displayed unparalleled masculine discernment by deciding that "you wear your head, not your hat." Hats, he said, were at the vanishing point, perched high off the forehead, featuring white, Kelly green and lobster red. Pyjamas are doing their best to invade the evening mode—which is not exactly news.

Displayed frocks for town, country, travel and afternoon were wearable and chic, combined in many cases with squares of figured silk or tailored Ascot ties. Numbers particularly recommended for inspection are Patou's jacket, windbreaker type; peaked tennis hat, a la Helen Wills; "Peppermint Sticks," brief blouses of striped flannel over plain skirts; "Travel Light," a knockout of intricate seaming; "Town Car," and two chamois golf jackets worn with tiny matching berets.

Good Taste in Clothes

Sylvia Clark (at the 86th Street) sums up her style in a new song which states "I Dress Like a Lady to Act Like a Clown." Miss Clark's gowns are always tasteful, in pale satins or flowered chiffons, conservative lines emphasizing eccentric delivery. A Paisley shawl establishes the character of an Italian dialect number that, added to old stand-bys, is well received by neighborhood audiences.

The four girls with George Libby appreciate what sheer stockings will do for short frocks and leotards. In spite of RKO's recent announcement that stockings are not essential, the girls wear long chiffon hose in a flattering nude shade and add greatly to the style of strictly vaudeville attire.

Solly Ward's assistant wears a black satin, jabot collar bordered in white, to play a Canadian cabaret girl sought by the Northwest mounted.

MARRIAGES

Helen McKay, secretary to John Golden, will marry Jack De Maye in Union City, N. J., April 12. Groom is a heavyweight pugilist.

Harry M. Pimstein of RKO legal department, to Sylvia Cassidy, non-pro, March 31, in New York.

NAN SHOWS 'EM

At the State, Where Audience Believes Harry Holmes' Plant

Right on top of a smashingly good bill, Nan Halperin comes along at the State and shows 'em what a headliner should be. Her "Scarlet Sister Sadie" crashes through as a fine piece of material done with such assurance, such gripping changes of mood and intensity that it grabs the audience and shakes them limp.

Inez Hayes has a lot of appeal for a fast-moving tap dancer. Straight blond hair, a tip tilted nose, heavy lidded eyes, and youth, done up in a deep orange wide sleeved blouse and bright blue cavalier trousers. Girlie McArthur, another, not only sings like Ruth Etting, but looks like her. Eyes with brows slanting down that find the ceiling the most interesting part of the house, matched with a voice that's nasal yet true. For a youngster she's done a good job of assimilating the Etting mannerisms, otherwise she's typically musical comedy ingenue, pirouetting, sweet and coy.

Bradford, Crisham and Van Alst open, a "smart" act, with a girl who's pretty and graceful, but not until her last change into a frock of pale flesh net fitted nicely to the hips, followed by a full ruffled skirt, is she costumed in the "smart" mood of the act. Harry Holmes' mad antics are helped tremendously by a woman plant in the audience, who arises furious and white-faced with indignation and fright at the capers, and stalks majestically out of the auditorium in a huff. The audience believes her.

Color Clashes, Music Crashes—It's Harlem!

When a Paramount unit goes Harlem, its costume designer needn't worry about subtle color schemes. Any combinations will do, the madder the better, to groom jubilant entertainers who come "Hot From Harlem." Red lodges next to vermillion, purple shrieks at magenta, brightest orange makes a warm friend of Kelly green, and the audience receives a beautiful sock between the eyes. What matter how the costumes are made when they fill the stage so excitedly?

Accompanied by swell Cab Calloway jazz with an underlying Hebraic moan, Alma Smith offers two numbers that add Harlem blue to the color scheme. Ada Ward follows two successive comedy scenes with songs paced too slowly to speed the unit. A little less prima donna dignity would help.

Girl Reporter's Life Just a Great Big Gag

As soon as they see "The Finger Points" at the Strand the girls who used to wish they were picture stars are going to start yearning for a newspaper job instead. Such a romantic, glamorous picture this film makes of a girl reporter's life the girls in the audience will kick themselves for all the time they've been wasting in other hopings.

Here's Fay Wray, a nice girl, but not too terribly pretty, the only woman on the staff of a metropolitan daily that's crammed with good-looking, gay young fellows. The reporters are all crazy about her; they're always stopping at her desk to exchange some of that clever newspaperman badinage; they're forever beseeching her to come out and have a cup of coffee.

Just a happy, wise-cracking lot, a whimsical bunch using their handsome heads to think up funny practical jokes. What a perfect spot for a girl!

Anything for a Laugh

Girls in "Mr. Lemon from Orange" are called Julia and June, so that El Brendel may gain a point by turning them into "Yune" and "Yulia." This is the keynote of feminine performances constructed to feed comedy scenes to the Swedish star. Even that "so French" Fifi Dorsay is subdued by the far-fetched events of mistaken identity.

The clothes of a cabaret girl need be neither stylish nor sophisticated, giving Fifi a chance to encase Gallic enthusiasm in tight chiffons elaborately trimmed with jet and rhinestones. Her hats are the over-done chapeaux that picture designers like to put on French vamps.

CHORISTERS ON STAGE IMPROVE ROXY'S SHOW

There are no wallflowers at the Roxy this week. The chorus, usually stuck in the background, is given prominence by two sets of lyrics delivered over the footlights. The choristers' diction is clear and in pleasant tone.

As French maids, trim in black uniforms and organdy bows, they herald the coming of the "King's Horses," who turn out to be those versatile Roxyettes wearing shields that give the effect of caprisioned steeds. The number is backed arrestingly by two enormous prop guardsmen elevating standards of metallized cloth.

Again, they are patrons of a soda fountain, sipping drinks peacefully until gunmen raid the till and try to carry off the Roxyettes in brief frocks made of large dollar bills.

Luminous effects used in a Butterfly Pantomime are the least artistic of many at the Roxy's disposal, but always surefire. Badly spaced choreography breaks the number into disjointed units, but when the stage is left to a supplicant Pierrot and a solo butterfly it takes on the beauty that never fails a softly draped cyclorama flooded with the Roxy's magic light.

Sympathetic Bunch and Rubios' Brawn at Palace

The nervousness every actor feels about opening at the Palace is transmuted to an audience sensitive to the little dramas enacted behind scenes. Palace patrons are alive to the personal problems of their vaudeville favorites. With sentimentality that is a curious part of the most hard-boiled street in the world, they are ready to see beneath the grease paint, to detect anguish and comfort it with a big, helpful hand.

Palace-ites were eager to welcome Rosetta Duncan Saturday. They sensed her terror at opening singly after years of duo-harmonizing. They wanted her to make good, creating fact out of the fiction of her last film story. Stopping the show was justified by Topsy's pathetic, impish humor, but overtones of tumultuous applause were a personal tribute, a sentimental welcome to a good trouper.

Similar warmth greeted Gus Edward's "New Stars on Parade." Rather than ignore a potential Lila Lee or a Georgie Jessel, the house showered favor on all the young people, chiefly Mitzi Mayfair. Miss Mayfair, looking hardly more than sixteen, seemed just a cute young person until she clinched her reception with a new type of contortion jazzmania, following with a smart and limber toe-strut. Hildegarde Celis introduced a charming German accent into songs delivered with continental enthusiasm. The beauty average of the act was high, the Aber Twins waltzing in lovely bouffante organdies and the Connor Sisters intoning contralto harmonies.

A little refining could turn June Carr (with Dave Schooler) into a Star of the Future. At the Palace she was a star of today, displaying, after excellent taps, an unsuspected gift for low comedy. Her pout and expression of vague surprise could be developed into production material.

Sarah, with Jack McLallen, didn't have to prove her metal to an audience that remembered her last two weeks of soprano soloing. But she did impress them with her nice taste in clothes by wearing a smart sports coat, one-piece draping of a Navajo weave, and a lovely evening gown of lace and tulle built over fresh coral taffeta. Beige kid pumps did not do justice to a gown so delicate.

Rubio Sisters wore just the wrong thing to hide the athletic build of muscular bodies. They should shun low-cut leotards, kilted in chiffon, for tailored gymnastic togs.

Lacks Feminine Interest

"Rosenmontag" requires a complete comprehension of German. Whatever its story, it's the sound track that tells it, not the camera.

A woman chancing into the Cameo will find little to interest her even if she does understand German. Men talking, talking, talking, with downcast faces most of the time, occasionally a sortie into heavy-handed Teutonic comedy.

German ladies are just as unhappy as the men the way this picture has it.

Knee Deep with Writers

By Grace Green

HIPP-HIPP-LEATRICE!

Only Three Women This Week But All Beautify the Big Stage

The Hippodrome is always kind to a smart-looking act. This week it's fond of Leatrice Joy, who makes as stunning a picture as the Hip has ever seen. Faultless figure magnificently gowned, honey-sweet charm dripping from every gesture, a corking night club hostess number, and deep, deep gratitude for the audience's reception that can only be expressed in whispers, it is so heartfelt. Of this is Miss Joy's magic made.

Some houses might find her a trifle too charming, a whit too lacking in restraint, but the Hip likes her just the way she is, so there! She's added a bit about a little girl who sells lemonade at a penny a glass because the cat fell in the bucket, which does seem somewhat strong for anyone so terribly gracious and so genteel as Miss Joy is, but there again the Hippodrome thought it was just too cute! If the rest of her material was on a par with her night club number, and if she would work a little less violently, her act would be seasoned with a professional flavor it hasn't quite attained as yet.

Cora Green wears an up-in-front hem line faced with rose color. Fitted snugly to her robust figure, it has a peplum at the hips that cascades down into floating panels in back. Miss Green is working in the manner of little floor show entertainers, and it's a pity. All the girls in the world can wiggle their elbows but few are capable of just singing out free and easy the way she can when she forgets white folks' stereotyped gestures.

Jack Flynn has a handsome dark-haired girl in a good-looking blue and black dress. Blue satin top with a cowl neckline and the faintest suggestions of a flare at the hips, black satin skirt fitted close at the hips, then slashed at the bottom so she can dance.

Fumi at 81st Is Oriental Miss in Misguided Costume

If Fumi Kawahata is the name of the dancer in Joe Wong's "Dragon Land" (at the 81st St.), she's an Oriental miss burdened with misguided costumes. Her charm is in slanting eyes, black bobbed hair, as precise as a Chinese doll's, and the fact that she can do American dance tricks as smoothly as any hoofer. Having at her disposal Oriental costumes, exotic and quaint, she uses only sad adaptations of vaudeville's cheapest ideas.

She appears once in a kimono, removing it as quickly as possible to reveal a silver-fringed brassiere and dance trunks, the prettiest of her American costumes. The others are a red chiffon, with lots and lots of rhinestones, and a knee-length velvet chartreuse banded in orchid, pink and turquoise maribou, its metal bodice incorporating all those shades into one garbled pattern.

Miss Patricola uses a caped lace in a flattering shade of coral for material that is not suited to her dynamic style. Few women in vaudeville today can sing fast songs with hearty, smash rhythm. Miss Patricola wastes time on character numbers. When she plunges into Casey, she's at home and quite capable of lifting audiences out of the doldrums.

Charlie Melson's assistant wears a sweet white chiffon, widely spaced with large silver roses. For all her gentle reserve, she's an able foil for Melson in a neat musical comedy number.

BIRTHS

Mr. and Mrs. George D. Lottman March 20, at their home, 501 Walton avenue, New York, son. Father is with Robbins, music publisher.

Mr. and Mrs. Stanley Borden (Three Bordens), March 26, son.

Mr. and Mrs. Bob White, in Chicago, March 30, son. Father is now on NBC staff. Mother, as Betty Reynolds, formerly in stock.

Mr. and Mrs. Terry Turner, at their home, 243 West 76th street, New York, March 30, [illegible]. Father is the show exploiter.

Hollywood, March 28.

Harry Brand, p. a. for United Artists studios, confessed it the toughest assignment he ever had, but the manner in which he formally introduced Mlle. Gabrielle Chanel to the Hollywood film and fashion writers was effectively done.

The French couturier frankly stated that she was amazed at the number of stylists, fan magazine writers and newspaper people who attended. She admitted the impossibility of remembering any of the names and was much relieved when a few practiced their smattering of French on her.

True to Mlle. Chanel's opinion that jewelery of all kinds should be worn with daytime costumes, she wore a long string of pearls, hanging in three loose loops with a beige two piece sports suit of wooly fabric with which she chose a dainty white linen blouse. Her hat, a tiny turban effect, was of the same material as the suit. Her skirt was comparatively short for the prevailing style.

Personal opinion is that the smart sports ensemble would have looked more chic without the pearls. Who can be annoyed with a flock of fiends bobbing 'round when one is chasing a golf ball, whamming away with a tennis racket or dashing about town accomplishing numerous chores.

Mlle. Chanel's over to design costumes for Mary Pickford, Gloria Swanson, Ina Claire and others, whereby the styles in the pictures, filmed months before, will coincide with the prevailing styles at the time of their release.

A Too Quiet Party

There are parties and parties and parties in Hollywood; some good, some bad, some jolly and some too well behaved. When on good behavior, some are goshawful.

At one such recently the only excitement of the evening was Estelle Taylor's voluntary announcement to the gathering she and Jack Dempsey were going to call it quits. When such little tidbits are aired, it happens towards the end of the evening when parties like that commence to thaw out a bit.

Earlier in the evening, the Ushers with their vaudeville mind-reading act, were rather amazing to the picture people. Eric Von Stroheim won a big laugh when Frances Usher mentioned the name of a notorious feminine character whose card Mr. Von Stroheim showed to Harry Usher.

Most charming is Mrs. Von Stroheim, a real Teutonic type with a peaches and cream complexion. Eric, with his cane which he carries into dinner, was quite flabbergasted throughout by the Ushers' mind reading.

Among the other seemingly very happily married couples there were Sue Carrol and Nick Stewart; the charming Vera Reynolds and Bob Ellis and Richard and Joby Arlen.

B. B. B., who runs his cellar in the heart of Hollywood complains about how bad his business has been of late. If Bobby (or B. B.) weren't such a sweet boy personally you wouldn't bother telling him that he might find the answer for his bad business right in his own Cellar.

B. B. B. can't expect nice people to return after hearing smutty and vulgar songs. B. B. B. could get ahead much further than he has and not stay buried in a Coffee Dan type of cellar, if cutting the dirt. He doesn't need it.

His "impressions" of the stars are funny in their broad take-offs. But the business with his hands isn't necessary.

His new number on Marlene Dietrich is quite funny.

Quiet Mystery Yarn

Nobody gets much of a chance to steal the picture in "Charlie Chan Carries On" at the Roxy. It is a competently told tale of three murders with no hair standing on end, no blood-curdling female shrieks, and no hearts missing their accustomed beats at its menace.

Of course, it's kind of nice to be traveling along on a round-the-world cruise, like Marguerite Churchill, yet she is such a [illegible] creature that the gals wish she would. John Garrick is a nice lad, [illegible] much like the fellows they know themselves to get all excited [illegible] Marguerite Churchill is all [illegible] John Garrick [illegible] she [illegible] in.

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15 YEARS AGO

(From Variety and Clipper)

Merger reported possible between Famous Players Triangle, Essanay, Lubin and Mutual film cos. with Mary Pickford credited willing to join as its star. Adolph Zukor, issued statement Miss Pickford was under contract to him for another year.

Garrick theatre closed as American Wheel burlesque house. Business off all season. Theatre guarantee shows $1,200 weekly.

Waterson, Berlin & Snyder was bothered over a song, "Hello, Hawaii, How Are You," while Remicks was pushing, "They Didn't Believe Me."

Censorship bills against pictures caused disturbances in four states. Maryland passed the Bryant bill. Kansas organized to fight one out there, and New York was mustering forces against the proposed Christman-Wheeler bill at Albany. Reformers seemed bound to foist censorship of some kind on New York picture exhibitors.

William Morris reported contemplating forming a new vaude circuit. His speech before the White Rats indicated this. Morris went on record as strongly opposing the cutting of actors' salaries.

D. W. Griffith was obliged to retake scenes in his picture, "Mother and the Law," because the B'nai Brith objected to a portion showing the Saviour being nailed to the Cross by Hebrews. They confronted Griffith with proof it wasn't true and gave him 48 hours to destroy the objectionable scenes which he did by burning in a committee's presence. He retook the scenes, showing Roman soldiers nailing Christ to the cross.

Lillian Lorraine was divorced in Kansas City from J. C. Henderson.

50 YEARS AGO

(From Clipper)

After two successful weeks at Haverly's 14th St. theatre in New York, Haverly's European Mastodons composed of 40 persons opened at the Globe, Boston, for one week.

The Cumberland Gold Mine located in California and known as "The Actor's Mine," went busted and all interested lost plenty. John E. Owens sunk $10,000 in the venture.

John L. Sullivan boxed an unknown at Harry Hills' Sporting theatre, New York, makin his first appearance before metropolitan audience. He had been in the ring only a short while at that time, but "no one so far has been able to play evens with him," says the old correspondent.

Negro boy gave an apple dosed with cayenne-pepper to "Chief," one of the elephants with the Barnum Show at the Madison Square Garden. Beast was frantic with pain and tore down whole flocks of seats before quieted, when oil was forced down his throat.

Sarah Bernhardt played "Camille" to $1,200 in Rand's Opera house, Troy, N. Y. for one night. She left in her private car for Boston. The play was reported as being pruned with Sarah accused of forgetting "two of her best toilets." Audience reported as cold.

Cable from Europe describes the burning of the Opera House at Nice, France. Fire happened on opening night of Madam Donadio famous operatic diva who was saved, while her tenor, baritone, basso and many of the chorus singers were burned to death, along with hundreds of the audience. Fire started almost at the opening curtain.

Inside Stuff—Pictures

Those leaders in the industry who know or sense what is coming in the way of product to wind up the current season, ending July 31, and at the same time closely familiar with conditions generally, believe that with the new season ('31-'32) the industry will make its real stand. Prophecy is that the first quarter this year may be off generally and the second somewhat off but showing improvement despite the usual inroads of hot weather, closed theatres, etc.

Where many companies in previous years held back what was considered outstanding product for spring releasing, in order to give impetus to the beginning of the selling season for the new programs, this spring the product, as analyzed by distributors in advance of release, is not of that caliber generally.

In getting over the winter months, with average of pictures suffering in quality from last summer through the season, nothing was held back that looked like an aid to the box office in the face of conditions.

Feeling is that this has been not only a season of business reverses, theatre difficulties and problems, but also a season of errors in picture production, most of which will be corrected with the beginning of the '31-'32 output. Concentration will be on the sale of the new product, carefully figured—by program-makers and with optimism running high in most quarters on possibilities.

Mulford & Co., of New York, sent out a high pressure stock selling letter under date of March 28 on Trans-Lux. Encosed was a page of clippings from the New York papers on the opening of the Trans-Lux newsreel theatre and a prospectus of the company.

The letter in advising the purchase of Trans-Lux stock stated it was then selling for $13 a share on the Curb and that a buy of it at any price under $20 a share would be a good one. The letter alleged the new Trans-Lux newsreel theatre in New York had netted $2,500 in its first week. It added that while such large earnings couldn't be expected of all Trans-Lux houses opened, if but 200 theatres made but 25% of that amount weekly, it would reach a net of $100,000 a week, etc.

Prospectus shows a statement of the Trans-Lux Daylight Picture Screen Corp. Its assets total $6,954,846. Of this amount $5,009,846 is bunched in one item as Patents. Cash on hand and in banks was as of December 31, '30, $106,000. Statement gave a surplus of $994,249. It stated 789,062 shares of common issued out of an authorized capital of 1,000,000 shares. This common is carried on the books at $7.50 a share. Other than stock and bonds, the latter a Gold Bond issue due in 1932 and with $6,500 outstanding, the company's liabilities were $35,958, mostly in accounts payable. Among its assets were charge accounts, one against Western Union for $92,586 due Trans-Lux.

There has been some talk about Trans-Lux giving a demonstration at its Madison avenue newsreel house with a full length talker, to test the availability of its lighting system for the talker length running time, in contrast to the 35 minutes now consumed by a Trans-Lux reel show. So far no announcement of such a demonstration has been issued.

All and any kind of censorship except legal trials by juries got the official razz of the Civil Liberties Union, which met in special conclave recently in New York. The particular domains stressed and where censorship is looked upon by the group as undesired, are pictures, stage, radio and press. If there were conditions attached none was made public.

Prominent educators are included in the membership of the Union. Among those who participated in the special meeting were Prof. William Kilpatrick, of Columbia; Henry Mussey, editor of the Nation; Hatcher Hughes, 1923 Pulitzer prize winner and author of "Hell Bent for Heaven"; Attorney Morris Ernst and Marlin Pew, editor of "Editor and Publisher." Prof. Kilpatrick holds the seat in pedagogy at Columbia, Mr. Hughes is professor of drama at the same institution.

The angle so far as explained is to delve into particular legislation against censorship and in favor of trial by juries as the only logical as well as constitutional process of judging what's good or bad for morals and minds.

Although "A Little Flat in the Temple" has been announced as acquired by RKO-Pathe for Ann Harding, the latter states she will not do it as she doesn't approve of it. Having this privilege of acceptance or rejection, she is awaiting a better vehicle. Miss Harding feels that inasmuch as she hasn't signed the new four-a-year contract she should make sure she'll be cast in something big and not just a program release.

Meantime RKO-Pathe is after her to sign up but not until the advent of Hiram S. Brown to the coast again will both get together. Otherwise the actress has expressed herself willing to continue under her present "financially inadequate" terms but satisfied with the privilege of having a say-so on her stories and director. The new contract for three years, ranging from $260,000 to $400,000, which RKO-Pathe offered her is financially agreeable excepting for the refusal by the company to accord its star the same story and directorial privileges as under her present contract.

In making matching shots for RKO-Pathe's "Whoop De Doo Kid" at the Agua Caliente track, Al Rogell had Eddie Quillan in the proper silks mounted on a nag for the parade, with a camera on a truck preceding the string as they went to the post.

Then it was announced that Florence Dolan, the long shot of the afternoon, would carry the colors in the race, just so the film company could shoot that too, with no idea of working the finish of that particular race into the story.

Florence Dolan romped in first, to the surprise of everyone, and paid off $17 for a $2 ticket. Crowd figured it a frame and when more matching shots were made in the fifth race many sunk their dough on the goat carrying the picture colors. The second time it failed to work, with the gee-gee loaded down with money and good intentions, but only an also ran.

In his "German Spies in America" serial, now running in Liberty, Sidney Sutherland mentions George Wilhelm von Brincken as one of the Kaiser's most dangerous spies during the world war. Von Brincken was an explosive expert and is named in connection with bombs that were used in a number of railroad and factory explosions occurring on the Pacific coast during 1916-17.

For the past five years, von Brincken has been in Hollywood, acting and directing. Recently he has been directing foreign versions.

Articles by Sutherland also infer that von Brincken has more than average knowledge of the preparedness parade bombing at San Francisco in 1916, for which Mooney and Billings are now serving life at San Quentin.

What started out as a publicity gag on the coast is becoming a fact in the laying of plans finally for the organization of the first film club at any studio, the University Club on the M-G-M lot. Taking that pub gag seriously, several colleges have already become interested in what representation they have in Hollywood, and on the Metro lot the suggestion has been made to charge a fee of $3 or $4 a head with the thought of raising about $1,500, enough to provide a bungalow as headquarters.

John Mack Brown, from a Texas university, is sluted as president and Adolphe Menjou as toastmaster.

Studio lighting equipment manufacturers, crying over the advent of super-sensitive film stock that cuts down the number of lamps needed, could stimulate their business to an unusual degree if one of them had enough foresight to cash in on this radical change, it is said by veteran cameramen.

It is pointed out that instead of gnashing their teeth and cutting down on the production of equipment these same accessory dealers could try to cope with the situation by perfection of new lighting equipment that can be of use with the delicate raw film.

At present cameramen are trying to light sets with the old equipment, which is far too powerful. Lights are placed much farther away than formerly but still lack the diffused quality that is needed.

Another version of Mervin Le Roy's visit to the Cort theatre, New York, by the free list to see "Five Star Final" says the first story was at the expense of the b.o. staff of the legit house. Dailies went for the story almost in toto.

What actually happened, according to the other side, is that when Le Roy entered the house on a pass it was in the name of Warners' scenario editor. Le Roy didn't like the seats and asked that they be changed, if possible, because his wife, Edna Murphy, who is a film star, was having her ear chewed off by some fans in the audience who had recognized her. This courtesy was granted but LeRoy still no like, so he ups and pays for a pair down front.

Warners has bought "Five Star Final" for pictures and therefore rate a courtesy list, although having no other interest in the show. These courtesy seats are generally slanted in the name of Jake Wilk, scenario editor. Otherwise there is no identification as to who may be benefiting by them.

Of 225 bills considered adverse to picture interests and up before various legislatures throughout the country, 75 so far have been knocked down. This is contained in an official report to be released this week to producers.

Prospects of the remaining 150 bills, which as yet have not been finally acted upon, also getting a k.o. in filmdom's favor are intimated. Legislative measures relating to show business have been greater in volume this season than during any other. Among the most pernicious, or regarded as such by filmdom's overseers, were those pertaining to censorship and admission tax.

Inside Stuff—Vaude

Chopping down of large-sized salaries by vaude headliners has commenced on the R-K-O circuit. These are the headliners nominally fitted for the unit touring shows, or headliners who are said to have inflated opinions of their names and drawing power.

One instance reported is of an act being informed by the bookers its future R-K-O salary will be less than one-third of what the act last received at the Palace, New York. Another is of a turn held out for time and which has decreased its asking price regularly, until now it is down to 50% of the act's standard salary, without acceptance so far.

A report is that R-K-O booking office has decided to handle certain acts similar to the manner in which the acts handled the booking office in the past when approached for emergency bookings, usually at the Palace. At those times, it is claimed, the acts feeling they had the booking office in a spot, said so much or else, with the b. o. now repeating the so much or else to them.

A new peak in indie vaudeville gypping at the booking source has been reached by a mixed booking combination operating in New York. The couple are among the leaders in the very slim and apparently desperate indie vaude field.

"Commission" charges as high as $25 on $100 salary for an act is the latest high. This is subtracted from acts' salaries by a new method involving team work. It is in addition to the usual booking office kickback and agents' commission. With these deductions a $100 date with the three splits returns about half that amount or less to the actor.

The booking couple have their own system.

Charging off commission for everybody but the actor's grandmother has been common for a long while, but the latest routine is brand new in vaudeville.

Don Azpiazu's Cuban band returns to American vaudeville next week, starting at the Albee, Brooklyn, in the midst of the strong Cuban music and rumba dancing vogue. Although this band introduced the modern Cuban style hereabouts, including "The Peanut Vendor," which it was the first to use in this country, the band left for home before the Cuban craze got under way.

Milt Lewis caught the Azpiazu outfit while vacationing in Cuba about a year and a half ago and the act was imported for R-K-O vaudeville on his recommendation. Under the muddled system of booking prevailing at that time the act was tossed around and returned to Cuba discouraged. Other bands picked up the fascinating Cuban musical style after Azpiazu departed.

Inside Stuff—Legit

Among the creditors scheduled in Arthur Hammerstein's bankruptcy petition is that of Helen Santora, once the manager's press agent. She claims a verbal agreement that he was to employ her for the balance of her life. That would have meant a total of $111,000, Helen figured.

Hammerstein turned the Santora suit over to William Klein and the latter put in a bill for $1,500 retainer. Klein's bill is also scheduled.

Miss Santora was ahead of "Song of the Flame." Her husband, Jack Francis, was company manager shortly before she was let out.

Continuation of the legal battle between Isidore Kresel and Max D. Steuer is due in April when Charlotte Fixel Erlanger's case against the Erlanger estate comes up. Case, first slated for May, 1930, has been postponed since then and may be again. Kresel, under indictment in the Bank of U. S. case, is attorney for Erlanger's, with Steuer his opponent, representing Mrs. Erlanger.

There is a reason why Queenie Smith of musical comedy has been cast for "Poor Little Church Mouse," produced by the Shuberts, with A. H. Woods. Latter has controlled "Mouse." It is a straight show. Miss Smith is under contract to the Shuberts for 25 weeks this season at $1,250 weekly. She played for three months in one of their musicals out of town and has 13 more weeks under the contract.

When the Shuberts turned over the Al Jolson theatre in Seventh avenue to Leo Brecker for pictures, they found that the new house operator could not employ its house orchestra.

The musicians were transferred to the Ambassador theatre which heretofore had not employed any orchestra.

Jules Murry of the Shubert office is said to be backing the revival of "Six Characters in Search of An Author," which Tom Van Dycke is doing. Show was originally put on as a matinee attraction at the Princess by Brock Pemberton. Later he showed it at the 44th Street. A small theatre will get it.

Both Shuberts and Erlanger's are letting leased theatres go upon expiration of leases, it is said, if houses affected are in overcrowded cities or undesirable longer for legit.

A Shubert house here and there is reported about to revert to its

(Continued on page 52)

Erlanger's May Leap to Fore as Front Legit Producer for '31-'32

That another theatre on Broadway actually and not just in that sector, will be turned over to projection of legit musicals is now regarded as a certainty. It's the Globe, leased until July by RKO, from Charles Dillingham, who will use it with Erlanger's for musicals after RKO vacates.

On Broadway, also, is B. S. Moss' Broadway, with "The New Yorkers" current. Another musical, to be produced by Moss, is due in after the present show retires.

Although not yet certain, the reversion to legit, according to an Erlanger exec, is practically set. Its use for Erlanger shows ties in with a large scale producing plan now being promulgated by the Erlanger office.

Described as an "aggressive producing policy," indications are that Erlanger's will rank as a front stager of next season's entire crop. It started it this season, with scope enlargements due for '31-'32.

Two Producers

Two producers have been taken for the future: Hassard Short and Chester Erskin, with the former principally for musicals and probably to be used on Globe productions. Erskin is directing a Theatre Guild show before Erlangering.

Globe will have no effect on the New Amsterdam, Erlanger's favorite musical spot, although using the first-named house for song shows is regarded as meaning something in the way 42d street, with the Amsterdam on it, is going Bowery.

NEW MONEY CAN NOW LOOK AT "JUDGE'S SEC"

"The Judge's Secretary," by Walter Newman, rewrite of several vaude-acts by the author has again gone into rehearsal. Lew Talbott, from burlesque is producing.

Rehearsals of "Secretary" which had been going on in various legit theatre smokerooms, with Newman trying to produce, were stopped two weeks ago by Equity, show having expired the four-week rehearsal period. Author, with his cast on a waiver, had several producers interested for a time.

Talbott's takeover of the piece was managed after Equity had been requested to let the show again rehearse for the new money take a look. It has been tentatively booked into Windsor, Bronx, for April 6.

Arno's Musical

Bitten by the producing bug after his connection with "The New Yorkers," Peter Arno, the artist, starts casting shortly on a musical of which he is part author. Bobby Dolan and Walter O'Keefe, with Arno, now writing the piece.

Show is to be along the revue type for the summer. Arno reported the backer.

Hot 'School for Virtue'

New "hot" play is "School for Virtue," by Arthur Ebenhack. Show is rehearsing for Edward Casey after a try in Greenwich Village.

Play deals with a shy country girl coming to New York and becoming a night club habitue.

Victor Morley directing.

Mrs. Don Marquis' Play Has Baptism on Coast

Hollywood, March 31.

"The Best Man," new three-act play by Mrs. Don Marquis opens at the Pasadena Community Playhouse April 11 for one week.

If it gets over it will receive full production in New York.

Clarence Oliver Hurt

Kansas City, March 31.

Clarence Oliver, of "Torch Song," which closed in Chicago, was injured in an auto accident near Bowling Green, Mo., while on his way from Chicago to this, his home town.

The accident was caused when the car he was driving struck a culvert. Oliver is recuperating at the home of his brother here.

MUSICAL STOCK CIRCUIT

Brandts Think Four-house Scheme Feasible for Over the Summer

Brandt Brothers hold the belief that a four-house musical rotating stock circuit is a feasible project for the summer time, to keep the Brandt Metropolitan suburban houses open.

First of the stocks opens at Jamaica Monday (6). Another is reported in rehearsal.

Rotating route will be Jamaica, Boulevard, Windsor and Flatbush for a week each. No jumps and a bulked royalty payment for the quartet of houses.

Marriage Reducer, 170 to 125 Lbs., But Divorce—Alimony

Salem, Mass., March 31.

Mrs. Yvonne Daisy Crompton, formerly on Broadway legit stage, was awarded a divorce and alimony of $20 a week in Probate Court.

She charged cruel and abusive treatment by her husband, George Crompton, patent medicine manufacturer.

The blonde ex-actress testified her husband made her take care of his nine dogs, threw a cup of coffee at her, and made her build fires to keep their Lynn home warm. She also said that when chiding her husband for going out with other women he beat her.

Mrs. Crompton told the court that when married in 1924 she weighed 170 pounds, but only 125 at her separation from her husband in 1930.

STANLEY SHARPE'S FIRST

Company Is Coming, Opening April 6—Due at Lyceum April 13

Stanley Sharpe's first show will be "Company Is Coming." It opens at the Flatbush, Brooklyn, Monday (6), with its Broadway opening at the Lyceum the week after.

Lynn Overman is featured. Cast includes Frieda Inescort, Leila Bennett, Rosalind Hill, Frances Nielson, Mona Lester, William Boren, James Spottswood, Sidney Riggs, Wilfred Clarke, Joey Montague, William Crimans, William Black and Ellsworth Jonet.

Zeke Colvin, who will stage all Sharpe productions, is putting this one on.

Victor Kiraly is company manager.

54 STOCKS NOW AND LOW FOR THIS SEASON

For the week ending Saturday (28) there were 54 stocks operative in the U. S. and Canada.

New York stock producers believe that this is the low point of the present season. Some 15 stocks have been announced to open right after Easter.

Moss' New Musical

Phil Baker and others have been negotiating with B. S. Moss for the new musical show Moss will produce at his Broadway theatre.

Moss will not launch the show until late this summer.

Zieggy's New Writers

Following a release from their contract with Vincent Youmans, Mack Gordon, lyricist, and Harry Revel, composer, go with Flo Ziegfeld to contribute the bulk of the music for the new Ziegfeld summer show.

In the Americanized musical version of "Meet the Sister" the couple wrote several numbers but were not given program credit.

Prior to joining Revel, a young English writer, who heretofore confined his talent to topical songs, Gordon had been writing vaude skits and special material for acts.

Selling Turkeys

The treasurer of a Broadway theatre in which there is a show that failed to live up to out-of-town indications has a marked sense of humor, but is easy for the phone burn-up. Another box office man called the house, asking: "Is this the City Market?" "No," he answered.

"Well, we thought you were handling turkeys over there."

POSTAL ON AIR TO PLUG ITS TICKET SALES

Postal Telegraph went on the air last night (31) in the first of 26 bi-weekly broadcasts over WABC, designed to stimulate ticket sales for Postal-serviced theatres. The total cost of these programs, for time and talent, will not exceed $50,000 since guest artists are expected to contribute to services gratis.

Each period, under the direction of Ivan Firth, as m. c., lasts 15 minutes. During this time one of the current Broadway shows is plugged by the star or stars, announcer. Tunes from Postal-serviced musicals are played by Mark Warnow and his 14-piece orchestra.

Ginger Rogers, representing "Girl Crazy," led the series and will be followed tomorrow night (2) by a "Blossom Time" contingent.

VERSATILE 42D ST. LOST 3D STOCK BURLESQUE

Up to Monday it looked all set for stock burlesque to further invade or overrun 42nd street, with another one-time legit theatre, Liberty, nominated for the weave and strip business. I. H. Herk, who put in a bid for the Liberty several weeks ago, appeared to have the deal all set.

Inside manipulation seems to have upset the proposition, stated to be on the fence.

Liberty has been dark this season, save for several flops.

Another reported burlesque stock aimed for Broadway has the Central mentioned, that house being across the street from the former Columbia, rebuilt into RKO's Mayfair. Shuberts were said to be agreeable to burlesque at the Central and asked $75,000 per year for the house. Burlesque people say that would not be an impossible figure for the spot at 47th and Broadway.

With its two stock burlesques grinding on 42nd, the teaser shows hove such neighbors of the legit as "Private Lives," "Three's a Crowd," "The Admirable Crichton" and the moralistic "House Beautiful."

The 42nd street block also has the flea circus and freak show.

Relighting Hoboken

Hoboken, as the home of legit plays, which it hasn't been since Chris Morley put his revivals away, is slated to start up soon again, with Max Wilner, Yiddish producer, reported backing.

Named as interested is Alex Yokel.

Outside of the Hoboken beer, the feature attraction will be nature of the plays, with the first three named as possibilities all having been caught and stopped by the police when on Broadway.

Plays named so far include "Gods of Vengeance" by Scholom Asch, "Maya" and "The Captive."

Ruth Selwyn's 2d Try To Do Musical Show

Hollywood, March 31.

Ruth (Mrs. Edgar) Selwyn has accepted for fall legit production in New York "Happily Ever After," musical comedy with book by Eddie Nugent, film juvenile now at Fox.

Lyrics and music by Jimmy Dyrenforth and Carol Gibbons, who wrote "A Garden in the Rain."

Mrs. Selwyn's first show was the "9:15 Revue," which proved a costly flop.

Arthur Hammerstein's Troubles Came Mostly from Real Estate

Arthur Hammerstein made fortunes in the show business and the show business did not break him. Had he not gone into real estate he would still be a millionaire. His voluntary application for bankruptcy disclosed the Hammerstein theatre and office building was the millstone.

His total of scheduled indebtedness is $1,649,136, of which $1,335,000 is the mortgage held by the Manufacturers Trust Co. The cost of the building was stated to have been $2,800,000, indicating the Hammerstein loss on that item to have been about $1,500,000. Last year he sacrificed a new home at Beechhurst, L. I., which cost $225,000 to build. It is stated there is no chance of any creditor getting any portion of the claims.

Despite the impending smash in the building operation the legit producer appeared to have arranged his affairs in a more or less satisfactory way about a year ago. He proposed spending most of his time on the coast directing musical talkers. When that type of picture was ruled out by Hollywood, Hammerstein returned to Broadway. In an attempt to operate the theatre without further loss, he hurried his last two productions. "Ballyhoo" was far under manager's standard.

Those close to Hammerstein knew that was the blow-off. Due to authors and others on the last show, and "Luana," a much more costly flop earlier in the season, is a total of $174,136, while $49,347 is owed for costumes.

Hammerstein's is at 53d and Broadway. The producer had a run-in with the ticket brokers during the Tuttle Investigation, which he later said was one reason why "Good Boy" and "Sweet Adeline" did not remain as long as they should have. Some question about that, since ticket specs have never been known to have turned down any chance to make money with tickets.

Three years ago Hammerstein was financially solid. The Republic was netting him $35,000 yearly and he possessed securities to the amount of $1,000,000 which brought in $6,000 annually. He made no secret of the $100,000 a year income and said he was fixed for life. Then came the ambition to build the theatre, a memorial to his father and the perpetuation of the Hammerstein name.

Good Loser

Hammerstein is a good loser. He did not play around Wall Street. The risks he took were principally in the show business. He made over $2,500,000 with "Rose Marie." That is the money he tossed into the theatre and office building.

In his petition Hammerstein said he has but $5.77 left. His assets listed are $40,677, rent owed by Oliver D. Bailey, who conducted the Republic theatre, and a loan of $12,000 to Howard Emmett Rogers.

The Republic was Hammerstein's ace in the hole, deeded him by his father, Oscar Hammerstein, in payment for Arthur's services in settling the grand opera "war" with the Metropolitan. Oscar received $2,500,000 from the Met, with the proviso he remain out of the opera field for 10 years. There was a dispute over payment of the commission, with the Republic finally accepted in lieu of cash by Arthur. Recently Hammerstein relinquished the house, which has gone stock burlesque.

Hammerstein isn't quitting and is expectant of again producing for next season.

BEASLEY AWARD SALARY

Guild Failed to Give Actor Two Weeks' Notice

Arbiters on Carl Beasley's claim against the Theatre Guild have decided in favor of the actor. Decision gives him the two weeks' salary he asked.

Guild claimed it was under no obligation to give Beasley a two-weeks' notice, because he had allegedly engaged in an altercation while rehearsing on the Guild stage for "Green Grow the Lilacs." It is said Beasley hit another member of the cast.

Some Salary Waivers And Some Guarantees, With New-Old Shows

Jacob Ginsberg, Jr., producing musical stock at the Lyric, Philadelphia, has guaranteed cast salaries. Producer, with other Philadelphians, is backing the stock as a second attempt at legit. In the company is June Justice from the New York stage.

Brandts, with musical stock at the Carlton, Jamaica, has also guaranteed salaries. Staging is now by Frank McCoy, Roger Grey, originally in, now out. Grey didn't come across with promised sugar, 'tis said.

Stage company of "Unborn Child," Weiss Brothers producing, has waived bond. Producers are indie film men.

Another waiver is Lew Talbot's "Judge's Secretary."

CRANE WILBURS APART

Double Celebration Over Formal Separation—Married 2 Yrs

Beatrice Blynn and Crane Wilbur have separated. They called everything off last week, in writing. Both are reported having celebrated. Miss Blynn was in "Napi," which closed at the Longacre Saturday (28). Wilbur is in "On the Spot," now on tour.

The actress married the actor-author about two years ago. She claims he was too temperamental and Wilbur let it go at that. There is a material difference in their ages. The couple have been living apart for about one year.

GORDON-ERSKIN-SHORT ERLANGER PRODUCERS

Max Gordon as director of musical productions and Chester Erskin supervising dramatics is the reported lineup being prepared by Erlanger's for next season. Hassard Short, recently with Erlanger's, is to stage the song shows; Erskin all others.

Erskin's Erlanger arrangement starts after he directs "Lui" for the Theatre Guild.

"Iron Widow" Frail

"The Iron Widow" by Harry Hervey, placed in rehearsal by Robert Milford and Irving Lande, has reverted to the author.

Show rehearsed several weeks and had been given booking when Equity stopped it for lack of cast bond money.

Ratoff's Variety Tour

Chicago, March 31.

Gregory Ratoff steps from 27 weeks at the Great Northern theatre with "Three Little Girls" into the Oriental theatre for a five-week tour of Balaban and Katz presentation houses.

During his Chicago engagement Ratoff became best known locally through frequent appearances at the College Inn theatrical nites.

He will open May 17 in another legit show, to be produced for the Selwyns here.

Cooperative Stock

Hollywood, March 31.

Hale Hamilton stock at Salt Lake City continued on a co-operative basis after Saturday (28).

Previously it had been salary-bonded.

Edward Nell Sued

Chicago, March 31.

Max Hart is on the legal warpath again to collect belated commissions. This time the agent is suing Edward Nell, Jr., leading man in the local "Student Prince" company, for $790.

Hart is in New York, but is being represented here by attorney Ben Ehrlich.

Concerts

By Sallie

It is worth the trip to the Heckscher theatre uptown, to hear the Little Theatre Opera Group in "The Bartered Bride."

Plot is light and merry. It concerns Marenka, the daughter of Krusina, wealty peasant, secretly engaged to her father's servant, Jenik. Jenik is really the son of Mischa, another peasant, but the intrigues of Hata, his second wife, have driven him from home. Hata wants to marry her half-wit son, Vasek, to Marenka and gets Kecal, the marriage broker, to arrange it.

This opera by Bedrich Smetana was done at the Met, two seasons ago. Many of the most colorful costumes were brought from Bohemia. The men of the chorus wear yellow boleros, green pants and green caps. Women are in green dresses with fancy blue and white aprons and red bodices embroidered.

Marenka was sung by Patricia O'Connell. She has looks and a charming voice. Karol Zimnoch, as the half-wit, gives this opera all the comedy needed.

Performance is atomospheric and transplants the audience to Bohemia.

Rachmaninoff's Concert

Rachmaninoff, in a splendid program at Carnegie Hall, played with much sense of form.

In his own compositions he evoked a storm of applause. In Beethoven, tremendous for its dramatic interpretation, he got the enthusiasm of a crowded hall.

Playing New Works

Musical Art Quartet made its final appearance in Town Hall. This organization from time to time does new works of local composers. Ernest Schelling's "Tarantella" was announced as a first New York hearing. It had to be repeated.

Josef Suk's "Meditation," based upon an old Bohemian choral was played for the first time, as well as Joaquin Turina's "La Oracion del Torero."

Mr. Schelling is a versatile writer, which for concert lovers is refreshing. The Quartet's tone phrasing and interpretation are at all times musically splendid.

Full house.

Amusing Musical Film

An amusing singing picture, "Wien, due Stadt der Lieder" ("Vienna, City of Song"), has Steffi (Charlotte Ander), daughter of a Viennese musical instrument dealer, in love with Pepi (Igo Sym), son of a tailor.

This truly Viennese operetta has everything in song; the butcher sings, the tailor sings, as well as the music dealer, while selling their wares. Pretty waltz theme runs through saving many a situation.

Steffi is attractive and her frocks simple.

Musically, this picture is good, otherwise not so good. Many dull moments give it heaviness.

But so far next best to "Two Hearts in Waltz Time."

Heifetz's Brilliance

A crowded hall plus many standees greeted Yascha Heifetz at Carnegie. In the hands of a virtuoso such as Heifetz a program bristles with brilliance.

His Glazounoff's Concerto brought out all the tone of his instrument. His own arrangement of Albeniz' "Navarra" met with spontaneous applause.

This was Heifetz' farewell recital of the season.

The play girl of the Met, Marie Jeritza, is back from her concert tour. She sang Elsa in "Lohengrin" at a special matinee this week. Her work she accepts as a frolic, whether comedy or tragedy, and registers in both.

Julia Claussen replaced Gertrude Kappel as Ortrud. Messrs. Laubenthal, Whitehill, Tappolet and Marshall completed this Wagner melodious opera.

Over capacity.

Aspiring Unknowns

A deluge of slightly known pianists and violinists this season. Against the many geniuses of this age, the not completely arrived might remain in the background until reaching more perfection before appearing. Otherwise they suffer too greatly by comparison.

Ellie Kalesz in a recital at Town Hall played four Chopin numbers, Beethoven's Sonata in E flat and Schumann's Etude Symphoniques. In technique she has some distance to travel. Her phrasing and idea of music good and she gives promise. Friendly audience.

Former Partner in Box

Harold Kreutzberg appeared for the final time this season at the Hudson in a recital of dances. For the first time he danced without his partner, Yvonne Georgi, who viewed his dances from a box.

His program consisted of five groups of dances. A new one called "Marche Orientale" brought much applause.

Too Heavy for Small Hands

Mila Wellerson, 'cellist, who for some years has been appearing as a child prodigy in Europe and this country, gave a recital at Town Hall. Miss Wellerson is talented and gives promise.

On account of her youth some of the heavier numbers were too much for her small hands and the bow, for instance, Boccherini's Concerto in D major. In the lighter things she proved the dynamics were not so limited, phrasing more clearly and they were interpreted with far more sentiment.

Good-sized audience greeted the artist.

Happy Russians

At the Eighth Street Playhouse Amkino has "Transport of Fire," a silent Russian drama, based on episodes in the revolt of 1906, produced by Sovkino and directed by Alexander Ivanoff.

Cast is excellent. Rita, played by Ksenia Klyaro, is the spy. She is a beautiful girl, blond hair, deep-set eyes and pale skin, wearing lovely clothes in the Russian style. Reflection of lights and shadows along the country side is worth the seeing, but the Russians appear to be happiest when they are shooting.

The story is a weird one, very morbid and serious.

FRANCES WILLIAMS IS OUT OF 'NEW YORKERS'

Frances Williams abruptly left "The New Yorkers," in which she was featured at the Broadway, and went to Miami Wednesday (25). She complained of a cold at Monday's performance. Next day two doctors agreed she was indisposed that way.

June Schaefer, blond member of the "Three Girl Friends" in the show, assumed Miss Williams' song numbers, of which there are five. Janet Read was called in to watch the show, slated to join it.

Miss Williams said, upon departure that she would return to the cast in 10 days. If she does not, understood Miss Read will remain for balance of the engagement.

The withdrawal of Miss Williams had its effect backstage. Since the show's players took a 25% salary cut, there has been an air of uncertainty, not mollified by reputed managerial troubles.

Miss Williams was one of two or three principals who opposed the cut. She had been out of several performances on different evenings, and became quite temperamental backstage.

'Lizzie's' Bedroom Shut

"Lysistrata," Aristophanes' bedroom comedy, wound up its road fling Saturday (28) in Pittsburgh.

"Lizzie" was the first and last production of the Philadelphia Theatre Association.

Underwear Merchant Gets Further Into Legit

Taking his first solo fling as an entrepreneur on Broadway, Harry Moses, underwear merchant and legit angel, is backing appearances of Miriam Elias in dramatic recitals. First New York show is April 12 (Sunday) at the Little.

Coincidental he is in on "Grand Hotel" and backed Leo Bulgakov's rep try two seasons ago. He owns "Potters' Field" by Paul Green for next season.

Shows in Rehearsal

"**Good News**" (Brandts, stock) Erlanger.

"**Judge's Secretary**" (Lew Talbott) Geneva Hall.

"**Six Characters**" (Van Dycke & Shuberts) 49th Street.

"**Strong Stuff**" (James Elliott) Ritz.

"**Milk White Skin**" (Lederer and Womrath) Avon.

"**School for Virtue**" (Edward Casey) Waldorf.

"**Peter Ibbetson**" (Shubert revival) Shubert.

"**Men Must Fight**" (Thayer & Arthur) Ambassador.

"**Singing The Blues**" (Aarons & Freedley) Alvin.

SPLIT SHARE WITH $50 MIN. SALARY FOR 'RAP'

"The Rap," at the Avon, New York, next week, will operate on a partial sharing basis. Players are guaranteed a minimum of $50 weekly and a share in the if or when profit. Contracts provide for full salaries if the gross mounts to a set figure.

Contracts were signed by J. L. Casanaze of Philadelphia. Harry Clay Blaney, Jr., and Leonard E. Bergman are interested. Through the latter the show has been accorded considerable advance billing on theatre fronts and the agencies.

Two Shows Out

One show joined the closing group Saturday. Another leaves Broadway with sudden additions not unexpected.

"Philip Goes Forth," presented at the Biltmore by Lawrence Rivers, goes to the road after playing 12 weeks. Play provoked distinct difference of opinion, which appears to have hurt its chances. Around $7,500 for a time, then less.

PHILLIP GOES FORTH

Opened Jan. 12. "Not a palpable mixture," Atkinson (Times). "Hardly like to start a run on the box office," Lockridge (Sun). "A thing to see," Garland (Telegram).

"Variety" (Ibee): "Should make a creditable showing."

"Napi," presented at the Longacre by L. Lawrence Weber, stopped last Saturday. Played three weeks, with the final week co-operative.

NAPI

Opened March 11. "Foolish little farce," Mantle (News). "A short-termer," Winchell (Mirror). "Very slight and generally unfunny," Brown (Post).

"Variety" (Ibee): "Did not click."

Voters' League on Coast Working on Show Bills

Sacramento, March 31.

Leaders of the Stage and Screen Voters' League meet tomorrow morning with the legislative committee considering new bills of interest to show biz.

League's prime interest is passage of an amendment exempting actors from liability when legit shows are raided on obscenity charges.

Charles Miller and I. B. Kornblum from the south and Ken Thompson and M. J. Cohen, representing show interests in northern California, comprise the League's lobby.

Zieggy's New Authors

Book, lyrics and music for a new show have been obtained by Flo Ziegfeld. Authors are Jack Murray, Ben Oakland and Ben Trivers.

Ziegfy when asked declared "no announcement."

"Borrowed" in Oct.

"Something Borrowed," by J. Kirby Hawks, produced by the Ray-Minor Corp., in association with Blanche Trumbull for a summer try-out two weeks ago, will reopen in New York October 12. Probably in an Erlanger theatre.

During the summer the last act will be rewritten.

EQUITY-AGENTS RENEWAL

Contract Expires in June—Both Reported Satisfied

Indications are that Equity and the legit casting agents will not only renew the agreement covering the permits issued to the agents, but will enter into a basic minimum contract. That would mean an agreement covering a term of years between the casters and the actors' organization.

Both say they are satisfied with the present arrangement, entered into by the agents' association for a season's trial. The period expires in June but Equity and the agents have held several sessions with the idea of a permanent liaison.

Equity appears firm against boosting the commission of 5% for 10 weeks for ordinary engagements. A suggestion was made to double the percentage. Equity concedes that some adjustment may be necessary in some agencies because of a decrease in legit activity.

Personal representatives who guarantee at least 20 weeks to players are those who will carry weight in further negotiations with Equity. No permits of personal representatives have been recalled and no complaint is on file against them, save a few vague reports.

POLITICS STOP SUNDAY BENEFIT SHOWS IN N. Y.

New York City's current disturbed political situation is the primary reason seen as stopping Sunday night benefits for legit shows. Last was Ruth Draper March 15.

Benefits were for Mayor Walker's unemployment fund. There were over half a dozen shows regarded as possible for benefits, with those failing to materialize for the thought of political reason.

About $28,000 had been raised.

John Hope Stricken, Blood Pressure to 240

John V. Hope, manager of "Dr. X," collapsed in the box office of the Hudson, New York, Thursday (26), with apoplexy. He was removed to the Harbor hospital, where his right side was found to be paralyzed. Hope is about 60.

John and his brother, Francis X. Hope, were formerly with Cohan & Harris. Since that combination split, John has been company manager of a number of Broadway attractions. Recently a physician put him on a strict diet, his blood pressure reaching 240.

Peggy O'Neil Returns

"Unexpected Husband" being produced by Richard Herndon, with Peggy O'Neil starred.

It will be the latter's first Broadway appearance since scoring in London in "Peg o' My Heart."

2 Days' Pay Asked Of Brandts—Arbitration

Following a closing notice posted on Wednesday instead of the Monday preceding, claims for two-eighths of weekly salaries have been posted at Equity by cast of Brandts' "Subway Express." Producers have asked for arbitration.

"Express" closed Saturday (28) in a Brandt suburban spot, after out 27 weeks. Until the week previously the run was to have continued with one-nighters in the south.

No notice was given for the closing until Wednesday (25), although in view of the cancellation notice should have been up Monday (23).

Stock in Asbury

Asbury Park, March 31.

Stock will return to Savoy Monday (6). Edna Preston and William Webb in leads.

Others in cast include Don Burroughs, Kathryn Sheldon, Grace Thorson, Pauline Lord, Warren Lyons, Sumner Gard, Henry Sember and Claude Lewis.

FUTURE PLAYS

"**School For Virtue**" by I. Ibenach, produced by an amateur group at the Cherry Lane theatre early this season, is being prepared for a Broadway showing.

"**The Patch,**" by Patrick Kearney, rehearsing for Robert Newman, has Arthur Sinclair, Marie O'Neill (Mrs. Sinclair), Peggy Conklin, Henry O'Neill, F. Gertrude Fowler, Gordon Thorne, Robert Crozier, Wm. E. Morris, Lawrence O'Sullivan, John Troughton in cast. "Patch," Newman's second this season, dealing with an Irish family, opens April 13 in Boston.

"**Rose of Virtue,**" by Rudolph Lothar and Fritz Cotwell, acquired by Walter Brooks and William Stevens for next season. English version by Tracy Kingman.

Cellar Players, legit group, operating underground at 436 West 27th street, reopen April 15 with "The Racket." Dorothy Chesmund and Adele Nathan co-directing.

"**Fast Friendship**" by George M. Cohan, with Cohan will start rehearsals about April 5. It's due for a Broadway premiere early in May. Minor Watson, Linda Watkins and Robert Fisher in cast.

"**Betty Be Careful**" by Willis Goodhue, slated for rehearsals this week, Jerry Bacon producing.

"**Broomsticks, Amen,**" by Elmer Greensfelder optioned by Herman Gantvoort. Play just closed four weeks in Baltimore, produced there by the Playart Guild, little theatre outfit. Gantvoort, reviving "Bottled in Bond," which he produced a few years ago, has Lucille La Verne as "Bond's" tentative lead. Actress is now in Hollywood for films.

"**Headlines**" by Katherine Clugston taken by Gregory Robbins.

Walter Brooks has purchased "**The Rose of Virtue,**" tentative title of a new play by Rudolf Lothar and Fritz Gottwald, authors of "The Command to Love," and scheduled it for early fall production. "Virtue," in German, is being adapted for the American stage.

"**Brass Ankle**" by DuBose Heyward, latest play to go into rehearsal for Jimmy Elliott, will be directed by Harold Winston. Winston has arranged with Phillip Gerton, producer of "Three Men and a Mistress" for a postponement of the latter play. Gerton's play will go into rehearsal with Winston staging as soon as the Elliott play is set. Completed cast of "Brass Ankle" includes Alice Brady, Ben Smith, Charles Trowbridge, Florence Gerald, Bert Swor, Henry Pemberton, Eddie Redding, Al Rauh, Leo Curley and Jean Dante.

"**Conquest**" by Paul Hervey Fox and produced by Lew Cantor, has undergone a last minute change of title, new name being "The Great Man." Play opens Saturday (4) at the Ritz, New York, cold.

Kallesser's Suit on 'Love Thieves' Is Thrown Out

Suit brought by Michael Kallesser against His Majesty's Theatre, Inc., Montreal for $4,000 as balance due under contract, has been dismissed.

Producer started action on the claim a settlement reached with the theatre was under duress, to get his show back to New York to play a date at the Windsor, Bronx.

Kallesser's piece was "Love Thieves," a disastrous attempt at a musical. Alleged violation of his contract is charged by the theatre men, on grounds producer provided neither a show, coming there without costumes or rehearsals, nor billing. Playing to a weekly gross of $1,870 in Montreal, theatre men claim they proposed to stop the show after the Monday performance but made a settlement with Kallesser providing for return fare to New York and hotel bills. That settlement, according to Kallesser, was forced.

Reviving "Friends"

Hollywood, March 31.

"Whispering Friends," by George M. Cohan will be the next Henry Duffy production at the El Capitan. Bessie Love and Tom Moore will be co-starred.

Cleveland will get a "New Yorker" starting this summer and patterned after the New York weekly. It's to be called "Parade." Holden White, of Cleveland, will be editor.

PARIS ROWDIES KEEP HOUSES IN TURMOIL

Paris, March 31.

Rowdies continue to make things hard for theatre owners here, despite the police.

Latest outburst came at the Oeil de Paris, intimate theatre, where the nationalistic youths objected to a curtain raiser entitled "Jean Sebastian Katz." Objectors insisted the playlet was a slight on French institutions and tried to stop its showing.

At the Ambigu the much harassed play "Dreyfus" was again interrupted. Play was resumed last week after police promised protection, but the Royalists got in and resorted to stench bomb throwing. One of the offending youths was spanked on the stage and a pitched battle occurred outside the theatre.

Manager Rivers of the Ambigu, claiming he is afraid of bombing, has decided to fold the show. Richepin, the playwright, refused to give in. He expects to attempt putting it on again in a different Paris spot as well as taking it on the road.

London's Shifts

London, March 31.

Considerable shifting around in the theatres here.

"Tantivy Towers," one of the few plays doing capacity, moves from the Lyric Hammersmith, April 6, to the New theatre. Latter is bigger house.

"To Account Rendered" closed at Saint Martin's Saturday (28). Followed this week by "Black Coffee," tried out at the Embassy last year.

"Hamlet" folds at the Haymarket April 8. Will be followed immediately by a new play entitled "Five Farthings," starring Marie Tempest.

HINDU DANCER NO RIOT

Wealthy Husband in Bombay—Wife Now in Holland

The Hague, March 21.

The Indian dancer, Menaka, is touring Holland under the management of impresario Dr. Krauss.

Her real name is Leila Sokhey. She is a Hindu of high caste, the wife of a rich banker in Bombay. That is why she was not readily permitted by her husband to appear on the stage.

She has gorgeous costumes. Her temple dances seem to be the real thing but people here were not over enthusiastic.

Her present partner, Nilkanta, does not seem up to the mark (her previous partner was Algeranoff, formerly with Pavlova).

Fast Cabaret Show

London, March 31.

C. B. Cochran presented a specially created 40-minute cabaret show at the Trocadero grillroom last night (Monday), disclosing the fastest performance of that kind ever seen here.

Chorus was a splendid revealment of youthful feminine charm.

Shubert Waits Over

Paris, March 31.

J. J. Shubert has delayed his sailing, scheduled for this week, in order to see the opening of the new Folies-Bergere show.

Show has been postponed several times.

Wallace-Produced

London, March 31.

"Charles the Third," adapted from the German, Ronald Squire and Peggy Ashcroft leading, opened at the Birmingham Monday (30).

Edgar Wallace producing.

Scotch Booker Over Here

London, March 31.

Jock Kirkpatrick, booking manager for the Pavilion, Glasgow, sails for New York on the "Cameronia" March 24.

He will book acts for that house

12 Acts, Mostly Dumb

London, March 31.

Palladium has a 12-act bill, of which 50% is dumb.

Among the newcomers are Peggy, Morso and Delso, dancers from the defunct Gaiety musical, "Blue Roses." Went over nicely.

Attendance fair considering pre-holiday slump.

DINING CAR PLAY DIES, SLEEPING CAR IN HIT

By E. P. Jacobi

Budapest, March 21.

"Cote d'Azur," French comedy by Birabeau and Dolley, died at Vigszinhaz, despite a beautifully staged dining-car set, the movement of which was cleverly imitated by help of a running ribbon backstage with receding lights, etc. This set was considered the most exciting detail of the play.

It's a new version of the overdone Cinderella plot. Industrial magnate takes no notice of his phone girl who is in love with him, but when he meets her in a Riviera-bound train dressed expensively, becomes her victim on the spot. He deserts his bride on the honeymoon for the phone girl. The dining-car will be shorter-lived than the sleeping-car which figures in "Mortijaer," the Lengyel play having an exceptionally long run at the Belvarosi theatre.

Not much luck with foreign plays that have been big hits in their home towns this season. "Konto X," by Bernauer and Osterreicher, ran for months in Vienna, but only lived a fortnight here. "Katoka" ("Katie"), musical comedy by Oesterreicher, with score by Stolz, shared the same fate. None is worse than the average, but a familiar locale sometimes decides their fate.

"The Ballet Dancer," operette by Martos, with score by Sirmay, owes some of its success to the milieu of prewar life at the court of Vienna. The superior board of an elite regiment refuses to allow the aristocratic lieutenant to marry his true love, a sweet and innocent dancer at the Viennese Opera, because the Archduke who owns the regiment made a deprecatory remark about ballet dancers in general. As an expert on ballet dancers, there is no gainsaying him.

The girl ventures into the archduke's lair to convince him that all ballet dancers are not that sort. He is duly convinced, but her betrothed, on finding her there, has his doubts. It's an honest, well-made plot. Albert Sirmay, who composed "Princess Charming," has written a beautiful, melodious score that sounds as if the war and jazz and the last 20 years were nothing but a bad dream. Excellent cast, with Hanna Honthy charming in the name part and Rotkay, brilliant comedian, the querulous, fault-finding old general.

$1,000,000 Publicity

(Continued from page 11)

times increased, came into being nobody knows. With our government facing a huge deficit left by the previous administration and seizing any pretext for increasing duties on imports, it was to be expected an industry which pays its stars $100,000,000 a minute and gives them diamonds as big as eggs, to say nothing of letting 'em bathe in champagne, should stand the racket. The press-agent has done his work. Some of the lies are coming home to roost away from home.

Down here you can't get an Argentine to believe the picture business is anything but a millionaire's pastime. The gossip, supplied to the press from the States, is all as to how So-and-So's contract, renewed for five years, works out at $10,000 a week, plus scented gas for his $40,000 car (specially built); how Belle Footlite uses 120-carat gems for paperweights. O. Henry's bum actor, standing at the corner of 42d and Broadway, and telling a friend Frohman couldn't touch him for a penny under $800 a week, has nothing on the P.A.s who might now take a turn at [illegible] the harm's be done.

This tax isn't based on any figures supplied by picture men, for no picture man could induce a govt. official to believe a [illegible] stood a tax of $1,000 could now stand one of $15,000. On the other hand the "million-dollar superproduction" is now so common any official might be pardoned for thinking that a few thousand tacked on to that million wouldn't harm anybody.

Millions

Argentines say about this tax, not men in the trade but outsiders, and one and all say the same—that the picture business is so wealthy and making so much money it's just bursting to hand over part of the proceeds. That state of mind is formed by press boosting done foolishly. Or maybe it's okay in the States, where the money remains at home; but down here, the "millions" all leave the country and the local is duly peeved.

The native film industry, formed of a handful of artists about good enough to act as assistant porters at 10c theatres who produce two or three pictures a year of the blood-and kind, and whose efforts are never seen in the center, have the audacity to state in print that now the tax is on, Argentina's own film industry will flourish. Strange thing is they're believed by this government, which really has its hands too full to worry about such trifles.

The foreign producers have the remedy in their hands if they're willing to take a licking for two or three months. If the pictures don't come here they can't be taxed. If the pictures don't come here the theatres will close. If the theatres close the howl will be heard around the globe.

But whatever happens no more actors' of those billion-dollar contracts or $40,000 automobiles in the United States.

Tax Shuts Off Films In Argentine April 8

Buenos Aires, March 31.

Beginning April 8, no more pictures will be released here, according to a drastic resolution taken by filmers and impresarios at hectic meetings Friday (27) and Saturday (28). Move comes as a result of the government's failure to answer the industry's petition against the new import tax, which became effective Feb. 26.

Tax raises picture imposts to 15 times the old rate, and the Argentinian government promised an answer to the protest three weeks ago, with nothing resulting since but more stalling.

Resolution will affect newspapers as well as those in the amusement business, as all advertisements for films will be stopped from today on. Resolution calls for fulfilling of all current contracts, but no more are to be made.

It is authoritatively stated that the government believes the filmers are able to support the new tax conditions and is, therefore, unwilling to make any concession.

Warner Brothers and Columbia have both opened branches here, but are unable to operate under the conditions.

Meanwhile, hundreds of films are at the Custom House, waiting for an opening.

Feeling around is that the Indies and theatres are all agreeable to this drastic action and are willing to sit by and wait for results as well as the big fellows.

Advices from Uruguay state that Congress there is considering an increase of the film tax from $2.25 to $6. Owing to the disastrous state of Uruguays finances, passing of the bill is a foregone conclusion, despite the trouble here.

Rep. Co. in Operetta

London, March 31.

Repertory Players opened at the Phoenix Saturday (28) in "The Arch Duchess." It's a Balkan operetta without music but a pleasant story.

Production treats the play with considerable wit, which would indicate a successful appeal with a musical setting. Those interested in an imaginary country with a wise-cracking young monarch and impecunious relatives will like it.

French Dramatist Dies

Paris, March 31.

Fernand Noziere died after an intestinal operation. Noziere was one of the most prolific playwrights in the country, having written 80 plays.

"Vieille Canaille," his latest, is now at the Theatre Michel.

'WEAK SEX,' REINHARDT STAGED, IS BIG HIT

Stockholm, March 20.

Oscar theatre, after having had its ups and downs through the season, now has a real hit. It's Edouard Bourdet's comedy, "The Weak Sex," directed by Max Reinhardt. He spent quite some time in Stockholm in setting up this play, in addition to "Orpheus" at the Royal Opera.

"The Weak Sex" is Bourdet's picturization of the effeminate male of today, who is ruled by the aggressive female. As a witty and elegant play, it is at times rather suggestive, characteristic of the French esprit.

Reinhardt worked wonders in staging the play, not only in stage settings, which caused the audience to sit up, but he seemed to have blown new life into the players as well. There was hardly a dead spot in the performance.

Not since the late Mauritz Stiller put on "Broadway" at this same theatre has there been anything to compare with Reinhardt's direction.

Of course, the play is out of the ordinary and is scoring quite a success in the big European capitals. But the success in Stockholm is principally due to Reinhardt, who must have had a tremendous task in making the different nationalities in the play show such good characteristics.

Different dialects were rather amusing and the two "American" ladies in the play nearly twisted their tongues in speaking of "tausands of dollars," "one quart after one," "slip vell" and "yes, shore."

The South American gigolo, in springing his jokes on the Americans, a few of which were extremely funny, and telling of his ill-treatment by the American women, gave a hilarious performance, the best in the whole ensemble. This role was played by Edvin Adolphson.

NO SALARY FOR REVUE'S LEADS FOR COCHRAN

London, March 31.

Ada May and Clark and McCullough offered their services free for two weeks if C. C. Cochran would continue showing his 1931 revue, in which they are starred, that long after Saturday (28)), announced as the closing date, after playing a little over a week. Idea went over with the audiences and business has picked up.

Bobby Clark is credited with being responsible for the idea. Says he doesn't want to pose as a philanthropist to the remainder of the company but believes in the show and thinks it should be given a chance.

Socked Soph

London, March 31.

Sophie Tucker has some Paris gowns.

Soph fined $200 for smuggling 'em in.

Syndicate of her friends has approached Soph with a proposition for her to take over the defunct Kit Cat Club and run it. Financing would be taken care of by the syndicate.

Before making her mind up she is making an investigation of all the financial angles.

"Millionaire" Musical

London, March 31.

"New Millionaire," English musical, is going into rehearsal. In the cast are Laddie Cliff, Madge Elliott, Cyril Ritchard, Barry Lupino and Vera Breyer.

Music is by Billy Mayerl and H. G. Hadley, with Cliff producing. Opening is scheduled for the Gaiety.

New Play No B. O.

London, March 31.

"The World of Light," a play by Aldous Huxley, best-seller novelist, opened at the Royalty yesterday (Monday).

Play has to do with spiritualism. Politely received, but is commercially valueless.

APOLOGY

PUBLISHED IN TERMS OF THE ORDER OF THE SUPREME COURT OF SOUTH AFRICA (WITWATERSRAND LOCAL DIVISION), dated the 16th DAY of FEBRUARY, 1931.

In the matter of

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versus
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Plays on Broadway

GETTING MARRIED

Revival of G. Bernard Shaw's comedy at the Guild by the Theatre Guild, March 30. Staged by Philip Moeller.

Mrs. Bridgenorth	Margaret Wycherly
William Collins	Henry Travers
The General (Boxer)	Ernest Cossart
Lesbia Grantham	Irby Marshall
Reginald Bridgenorth	Hugh Buckler
Leo	Dorothy Gish
The Bishop	Reginald Mason
St. John Hotchkiss	Hugh Sinclair
Cecil Sykes	Romney Brent
Edith Bridgenorth	Peg Entwistle
Oliver Cromwell Soames (Anthony)	Ralph Roeder
Mrs. George Collins	Helen Westley
The Beadle	Oscar Stirling

The Guild picked this time for a Shavian revival, one which dates ahead of the organization's genesis and one of the brilliant Irishman's lighter works. Monday's first nighters had a good enough time during the first part, but latter portion came nigh talking itself into somnolence. And yet it is an excellent presentation and well worth while, with playing chances likely beyond the usual six weeks' subscription period.

"Getting Married" is the 17th of Bernard Shaw's 29 plays. It is dated as of 1908, but was not presented over here until 1916. Guild's contact with Shaw was made solid by its presentation of his "Back to Methuselah" (which consumed two evenings), "Saint Joan" and "The Apple Cart" (last season), but the grizzled author appears just as firm against cutting his plays, whether old or new.

The play is satirical of the British marriage laws, particularly those of the Anglican church. Shaw jibes at the inflexibility of marriage as a British institution and, through the Bishop of the play, asks for reasonable changes that at least divorce may be made less onerous.

Yet "Getting Married" is highly epigramatic. That most of his shafts of humor appear to come in the first act, made the play appear uneven. However, as originally conceived it was in one long act. The only concession is a 10-minute interval.

The Bishop is confronted with a difficulty on the day his last daughter is to be wed. Edith is for not going through with the ceremony and her Cecil is sort of that way about it, too. His brother Reggie, married to a woman much younger than himself is divorcing, though she still cares for him, she says.

It is the youngish wife (who thinks she wants a loquacious youth as her next husband) who asks the understanding bishop: "Then you think it is a mistake to get married?" "Yes," he replies, "but it's a more serious mistake not to get married, my dear." It is proposed to substitute a contract instead of a ceremony, but so varied are the views that they get nowhere. Finally Mr. Collins, the green-grocer and an alderman, suggests they summon his brother's clairvoyant mate, the Mistress Mayoress. She goes into a long trance but in the end things appear pretty much as they were at the start.

A cast of familiar names has been assembled for the revival, some still with the Guild and others who had been. It seemed a task to listen to no-little of the dialog. Among those apparently at fault included English players, which is unusual. That is not an indicated directional fault. Evidently some characters spoke too fast and slurred the diction.

Reginald Mason as the wise, humorous cleric was excellent. Margaret Wycherly played his pleasant wife. Henry Travers, thoroughly enjoyable as Mr. Collins, the grocer whose wife was so motherly that all the children ran away from home. Dorothy Gish did Leo, the little minx who thought she would divorce and changed her mind. Hugh Sinclair was her near-next husband—the loquacious one who had so much talking to do that some was not discerned. Helen Westley was the middle-aged, buxom mayoress who claimed affairs with other men, planned one in heaven with the bishop but remained with her husband. There were, also, Peg Entwistle, Hugh Buckler, Romney Brent, Ernest Cossart and Irby Marshall.

"Getting Married" has most of its quiet fun in the first act, otherwise it would be a cinch revival. Should make money here and on the road next season. *Ibee.*

THE SILENT WITNESS

Mystery melodrama in three acts, presented at the Morosco March 23 by Lee Shubert; written by Jack De Leon and Jack De Leon and Jack Celestin; Lionel Atwill starred; Kay Strozzi and Fortunio Bonanova featured; staged by Harry Wagstaff Gribble.

Anthony Howard	Anthony Kemble-Cooper
Sylvia Pierce	Kathleen Lowry
Lady Howard	Anne Shoemaker
Sir Austin Howard	Lionel Atwill
Doreen Smith	Kay Strozzi
Carlo Forli	Fortunio Bonanova
Inspector Robins	Reginald Barlow
Sir John Lawson, K.C.	T. Wigney Percyval
Mrs. Grunnage	Marion Fredericks
Arthur Drinton, K.C.	Jerome Lawler
Mr. Justice Bond	Thurlow Bergen
Clerk of the Court	Francis Compton
Henry Hammer	Harold de Becker
Augustus Percy Carlton	Herbert Standing
Colonel Grayson	George Graham
Horace Ward	Geoffrey Harwood
Inspector Phillips	Milano Tilden
Sergeant	Francis Compton

"The Silent Witness" is a fairly good mystery meller, but it did not register after the premiere to the degree the reviewers indicated it did the first night. But because of the notices and graced with some good players, the importation should make money.

While "Witness" may be the best of the English mystery dramas brought here in some time, it hardly rates with the best of the American kind, although the latter type of play has deteriorated in the last several seasons. The new play employs a revolving stage, used in the first and last acts for flash-backs, an advantage the earlier and most successful "mysteries" did not have over here.

Anthony Howard, son of Sir Austin, kills Doreen Smith, his inamorata, or thinks he does, in a fit of anger. Distraught, he confesses to his mother and father upon their return from the theatre, where he was to have accompanied them. A torn check and a wallet furnish easy clues to the Howard home.

When the inspector from Scotland Yard arrives Sir Austin admits to several leading questions. To save his boy he is determined to pose as the lover of the dissolute Smith woman and is arrested. He is the defendant in the murder trial which consumes the second act, rather too long. Most of the comedy occurs in the court room scene, mostly from a taxi driver. Just as the crown's prosecutor appears to have tangled Sir Austin to a point where he cannot answer, an unknown rushes in and declares the defendant is not guilty.

In the colonel's office at Scotland Yard the mystery is unraveled in the last act, which switches back twice to the Smith flat. The boy's confession then would presume to deprive the play of mystery. That might apply to the trial scene, yet the disclosures near the finale and the flash-back action showing what occurred when the younger Howard rushed from the flat, provide a satisfactory conclusion. Only tip-off to the third act activity is that two featured players are only but a few minutes in the first act.

Lionel Atwill is starred as the father. Seems something new for Atwill, but his polished manner and bearing give the definite impression of a cultured, thoroughbred Englishman.

As Doreen Smith the seductress, Kay Strozzi did well enough. Fortunio Bonanova is her Spanish consort, a fellow with a bona-fide dialect, larceny in his heart and is a bigamist on the side. They are the featured players.

Anthony Kemble-Cooper, juvenile of that well known English stage name, did a very good job as young Howard. Reginald Barlow made his inspector's job efficient; T. Wigney Percyval and Jerome Lawler, both good lawyers in the court room scene; Harold De Becker knew his stuff as the cockney taximan; Geoffrey Harwood also okay as the silent witness who talked at the end.

"The Silent Witness" comes in rather late, but theatres have to be lighted; and it should fare fairly well. *Ibee.*

OUT OF TOWN REVIEW

WRITERS CLUB

Hollywood, March 26.

Writers Club program of four one-act sketches has one that's a pip idea for a short. Other three are just space fillers.

Opener, "Divorce a la Mode," by Oscar Apfel, is a drawn out blackout. Manufactured divorce evidence in a hotel room. Wife walks in with a flat-foot, but decides she doesn't want a separation. The lawyer falls for the co-respondent and, after the reunited couple leave, climbs into bed with the evidence. Richard Tucker as the lawyer and Greta Granstedt as the hired co-respondent have all the meaty lines. Others in the cast are George Duryea, Joan Standing, Maurice Black, Nora Lane and Harry Lee. Lionel Belmore did the staging.

"And That's That," by Patricia Morbio, deals with the sacrifice of an older sister for the younger. As in most of these affairs, the sacrifice is never evident. Older girl goes out to get her man away from the youngster. Winifred Kingston and Elinor Flynn are the sisters. Angie Norton as a dressmaker copped the acting honors. Paul Nicholson directed.

"The Angel of Death," billed as a "Fantasy With Teeth," is one of those things that no Hollywood bill of one-act plays can do without. In this case Death is played by Cecil Cunningham. To play the Good Angel as a hoke lady comic is the only claim the author, Richard Sharpe, has to writing something different. A drawn out scene between Miss Cunningham and the dead millionaire, played by Clarence Geldert, may have been what the program referred to as "teeth." Just a set of old uppers.

"Africa Goes Native," by Bill Weber, closed the show. Burlesquing the present cycle of African pictures, it's packed with laughs. A picture company on location in Africa runs up against a native chief who read "Variety." The chief has been checking up on the b. o. returns of the African pictures. His opening line of "I see where 'Trader Horn' did 22 grand at the Chinese last week" was a howl.

The picture crew arrives with a load of beads, but finds the chief is too smart. He's out for the cash. "I been reading about these African pictures, and from now on you pay cash for locations, or nerts to you," is his reply to a request for loan of Ingagi.

Tag has the picture company giving the chief a check for 50 grand on the defunct Bank of Hollywood and the gorilla, who's supposed to grab off women in the picture, turning out to be a pansy.

Russ Powell as the chief and Phil Tead as the assistant director got all the laughs. Other parts, with exception of the gorilla, are straight. Dan Totheroh did a good piece of directing. *Call.*

Inside Stuff—Legit

(Continued from page 48)

owner for one reason or another. Owners willing to retake the houses are said to be theatre circuits.

Meanwhile Erlanger's is reported working out virtually a new and extensive organization for its legit operations of the future.

In the deal under which the 15% of the Max Gordon musical hit, "Three of a Kind," passed from Walter Bachelor to Howard Dietz, Dietz is now said to have paid but $5,000 for the Bachelor holding. Bachelor was reported to have sold the 15% interest he received for nothing to Dietz for $10,000 with a side agreement.

Now it is claimed there was no side agreement, and that Dietz paid but $5,000 for the Bachelor piece before "Three of a Kind" opened in New York; that thereafter Dietz turned over the 15% to Gordon and Erlanger's for the exact amount he had paid, this leaving Gordon and Erlanger's equal partners in the show, which they remain.

Bachelor was given the 15% interest through being the sole agent for the three stars of the show, and for providing the show with those three people. Between the three, Fred Allen, Clifford Webb and Libby Holman, their weekly salaries run to $4,000.

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DOROTHY LEE

RKO Radio Picture

GLOBE THEATRE, Chic. 4-8600. B'way at 46th St.

Continuous from 10 A. M. Midnight Shows All Seats Daily 10 a. m. 'til 1 p. m., 35c Exc. Sun. & Hol.

'BAD SISTER'

CONRAD NAGEL

SIDNEY FOX

BETTE DAVIS

HELD OVER SECOND WEEK AT THE RKO PALACE, NEW YORK

"A LAUGH RIOT"

SMITH AND DALE

Supported by ROBERT PITKIN, JEAN MANN and FRANCES McHUGH

Theatre Parties Help Wavering During Lent's Most Wobbly Spell

This is the period of the season when theatre parties are especially welcome in legit houses. Some of the more successful attractions, anticipating a drop during the approach to Easter, concentrate on party offers to take up the slack.

Results have been above expectations. Last week, when business figured to drop further, several shows had a jump in the gross. The current Holy Week is notoriously weak for show business, but indications are for better attendance than usual at this time.

Premium agencies are more or less in the doldrums. Saddled with several buys on shows for which the demand is not exceptional the brokers face a spring deficit. There are few really hot tickets whereby losses on the poor buys can be balanced up.

One show in last week, "The Silent Witness," English-imported, got a break from the reviewers at the Morosco, and approximated capacity at the week-end. Takings were claimed around $16,000. Despite a late entry it is figured to be a money show.

"Wonder Bar" quoted over $30,000, with most of the tickets in the hands of the brokers, and "The New Yorkers" got something over that mark, which is about 50% of capacity.

"Meet My Sister" moves to the Imperial next week, revival of "Peter Ibbetson" taking the Shubert; "The Wiser They Are" comes to the Plymouth; "The Joy of Living" relights the Masque; "The Rap" reopens the Avon. "Napi" stopped at the Longacre Saturday; "Philip Goes Forth" leaves the Biltmore this week; "Give Me Yesterday" switched from the little Hopkins to the Booth this week.

Estimates Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—farce; O—operetta. Capacities and top prices also indicated.)

"America's Sweetheart," Broadhurst (8th week) (M-1,118-$5.50). Run chances doubtful, but will probably last until season's end (May 30); buy extends that long; about $20,000 last week; fair for musical at this scale.

"As Husbands Go," Golden (5th week) (C-900-$3.85). Already favored for theatre parties, which counted last week; playing nine performances to over $16,000.

"As You Desire Me," Maxine Elliott (10th week) (D-924-$3). Not really popular; agency buy apparent factor; indicated pace better than $9,000.

"Barretts of Wimpole Street," Empire (8th week) (CD-1,099-$3.85). A natural; selling out since opening and averaging $21,000 weekly gross.

"Doctor X," Hudson (8th week) (D-1,084-$3). Doing somewhat better than first indicated, but mainly with cut rates; estimated around $7,000.

"Fine and Dandy," Erlanger's (28th week) (M-1,631-$5.50). Averaging $23,000 weekly in past month or so; figures to complete season.

"Five Star Final," Cort (14th week) (CD-1,043-$3.85). Went up to $14,000 last week; theatre party or two provided strong start; may go well into summer.

"Girl Crazy," Alvin (25th week) (M-1,387-$5.50). Hit musical averaging $25,000 weekly of late; should last into warm weather.

"Give Me Yesterday," Booth (5th week) (C-730-$3). Moved here from little Hopkins, where it did very well the past month; latter house to present "The Roof" soon.

"Grand Hotel," National (22d week) (CD-1,164-$4.40). Season's stand-out drama; ending fifth month to capacity; average gross, $28,000.

"Gray Shadow," New Yorker (4th week) (D-1,400-$2.50). One of several shows gone co-operative and managing to go along with cut-rate selling; maybe $3,500.

"Great Man," Ritz (1st week) (D-945-$3). Presented independently (Lew Cantor); written by Paul Hervey Fox; first announced as "Conquest"; opens Saturday (4).

"Greeks Had a Name for It," Harris (28th week) (C-1,060-$3). Making run of it; big first months and well out in front; some cut-rating with pace around $11,000.

"Green Pastures," Mansfield (58th week) (CD-1,050-$3.85). Holds up amazingly with matinees capacity; around $15,000.

"House Beautiful," Apollo (4th week) (D-1,168-$3). Picked up nicely; also exceptional matinee show; second full week bettered $12,000.

"In the Best of Families," Forrest (9th week) (C-1,015-$3). Moved here from Bijou Monday; two for one tickets main support; $4,000 enough, as company co-operative.

"Lady Beyond the Moon," Bijou (1st week) (C-605-$3). Presented independently (William Streett); written by William Doyle; opened Tuesday.

"Meet My Sister," Shubert (14th week) (M-1,395-$5.50). Moves to Imperial next Monday; musical farce minus chorus an idea that just missed; cut-rated; about $11,000; revival of "Peter Ibbetson" next week.

"Miracle at Verdun," Beck (3d week) (D-1,189-$3). Mediocre premiere affected chances; script clipped, but indications are it will go off at end of six weeks; $14,000 (subscription money).

"Napi," Longacre. Closed Saturday; three weeks; tried co-operatively last week; house dark.

"Once in a Lifetime," Music Box (28th week) (D-1,015-$3). "Third Little Show" booked for this house late next month (May) when "Lifetime" expects to move to another; over $16,000 and satisfactory.

"Philip Goes Forth," Biltmore (12th week) (CD-1,050-$3.85). Final week; provoked divided opinion; moderate, at $7,000 or under lately; house may go dark.

"Privilege Car," 48th St. (5th week) (D-969-$3). Pingging this one; liberally cut rated; between $3,000 and $4,000 may get it by.

"Right of Happiness," Vanderbilt (1st week) (CD-771-$3). Presented independently (Du Roy and Le Maistre); written by Roy Davidson; first called "Disillusion"; opens Thursday (2).

"Sweet and Low," 44th St. (20th week) (R-1,323-$5.50). Another month or so to go, then due in Chicago; approximated $19,000 last week.

"The New Yorkers," Broadway (17th week) (R-2,000-$5.50). Seems big compared to other musicals but at $31,000 not much profit, even with cast on cut.

"The Silent Witness," Morosco (2d week) (D-893-$3). Well received with indications English mystery piece will land; first week indicated around $16,000.

"The Vinegar Tree," Playhouse (20th week) (C-969-$3.85). Among season's money comedies and should coast into summer; claimed around $12,000.

"The Wonder Bar," Bayes (3d week) (M-860-$6.60). Standing room rule at night with mats fairly good; over $30,000, 2d week.

"Tomorrow and Tomorrow," Henry Miller's (12th week) (D-946-$3.85). With added matineee because of feminine draw went to $17,000; among best of season's money makers.

"Tonight or Never," Belasco (20th week) (CD-1,000-$3.85). Holds to excellent takings with box office sale particularly strong; went to near normal week high; $18,600.

"Three's a Crowd," Selwyn (25th week) (R-1,067-$5.50). Should finish out season; around $24,000 again last week and should improve after Easter.

"You Said It," Chanin's 46th St. (11th week) (R-1,413-$4.40). Claimed material jump; theatre parties reason for approximate $24,000.

Other Attractions

"Getting Married," Guild; revival of Shaw comedy; opened Monday.

"The Admirable Crichton," New Amsterdam; got $17,000 last week and date is indefinite.

"Mrs. Moonlight," Little; strong feminine draw.

"An American Tragedy," Waldorf.

Acts on Percentage

(Continued from page 37)

be able to get that and reasonably. Much depends on the talent. Their full week's salary will be guaranteed under a through booking scheme, if the scheme works out.

While basically the idea conforms with the methods of the film percentage booking, it differs in actual operation. Pictures slanted on percentage rate the pay regardless of the time of week when playing. The full playing time gross is all important. Under the vaude plan as proposed a different percentage is figured for the talent according to the day when played.

In Units

An act playing Saturday when the b. o. hums, will get proportionately a better pay rating than the act which played Monday, as the latter is a blue show day. It evens for the talent when the act moves into the week-end booking. It's giving the talent, however, credit for the b. o. draw.

The measure of arranging this percentage is to underwrite the act's as of a certain weekly value. This salary, accordingly as agreed, is then split into eleven working units. Each unit corresponds a similar pro rata share of the weekly value. This is spread over the days of the week thus:

Monday, ½ units; Tuesday, Wednesday and Thursday, equally, one unit; Friday, 2; Saturday, 2½; and Sunday, 3.

"FANTASY" IN COLOR

Sturgis' Play Showing in Harlem—One of Two Tabs

With Doe Doe Green heading the cast, "Jungle Fantasy," tab version of "Negro World," legit play by David Sturgis, opened for a week at the Lafayette, Harlem, Saturday (28). Used as a possible plug for his legit productions, "Fantasy" is first of two tabs. "Sweetheart of Bohemia" from play "Memory," by Sturgis, now casting, is the other.

Balance of the "Fantasy" cast, all colored, has Fess Williams and orchestra, Edith Wilson, Sepia Trio and Three Midnight Steppers. Music, by Porter Grainger, plugs "Moonlight Blues," also from Sturgis' "Negro World."

'LIFETIME'S' L. A. RECORD WITH 150 G's RUN

Los Angeles, March 31.

A break in the weather built up legit box offices, which were beginning to wilt under last week's 93 in the shade. Cool weather hit the town Monday and chased the villagers into the theatres.

"Once in a Lifetime" with a heavy "last days" campaign topped the town and built up over last week to nearly $13,000 on its ninth week.

With another week to go, the Grauman piece will have taken close to 150 g's—an all-time record for a non-musical here.

"Topaze," at the Belasco, held its own at $10,000. Not a record, but great business here. Unsuited to the general taste; it's drawing the white shirt fronts in good quantity.

Frank Craven in "That's Gratitude," at the El Capitan, doing $7,300 at $1.50 top, is grabbing off all loose family trade. Theatre parties are helping out, this being the only house in the city where they can get a good rate.

Estimates for Last Week

"That's Gratitude"—El Capitan (3d week) (C-1,571-$1.50). Great response by the home folks at $7,300, with the minimum in advertising.

"Topaze"—Belasco (2d week) (CD-1,103-$2.50). Getting its share of the business at $10,000. Another week to go.

"Once in a Lifetime"—Mayan (9th week). Plenty of smiles, with $12,700 in next-to-last week.

Stock in Allentown

Easton, Pa., March 31.

Champlin stock opened at the State, Allentown, yesterday (30), indef.

The first time stock ever played at the State, which for many years was a film house. It's wired.

All Philly Biz Went to Erlanger 2; Ruth Draper's First Full Wk., $16,500

Philadelphia, March 31.

The two Erlanger houses here turned in substantial business last week; the others took it on the chin. Heavy rain Saturday brought all grosses down a grand or more.

Ruth Draper, playing her first full week's engagement in this city, got about $16,500 at the Broad. Trade builded steadily all week and Draper would have hit close to $18,000 if not for the weather break.

"Pagan Lady," Lenore Ulric's show, reported about $18,000 in second and final week at the Garrick. Could have stayed another fortnight without half trying. Adverse notices had little effect on the box office.

"My Maryland" completed a five weeks' stay at the Shubert to the tune of a weak $8,500. Operetta did three weeks of fine business, but remained a week too long.

"Young Sinners" fell under $5,500 in its second and final week at the Forrest, the $2 top not attracting business. "Dracula" in the first week of its local third visit was under $5,000 at the Walnut. Some of the nightly grosses falling as low as $250.

Only One Open

Walnut is the only house open this week, although two check in Saturday (4).

"The Truth Game," with Ivor Novello and Billie Burke, comes to the Forrest, and the local outfit headed by Jacob Ginsberg, Jr., which did the series of melodramatic revivals, brings "The Front Page" to the Lyric with a special cast at a $1.50 top. "Front Page" has never played here, due to musicians' strike cancelling date a year ago.

On Easter Monday "Men Must Fight," Actors-Managers' tryout, opens at the Walnut under Professional Players' auspices; "Philip Goes Forth" comes to the Broad, and the Mask and Wig show, "East Lynne Gone West," opens at the Garrick. All for two weeks each.

On the 13th "Death Takes a Holiday" comes to the Shubert for a fortnight return, and other April bookings include "He," Theatre Guild's fifth and last booking; "Cherries Are Ripe," coming to the Broad, and "The Student Prince," fourth visit, set for the Shubert. "The Band Wagon," new Max Gordon musical, is due at the Garrick in May.

Estimates of Last Week

"Dracula" (Walnut, 2d week)—Only show in town holding over for Holy Week. Business bad, with less than $5,000 estimated.

"My Maryland" (Shubert, 5th week)—Around $8,500 in fifth and final week way off. "Death Takes a Holiday" April 13.

"Pagan Lady" (Garrick, 2d week)—Did the best business in town last week with $18,000. Ulric show could have held over for a third. Reopens Easter Monday with Mask and Wig show.

Ruth Draper (Broad, one week)—Got a sound $16,500 last week. First time diseuse played more than matinee performances here. Reopens Monday with George Kelly's "Philip Goes Forth."

"Young Sinners" (Forrest, 2d week)—Flop in fortnight here. Under $5,500 last week.

Cut-Rate Psychology on Legit

Chicago Prefers Its $1.50 Ducats Marked $3 to Those Openly Priced Low

Chicago, March 31.

Looks like an early season fold-up in Chicago from indications, one being fact that to date Shuberts haven't single show to follow any of its local current back of the house guests.

Helen Hayes' first week in the Loop found her exhibit, "Petticoat Influence," coin leader in the drama class, with "Cherries Are Ripe" runner-up and only two grand less at the payoff. Earl Carroll's girlie whirligig, only revue in town, took a dive of over two grand on the week, but still strong enough to hold on for a couple of weeks more.

Sad story of the week was George Wintz's "When Father Smiles," headed by DeWolf Hopper, at the newly reopened Cort. Script has been given big dose of doctoring and sprinkled with more zippy gags. Pickup on the end of the week slight but hopeful.

Wintz is beginning to mull over wisdom of straight $1.50 top he put into vogue at play's opening. Now inclined to philosophize that the customers prefer to be kidded into paying $1.50 for a ticket marked $3 show, per cut rate, than pay $1.50 for a show openly sold as a $1.50 attraction. However, still has hopes of nursing his latest into health within the next two weeks. If it doesn't click by middle of Easter week, he plans to replace it with "Broken Dishes."

Only opening this week was propaganda drama, "The Insurance Agent," authored and staged by Gene Topping with all-Equity cast and angeled by local insurance companies. Filling out current week at $1-$1.50.

Next week will find the Illinois reopening for "Elizabeth the Queen" and Lenore Ulric in "Pagan Lady" into the Erlanger.

Estimates for Last Week

"A Lady in Pawn," Apollo (D-1,500; $3)—Trying hard to catch on, with probability of soon going into cut rate. Claims $8,000 on first week.

"Cherries Are Ripe," Erlanger (8th week) (D-1,319; $3)—Rod La Rocque and Vilma Banky bowed out on a tilt of two grand on the week, netting $13,500 for nine performances. Fairly profitable all around on the eight weeks' stay. House dark pending "Pagan Lady" entrance Monday (6).

"Joncey," Playhouse (13th final week) (CD-603; $2)—Closed Saturday to around $5,000. Shutters up until George Wintz's "Apron Strings" moves in week hence.

"Petticoat Influence," Harris (1st week) (C-1,984; $3)—Started roping them in from the opening Monday night (23) and took the town lead with close to $16,000. Heavy on the advance sale. Smart and carriage draw.

"Sketch Book," Garrick (4th week)—Slumped to around $19,000 on the week, with Friday night take lowest since return stay. Due to hold on for two weeks more.

"Stepping Sisters," Blackstone (1st week) (C-1,219; $3)—Weak first three days, but spurt sent auspices scurrying around for a house to move the girls at end of scheduled two weeks' run. Likelihood of moving into the Princess Monday (6). Around $8,000.

"The Ninth Guest," Adelphi (3d week) (D-1,100; $3)—Still has them romping in on cut rate, week's gross coming close to $11,000.

"The Student Prince," Grand (2d week) (O-1,200; $2.50)—Has local legitdom buzzing over freak career of this one. From a start that promised only a quick pullout, attraction shot into a fast spiral on the second week and passed the $17,500 mark, five and a half grand above previous week. Now on for indefinite stay, with "My Maryland," originally book to replace it now filling "Prince's" other road dates.

"Three Little Girls," Great Northern (28th week) (O-1,365; $3.85)—Warbling along profitably at around $12,500.

"Up Pops the Devil," Selwyn (3d week) (CD-1,080; $3)—Given in heavy spurt by cut rates, gross moving up to $9,500.

"When Father Smiles," Cort (1st week) (C-950; $1.50)—Just managed to squeeze by $4,000.

MINN. FALLING DOWN; DRAMA STOCK, $3,200

Minneapolis, March 31.

Business is on the down edge at the legit houses.

Dramatic stock at the Shubert has been slipping for the past three weeks. "The Nut Farm," last week, got only $3,200.

A Sonnenberg-Zbyszko wrestling match as an added attraction Friday night helped to lift the gross of the "Spring Follies" (stock burlesque) at the Gayety to around $3,000. Nothing to get excited over,

U of P's Annual Show In A. C. Easter Week

The University of Pennsylvania's Mask and Wig show, "East Lynne Gone West," or "Virtue Triumphant Even Unto Death," opened in Wilmington, Del., Saturday (28). It will be the usual Easter attraction in Atlantic City. The Wigger show will have a two-week date at the Garrick, Philadelphia, and is due at the Metropolitan, N. Y., for two performances May 2. Show playing 30 performances in all.

Author of the book is a mystery with credit given to "Simple Simon Legree." Show is billed as a melo-musical drama in two acts and several scenes. Among them are "The Old Homestead," "The Family Album," "The Race Track," and "Cheap Cafe." Charles Gilpin has again written the score. Production under direction of Paul B. Hartenstein, star of other Wigger shows.

'INTERLUDE' DIVES IN PITTSBURGH RETURN

Pittsburgh, March 31.

Legit trade slumped last week, with "Strange Interlude" on return and not backed this time by Guild subscription list, flopping badly at Nixon. Terrific dive to under $9,000.

"Lysistrata," in 2d and last week at Alvin, dipped to $12,000. Alvin currently dark for first time this season, relighting Saturday (4) with return of "Blossom Time."

Sharp stock at Pitt turned its nose upward again with Anne Forrest as guest star in "Seventh Heaven."

Stock Engagements

Katherine Alexander and Walter Gilbert, leads; Louise Prussing, Jean Adair, Flobelle Fairbanks, Charles Laite, Jonathan Hole, Arthur Pierson, J. Arthur Young, Joseph Crehan; John Hayden, director; with Elitch Gardens' stock, Denver.

POUGHKEEPSIE STOCK

Poughkeepsie, N. Y., March 31.

Dramatic stock goes into Playhouse Monday (6).

Company will be under the direction of Tom McElhany and the cast includes Florence Rowan, Bradley Page, James Lenahan and Herbert K. Betts.

LITERATI

Chatter

Achmed Abdullah giving instruction on how to write.

W. Adolphe Roberts, formerly Bernarr Macfadden's editor-in-chief, in on the new Mohawk Press. So is Robert E. Speller, novelist.

Pearl S. Buck in China and will write her new book there.

Jack Woodford down south and writes every night, with matinees on Wednesdays and Saturdays. Still writes about Chicago, though.

Julian Duguid arrives in New York some time this month. News is that Duguid will not lecture.

Trick cover on J. P. McEvoy's "Mr. Noodle."

Harry Salpeter broadcasting for Brentano's.

Katherine Bellamann, who has only written one book, has a couple of offers from women's mags and from two newspaper syndicates. But first she is going to finish that second book.

Publishers claim that the late "World's" book pages sold more books than do those of the "Times." They only found it out after the "World" had departed.

Edmund W. Putnam is running Putnam's bookshop, leaving book publishing to the rest of the family.

Bob Davis writing a book on O. Henry. Bob "discovered" the famous scribbler and was one of his best friends.

Selma Robinson's first book of poetry will not come up before the Literary Guild for consideration. Reason is that Miss Robinson is the Guild's press agent.

One of those "literary critics" located in Memphis, will rewrite a rejected short story for $1. Probably figures there will still be rejections, and, of course, more dollars.

Women's writers with children always pose with the kids for publicity purposes.

Gertrude Emerson associate editor on "Asia."

First task for Ogden Nash at Simon & Schuster's is to write another book.

Publisher with a trio of mags, who went to Jersey to escape demands for money for material used, has a new bankroll and has reopened offices in New York.

One of the new mystery stories, just out, has to do with a murdered playwright. Why the fuss?

Michael O'Donnell sold half a dozen short stories the past month and thinks it worth a Paris trip.

"Association Papers"

Growing number of "association papers," so-called, has the trade paper men worried. They see in the rapid increase of this type of publication the ultimate elimination of the regulation trade paper. There seemingly is nothing they can do about it unless it is to go in as association papers, which they refuse to do.

Association paper has sprung up with the organization of various trade bodies. Method is something like this:

Grave diggers form an organization for mutual aid, welfare, etc. Organization publishes a house organ and then some of its members, or smart boys from the outside, show how the house organ can be made to pay for itself or even show a profit by securing advertising from the people from whom the grave diggers buy.

Advertising easily procured because of intimated boycott if refused. If the shovel manufacturer won't advertise in the grave diggers' organ, the grave diggers won't buy that particular fellow's shovels. The shovel manufacturer takes his ad out of the grave diggers' trade paper and puts it into the grave digger association's house organ. The house organ then becomes an "association paper." And the grave diggers' trade paper becomes a loss.

Argument put forth by the association paper is that it reaches everybody in its particular industry, and that there is no reader duplication, as in the case of more than one trade paper for any one industry. Advertisers acknowledge that, though perhaps to forget the boycott threat.

Trade paper men have the opportunity to forestall association papers in industries where they have not as yet made their appearance by tie-up as "official organs," but this they have refused to do in almost every instance.

One reason is that they do not see why they should share their profits with those whom they claim to benefit. Another is domination by the association they might tie-up with.

In New York the association paper has become a factor. One is a paper backed by an organization of independent grocers. Another is issued by an association of summer resort owners.

Best Sellers

Best Sellers as Reported by the American News Company

Fiction	
"Impatient Virgin," by Donald Henderson Clarke	$2.00
"Bridge of Desire," by Warwick Deeping	2.00
"Grand Hotel," by Vicki Baum	2.50
"Jew in Love," by Ben Hecht	2.50
"Silver Wings," by Grace Livingston Hill	2.00
"Good Earth," by Pearl S. Buck	2.50
Non-Fiction	
"Contract Bridge Blue Book," by Ely Culbertson	$2.00
"Education of a Princess," by Grand Duchess Marie	3.50
"My Story," by Mary Roberts Rinehart	2.50
"Memoirs of Marshal Foch" (Trans.), by Colonel T. Bentley Mott	5.00
"Road to Culture," by Charles Gray Shaw	2.00
"Boners"	1.00

Advertising War

In a field flooded with products of almost identical quality, the war of merchandise as waged in the ad pages of national periodicals has become a hair-splitting free-for-all.

Ads have developed into a riotous procession of freak slogans, coined phrases and not so subtle jabs at competitors.

If its breakfast food the consumer wants, he is beseeched to buy one brand because it makes a crackly noise when cream is poured over it.

For those who wear glasses theres a model with "high-temple streamline" to make any mugg look like Big Business.

And the trouble with Big Business, incidentally, is that it suffers from "office shell shock" caused by too much noise. A wall padding company is responsible for the thought.

Impressed by a soap firm's campaign against B. O. (body odor), a cereal company has started its own drive for more A. A. (appetite appeal).

A pencil may be just a pencil to the average peasant, but if he has a yen for class he'll buy a certain brand, "write like a millionaire."

The war for toilet tissue business hampered somewhat by the delicacy of the subject, is led by one company which intimates that competitors products may induce "tissue illness."

Buried for long by the avalanche of tooth pastes, a venerable tooth powder has revived itself with a campaign reminding you that in cleaning teeth a dentist uses powder. "Use what your dentist uses," the company generously suggests.

Shaving soaps are concerned with the number of bubbles each can produce to the cubic inch. One now shouts that a "small-bubble" shave is best, while another puts over the same idea by calling its lather "double-dense."

The coffee market is upset by one concern's introduction of "dated coffee," with the time of packing stamped upon its container. This company's ads hint that dizziness, headaches and other ailments common to animal and man are produced by "rancid oil" in stale coffee (other brands).

The cigaret war is anybody's guess. One harps upon the benefits of toasting tobacco, while another hints that toasting ruins it. The "sun cure" is offered as the only decent method.

Bicycles have given up.

Hellinger's $2.50 Book

Fresh from the Daily News, Mirror and other sources of recourses is a bookful of Mark Hellinger's sobs and snickers at $2.50. As there are over 300 pages in the book that isn't high, less than 1c a page for a Hellinger story.

Called "Moon Over Broadway," the volume is dedicated to J. M. Patterson, A. J. Kobler and Frank House, in that order. Neither of the names is in caps. Even Faro, Inc., Hellinger's publisher (sounding swell), has its name in lower case. For the record, Mark Hellinger in caps is starred over the title. The jacket has an illustration. The sketch by Jacobi appears to be an idea of Hellinger's when he appeared at Loew's State as a vaudeville actor. It is made realistic through a bald-headed man seated in the front row with his back to the stage.

A short story of Hellinger's life is a part of the jacket. It tells where he started and why; also calls his wife, Gladys Glad, the most beautiful woman in the world. That might sound a bit extravagant if you haven't seen Gladys. For she is.

The record of Hellinger ends as follows:

"Asked for some sort of comment on 'Moon Over Broadway,' the author's reply was characteristic:

"'If it sells 2,000 copies,' he said, 'I'll be surprised. If it sells 5,000 copies, I will be amazed. If it sells 10,000 copies, I'll write another book.

"Mr. Hellinger will write another book."

If Mr. Hellinger writes another book, all he will have to do is to put in type what happened, how, when and why, while he was an all-nite club reporter. Faro can charge $2.50 for that one, too, and be certain it will sell over 10,000, if Mark tells all.

Worth looking over "Moon Over Broadway," just to get the Hellinger style and an idea of how the kid can turn out a daily groaner, much tougher, ever so much tougher, than running a column. A part of Hellinger's style is short sentences, in short paragraphs. It makes his book look readable, even before you read and become interested in it.

Banned Books

Attitude of Treasury Department in regard to alleged obscene books banned from importation into this country seems to be the lifting of the ban as soon as there is a sufficient number of volumes here to go around.

Lifting of the ban on five books doesn't mean a thing, as the quintet has been available over here for a long time and in quantity. The five are Boccaccio's "Decameron," Rabelais' "Gargantua and Pantagruel," "The Arabian Nights," "Memoirs of Casanova" and "The Golden Ass."

All but "Gargantua and Pantagruel" have been plentiful. "Arabian Nights" procurable in any number of versions, particularly the Burton, the best known. All sold quite openly and even advertised while the ban existed. That due to the fact that the Treasury Department's jurisdiction as regards obscene books does not extend beyond the pier. Once the books are beyond the customs inspectors it's up to Mr. Sumner to stop them from going further. Mr. Sumner, however, never bothered much about them, indicating the books were not so hot.

Still a number of books on the Treasury Department's list of bans, but, like those released, procurable in almost any bookshop. Only the chumps try to bring them over.

Local Color

Six Los Angeles newspaper reporters, hired for the trial scene in "American Tragedy," were out of the picture after the first day's work because they tried to inject authentic press stuff into the film.

Brought in as examples to 40 other extras who were also to sit in the press box, they found neat notebooks marked "Reporters' Notebooks" on their desks. Instead, they dragged out wads of copy paper, such as every legman carries.

When Leo Bagnell, formerly on the "Examiner," was asked as to procedure of a jury returning to render their verdict, this clashed both with Josef von Sternberg's conception and the way Theodore Dreiser, the author, had written it. Von Sternberg decided to go ahead with the scene the way it was originally written. Bagnell corrected him on another scene where the judge leaves the bench, walks over to the jury box and instructs the panel, the reporter saying that no judge would lower the dignity of the court by doing this.

"But a judge could do that, couldn't he?" said Von Sternberg.

"He could turn handsprings if he wanted to," answered Bagnell. "But he doesn't."

Nothing more was said, but the real reporters were not called back the next day.

Triple No-Payoff

James F. Wickizer, editorial writer who worked on "Radio Doings," a Los Angeles weekly, is suing that publication and Wallace Byam, its editor, through the California labor commission for $110 he claims due him. Giving incompatability as his reason for divorce from Byam's publication, Wickizer attempted three different wage schedules before he quit.

His first agreement was at $150 a month, but after eight days it was agreed to adjust this to a straight $10 a day. One day of this and space rates were instituted at a cent a word.

Afted 8,600 words the blowoff came and now Wickizer is seeking payment for the monthly, daily and per word service.

Frank A. Marshall Dies

Frank A. Marshall, for 40 years on the Kansas City "Journal-Post" staff, and at the time of his death editor of the "De Molay News," died March 24. He started his newspaper career on the Leavenworth "Times," and went to the Kansas City "Journal" in 1891, starting as a police reporter. In 1906 he was made dramatic and music critic. In 1919 he wrote the ritual for a small club of boys of Masonic heritage, which was the beginning of the Order of De Molay.

Mr. Marshall was born in Leavenworth, Kan., in 1865.

Always a "Goat"

Because of recent hubbub over stories and songs sung at the White House correspondents' banquet, attended by President Hoover, William Daugherty, p.a. CBS, has been let out by that organization.

Conceded that Bill is the proverbial "goat" for Columbia, since he had nothing whatsoever to do with the choice of entertainers or the brand of entertainment rendered. Before coming to CBS Daugherty was a member of the staff of the Associated Press.

2 Bids for Herald-Post

Biggest surprise of week in Louisville was lack of bids for Herald-Post, with only two received. One of these was made by Judge Bingham, owner of C-J and Times, and for $100,000. Other was from Charles A. Saenger, Chicago, for $105,000. Both agreed to assume a mort[illegible] $134,650.

Pr[illegible]itors can't understand Hearst and Scripps-Howard remaining out of field when they control so many sheets nearby.

Mutch's 3 Jobs

Walter Mutch, new film critic of the London Daily Mail and Sunday Dispatch, has jumped righ back into the middle of the limelight, after a period of relative calm following his resignation from The Chronicle a year ago.

Mutch was on the film desk of the Sunday Pictorial when Peter Burnup folded on the dual Northcliffe job, most prized of film desks. Mutch was asked over, and landed. He now runs film depts. of the two big papers as well as the Sunday Pictorial, which is a Northcliffe tab sheet.

Scully Publishing

Frank Scully has turned publisher. From his own particular favorite residing place at Nice he has put out his first edition, "My Monte Carlo Indiscretions," by Lady McCarthy, copies of which have reached Paris.

The book tells in an amusing way of the titled Englishwoman's experiences and observations on the Riviera. Scully contributes a preface, in which he praises the talent and the charm of his author.

Real Names of Authors

Lesley Storm, author of "Seven Daughters," is Mabel Margaret Cowie Clark; Grace Perkins, "Personal Maid," is Mrs. Fulton Oursler; Astra Cileo, "Anagrams," is Milton Goldsmith.

Two-Tongue Bills

(Continued from page 11)

showing the same film in a theatre in two tongues is now being tried in Paris at the Ursulines to good returns. If Warner Brothers go through with it they will be the first to try the stunt in America.

While admittedly taking a risk in showing a foreign language talker in a house as big as the Warner, feeling is that New York is now ripe for the experiment, especially with English talkers on the same program to help out and bring in customers from a curiosity standpoint. It is figured the stunt will attract students of languages to a greater extent than mere showings of films in a foreign tongue.

Metro, flirting with a similar idea for a long time, although having only two first run houses on Broadway, will be ready to follow in if the Warner try looks like going over. Just where Metro would house its experiment is hard to figure, although perhaps deciding to lease a small Broadway house. Only Loew house available is the Loew's New York theatre or N. Y. Roof.

RKO-Pathe is the only one of the big companies with a house of the proper size for foreign features on Broadway, the RKO Cameo. The Cameo has shown foreign talkers through a tie-up with Ufa.

Of all the distribs, Paramount seems least anxious to exhibit its foreign product on Broadway, although having four houses in the Broadway sector. Par, like Metro, has contracts with side street theatres for its first run foreign.

Too Much Capacity

Argument against the showing of foreign versions in big houses is that there is not enough trade in New York in the foreign fields to fill them. Answer to which is that almost any foreign film that can halfway make the grade can hold over to fair b. o. in New York two and three weeks, with a number hanging up longer runs than that. In bigger houses these runs could be condensed to a week, according to those interested in the new move, to save b. o.

One development of the new move is that it may crush out some of the smallies in the foreign picture field in New York.

JEANNE EAGELS
The Tragic Story of a Great Actress
told in
THE RAIN GIRL
by EDWARD DOHERTY
She came from Kansas City to Broadway; she was the most provocative woman on the stage; she played five years in "Rain." Her story is one of the most fascinating of our time.
At All Bookstores, $2.50
Macrae - Smith - Company - Philadelphia

JEFF DE ANGELIS
The Story of His Life
A VAGABOND TROUPER
by Jefferson de Angelis and Alvin F. Harlow $3.00
HARCOURT, BRACE & CO.
383 Madison Avenue, N. Y.

AD AGENCIES SEEK ACTS

Biggest Phone Bill Paid A. T. & T. by Radio Net-Works; $3,500,000 in '30

Around $3,500,000 in wire charges was the bill paid for network broadcasting last year. This one item consumed close to 15% of the total income of both major systems, NBC and CBS. It was one reason why NBC in a $20,000,000 year did not show a profit.

NBC's $2,500,000 wire bill went to the A. T. & T. During the same year of leasing its wires for remote control broadcasting the phone company reported a net earning increase of $1,000,000.

The ether branch of the Radio family disclaims any possibility of or intentions to cut down the huge wire charge expense, although but 50% went for actual broadcast. With two wires used in network hook-ups, one for signals and the other carrying the program alone, the guide wire, while costing as much, is used for regulating only.

NBC's $2,500,000 phone bill mounted that high despite reported discounts in rates for wholesale use of A. T. & T. wires.

The network wrote the $2,500,000 in the book as experimental expense and let it go at that, as with the rest of its profit. There is no other company in the world grossing $20,000,000 a year and tossing it all back into the business for mechanical advancement and research.

NBC calls it worthwhile for its own radio future.

FUSSY CINCY STATION DELAYS OLSEN B'CAST

Cincinnati, March 31.

George Olsen, whose orchestra closes a fortnight's engagement at the Netherland Plaza April 3, had to comply with rules of WLW and WSAI before being allowed to broadcast over them. The band missed a scheduled period over each station before matters were straightened out.

Olsen's theme song is "Who," a tune that is restricted for etherizing. The publisher's okay had to be obtained before the Crosley stations allowed the song to be used. Olsen also had to submit copies of his announcements in advance before being permitted to use them over WLW or WSAI.

The hotel raised its night club cover charge from $1.50 to $2 on Saturday nights during the Olsen playing.

Tribune's WGN Takes 2 Hearst KYW Bands

Chicago, March 31.

Local dailies' hot competition in going after one another's band attractions this week put the Tribune two up on the Herald-Examiner.

Andrew Karzas, operator of the Aragon and Trianon ballrooms, has switched Wayne King and Ted Weems for broadcasting purposes to WGN, the Tribune station, with the new hookup taking effect tomorrow (1).

King, at the Aragon, and Weems, maestroing at the other Karzas stand, are and have been for some time getting their airing over KYW, Herald-Examiner outlet.

New time setup puts King on the ether nightly from 10:30 to 11, with Weems following him immediately for a half-hour program. In addition, King is scheduled to put on a half-hour program of symphonic jazz Sunday afternoons over the Tribune outlet.

Switch made by Karzas on assurance by Tribune that paper would launch special publicity and advertising campaign to boost the newly acquired band features, and at the same time the ballroom stands.

Of the local nightly band attractions the Herald-Examiner has remaining Phil Spitalny's Edgewater Beach outfit, coming through NBC, while the Tribune also has on direct contact the Coon-Sanders galaxy, nightly from its loop restaurant connection, and Verne Buck at the Drake.

Preparedness

Los Angeles, March 31.

A former Shakespearean actor, who can't make the grade in pictures, is already grooming himself for television stardom.

Walking into KFI, he asked for a television test. When told the station wasn't considering tel applicants yet, he asked if it wouldn't give him a chance on the radio. He said he wanted to be right in line for television parts when the system comes into use.

AMOS 'N' ANDY'S NEGRO PAPERS PANNING

Chicago, March 31.

Smoldering resentment among Negro press against Amos 'n' Andy broadcasts has flared up as result of allegedly objectionable bits in recent breach of promise trial episodes to point where the air advertiser and NBC have been forced to take cognizance of situation.

Latest editorial sorties, more vehement than ever, so worked up the dander of Pepsodent it called in its advertising agency, Lord, Thomas & Logan, to ask whether something couldn't be done to cajole the Afro-American editorialists into putting the pianissimo on their collective burnup.

Advertising agency got in touch with R. I. Johnson, advertising representative for a string of Negro newspapers, with view of finding out whether something couldn't be done to reconcile or curb the panning spirit of the anti-A&A journalists.

Most of the editorials giving the blackface team the verbal rundown in closing called upon the colored brethren to write letters of protest to the National Broadcasting Co. Flood of such epistles, 'tis said, had a lot to do with summoning to New York of Corell and Cosden three

(Continued on page 58)

Radio Station As Gift

Chicago, March 31.

First instance in radio where commercial broadcaster makes gift of license and transmitting equipment as gift to an educational institution that of transfer of WRBI, Tifton, Ga., to Oglethorpe University by Charles A. and Milton U. Kent, owners of Kent's Furniture and Music Company. Assignment of license has received consent of Federal Radio Commission.

Georgia Tech owns WGST, Atlanta, but outlet leased to Southern Broadcasting Stations, Inc., for commercial operation and affiliation with Columbia chain.

WCFL, Chi Labor Station, Covets WGN Kilocycle

Chicago, March 31.

Chicago Federation of Labor station, WCFL, opened its new 1,500-watt transmitter on Navy Pier this week.

Plans are being drawn for location of another transmitter in Downer's Grove, in anticipation of passing by the House of Representatives a measure assigning American Federation of Labor a clear channel. Act has already received unanimous okay of Senate.

When Congress comes through with the station assignment the Federation will again ask for the wave length now occupied by WGN, Chicago "Tribune" station.

TRYING TO SECURE 15% TALENT END

Radio's Demands Looked After Direct in East by Agency Men — Sidestepping Networks' Booking Bureaus — Idea Coppers

ALL NEW STUFF

As part of their entrance into show business through the talent end of radio, advertising agencies contemplate engaging actors under exclusive representation agreements.

This is the deepest the ad men have stepped into the show field so far, deep enough to classify them as theatrical agents on the customery commission basis.

Ad agency representatives in the east, besides handling the talent and programs for commercial clients, are now contacting actors and radio artists through the latters' managers or direct. This is for the reported purpose of diverting any loose commish to the advertising agencies' cash registers, rather than let all of it go to the artists' own agents and the stations' and networks' booking bureaus.

Direct representing of talent is one ad agency manner of recovering an otherwise lost share of advertising budgets. In newspaper or radio ad placing the agencies draw their 15% on the whole. In radio placements much of the whole ad cost goes for talent, in which the agencies up to now have not shared. It hurt the ad boys plenty and often was believed harmful for the radio stations' operators, since many agencies encouraged newspaper advertising over radio because of the larger profits and no split.

If an agency can draw 15% from directly representing talent, the 15% now lost on the talent portion of broadcasting accounts would be covered.

New Gyppers

This is the works or contemplated by Four A. members as well as the hundreds of hybrid ad firms now hanging on the fringe of radio. The latter have created more new forms of theatrical gypping than anything since carnivals.

With radio regarded as more fertile in chances for larger profits than any other advertising phase, advertising agents without stand-

(Continued on page 58)

Christie Deal Off

Hollywood, March 31.

Deal between Christie studios and radio station KMIC, for installation of a broadcast studio station at the metropolitan studio is off, after Christie had built a $10,000 studio.

George Bowles, who promoted the deal and had charge of Christie radio interest, is out.

Dallas Radio Player Shot by Irate Husband

Dallas, March 31.

Prince Albert Hunt, entertainer for a local radio station, was shot by an irate husband last week, while leaving a dance place with the assailant's wife.

Hunt died on his way to Parkland hospital.

Kunsky-Trendle's WOOD

Chicago, March 31.

John Kunsky and George Trendle, former operators of the Detroit link in the Publix chain, have added WOOD, Grand Rapids, to their own little network of broadcast outlets.

Assignment of station's license from Walter B. Stiles, Inc., to Kunsky-Trendle Broadcasting Corporation has been approved by Federal Radio Commission. WOOD shares time with WASH, also transmitting in Grand Rapids.

Fantastic Request for 267 New Stations; Indie Equipment Cos. Wedging Into RCA Monopoly?

Chicago, March 31.

Syndicate headed by C. R. Cummins, Williamsport, Pa., capitalist, whose scheme to organize a network of 267 small-powered stations in that many cities and towns has set radiodom agog, is reported having a group of indie equipment manufacturers ready to hold the bag, if Federal Radio Commission comes through with approval.

In Cummins' project, indie manufacturers see chance to wedge into broadcasting station equipment field now pretty well sewed up by RCA and Westinghouse.

Cummins in his application to the commission assures it that within four months after his syndicate to be known as Community Radio, Inc., will complete the manufacture of all necessary radio broadcasting equipment for the 267 stations, and that within seven months from date of approval every one of the proposed stations will be erected and ready for operation.

Manufacturers ready to turn out this mass of equipment within such surprisingly short period of time reported, in turn, to have financial support of powerful Wall Street group which has been trying to get into radio business

Destructive

Cummins' project generally regarded in local radio world as fantastic; and if by any chance were to go through intact entire present air channel structure would be torn down. Consensus of opinion among experts here that scheme has very little likelihood of going through as proposed.

Application filed calls upon radio supervising body to reallocate present 96 broadcast channels so that 25 of them be set aside for exclusive use of "community radio" stations in the 17 states the syndicate plans to cover.

Syndicate also asks that engineering charts be prepared by commission assigning radio facilities to every city having population between 10,000 and 100,000 and allowing each community station one watt of power for each 10,000 inhabitants, within the town's limits.

Few of the towns listed have broadcast outlets at present.

Should the Cummins smalltime chain materialize it is expected it will not operate on wire hookups but instead depend on electrical transcriptions for its sustaining and commercial programs, with general operation and time selling being directed from a central office.

Too Suggestive

Los Angeles, March 31.

A night announcer aired an eloquent plug for a toothbrush and while rounding it off, reached over and put a new disk on the turntable.

"And now that you know what the O-wu-zu brush means to your health and happiness," he said, "I know you will rush out to the nearest drugstore and purchase one. We will now have a little music. The name of this number is . . . ."

He turned to look at the disk, and slapped it over in a hurry. It was "Let's Don't, and Say We Did."

$18 NEW LOW FOR COMMERCIAL; 4 REHEARSALS

Chicago, March 31.

New low set by NBC in way of salaries paid professional artists broadcasting a commercial program over a network. Figure is $18, a $5 drop from the previous low.

Singers of long and wide experience, many of whom have established reputations in church choir work, as well as choral societies, and some recruited from the Chicago Civic Opera chorus, have been signed up by the NBC Artists' Service at $20 a head, minus 10% commission, for a broadcast Good Friday, April 3.

Program presenting these $18 professionals radio adaptation of noted DuBois oratorio, "The Seven Last Words of Christ," scheduled to come over network during Armour hour.

A chorus of 50 voices is being taken on at $18 each, for which sum they are not only to give one performance but are to appear at the NBC studios for four rehearsals, later figured to consume four broken half days, or a day and a half in toto at the minimum.

Impress Clients!

With the chain slashing commercial broadcast salaries down to the new figure and buying them up at $4.50 apiece for sustaining programs, talent around Chicago with air ambitions is beginning to wonder just what monetary future this is in radio.

Only thing, obviously, chain executives are concerned with when buying talent is getting best available as cheap as can be had according to supply and demand and general business conditions, thus giving impression of being shrewd buyers and manipulators of air talent to advertising clients.

Oratorio will be broadcast over 33 of the network's choice associated stations.

Radio Minstrel's Dress Rehearsal for Bookers

Chicago, March 31.

NBC is trying to build up production value of its acquired sustaining feature, WENR Minstrels, for personal appearances in midwest sector.

When the troupe broadcasts over WENR tomorrow night (1) all will be togged out in old-style minstrel outfits and under cork for the purpose of having them given the once or twice over by a group of prospective sponsors, theatre execs and newspaper men.

Around 35 in the act, with a 24-piece band.

EVERYTHING IN FRISCO FOR NBC BUT TALENT

Hollywood, March 31.

While San Francisco is still the capital of the west, so far as talent is concerned, it's more richly concentrated around Los Angeles. Result is that the recently opened NBC artists' activity around S.F. will become a commutation proposition for the radio bookers. It will necessitate also the probable moving to and fro of film and other "names" from Hollywood to Frisco for broadcasting purposes.

S. F. has the Federal Reserve Bank there, and in more than one way it's the economic center, hence the w.c. headquartering there of the advertising agencies' western branches. That's what determines the NBC location also.

On the other hand, Bruce Quisenberry, head of the artists' bureau, must drop down to L. A. regularly to arrange talent contacts. NBC is acutely in need of talent and also is taking its cue from the picture houses by flirting with picture names for commercial hours.

It may necessitate the ultimate opening of an elaborate remote control studio somewhere in Beverly or Hollywood to facilitate the local artists' contributions to coast-to-coast networks.

CORNELIUS VANDERBILT, JR.

Talk
Commercial
KYW, Chicago

Electrical transcription (ritz for phonograph record) brings the bylined son of railroad royalty to the radio listeners on behalf of the Merchant Tailors' Association. Vanderbilt as an interviewer of the great ties in with the cloth cutters by deciding that an unfailing mark of greatness, as evidenced by the celebrated personages he has met is being well turned out.

Great men are, first of all, humans with a pervading simplicity. This is invariable, says Vanderbilt, who mentions by name the senior Rockefeller, Coolidge and some others. After their humanity great men are nifty dressers (that shuts out Heywood Broun).

It's a plausible but not carefully considered argument on behalf of going to a tailor instead of a ready-made shop. Vanderbilt's standards of smart grooming are as loose as his expressed measurements of greatness in this recorded talk.

Vocally, Vanderbilt has a pronounced eastern elegance that many in the great open expanses will consider affectation. This is intensified through electrical transcription failing to provide for breathing between paragraphs which accentuates the Choate culture. Radio as a medium to reach the common denominator has to ponder these ordinarily less vital matters of reaction and prejudice.

In diction Vanderbilt is excellent. Each word is clearly spoken, and the flow of words, barring a certain absence, probably purposeful, of inflection, is easy of comprehension, and even slightly melodious.

Land.

SAPOLIN SPEEDSTERS

Orchestra, Songs
Elec. Transcription
Commercial
WOR, New York

This style of program is ineffective for the time it is spotted. It is a radio disc program of the most conservative and the fundamental sort of radio advertising; that of straight music with the plug weaved in between numbers.

No novelty, no names and no attempt at something different. It is on at 8:30 Friday night, at the same time as WEAF's Cities Service program and WABC's "Dutch Masters" period. Competition of that sort is too strong for a program which possess no individual merit.

Orchestra renders mainly numbers to which tin pan alley applies the cognomen of "hot stuff." Of ballads, there are a few. Sounds too brassy and the instrumentation is too much of the same brand. Vocal choruses here and there.

Will have a tough time competing with the opposition during the time this on.

FURNITURE MAN

Commercial
WGY, Schenectady

Tenor with a soothing voice. Offers a 15-minute morning program, sponsored by a furniture company operating a chain of stores in the New York Capitol district. Numbers are mostly of the popular variety, old and new, sung to piano accompaniment. Request pieces included.

Program would be more entertaining if advertising spiels were curtailed. In addition to opening and closing numbers ballyhooing the company's products, announcer delivers three or four sales talks. Apparently advertisers on morning programs originating over local stations figure their audience consists mainly of women ever on the hunt for bargains.

The Furniture Man also broadcasts from Station WOKO in Albany.

Conn.

NIP and TUCK

Piano Duo
KFWB, Hollywood

Nip and Tuck are rather familiar sounding names as an act but not familiarly identified with a piano duo. Out here they're a sustaining 15-minute interlude with the Warner station on behalf of Warner theatre exploitation.

Usual pop run of pleasing piano duets. Billing is "two grand pianists at two grand pianos."

Given a little more distinction to somehow stamp them away from straight pianologing, a team like this could be developed with an eye to personal appearance bookings.

Abel.

HAPPY CHAPPIES

Songs, Piano
Commercial
KMPC, Beverly Hills

Among the better two-man ditty dispensers in or around Los Angeles. Their 30 minutes is currently paid for by a garage.

By imbuing pop and venerable releases with as much of their own personalities as is possible, the pair has skipped the locally well-filled rut. Part of routine best liked by western listeners is an English parody of pop choruses in which one boy goes nasal and becomes "Lord Algy."

Bang.

"JUST KIDS CLUB"

Drama and Music
KLZ, Denver

A clever little Irish feature by the Denver Post's "Just Kids Club," principally for entertainment, and which enables juvenile artists to appear before the mike in the development of their talents.

The Kit Cats (girl members) put on a sketch in honor of patron saint of Ireland. Mary Hegelheimer, Helen Waurms and little Lorraine Briolo (three) deserve praise for their solo part, and Betty June Moore (five) for an accordion solo.

This is a regular weekly feature every Saturday over KLZ. Written and directed by Geraldine O'Neill and under personal supervision of Mary Thompson.

NORTH SHORE CHURCH

Mid-Week Service
WIBO, Chicago

Increasingly the tendency in American practice is to eleminate all religious services or prayers from the daily curriculum of the public schools. This is not a question of being anti-church, but a larger guarantee of Jeffersonian immunity from unwelcome dogma forcibly innoculated upon any section of the public. This is the theory of "live and let live," and probably the same proverb will be used, with a different emphasis, in defending religious services over the radio.

There is no compulsion, it may be sensibly argued, to listen. A handy dial, an easy flip, and the pulpiteer is traded for a dance orchestra. There are several score stations owned and operated by religious bodies, seminaries, proselyters, who devote their limited radio time to broadcasting their particular version of salvation. Uniformly on low wave lengths, few except their own adherents could or would get the programs.

But WIBO is one of the six biggest stations in Chicago, and the hour 7:30-8:30 is the evening's peak. Explanation is that the North Shore Church, one of the first to climb aboard the radio, is using WIBO on a time compromise such as grow ever more numerous and are habitually an easy solution to the problem of the pesky small stations.

"Is all well with your soul tonight?" the preacher quizzes his uncounted and improbable radio audience after the doleful molasses music of the quartet has induced melancholia. It's ultra-fundamentalist doctrine, dry as dust and without an iota of appeal for the non-partisan. Punctuation of heavy solemn unmusical music, no help.

WIBO pays a high price for what concessions it gets in return. This would drive any average listeners-in to other kilocycles and keep them there.

Land.

SIMMS SINGERS

Quartet
Commercial
WFAA, Dallas

Probably better known by their stage name, Bel Canto Quartet, these singers are vets of radio since its start and possess probably the largest fan audience of any single act in Texas. Popularity began several years ago, climaxed by an Interstate vaude tour.

Strictly close harmony, ranging from opera to pop songs and spirituals. Each is soloist. Between the four they can hold a listener from 30 minutes to an hour, with plenty variety. Type of stuff that naturally appeals to the older crowd.

Program, sponsored by Simms Oil Co., on for half hour Saturday nights. Also at intervals on studio programs as Bel Canto Quartet.

Rudy.

CARLOS MALINO

Tango Orchestra
KFWB, Los Angeles

Not only the best tango band on the Coast but among the best in the country is Carlos Malino from the Hotel Ambassador, where his Argentines alternate with Gus Arnheim's jazz.

Malino has that continental flavor about his tangos which, if they don't get the same concerted public reaction as does almost any stooge tango abroad, is certainly a musical treat to many.

They usually do three numbers via the ether and are a distinctive interlude.

Malino has also started a vogue with his Continental tango teas of Thursdays at the Grove, getting an immediate play.

Abel.

Golf Classics

Elec. Transcription
Commercial
WOR, New York

This program, Friday (27), was a recording describing the first National Open Championship won by Bobby Jones July 15, 1923. His opponent was Bobby Cruikshank, Scot champ.

This disc is cued so cleverly and run off so smartly it is easy to imagine it a flesh broadcast instead of a recording for radio. Announcer describing the golf match does clever. He picks up Jones and Cruikshank after they have played the 16th hole, with Jones one up on Cruikshank.

Grand Slam Golf Clubs behind this program. For golf addicts it's a sure-fire.

RHYTHM BOYS (3)

Cocoanut Grove
KFWB, Los Angeles

Al Rinker, Harry Barris and Bing Crosby comprise the Rhythm Boys, nee Paul Whiteman's Rhythm Boys, known to the Ziegfeld Roof, the class, Paul Whiteman's and New Yorker, the Hollywood Gardens and lots of other eastern high spots. But never in their varied and cosmopolitan career in the effete east did the trio enjoy the popularity it now has out here.

They are the collective Rudy Vallee of the ether west of the Rockies, unfortunately buried away in the Cocoanut Grove of the Hotel Ambassador. On occasion they have branched out and doubled into the local Paramount, but the boys, collectively or singly, can step out and play percentage in picture houses and vaude up and down the coast and mop up.

There are lots of folks no doubt in Portland, Seattle, Frisco, Denver, San Diego and other western stands who know the Rhythm Boys by name and radio fame and would go out of their way plenty for a load of 'em in the flesh.

Barris is the composer of "It Must Be True" and "I Surrender," a couple of local song sensations, which alone could carry him over the top. Bing Crosby's baritone style is also etherially unique.

As personalities in the flesh they have the edge in more than one way on the average behind-the-mike favorite, for the trio came from the stage (and also in comedy pictures out here) to the radio.

Abel.

MACY'S BOYS CLUB

Commercial
WOR, New York

Macy's Boys Club is for R. H. Macy and the American Boy Magazine, with the meetings held in Macy's department store. Evident object of broadcasting is a drive for membership. According to the announcement, the club has 2,500 members.

Club is under the direction of Larry Yorke Erskine, announced as a novelist. Erskine gets things under way by telling a few short humorous stories.

An accordian player did three numbers. Program closed by Erskine heralding the approach of the club's Spring party.

Program aims at youthful listeners and should get them. Some of the youngsters spoke too swiftly. For the main part, program runs along nicely.

CENTREVILLE BRASS BAND

Music and Comedy Series
Sustaining
WBBM, Chicago

Every Wednesday afternoon for 30 minutes, the town band of Centreville gathers together for their weekly rehearsal, concert, or argument. Brass music is played straight without hoke flat notes or instrumental clowning. Comedy attempts are on the talk, most of which is wobbly.

Program caught had band on opening date of a seven-day concert tour through neighboring towns. At Brighton they got into an argument as to the respective merits of the towns, and haggled among themselves whether they should cut down on the food so as to finish the trip without a financial loss. Most of it obvious and strained.

DUTCH MASTERS

Commercial
WJZ, New York

With the belief that its former minstrel broadcast had worn out its entertaining qualities, the Dutch Masters shelved it and instead presents three characters, Peter Zorn, Freda Zorn and Emil; each working up an exchange of dialog into a musical number.

Musical director is Dutchy, even to dialect. Old stuff. Apparently a try for originality and something to surpass the minstrels. Questionable whether it can hang onto as many dial regulars as the other program.

Mark.

"HER SON'S FATHER"

True Story
Commercial
WABC, New York

Most of the "True Story" tales as aired are mushy, sentimental and short of dramatic continuity. "Her Father's Son" held up sustained interest largely through "and a little child shall lead" theme.

There was a tinge of romance, but all submerged in the fight a childless woman had for a little boy which she adopted and for which she turned fugitive to keep.

Stories like this will have the mothers undivided in their attention, with the papas simply standing by until the sign-off before rushing to the band dials.

Mark.

LIGHT and COOK

Songs, Piano
KMPC, Beverly Hills

While one lingers vocally on the best notes, the other makes a trilly search for fleas among the keys. The boys also have their own little theme song wherein they invite everybody to enter their hearts.

It's station KMPC, which features the Beverly Hill Billies and gets chocolate cakes from emotional provincials, so okay.

It's a 30-minute nightly affair.

Bang.

PIANO TWINS and WARREN MUNSON

Sustaining
WGY, Schenectady

This trio, consisting of Monica Leonard and Dottie Sherman, pianists, and Warren Munson, crooner-announcer, is a regular week-day morning feature over WGY. Entertainment is a studio affair. At close of the 15 to 30-minute period of etherizing a brief spiel is made on behalf of the Telechron electric clock, Smith Bros. Cough Syrup, or other commercial accounts handled by the station. Twins formerly were an evening standby at WGY.

Piano duets by Miss Leonard and Miss Sherman form the backbone of the program. Munson does the announcing, in orthodox style, and occasionally croons a number or recites one of those "sunshine" poems which early morning radio artists feel compelled to give.

The young ladies handle the ivories in neat, if not sensational, fashion. Both the pianists and the singer feature popular numbers, "requests" of various types likewise rendered. Munson has a good speaking voice and a rather smooth personality; his singing is fair.

A criticism sometimes made of the trio's programs is that they do not improve with age, from the listener's viewpoint. Heard on the air six days weekly, the repetition of numbers is noticeable, and the piano duets grow a trifle monotonous.

Conn.

ADOLPH DUMONT ORCHESTRA

Symphony Concert
Commercial
WGN, Chicago

One of NBC ace network hours, that from time to time goes in for outstanding concert names, is Household Celebrities weekly broadcast, having for solid musical foundation and steady pull one of finest moderate-sized symphonic organizations on air, under direction of Adolph Dumont.

Program caught (23) well-balanced, varied and of surefire popular appeal. Particularly, interpretations of such widely thematic compositions as Rimsky-Kosakoff's "The Sun Maid," Debussy's "Children's Corner" and Schumann's "Traumeral" given distinctive touch of smart showmanship and directorial skill.

Reviewed broadcast had as guest Dr. Albert Robinson, criminologist, who held forth briefly on "The Crime Problem, and the Common Sense Way of Dealing with It."

Among concert artists presented by Household Finance Corporation on this program have been John McCormack, Percy Grainger, Ephraim Zimbalist and Cyrena Van Gordon of the Chicago Civic Opera.

CLYDE McCOY ORCHESTRA

Dance Music
Morrison Hotel
KYW, Chicago

Down in the hotel's Terrace Garden room, this dine and dance band has built up a nice local following in the few months in town, and primarily on the versatility of McCoy's hot cornet. McCoy has built his reputation strictly with the younger dancing set, and with one tune, "Sugar Blues," with which he has become identified. McCoy recently signed for Columbia recording, and his first record, the "Sugar Blues," turned up as a good seller on the Columbia list.

McCoy's outfit sticks strictly to business, and aims directly at the feet; with no attempt at comedy talk for the home folks or annoying them with telegram reading. Standard presentation, with the cornet allowed lots of room.

LOUIE AND HIS HUNGRY FIVE

Electrical Transcription
Commercial
KLZ, Denver

"Louie and His Hungry Five." What an appropriate name.

Starts off (this episode did) with a couple of Dutchmen, one bemoaning his way with women and the other one giving advice. Musical numbers are spotted, one of the Heinies being an orch leader, and the orch does its practicing as the record unwinds.

One of the sample jokes indicates everything. "This feller (fortune teller) can tell how old you are if you tell him when you are born." Only excuse for some transcriptions is that might be cheap way to get talent.

"MARCH OF TIME"

News Talk
Commercial
WABC, New York

Plug for "Time," the weekly mag, may develop into a worthwhile idea, but in general dissemination of news subjects illustrated by radio actors, it seemed to miss fire.

Ted Husing does a spiel on each news clip, which then is introduced by characters from the items impersonated by studio players.

First came Nevada with its new gambling and divorce laws. Mayor Roberts was introduced and made a speech about what would happen where more freedom was assured the citizens. Then to India for two subjects with Ghandi and his wife among the principals.

Then a reproduced news bit from the Far East, with a scene enacted between the Moslems and the Hindus. Pretty hard to get.

Then to New York where the New York Theatre Guild got a plug for its "The Miracle at Verdun." There was a brief bit of dialog to indicate a scene from the play. Grim and ghastly in thought; air food, not hot.

The nearest to humor came with reported fight between Dreiser and Lewis at the Metropolitan Club. Something more tangible and showed possibilities of reporting by air.

There is a suggestion in this sort of broadcast of what might be done were all big "flashes" reported by radio.

Pretty hard to get away from tragedy and the stark, naked realism that always enters into any kind of reporting. Without comedy elements it's all the more somber and uninteresting.

Mark.

BOSCH

Sammy Fain
Songs
Commercial
WMCA, New York

This commercial formerly featured George Jessel. Sammy Fain, composer and now reported to be under contract to Paramount, is the new feature.

Fain is solo. He has a pleasing voice and good delivery, but it's too much to expect one man, more or less an unknown to laymen, to support a program by himself. Even Jessel was given support by a girl warbler and an orchestra. Addition of a femme to this program would help the program and relieve Fain.

Composer uses his own songs only, poor judgment. Announcements they are his are oke and do build interest, still the majority of the songs used March 27 were unknown. Fain wouldn't injure himself if taking a popular song other than his own. Program is dealt a blow by the repetitious plugging of the product, a tooth-paste. No rest here. Beside having a theme song for the product, there's a strong plug before and after each number and at the start and finish of the program, excluding the theme song.

EARLY BIRDS

Orchestra, Chatter
Studio
WFAA, Dallas

Featured in a regular morning hour, this band has been a draw for local breakfast listeners for a year. Pop songs plus usual comic splurge from announcers, but beats those morning exercise hours by a long shot.

Most of orchestra former theatre musicians, with Alex Keese directing. Keese was once pit conductor for Publix-Palace here. Music all hot jazz, but program slowed considerably by unnecessary chatter by announcers, Ed Dunn and Jimmie Jeffries.

Idea seems to be that the "birds" are a regular gang, minus stage formality, induging in free-for-all razzoos and belly-laughs between numbers. Sometimes keeping the listeners guessing what the joke's about. But the idea clicked and rated the band as ace morning act in this section.

Rudy.

SEGER ELLIS
4th Week WLW Cincinnati
Brunswick Records
N. Y. Rep., LYONS & DANIELS
201 West 49th Street

GUEST STAR
VITALITY SHOE PROGRAMME
NAN HALPERIN
WABC
COAST TO COAST HOOKUP
WEDNESDAY, APRIL 8, 10 P.M.
Per. Rep., ARTHUR ASHLEY—WM. MORRIS OFFICE

RADIO-FILMS PARALLELED

NBC Gently Upbraids Agencies for Their Lukewarm Faith in Radio

Chicago, March 31.

Time is fast approaching when chains will refuse to consider anything less than 52-time weekly or straight year-around contracts from network program sponsors, particularly for evening hours.

Unlike practically all other advertising media, radio broadcasting facilities cannot be stretched. When these choice hours are gone, they'll just be gone.

Situation of limited time will make holding of network hours from 7:30 to 10 p.m. valuable franchise to advertisers.

So advertising agency executives were told at a luncheon arranged by the local division of NBC in studio A atop Merchandise Mart. Frank A. Arnold, Director of Development for NBC, did the telling.

In his talk Arnold took the bigger agencies to task for being loath to accept radio as a stable and permanent advertising medium.

Here to Stay

Arnold kept stressing through his speech assurances that radio is here to stay. As confirmation he pointed to the projected Radio City in New York. Only 10 days ago, he said, a $10,000,000 order for structural steel alone in connection with the City's building plan had been placed. The Rockefellers, he added, don't go into anything that won't assure them a big money return and when they thought of Radio City they thought of it in terms of profit and naturally all this means the Rockefellers are convinced of radio's permanancy.

NBC, Arnold went on, had enough confidence in the broadcast industry to put $1,250,000 in just the Merchandise Mart layout of studios and offices.

After extolling NBC's pioneering labors in development of broadcasting as advertising medium, Arnold told the boys it was up to them to make Chicago the big broadcasting center of the world and not to worry about talent as there was plenty of it here.

ROXY TOUR GROSSED $220,000 IN 60 TOWNS

S. L. Rothafel (Roxy) and his Gang returned to New York Sunday (29) after two-month tour during which they played 60 cities. Tour was under the auspices of NBC. It grossed about $220,000 with the net profit going to charity.

"Gang" consisted of 80 persons, 31 of whom were musicians attached to the Roxy Symphony Orchestra. Rest were opera, concert and radio stars.

NBC was publicized at each performance through a huge banner hanging in the theatre or auditorium. S. Jay Kaufman accompanied Roxy as his personal manager and supervised details of each performance.

Upon reaching New York Roxy went into conference with M. H. Aylesworth, NBC. Said to be regarding Roxy's present association with RCA, NBC and RKO.

Roxy, according to an announcement by Hiram Brown, is supposed to locate at RKO this month. It is reported that Roxy himself does not know what his duties will be in connection with RKO and may, until he takes over the RKO theatres in Radio City, which will be at least two years hence, act in an advisory capacity for NBC, unless otherwise assigned.

CBS Drops Photo Idea

CBS has dropped its plan to establish a photo plant in its home offices. Original intention was to erect a $20,000 photo studio in its building and discontinue operations with outside photo services.

CBS deals with "Times-Wide World" on photo news service.

NEW CBS ADVERTISER

Tidewater Oil 3 Times Weekly Roy Atwell Spieler—Rich Orchestra

Tidewater Oil Company has Columbia Broadcasting System time for three 15-minute broadcasts weekly, for one year, starting April 13. Approximate total cost for talent and time is $575,000.

The new series will be known as Tidewater Inn programs, with Roy Atwell as host and commentator on events within and outside the Inn. Freddy Rich and an orchestra of 25 men will be a permanent feature. Marion McAfee and Frank Reidick are the soloists on the first broadcast.

Twelve stations on a broken network will carry this new commercial hour south and east.

128-Foot Film Strip To Hold 1-Hour Radio Program, Chi Invention

Chicago, March 31.

Mechanism for recording and reproducing radio programs on film with multiple sound tracks is now being perfected and under construction in a northside studio.

Inventors are limiting length of film to 128 feet, with loop running continuously between two magazines and recording mechanism fed across face of film. At the finish of each revolution of film length the loop will move slightly so that adjacent sound track can be recorded. Figures that as many as eight to 10 tracks can be carried on single film width.

A half-hour's program can be recorded on 128-foot loop with six sound tracks, say the inventors. Amount of recorded time may further be increased to an hour, with twice that number of sound tracks, but takeoff would have to be greatly amplified.

Inventors say the mechanism will not be ready for marketing at least eight months. Estimate selling price at around $450 for reproduction mechanism, intention being to turn equipment outright over to broadcasting station. Sales policy contrary to makers of disc turntables now being used by majority of outlets. In case of Western Electric, turntables leased to radio station for $100 a month on a three-year contract. If the station uses two turntables, one for 78s and the other for 33⅓s, $25 is added to the monthly bill.

Cincinnati, March 31.

First film recordings made for radio broadcasting purposes exclusively will get an airing over local station WLW in Cincinnati at midnight Friday (3). Joseph A. Chambers, station's technical supervisor, is handling the experiment of using celluloid instead of wax for transcriptions.

Station will ask for public comments to get broadest reactions.

OLD GOLD QUITTING RADIO OVER SUMMER

Old Gold will cancel its CBS radio contract after June 1. Commercial has been on CBS for the past few months under a term contract. It will be permitted to cancel under the clause included in commercial contracts.

Reported that Old Gold, with Lorna Fantin, the numerologist, on its hour, has been dissatisfied with its programs for some time and was seeking to change, holding auditions for orchestras and singers. Finally it has decided to get off the air altogether.

Old Gold will stay off the air until the fall at the earliest.

MUCH SAME FROM START TO NOW

Radio Industry Runs Along Similar Operating Lines to Pictures—Television Next

PIONEERED ON HUNCH

Chicago, March 31.

Probably no two industries ever paralleled each color so closely in history and sequential development as pictures and radio. Both started from scratch with no previous record, no precedents, and, in the beginning, no standing.

Television is around the corner as a possible completion of the comparison giving the radio industry a future upheaval similar to the introduction of dialog in films.

Radio today is where, commercially speaking, pictures were some years ago. But already unmistakable portents indicate future developments in radio will find an easy and unforced parallel, if not precedent, in pictures.

Pioneers

Radio, like pictures, was pioneered by men who necessarily had little more than a hunch. Most of the real trail blazers personally possessed what technical knowledge there was prior to the period of trial-and-error.

As pictures drew its beginners from the mercantile industries, radio's early birds seem to have been in some phase of telephony. In both instances was a speedy appearance of the promoter ever scenting quick profits.

Equipment

Neither industry could, or did, strike the stride until there had been comparative standardization of equipment. Not until projection had been perfected did the picture start to swell to its titanic girth. Nor did radio advance very rapidly in the early years of the last decade when reception as well as broadcasting required patience and an expert engineer.

Big Business

Requiring large capital investment radio's commercial possibilities, once perceived, promptly attracted big business. Similarly, though less rapidly, the picture industry drew in banker syndicates.

Independents

Radio independents have only within the past two months become articulate. Yet there threatens to be an increasing appeal to publicity and noise-making by indie broadcasters just as indie exhibitors have resorted to this method on the Kipling maxim that "the wheel that squeaks is the wheel that gets the grease."

Authority

Radio has no Will Hays but a very powerful super-equivalent in the form of the Federal Radio Commission. A difference here is that the Commission, politically appointed, has almost absolute powers and does not, as with Hays, require confirmation of its decisions.

Since the radio industry rotates about and is cued by the National and Columbia broadcasters, they practically constitute the echo and referendum to the commission. The insurgent indies complain of this inevitable balance of power.

Censorship

Unlike the legit drama and other amusements, both pictures and radio are part and parcel of the American family. Hence censorship is a necessity from within as it is a bogey from without. Radio is even more acutely sensitive to controversial or taboo matter than films, for radio goes directly into the parlor where material that might be accepted in a theatre as

(Continued on page 58)

Shoestring Radio Disc Recording Co.'s Boom, Bust and Fade on Coast

Hollywood, March 31.

Radio's disc recording boom in Hollywood is practically a thing of the past, with only an occasional promoter unwilling to take a hint from the experiences of many companies that slipped into oblivion.

Number of disc companies opening and closing here during the boom period is variously estimated from 12 to 50. Most of them didn't last long enough to be counted. Started on a shoestring and the string broke early.

Hollywood a Natural

Hollywood was a natural spot for their line, promoters thought, because talent was plentiful and easy to get. They didn't reckon that there are few minor stations in the west available for recordings. Most of these peanut whistle radio "outlets" are east of the Mississippi. Where the distance was so great, it was too difficult to get business by mail and too expensive to hire traveling salesmen.

In spite of these disadvantages, some of the disc companies would have hung on but for the small station's way of doing business. The station would order recordings but couldn't pay for them.

$2 Accounts

With the records, costing from $5 to $10 each for a wax with a 15-minute program on each side, the station owner would try to get an advertiser. He'd line up the corner grocer, ice cream parlor, or the combination town garage and auto agency. The "account" would agree to pay $2 down and the rest if he couldn't avoid the station owner. Owner would then be forced to pay for recordings the same way. He only paid when he collected, which left the disc recording promoters sweating, but helpless.

Hooking Hasbeens

In promoting wax companies, many racketeers were aided by fading film players. Knowing little about radio, the players fell for the line about getting themselves before the air audience and staging a comeback in pictures. Signing of Amos 'n' Andy for a picture was a big talking point with promoters.

About three or four recognized disc companies are still operating here, and legitimately. With good artists and clear recordings, they are able to cater to stations above the small, low-power broadcasters on whom the shoestringers depended.

Small stations that rely on radio discs now have their choice narrowed to the better class companies here and in the east, or else to the local co-operative recording companies that have sprung up in some sections.

MISS KENNEDY SELLS

Ralph Atlass Acquires Former Vaudevillian's WJKS, Gary

Chicago, March 31.

Ralph L. Atlass, formerly vice-president and general manager of WBBM, has bought controlling interest in WJKS, Gary, Indiana. Outlet taken over from Attorney Tom Johnson and his wife, Frances Kennedy, ex-vaudevillian.

A 1,000-watter now on kilocycle frequency 1,360, WJKS has before Federal Radio Commission application for shift to frequency 560 kilocycles, same channel occupied by Chicago's WIBO.

In new WJKS setup Atlass assumes title of general manager. He also operates WLAP, Louisville, Ky.

25% INCREASE ON NBC'S AIR TIME RATES

Regarding the present income from commercial radio advertising as insufficient, NBC is mapping a new scale of time rates for network commercials.

Last year (1930) on a $20,000,000 gross the principal senior broadcasting chain did not show a profit. That is one reported reason for the rate raise proposal. Another is the necessity of boosting program charges for the benefit of independent stations subscribing to NBC for network programs, with the higher add rates expected to cover this additional hook-up cost.

Advertising rates for a broadcast on NBC's "red" network of 45 stations are $4,890 per hour, $3,056.25 per half hour and $1,910.21 per 15 minutes. Scale for NBC's "blue" network of 30 stations are $3,790, $2,368.25 and $1,480.49 for the three time division. "Red" network's New York parent station is WEAF. The "blue" programs emanate from WJZ.

Account is that an increase of around 25% over present advertising rates is considered necessary by NBC.

Cutting Periods

Another measure to increase its advertising income is NBC's current campaign to reduce time applications, with a view of cutting down the present full hour programs to half and quarter hours. This would open the way for more advertisers on the air and at the same time raise the gross advertising income of the network. Four quarter-hour commercials at the present rates would return an advertising fee of $7,640.84, or almost double the full hour rate.

Although but 30.4% of NBS's total available advertising time is now sold, more than 75% of that is at night. The 75% takes in all the night time that can be sold commercially on NBC. The share of the night time that isn't commercial must necessarily be devoted to sustaining programs.

Because of this complete sell-out of NBC's most desirable advertising time, mainly the night period from 6 to 12, there are but few chances to get new clients on the air, these occurring only when an advertiser drops out and discontinues broadcasting.

"Orphan Annie" Adopted

Chicago, March 31.

"Little Orphan Annie," cartoon strip radio turn, originated over WGN, gets an NBC network hookup six nights a week starting April 6 under Ovaltine auspices.

Contract covers 26-week run, on double daily broadcast, 5:30 eastern time and 6:45 p.m. for the midwest.

COWPER INTRODUCED WIFE AS 'GIRL FRIEND'

Cambridge, Mass., March 31.

Mrs. Evelyn L. Cowper was awarded a divorce in Middlesex Probate Court from Irvin C. Cowper, Boston radio announcer. They were married in 1929. She left Cowper on Oct. 15 last.

Mrs. Cowper described an incident in a restaurant where she and her husband had gone to dine. A couple known to Cowper stopped at their table and Mrs. Cowper was introduced by her husband as "just a girl friend."

Later, at home, the wife asked Cowper to explain the odd introduction. Her husband replied he did not desire to be hampered by having people know he was married. According to the wife, Cowper struck her during this discussion.

She also testified to other acts of cruelty by her husband, including scalding her with hot [illegible] while she was [illegible].

Radio-Films Similarity

(Continued from page 57)

theatrical license, has all the force and shock of a social faux pas.

Thus far radio has not evolved any normal code of censorship although there are certain well-established rules subject to local or corporation modifications.

Advertising

Radio and pictures divide here. But the division is not complete as recent efforts to put over advertising shorts in picture theatres attests.

In the early days commercial announcements by colored slides was commonplace in picture theatres. It is felt that eventually advertising will be vastly curtailed or reduced to 20-word announcements, similar to the recently established policy of the Cremo Cigar hour. In Great Britain radio is exclusively an entertainment medium, monopolized by the government.

Stars

Radio has its stars as with films. It is still too soon to estimate star mortality on the air.

In pictures only a handful has survived the last decade.

Lesser Talent

Hollywood's desperate extras may soon find their broadcasting brothers and sisters if the glutted talent market continues to beat down salaries of radio artists.

NBC has recently fixed $4.50 as the price for sustaining talent and $18 for commercials, both new lows. This, of course, for those without names. Columbia pays about the same.

Showmen

Radio is beginning to keenly feel the lack of showmen within its ranks. What genius there is along these lines still adheres to pictures or picture theatres. Even so the film biz complains constantly of the same deficiency.

Publicity

Radio press agents are considerably less welcome in the average metropolitan newspaper office than film p.a.'s. Pictures has survived this ordeal of unpopularity by adopting a sweeter tone and smarter policy it has been accepted. At present, advertising pressure is against radio as it favors pictures.

There is much slick exploitation on occasion in the higher strata of the networks.

Honky-Tonks

Nickelodeons that never grew up exist in the film industry, variously termed shooting galleries, inkwells, clucks, etc. Proportionate to the total of 650 odd stations as against 20,000 odd exhibition points for films, the radio industry has its full quota of honky-tonks.

Phonograph (radio disc) records are the radio honky-tonk, equivalent to state rights cowboy operas. Cheap advertising corresponds to 15-cent tickets.

Paper Pans A-A

(Continued from page 55)

weeks ago for script conference and perusal by A. H. Aylesworth for NBC.

General run of editorial blasts voice opinion A&A making colored folks "object of universal scorn and ridicule," since "most of the white radio audience gladly accept this broadcast as truth of Afro-American life told in jest."

Naming Babies

Editorial that particularly brought notice was in the Louisville News, captioned "Black Babies Named After Amos 'n' Andy":

"Despite fact the clownings of two white men, who are making fortunes in alleged imitations of Negroes on radio and screen, may be amusing—according to one's sense of humor—it is indisputable they make Negroes, as a whole and as a race, the objects of contempt and ridicule.

"That Negro comedians have done the same thing doesn't lessen the harm these men are doing. It is inconceivable that any Negro, however stupid, dumb or ignorant, would name his children after these two blackfaced clowns who would be fourth-rate actors without the cork. Yet according to the Chicago Defender twins were born to a Chicago couple and they promptly named the little fellows Amos 'n' Andy.

"White books, white newspapers, white histories, white plays, white movies—everything most Negroes see is white, therefore they get the White Man's viewpoints and interpretations of themselves and their race, and they feel inferior, think inferior and hence are inferior. We might sorrowfully forgive those folks who name their children Abraham Lincoln Jones, Theodore Roosevelt Johnson and George Washington Smith. But two handicap two brand new black babies with Amos 'n' Andy—ye gods!"

Royalty's Snow Yell

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why don't you hustle out and dig some dough?' I ain't used to that rough talk, after living with the Howards.

"Yes, I had to leave the Howards. But it wasn't their fault. A smart aleck up to the Howards' house one day said to Mrs. Willie, 'why don't you legally adopt that funny gink, then you could throw him out without the neighbors talking?'

"Well, I ain't so dumb. I says to Mr. Willie, because Mrs. Willie didn't seem to care about discussing the matter, whether his wife had framed with the friend to make that dirty crack, while I was around. Mr. Willie asked me what the crack had been, but I was so excited I couldn't think of it. So believing Mr. Willie might tell Mrs. Willie I had been talking about her but couldn't remember what I had said, I didn't go back to the Howards. They had moved and I didn't care much for my room anyway.

In Soft

"When I went into the rooming house, I gave my name as Sir Joseph Ginsburgh, Sr. The landlady wanted to know what the Sr. stood for. I told her Senator, and she didn't ask me for any advance. That got over so swift, and as the Howards didn't adopt me, I have adopted Sr.

"I had another bad streak this winter. Everything breaks for me in bunches. I asked the landlady if her husband was alive and she said she wasn't married. I saw a guy hanging around the house that looked about my size. I was hoping she would marry him, so I could borrow some of his suits and shoes, but she didn't.

"Once in a while I got the idea that maybe the landlady was going for me and that made me stick close to home, too, but the morning the landlady called me Bum, I made up my mind I wasn't so strong with her.

"But you learn something staying home all of the time. With nothing to do I listened to the radio, and I have raised my salary for my next air appearance. I had to raise my salary, some of these radio actors are so lousy. I used to ask $2,500 a day on the radio and pro rata by the hour. Now it is $3,500 a day, divided into two sections only; $1,500 all day or $2,000 at night up to 1 a. m. I just as leave work, though, after one a. m., but they shut off the radio then. That made me grouchy, too."

Short Billing

Sir Joe stated he had not changed his billing, that it is still That Great International Entertainer and King of the Backyards, Sir Joseph Ginsburgh, Sr., but that he had noticed the prevailing mode in billing is brevity, through cost of electricity. He may decide to just call himself Ginzburg.

Sir Joseph said he had noted with some alarm on his first day out there seemed to be more lay-offs than usual on Broadway. With the sun now working on a regular schedule, added Sir Joe, he may have added competition.

"It's all right, though," added Sir Jos., as a cop stepped on his bare big toe. "I think Mr. Willie will get another summer show. I wrote him a letter and told Mr. Willie not to refuse a reasonable offer. He must get a summer job because I also told Mr. Willie of a house I heard about in Larchmont he can get cheap for the hot weather. I always feel sorry for Mr. Willie when it's hot and he's working.

"Don't forget about that Sr. at the end of my name. Just as soon as I see it printed I am going to get shaved, ask Mr. Willie to take my medals out, look like a senator, and then I'll show that landlady who she called a bum."

After Ad. Acts

(Continued from page 55)

ing or any particular ability are stopping at nothing to cash in on the new exploiting medium. Lack of creative sources of their own has forced many into a copping policy that places any new radio advertising creation or idea in jeopardy.

It now amounts to practically giving an idea away if submitting it to any but the most reputable advertising firms. The others are full of boys who see the money available in radio and are not opposed to using any means to grab it.

So many writers and idea men have experienced rejection, only to later catch their plan at work for somebody else, few radio material creators chance exposing ideas to anyone not 100% reliable.

Advertisers Unaware

The commercial advertisers contracting radio indirectly through advertising agents don't know half of what's happening. The networks and stations do but are timid about correcting any faults or they just don't care.

Chief protection for the ad men in desperate copping and idea stealing is the power which the advertising agency wields in commercial radio broadcasting. With the agencies not especially fond of radio and often preferring to patronize newspapers for the higher combination, to offend an ad man would mean loss of an account that at the start isn't too certain.

The better ad agencies believe their unimportant contemporaries' gypping practices will pass out upon standardization of radio ad placing. They believe any new business offering the money-making chances radio does this early, must attract a number of parasites who cannot withstand legitimate competition for long.

Meantime the radio artist is the main sufferer. Between the advertising agency and artists bureau deduction, each usually 15% and the artists' personal representatives' own commish charge, radio performers frequently wind up with fan mail and a ham sandwich.

$1,200 for Colbert

Claudette Colbert will receive $1,200 as guest artist of the Vitality Shoe period on CBS tonight (1). It will be the first time that Miss Colbert has ever warbled publicly. She is scheduled for two numbers.

Belle Baker was the guest artist last week.

Roxy $1 Symphonies Continued to May 1

With NBC guaranteeing any deficit up to $750 on each concert and the Fox offices assuring the balance, the Roxy Sunday $1 symphony concerts are to continue until May 1.

The Sabbath morning concerts are also broadcast by NBC as a WJZ feature.

Radio Engagements

Beth and Betty Dodge, Harry Jolson, Eddie Walter, Betty Morgan and Freddy Rich, conducting, for "Radio Roundup" April 2 over CBS.

Richard Dix, Hallelujah Quartet, Travis Hale, Ernest Derry, Kenneth Allen, Hawaiian Quintet, Jerry Barrel, Ken Allen, Felix Mills, mixed chorus and orchestra directed by Raymond Paige for Sunkist April 1 over WABC and hookup from Los Angeles.

Lucille Singleton, debut, on Cathedral Hour April 5 and subsequent CBS programs.

Roy Atwell, Frank Reidick, Marion McAfee and Freddy Rich's orchestra for Tidewater Inn programs, 52 weeks, thrice weekly, over 12 CBS stations starting April 13.

Ivan Firth, m. c., and guest stars, the first Ginger Rogers, on Postal Telegraph Hour, starting for 13 weeks over WABC March 31.

Nan Halperin on Radio Roundup broadcast, April 2; Frances Upton on the same hour April 9.

Claudette Colbert, as guest artist, on "Vitality Personalities" program April 1.

Helen Oelheim, contralto, for Dutch Masters hour, CBS.

Jeanette Vreeland, soprano, and Ruth Breton, violinist, for April 8 and 15, respectively, on Columbia Concerts corporation's programs.

Fred Cohn, formerly radio contact man for DeSylva, Brown and Henderson; Oscar Roye, formerly with Red Star; and Carroll Loveday have joined the professional department of Sterling Songs.

We Are Sitting in a 'Rumba' Seat
with
PEANUT VENDOR
MAMA INEZ
AFRICAN LAMENT
and Others, Fresh from Havana, Up Our Sleeve

But we haven't "gone Cuba" entirely—

"WOLFIE" GILBERT, The HIT-SMITH, Presents
An American Fox-Trot Ballad

Poor Kid

Not about a freckle-faced urchin, but the story of a girl who typifies modern youth in its quest for elusive love.

A rich modern melody by
JESSE GREER

It's almost beyond belief but such leading bandsmen as Ben Bernie and Vincent Lopez were so impressed that they immediately made their own arrangements from a mere lead sheet.

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SOCIETY'S CUT-IN PENALTY

Robbins' Loud, Long Talk on Coast About Composers' Flops in Films

Hollywood, March 31.

Jack Robbins, the stormy petrol of Tin Pan Alley, is out here raising ructions again, theorizing about the why and how of music in its relations to pictures, and also essaying a rather hopeless task of trying to revolutionize the picture business. Along those lines Robbins is meeting with little, if any, success, but his arguments to Metro executives are not without sound.

As partner with Metro in Robbins Music, now a Metro property, Robbins is naturally music-conscious and insistent upon getting some Robbins songs properly spotted.

Here's one thing Robbins offers in evidence: that renowned composers like Friml, Romberg, Leo Fall, Oscar Strauss, Kern, Youmans, Rodgers and Hart, Stothardt, Clifford Grey, et al., representing the cream of America and the continent, have all come to Hollywood, gone back, some returned and none produced anything cinematically-musically noteworthy.

His own Brown and Freed team and, Desylva, Brown and Henderson, argues the tempestuous music publisher, alone have produced commercial film song hits with consistency. The latter trio are, of course, established while Nacio Herb Brown and Arthur Freed with their "Broadway Melody," "Pagan Love Song," "Singing in the Rain," etc., are strictly an evolution of musical talkers. The other celebrated composers have nothing to brag about.

This argument is part of Robbins' plea to the picture bunch that if songs were properly spotted and given a chance—not, as he states, thrown into the "can" on a 24-hour creative and recording schedule—it might be something else again.

Kern, Friml, Hammerstein 2d, Harbach and the others, if and when doing shows, have clicked. They must have the goods therefore, but certainly, argues the pub., it was not evidenced during their talker days.

M. P. P. A. WILL AID CUT-IN ENFORCEMENT

It was decided at a meeting of the M. P. P. A. held Monday (30) that its publisher-members should not feel that their responsibilities were over as far as the cut-ins were concerned, because of the Am. Society's action, but to adopt rules in the M. P. P. A. to make effective the two-quarter non-participating penalty which the Society has adopted.

Members also decided they will organize themselves to help in barring cut-ins.

It was not reported just what action the M. P. P. A. members will take, but it is understood it will be to bring to light actions of publishers and songwriters who are violating the American Society's cut-in ruling.

Florence Richardson's Hot Water Complaints

It's been plenty of hot water Florence Richardson, femme band leader, has been stepping in from complaints at Local 802 on her and her band.

In addition to the recent fining by the local for permitting members to work under the scale, Miss Richardson was also up before the union anent a Relief Fund Tax complaint.

Seems Miss Richardson sent in a check for the payment of her own tax, but was specifically instructed that as the leader she is responsible for the payment of the entire amount, and must send a check for the balance, and thereafter pay the full amount weekly.

BERNIE'S SOFT PEDAL

Fines Song Pluggers for Bad Manners

Chicago, March 31.

Ben Bernie has decided that he's more than a mere band leader; he's a judge and school-marm. Ben's now imposing "fines" on music publishers who displease him by sneezing at the wrong time and who chew tobacco. By "fines," Bernie means he won't play any of the bad boy's tunes for a certain number of days.

Starting out as a gag, it's turned to clowning on the square. Fr'instance, one publisher is now suffering a seven-day ban off the College Inn orchestra. While a guest in Bernie's room at the Sherman House he swore so loudly the guest next door checked out.

Another publisher has been "fined" three days for a minor offense. There are no appeals from the Bernie judicial decisions.

BOOTLEG SONG PRINTER RAIDED

Pittsburgh, March 31.

Bootleg song racket took a stiff jolt here when an undercover investigation, conducted by the American Society, resulted in a raid on the Fredlana Printing Company, Pittsburgh concern, the arrest of Victor Fredlana, owner, and the seizure of a plate used to print the sheets.

The raid is believed to have smashed completely the song sheet racket locally. Deputy U. S. Marshal John F. Austin served the warrant on Fredlana and has still another to serve on Max "Red" Hiller, Hill district shooting gallery proprietor for whom, according to Fredlana, the sheets were printed.

The Society's investigator who brought about the raid claimed the prosecution was based upon a complaint filed with the U. S. attorney here, alleging violations of the copyright laws in particular reference to the unlawful printing of "Hello Beautiful," copyrighted in 1931 by Donaldson, Douglas & Gumble.

Fredlana was released in $1,000 bail for a hearing before the U. S. Commissioner. Hiller, whom the authorities are now seeking, is believed to have left the city.

Cubans' Instruments

Havana, March 27.

Don Azpiazu and his orchestra of the Casino Nacional sailed yesterday for New York.

Among the new instruments which Azpiazu and his Cuban orchestra will introduce to American audiences this season will be a lower jaw bone of a horse. This instrument when beaten with a stick sounds like a deep toned bell.

Azpiazu's orchestra is entirely new with the exception of Ramon Gonzalex, sax and arranger, and Machin, the singer and guitar accompanist.

With the orchestra making the trip are a rumba dancer and Spanish dancing team.

FAMOUS SIGNS TEAM

Edward Heyman and Dana Suessa, songwriters, have been placed under a one-year contract with options to write for Famous Music.

Team's first number for Famous is "Ho-Hum," which will be published shortly.

RESOLUTION IS AIMED AT EVIL

Unanimously Passed at Society's General Meeting—2¼ Annual Society Dividends as Punishment

$20,000 FINE?

Any member of the American Society of Composers, Authors and Publishers who agrees to, connives for or deals with an orchestra leader to participate in the royalties or sales of popular music will be subject to a fine of two one-quarter payments or dividends from the Society. In the matter of a Society's Class A publisher, hitherto receiving around $40,000 annually from the Society, the penalty could amount to around $20,000.

The step to curb the evil of cut-ins, as the participation is trade-termed, came up in the form of a resolution, unanimously passed at the yearly meeting of the Society Thursday (26) at the Hotel Ritz-Carlton, New York. Over 300 members were present.

A meeting of the board of directors of the Society will be shortly held to formulate rules for the enforcement of the resolution. It is anticipated the Society may police the popular music field for the detection of violators, with the cut-in curse of the music trades believed warranting that unusual course.

As orchestra leaders are not members of the Society, the resolution could not directly apply to them. Punishment for offending leaders, once the Society's movement is underway, will be obtained, it is said, through sources outside of the Society, which will be reached through the Society's influence. This is presumed to intimate that radio networks and stations will be requested to cooperate with the music trade on the cut-in subject, with the methods to be pursued against guilty leaders the customary ones under such a condition.

Officially the Society, to impose its fine, would place publishers or song writers found guilty of dividing income from songs of members with orchestra leaders, or paying orchestra leaders for orchestrations would place the convicted in a non-participating class for a six-month period. Society divides the sum apportioned from its collections amongst members every quarter. There are several classes receiving the dividends, with the largest amount going to the Class A publisher.

All Payments Prohibited

In the rules to be compiled by the board for enforcement of the non-pay resolution, all kinds of payment for the plugging of songs will be included. This is with the intent to shut off all or any gratuitous payment or gift for the playing or singing of a song of a Society's member

Through the same method punishment is expected to be visited upon the orchestra leader who acts in cahoots with a publisher or song writer, the music publisher unallied at present with the Society will be reached. But a few publishers are now without the Society's membership, but the non-member publishers have been considered in the general scheme.

Parasites

Gene Buck, president of the American Society, who presided at the meeting and banquet last week, issued a short announcement Friday (27), confirming the action of the meeting by the membership-at large. During his address Buck referred to the cut-in orchestra leaders as parasites.

The cut-in of orchestra leaders by publishers or song writers for a portion of the income of a song has grown to a degree where publishers frankly say that, with the current depressed situation in the music trades, the cut-in practice threatens to disatrously overwhelm the music business if not abruptly stopped.

A similar condition arose in the popular music trades some years ago when publishers paid stage singers to sing their songs. That was effectually broken up by action then taken by the newly formed Music Publishers' Protective Association, which is still in existence. The M. P. P. A. does not cover the full music field as does the Society, with the latter taking the current action in consequence of its wider scope.

Not all orchestra leaders descend to the cut-in, some high standing leaders who do not, claim they have arisen to their present prominent position in broadcasting through freedom in framing their musical programs over the air. Instances are known of the hoggish leader who demanded cut-in without limit gradually fading out of the music and radio picture.

40 Cut-ins

Certain publishers as well as leaders have grown notorious for their cut-in practice. It has been estimated that a few leaders at different times have had as many as from 20 to 40 cut-ins con-currently, meaning these leaders were participating from the income of that many songs. These songs they were thereby obliged to play, regardless, to fulfill their obligation on the other end of the cut-in deal.

With non-writers declared in on a song's royalty, the actual writers of that song had to concede to a slice of their own percentage, to make up the amount or percentage demanded by the leader on each copy sold. In gross sales' cut-in the publisher paid, but forcing the writers to stand a portion.

The Society's resolution gives every publisher a perfectly good reason to stop all cut-ins, since the resolution is general. The Society says all of the bad boys from now on must and will be punished.

Agitation over the cut-ins has been going on or some time.

Court's Opinion Restrains Firm Using Title, but Not Rest of Song

N. Y. Supreme Court Justice George V. Mullan rendered his final decision in the case of Gotham Music Company and Irving Mills against Denton and Haskins, finding the plaintiffs were entitled to judgment and "perpetually enjoining and restraining the defendants from using the name or title "St. James' Infirmary" or "St. Joe's Infirmary" as the title of any musical composition."

Denton and Haskins were ordered to render a full account of all profits received through the sale of sheet music and orchestrations known by either of these titles. Thursday (26) the firm appeared before Referee Robert McC. Marsh with the firm's books.

Justice Mullan did not find that the composition known as "St. James Infirmary" was original with Mills, but that the title was. Meanwhile Denton and Haskins may continue to publish the melody and lyrics of the song, origin of which is vague and disputed, but known to be of long standing and not creditable to Mills, but, must use the title "Those Gamblers' Blues." The opening lines of the song's lyrics, as they are permitted to publish and sell it, are: "It was down at St. Joe's Infirmary."

Copyright

Justice Mullan's decision makes it legally possible to appropriate a well-known composition in the public domain (free from copyright) and, by copyrighting the title, prevent others from selling it under the new title without levy. In this respect his opinion is contrary to that of other jurists.

Nathan Burkan, general counsel for the American Society, of which Mills and Denton and Haskins are members, appeared as the trial attorney for Mills.

D. and H. will appeal decision.

Criticism

Hollywood, March 31.

Two idle composers were putting the tar and feathers on a not-so-idle contemporary.

"People whistle his songs," sneered one, "when they're walking into the theatre."

CHICAGO NOW PLUG CENTRE

New York, once the center of the music business as far as plugs were concerned, now rates a bad second to Chicago. One publisher, who has increased his staff in the windy city, claims so.

He points out that the best nation-wide plugs are in Chicago, with less men to cover them than in New York.

NBC LIMITING MUSIC PLUGS TO 2 NIGHTLY?

NBC has issued orders to all its orchestra leaders broadcasting from remote spots to submit their program layouts in advance, as a means of preventing repetition.

CBS, as reported in "Variety," is limiting the number of times one song can be played to twice nightly. NBC declares it has set no definite limit.

Song pluggers insist NBC has laid down the two-nightly rule. They contend that during the past week when they have had one song listed to be heard thrice during a night over either WJZ or WEAF, the song was pencilled out of one of the programs.

ELLINGTON'S ONE-NITE ROAD TOUR AT $2 TOP

NBC's artist bureau will send Duke Ellington's colored orchestra on a 10-week $2-top concert tour of principal middle western towns, with stands ranging from one night to a week.

Opening date is a one-nighter June 2 at Buffalo. Full weeks at Cleveland and Cincinnati follow. Chicago has not yet been included in the booking.

Where possible, NBC will hook broadcast wires into the Ellington concert stands.

BENEFIT CONCERTS

Loew's Jersey City Plans Series for Unemployed Musicians

Starting April 12 Loew will hold Sunday morning concerts by 100 musicians at their theatre in Jersey City for the benefit of Local 526, A. F. of M.

The programs will be broadcast by WOR and WLW. Don Albert, head of Loew's music department, will personally conduct the mammoth orchestra.

Those Coast "Offices"

Hollywood, March 31.

Music publishers' economy now calls for office in the hat idea. Feist, Donaldson and Red Star, whose representatives are respectively Fred Dempsey, Jack Archer and Tubby Garron, maintain stockrooms here, but no offices.

Villa Moret also gave up local office leaving only a mailing address.

Meroff Back at Oriental

Chicago, March 31.

Benny Meroff starts in again shortly as m. c. at the Oriental here.

Return date opens April 15.

Inside Stuff—Music

Matters at Meeting

An attempt was made to pass a resolution at the American Society's meeting last week that when the current contracts with radio stations expire next January, the Society shall assess the networks to the limit. Gene Buck replied that owing to impending litigation and that Senator Dill and the radio interests were so powerful, he didn't feel that this is the proper time for the matter.

Several members wanted to know why the Society didn't have group insurance. J. C. Rosenthal answered by stating any member who needed burial would get it, but that it was cheaper to meet the individual emergencies than pay the group insurance premiums.

An amendment to the Society's constitution was passed providing that all ex-presidents of the Society become, upon completion of their terms, officers ex-officio of the board of directors. Buck explained that this amendment was desired now to keep within the ranks George Maxwell, first and only ex-president of the Society, whose firm, Ricordi and Company, contemplated withdrawing from membership.

Nathan Burkan and Maxwell wired their regrets. Burkan is recuperating in Havana from a recent illness, and Maxwell had just undergone a mouth operation.

George M. Cohan, in a brief speech, began: "I am certainly pleased to be here tonight, and somewhat surprised, because I really didn't think an Irishman could make the grade."

It was announced that in 1930 the Society collected $2,000,000 for the members through its various sources of revenue.

Holding Back on Writer

Robbins and Metro are holding back some $40,000 due Nacio Herb Brown on "Chant of the Jungle," "Should I?" and "Singing in the Rain," the last holdout being for legal protection. "Chant" and "Should" is because of several suits these songs are now involved in for alleged plagiarism, and while "Rain" is abovo legal dispute, Metro is also withholding royalties.

Americans' Symphonic Music

The American Society will appoint a committee of writers and composers of standard music to look after the interests of American composers of symphonic music.

At the Society's dinner Thursday (27), a member requested the A. S. C. A. P. to take up the case of American composers of symphonic works. This member complained that nearly all the leaders of symphonic orchestras in the country are foreigners and use only the works of foreign writers. He complained that they never gave native writers a break with their compositions.

What Funny Society

Claim of the trade that NBC is showing partiality to its subsid, Radio Music, by spotting the latter's songs in its programs as often as possible, is disclaimed by the A. S. C. A. P. American Society states it has never received proof that this situation exists. Society says when it first heard of discrimination by NBC on behalf of R. M., it asked NBC about it. NBC denied it and requested the American Society to prove it.

American Society states that not one publisher has come forth with proof of NBC discriminating against it to favor R. M.

Which should be funny enough to anyone who reads this right.

Coe on Crime

Charles Francis Coe, the novelist, will shortly start Sunday night crime talks as a sustaining feature on the NBC. Coe is a writer of gangster stories.

The subject matter will be straight crime stuff in narrative form, without the customary salve.

Chains' '31 Musicians Scale Same As '30

CBS and NBC have agreed to continue the contracts existing between the New York, musicians' local, No. 802, and the broadcasting stations.

Same conditions and salaries that prevailed for 1930 apply for this year.

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and
HIS COMMANDERS

DUKE ELLINGTON
and His Cotton Club Orchestra
Mar. 27—Waukegan, Tenn.; Rialto, Joliet; Madison, Peoria
IRVING MILLS
Mills Building, 46th St. and Broadway
New York, N. Y.

AL ERICKSON
And His RKOLIANS
NOW PLAYING
RKO Theatre, Los Angeles

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

MARION McKAY
and his
ORCHESTRA
Biltmore Hotel, Dayton, Ohio,
Until May 1st

TED LEWIS
March 28, Palace, Washington, D. C.
Personal Representative
H. HAROLD GUMM
1548 Broadway, New York
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY

JESSE STAFFORD
and His ORCHESTRA
Now in Third Year at
PALACE HOTEL
San Francisco
(BRUNSWICK RECORDS)

PAUL WHITEMAN
INDEFINITELY
Granada Club, Chicago
Personal Rep.: JAS. F. GILLESPIE

West's First Organ with Dance Band Proves Draw

Los Angeles, March 31.

First instance of a pipe organ in a ballroom in the west is the reopened Bon Ton at Ocean Park. Mark Hanna now has the dance hall, besides the Palace and the Casino a block away.

Organ is used in conjunction with Jimmy De Michael's orchestra, chiming in mainly on waltzes and proving a draw. This creep emporium plays every other dance a waltz and business indicates they like it.

HERE AND THERE

John Te Groin and his orchestra subbing for Abe Lyman's band at Hotel Roosevelt, Hollywood, while latter appears at the Carthay Circle.

Emery Deutsch and his gypsy ensemble, sustaining features of WABC, open at Bridgeport, Conn., April 19 in the first of a series of Sunday concert dates in the east.

Joe Tanner will open his own night club, called Monte Carlo, in Los Angeles, April 4.

Ray Sharp and his 7 Flats are the stage band attraction at Fox-West Coast Starland Sundays and Mondays, then play the Fox Highland on Tuesdays.

KFI, Los Angeles, will boost its contract symphony orchestra from 15 to 40 pieces April 6. Orchestra will replace the one now conducted by Prior Moore.

Sunny Brooks and his orchestra replaced Frankie Gould's band at the Venice (Calif.) Ballroom.

Herman Schenck, in charge of special exploitation, has resigned from Red Star.

Robert Berger added to Shapiro-Bernstein on publicity.

Solution of Foreigners

(Continued from page 11)

may be different than they are today or were yesterday. Film men admit the solution as proposed is about the only manner in which the companies can safeguard their large investments as well as protect future business.

Causss for this unrest may be historical. Europe's particularly unsettled political situation besides a wide economic unrest undoubtedly has much to do with the fluctuating tastes. No logical basis for the changes in entertainment as desired can be uncovered. One of the greatest obstacles is that when a change does come, it's like a wild wave that takes in the entire country concerned.

Heritages

Europeans stick to the nationalistic heritages. The manner in which these changes are so suddenly affected is best illustrated by surveyed conditions as they now exist.

Where hardly less than a year ago tho synchronized film with sound were the rage in France, now it's mostly French talkers. Certain American talkers go, too, but film men aver that the following day may bring a swift change unexpectedly.

In Czecho-Slovakia, where not so long ago, there was an extreme opposition to German talkers, thoy are now the favorite entertainment. Germany goes for its native product first, but will receive good American films with proper reception, except where politically banned.

Paradoxical Italy

The strangest paradox is Italy. Despite the government intervention on behalf of native produced films, the populace won't go for them, and show a marked preference for English speaking films. That may be a Latin trait, as witness Spain.

Spain offers the exception to ovorything. That takes in South America and Mexico. Anything will go so long as it has porsonality. That's principally because the Spanish speaking folks are intense star worshippers. They profer the American personalities.

It may be an offside laugh, this Spanish angle, as that personality angle is deeply engraved in Spanish tribes which makes the employment of girl ushers a hazardous venture for any theatre operator. That's mostly in South America.

NEW ACTS

Lita Rhiell and Ray Teal.

John Irving Fisher, with Charlotte Silton and Jack Diamond.

Corey and Leo.

Joe Jackson and Co. (4) opening for RKO in new comedy act.

New Membership Club; $5 Couvert—In Hotel

Florentine Grill of the Park Central Hotel has been taken over by a society group called Tres Gal Corporation. It will reopen the place as an exclusive supper club, to be called the Tres Gal Club, April 10.

Tres Gal will be operated on ultra membership and a $5 couvert.

Norma Phillips will manage. Franchesta Braggiotti and Park Allen Granby will be the dancers.

Bobby Brooks' orchestra for the music.

ROSENMONTAG

(Continued from page 17)

and generally an expensive production. Hard to see how it can even pay back production cost.

With three musical comedy films in German in New York at the moment, as opposition, at least two on a par with anything Germany has ever turned out, it is hard to figure where "Rosenmontag" will get any business.

JEAN DE LA LUNE

("Moondreaming John")

(FRENCH MADE)

George Marret production. Film Armor release. From the play by Marcel Achard. Directed by Jean Choux. Made in Epinay near Paris. Recorded by Tobis Klangfilm. Running time, 85 minutes. Colisee, Paris, March 6.

Marceline	Madeleine Renaud
Clo-Clo	Michel Simon
Richard	Constant Remy
Jof	Rene Lefebvre

Decided hit, as unexpected as "Sous Les Toits de Paris," and just as likely to have a universal appeal, because different from anything produced up to date. As a production, unpretentious, but novelty of idea and cleverness of dialog made it a hit with no publicity but word of mouth. Packing them in.

Story is that of the owner of a big florist's shop, somewhat of a dreamer, trying to adjust real conditions to what he would like them to be. He is in love with a demi-mondaine. She gives up her boy friend to live with the florist, bringing with her a sponging brother. Man craves so much for company and love it voluntarily blinds him to the girl's faults, her reaction being that she finally ends by loving him to the extent she returns to him instead of eloping with a gigolo, as arranged.

Technique is decidedly modern and at times nearly Germanic. Opening sequence, showing disorder in the demi-mondaine's bedroom before she is seen waking up with a hangover, is, by itself, so satisfying to the public that they would enjoy anything afterwards. Film draws considerable laughter in places, but what really makes it go is its deep philosophy.

Production is a striking instance no definite formula applies to a hit. It doesn't drag, but there is very little action, though its tempo is good. Against this is a tremendous quantity of dialog.

One of the reasons for the hit is the acting. Rene Lefebvre does the florist in a convincing and moving way. That the dialog is all-important explains why most of the cast is from the stage.

Photo is of the highest local standard. Perival is responsible for it. Continuity of the film necessitated some rewriting of the play's dialog—done by Achard, himself. Outdoor scenes few and far between, but not missed. Sound excellent. Likely to be one of the film production's high marks. Production cost around $70,000.

Maxi.

SUNRISE TRAIL

Tiffany production and release. Directed by J. P. McCarthy. Story by Wellyn Totman. Bob Steele featured. In cast: Blanche Mehaffey, Jack Clifford, Germaine De Neel and Eddie Dunn. At Loew's New York, one day, March 24, as half double bill. Running time, 63 minutes.

This western shapes up as good stuff for the double features. More talk than action here. Reversal of usual does no harm as the talk is plenty big blarney, replete with phrases like "Them's big words, pardner. Get ready to back 'em up." This picture with good support in shorts can play alone in the smaller places liking westerns.

Tiffany has given this flicker a nice production. Not as many outdoor shots as expected. Gunplay not until the finale.

It's difficult to accept tho small and modest looking Bob Steelo and tho two-fisted gun fighter he plays. Especially when up against a couple of unshaven cowhands.

Steele is the tough hombre secretly working for the sheriff. He ties up with the rustlers to exposo them. Falls for a girl tending bar in a saloon. Steele rounds up the gang for the sheriff and the girl.

Blanche Mehaffey is swell bar-girl. Too swell. More fitted as the ritzy femme than a girl of the great outdoors.

MUSIC MEN BURN AT PLUG FOR RADIO MUSIC

Move of Radio Music in sticking Solly Cohen on the RKO booking floor to contract acts and RKO orchestras has outside publishers steamed up.

Cohen, formerly assistant to Rocco Vocco, mgr. of Feist (R. M.) is under orders to push Radio Music songs with RKO acts wherever possible. He is also, with Milton Schwartzwald, to see to plugs by RKO orchestras and organists.

Publishers declare they were always under the impression that the policy of acts favoring certain publishers' songs was done away with 10 years ago. They charge that Radio Music will get plugs by hinting that actors playing Radio Music songs will be favored in the booking office. Cohen is also there, charge the publishers, to send all actors needing song material over to Feist or another R. M. subsid.

Radio Music claims it has every right to favor its songs with RKO actors, since it is RKO affiliated, and that other affiliated publishers in the industry are all shown partiality by their controlling companies. Radio Music declares that it raises no howl because the songs used in Warner shorts are 90% Warner publishers' material nor did it when last summer Louis K. Sidney sent letters to all Loew orchestra leaders and organists suggesting they play 70% Robbins songs.

GLOOM HITS LONDON; NITE CLUBS IN RED

London, March 20.

London nite clubs and the late hour spots are in the red. Revellers are scarce and purse-strings tight.

Situation is very bad in some spots. Proprietors don't know what to do next.

Suggestion was made by one club it would engage unemployed theatrical supers to parade round the joint, just to make it look gay and attract the strays.

Gaiety in itself is very much absent generally.

Takes Greeley's Advice

Harry Bloom will close his New York office and open in Chicago.

TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

Radio's Newest Sensation
KATE SMITH
"The Songbird of the South."
has taken the Nation by storm during her broadcasts, Tuesdays and Thursdays at 11:30 P. M., via WJZ and the chain.
The "Ruth Draper of Song" has been featuring:
"When the Moon Comes Over the Mountain" (Her theme song)
"By the River Sainte Marie"
"Were You Sincere"
"Think a Little Kindly of Me"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. NEW YORK

Obituary

JOHN J. McNALLY, SR.

John J. McNally, Sr., 77, dramatic critic and playwright, died at the family home, 1061 Lincoln place, Brooklyn, March 25, of a complication of diseases.

Mr. McNally is survived by his widow, a daughter, Mrs. John Kerrigan; a son, John McNally, Jr., for years an RKO booking agent; a sister and a brother, the last named being Dr. William J. McNally, physician to the Boston fire department.

Mr. McNally was one of a family of 15, being born in Charlestown, Mass. He studied law at Harvard with the class of 1872 but never took the bar examinations, transferring his attention to newspaper work. First on the "Charlestown Chronicle" and then the old "Boston Times," on which he served as dramatic editor. Later he became its editor. He became managing editor of a new paper, the "Boston Star," which failed, and McNally went to work for the "Boston Herald," doing editorials, book reviews and dramatic reviews.

Then he became a playwright. His first was "Revels," and for several years he wrote a new play annually for the Roger Brothers, including "The Roger Bros. in a Reign of Terror," "In Wall Street" and "In Harvard." He also adapted Drury Lane (London) spectacles for American production and wrote comedies and farces for Peter Dailey.

In Memory of Our Dear Son

PAUL NEVINS

Sadly Missed by His Father, Mother, Brothers and Sister

May his soul rest in peace.

Mr. and Mrs. Paul Klotz

Among plays he authored were "A Straight Tip," "A Country Sport," "Upside Down," "Vacation," "Irish Heads and German Hearts," "Army Tactics," "A Mad Bargain," "A Night Clerk," "The New Evangeline" and "Courted Into Court." His Drury Lane adaptations included "The Sleeping Beauty and the Beast," "Mr. Blueboard" and "Mother Goose."

The body was placed in the family vault in Kensico cemetery.

ROBERT EDESON

Robert Edeson, 63, stage and screen player, died at his home in Hollywood after an illness of three months.

Edeson left the stage in 1914 to join the Famous Players stock company. Dustin Farnum, Theodore Roberts, James Neill and Edeson were the "Famous Players." All have passed on.

Born in New Orleans, Edeson went on the stage when he was 19 years old. His outstanding legit performance was in "Strongheart," produced by William De Mille. Edeson was in the cast of every picture made by William and Cecil B. De Mille.

Married three times, his first wife was Georgia Elliott Porter. Later he married Mary Newcomb, actress, who divorced him. His present wife, Alda Banker Edeson, survives him, as does a daughter, Roberta Edeson, by his first marriage.

Funeral services were held in Hollywood, the body later being cremated.

SOPHIE E. LESLIE

Mrs. Sophie Erb Leslie, 60, actress and wife of Bert Leslie, comedian, died last week in Lenox Hill Hospital, New York, of a complication of diseases.

Mrs. Leslie had been in the Percy Williams Home for Actors in East Islip, L. I., and a week prior to her death was removed to the hospital.

Mrs. Leslie was in vaude with her husband, and prior to that had appeared in burlesque, appearing with the May Howard and Tom Miaco's "City Club" companies.

She is survived by her husband, now an invalid, and a daughter, Mrs. Virginia Herzog.

Interment in the family plot in Fairmount cemetery, Newark, N. J.

ALFRED PEARCE

Alfred Pearce, 63, actor, died March 23 in Saranac Lake, N. Y., following an illness of two years.

He had been with circuses prior to long vaude connection. With Charles Udell, Mr. Pearce formed a vaude team in 1882, known as Udell and Pearce. This combination lasted until 1905. During his partnership with Udell the team worked with Robert Hilliard, Madame Yeamans, Kijanka and the Buffalo Bill Show (the last named in 1886).

Mr. Pearce was with Billy B. Van's "Errand Boy" from 1905 to 1908, and in later years worked in a skit, "The Laughing Horse."

In 1911 he married Ollie, circus artist. They appeared for a time as Pearce and Ollie. Mrs. Pearce, who survives, is also known in vaude as Olivette.

Interment at Saranac Lake, N. Y.

BOB WATT

Bob Watt, 74, newspaperman and showman, died of heart disease in the Hotel Pasadena, Atlantic City, March 27.

His real name was Robert Watt Smiley but he was best known as Bob Watt, which name he used in show business and which followed him into private life. He is survived by two brothers, William Smiley, Atlantic City, and David Smiley, former managing editor, "Philadelphia Public Ledger."

Watt for 25 years had lived in Atlantic City and until 1926 contributed a "Boardwalk column" for the "Atlantic City Press." He was also identified with the old Boardwalk Amusement Association and at various times managed several A. C. piers. He was also author of many monologs and skits for vaudeville.

Interment in Philadelphia.

NOEL TRAVERS

Noel Travers, 46, actor, manager and stock producer, died of heart disease in a Brooklyn hospital, March 30.

Mr. Travers' family name was Leo Noel. After adopting the stage as a profession he later turned from acting to managing and producing stocks.

His most recent engagement was in producing "An American Tragedy" in stock in the east.

His widow, Irene Waters Douglas, actress, survives.

The funeral will be held today (Wednesday) noon from Campbell's Funeral Church, auspices of Actors' Fund of America.

Interment in Fund plot in Kensico Cemetery.

MARIE FOUNTAIN

Marie Fountain, character actress, was discovered dead on the floor of the garage at her home in Quincy Point, Mass., Thursday (26). She was Mrs. Marie I. Stott in private life, and 51 years old.

Miss Fountain apparently had died of natural causes. Medical examiner stated he had not found anything indicating otherwise. The actress had been in poor health. She had appeared for many years with stock companies in New England and elsewhere.

ADELA CLARK

Adela Clark, 89, actress, died last week at the home of her daughter, Mrs. Gertrude Jones, in New York city.

She had appeared in support of many stars including Mrs. Fiske, Edwin Booth, Maggie Mitchell and William Gillette. Her last stage appearance was with William A. Brady's "Little Women."

Mrs. Clark was the mother of the late Harry Corson Clark, actor and manager.

The funeral was held under auspices of Actors' Fund.

EDWARD MURPHY

Edward Murphy, 64, a minstrel man, died March 29 at his home, 255 Fifth street, Jersey City, after a year's illness.

Mr. Murphy was with several big minstrel troupes in his early days and was considered an exceptional dancer. His longest stage association was with the Primrose and West and the Primrose and Dockstader minstrels.

When he retired from the stage he taught dancing in New York and Jersey City.

JACK BAKER

Jack Baker, 43, in vaudeville with his wife as Jack and Billie Baker, died March 26 of stomach ulcers in Glendale, Calif.

Burial Saturday (28) at La Crescenta by the American Legion with full military honors.

A. N. Jacob, 73, father of Lester Jacob (Variety), died March 29 at his home in Merano, Italy. He was a wealthy New York hardware merchant, retiring some years ago to live in Italy.

Lester is the only child and near relative living. He had been confined at Roosevelt hospital, New York, since last November with a broken leg sustained in a taxicab accident. Lester was preparing to leave the hospital for the first time Saturday (28), when receiving word of his father's death.

The son is sailing for Italy this week to arrange for burial.

Charles J. Newton, owner of the barber shop in Woods Theatre Building, Chicago, died in his sleep Saturday night. He was 62.

Newton had been a barber to theatrical folk in Chicago for 40 years, first operating in the basement of the old Colonial theatre on the site of the present Oriental. Every one of the five barbers with him had been in his shop for at least 25 years, the youngest being 54 years old.

George W. Derr, old-time theatre man, "raised in the wings" of the historic Salt Lake theatre, and who served there nearly a half a century, first as property man, electrician, stage manager and treasurer, died in Portland, Ore., according to word received in Salt Lake City by George D. Pyper, for many years manager of the house.

The remains will be brought to Salt Lake City for burial.

Howard H. Payne, 45, general manager and treasurer of the Le Roy theatre, Pawtucket, R. I., died March 25, a few minutes after walking into the mayor's office and complaining of not feeling well.

His wife survives.

George Elton, 27, trumpeter with the RKO Orpheum theatre orchestra at Minneapolis, died from a fractured skull sustained when he fell downstairs in a friends home.

Survived by his widow and parents.

Dwight H. Monroe, 80, for the last 20 years caretaker of the Farmington, Conn., estate of Winchell Smith, was killed when hit by an automobile March 23. He had been in the employ of the Smith family for 66 years.

The mother, 58, of Kafka Stanley and Mae and Stanley Bros. (vaude), died March 26 in Detroit.

News of the Dailies

(Continued from page 38)

is playing in it, opposite Marie Tempest. Piece is untitled, authored by A. R. Rawlinson from a story by G. B. Stern. Opening April 8.

Question of the British Broadcasting Corporation's attitude to Russia is being raised in Parliament. People allege the B. B. C. is apt to put out pro-Soviet propaganda on the air.

"Oh, Daddy!" at one time looked like a big current hit, finished at Daly's March 21. Seven weeks' tour in the sticks follows. Daly's going to musical revivals.

Application for the issue of a warrant was mentioned in bankruptcy proceedings against Syd Chaplin this week, and the case was adjourned once more.

Production of "Krassin Saves Italia," new radio play, was suspended by the B. B. C. without notice, largely thought to be due to the Corporation's decision to lay off references to the Soviet pending Parliamentary inquiries.

CHICAGO

Mrs. Lyman Voelpel, professionally Florence Paton, of the "Three Little Girls" show here, is suing for divorce on the grounds of desertion.

Ralph Smitha, manager of the Michigan theatre, was kidnapped and taken back to his office, where the safe was robbed by two gunmen of $300.

Attempt of Nathan Kamern, orchestra director with RKO in New York, to get a divorce in Chicago was stopped at the last moment by the appearance of his wife, Jennie. She stated that Kamern perjured himself when he claimed that he did not know his wife's address and that she had deserted him seven years ago.

Jack Dempsey, former champ, won the case in which he was being sued by the Coliseum Club here for $500,000 damages on ground of breach of contract. Suit alleged that Dempsey ran out of his contract to fight Harry Wills in 1926 here.

Biz!

Hollywood, March 31.

Business at the Ocean Park midway is so poor that when a Variety mugg, intent on giving his girl a good time, stepped into the roller coaster as the only patron of the evening, the belt on the motor dropped off.

Barker refunded the dimes and they closed the place for the night.

AL G. BARNES

Riverside, Cal., March 25.

A 30-car show with 72 wagons, a payroll of 1,050 people, and everything spic and span, the Al G. Barnes show now rates with the Sells-Floto outfit in size and tops many a circus of its class for modernity in equipment. The newness and brightness, made necessary by the wreck last season in New Brunswick, sees the show as bright and fresh as a pansy master of ceremonies.

With 29 cars ahead and one behind, it's a big show for the 75c general admish ($1.50 top for grandstand reservations), running heavily to the annual type of circus, although the Gretona Troupe (New Acts), six daredevil aerial wire workers, share honors with Mabel Stark's handling of the 15 "cats." Children's admission is 50 cents.

On production the show is immediately impressive for its prodigious investiture in costumes. It is also heavy on the spectacle, with perhaps a little too much slow spec in it. But as the show is being daily kneaded, it should be a much better proposition when it hits Hollywood April 6-7.

Breaking in cold March 23 at Baldwin Park, it was caught on its third day at Riverside under canvas. The show is purposely trying it out on the dog with one-nighters in Pomona, Riverside, San Bernardino, Santa Ana and San Diego before hitting further north. Absence of printed program is further evidence of its indefiniteness as to personnel.

Lineup is being constantly changed and, until set, the program—the absence of which makes it difficult for fuller differentiation some of acts—is not being published.

There is lots to be done with the show, but little things more than anything else.

Walter D. Nealand, who is back with the show (and one of the best publicity directors in the field), states that despite reports Barnes has not been Hooverizing in anticipation of poor business.

The show itself evidences no obvious intent to axe. There is the usual circusy lavishness about everything and, what's more, it's all in excellent taste.

The opening parades, covering two spectacles—a City of Pekin and a Persian pageant—are lavishly put on. It embraces a military band of 16, with 80 horses and all the menagerie, circling the five rings.

The three major rings are primarily occupied with the two auxiliary end circumferences for the filler stuff. The major center ring is, for the main portion of the show, a caged affair for the wild animal stuff and only struck for the last 45 minutes.

Girls are all lookers, young, bright and fresh looking, withal a surprisingly pulchritudinous keynote for any circus.

The beauty element is capitalized for the 25-cent finale featuring the wild west show and the Hollywood Beauty Pageant.

Of the talent, the Belmont Family and the Grizzelle family of Belgians are the principal troupes with the Liberty horses. They also work in and out with the other equestrian stuff.

Mabel Stark's solo handling of the 15 Bengals, plus her tiger-riding specialty earlier, is a worthy sight feature. She has the cats snarling plenty for realism and a scrap between both tigers looked on the level. She's a showmanly worker and patently knows her stuff.

Morey Streeter, old time trouper, puts on the musical numbers and has done well with his department. Streeter may work the "beauty contest" gag in the larger cities as the show routes. The show will first spring that idea on its "Hollywood night" when it plays at Fairfax and Wilshire April 6-7 in Hollywood.

John and Mark Smith, no relations, are the features with the Liberty horse flash.

Capt. Terrel Jacobs handles the [illegible] and Capt. Johnny Myers the female lions.

Comedy feature of the show is a breakaway Ford with Tom Plank working it on top and Richie Griggs handling it under the hood. It's strictly a clown flash but the sole [illegible] in the comedy line. More clowns would not hurt along those lines even though 18 clowns with the show more than do their stint.

John T. Backman is equestrian director, [illegible] same uniform when [illegible] and [illegible] common complaint for the indistinctness of his announcements. Bob Thornton is his assistant. C. E. Rederick is bandmaster and Prof. Harry Marshall heads the side show colored jazzists who officiate briefly early in the parade.

J. Ben Austin is general agent. S. Cronin, manager; Floyd is advance agent; Neadland back. Latter has been with Sells-Floto, Rubin & Cherry, et al. John J. Brassil is car manager.

Beauty element is capitalized throughout. The girlie idea is rather new wrinkle for a circus. Ditto for the operatics. There's a prima who sings in the centre ring and also does her warbling perched atop a horse with Cecile B. DeMille-ish pigeons fluttering all around her.

A large hippo, announced as the greatest, etc., is a walk-around-the-ring interlude. There's an Auburn tie-up which is frank, and might captiously be termed, rank advertising, but it's not especially annoysome. It should bring Barnes plenty from the automobile company.

The sundry other acts can't be officially identified for reasons heretofore explained.

Girls are utilized to dress simple aerial acts, one ladder turn having lighting effects and all.

A good solo flash is that walk up the inclined rope and the backward slide in upright-standing position. It approaches the daredevil but unfortunately the rope-walker could not be identified by anybody save the ringmaster, who [illegible] scrammed.

There's a 15 people pedling act working under three hoops [illegible] three centre rings that's a [illegible] even though tending to slow it a bit.

Just like the show's introductory seemingly make provision for late comers, by giving it two pageant starts, there's also a series of anti-climaxes. The first is the all-nations' flash parade. The real capper is an athletic rodeo including bucking horses, hurdling, whipping, racing, fancy riding, etc. All this is a [illegible] for the [illegible] grind on the wild west edge.

Side show attractions are geared to 500 admissions a day at a good grind, including [illegible] Monday, who [illegible] and [illegible] wedding exhibit [illegible] tattooed [illegible] African [illegible] the colored jazz.

BIG SHOW'S DATE AT GARDEN UNSETTLED

The opening date of the Ringling, Barnum & Bailey circus in Madison Square Garden was still in doubt until late last night, the deciding factor being the hockey play-off between the New York Rangers and the Chicago Blackhawks. If the Rangers won, another and final game is scheduled for Thursday night in the Garden rink. A win by the Chicago team meant the show would get under way Friday afternoon (3), which date was advertised.

If the Rangers win, the big show will probably not start until Monday (6), date announced at the Garden. To condition the arena with a covering of loam requires several days.

The outfit rolled into town from Sarasota Monday evening and was jammed into the Garden's basement. It was stated the New York date would be limited to three weeks with two additional days dependent on the starting time, gummed by the hockey play-offs. Show will not immediately take to outdoors, but moves to the Boston Garden for an eight-day date starting the week of April 27. First actual date under canvas will follow in Brooklyn.

R. Rooney Found Dead

Oklahoma City, March 31.

Richard Rooney was found dead in his hotel room here last week.

Deceased is said to have been a concessionnaire with the Francis carnival.

CARNIVALS

For current week (April 30-March 4) when not otherwise indicated.

Ajax United—Savannah, Ga., 30-4.
Barker—E. St. Louis, Ill., 1-10.
Barlow—Granite City, Ill., 1-12.
Cetlin & Wilson—Florence, S. C.
Clark—Bakersfield, Cal.
Crafts—San Luis Obispo, Cal.
Francis, John—Oklahoma City, Okla. 4-12.
Greenburg—Tucson, Ariz.
Greenland—Clay, Ky.
Jones—Augusta, Ga., 4-11.
Lachman-Carson—Roswell, N. Mex., 4-11.
Laughlin—Jonesboro, Ark., 4-11.
Metropolitan—Belle Glade, Fla.
Mimic World—Bastrop, La., 4-11.
Miss. Valley—Natalbany, La.
Morris & Castle—Beaumont, Tex.
Rice & Dorman—Texarkana, Tex.
Western—Anderson, S. C.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

ENGLEWOOD

Business continues excellent on bargain Tuesdays at this southside spot. "Lion and Lamb" (Radio) feature.

Started off with National Trio, two men and a girl in a dancing turn, containing a fair routine of tap and acrobatic specialties. Double drunk bit stood out as the ace number, with the girl's novelty numbers coming under the heading of flash.

Weir and Walters go back a number of years for their style of entertainment, with their comedy songs and the manner of delivery impressing as dated. "The Dumbbell," three-person sketch, doesn't connect with present-day vaudeville. Plot is asinine, concerning a dumb cluck of a housemaid, who is assumed to have saved her boss's life by not delivering a telegram on time.

Jean Darling, formerly of the "Our Gang" comedies, gets across nicely in this family house. Kid sings and talks; sure of herself, but overdoes the mugging. Tap encore a mistake. Raymond and Ann ventriloquists, need better material. One big laugh is strictly prop, with the arm of the dummy falling to the floor. Woman's throat work is not clear enough on the enunciation.

Mary Haynes came through like the standard performer that she is to stop the show cold with the songs and comedy chatter. In a show that was slowly settling, she was a lifesaver. Without a booking on Tuesday afternoon, she immediately got all of what there is of RKO out here, with the Morris office also making offers.

Grauman, Hess and Valle have a real vaude act, two men and a girl, who look great, and perform neatly. Strictly a dancing turn with a slow motion fight wind-up that's far ahead of anything of the sort ever attempted.

Calvins and Rosemary, three-person hoke act, depending on Dutch femme comedy for its few laughs, a couple of which hit too low beneath the belt. Early crossfire in English was a 100% miss, with not one of the string of puns getting a rise from this audience.

Five Yodeling Troubadours look like a possibility for the family houses. Swiss novelty singing and dancing; looks like the McCoy, with the routine making the grade here nicely.

George S. Calhoun was a washout as m.c., but that single Apache dance was enough to make up for all his sins. A knockout dance number, surefire anywhere.

REGAL

One Thursday night is probably as good as another in this south side colored house operated by B&K. Showings here differ little from those at RKO Englewood, with acts at either house showing for baggage, when they have any.

It's tough booking a split week presentation policy into a house like the Regal at a total cost of about 1,000. That's for eight to 10 acts, not counting the showing turns every Thursday. And business in this spot is anything but encouraging. Drawing almost 100% from colored trade is a task at a 50c top week days and 65c Saturday and Sunday.

Not an easy job getting good colored acts either. Which makes it necessary to ring in white turns, who have to be far out of the ordinary to be acceptable to the dark towners.

On this layout only eight acts all around. One of the scheduled five showing dropped out. Backed up by the band all the way, regulars trot out first. Dolly Hutchinson, young sister of Josephine Baker and a repeater here, opened with hot trumpet stuff a la Louise Armstrong. Youngster is a fav.

Reimer Bros., who showed at the Englewood two weeks ago, are a couple of head balancing acrobats who know their trade. Their type of work is becoming a rarity in vaude ranks.

Haig, Haig and Haig, kid act, knocked 'em over. Too bad juvenile laws won't permit these kids to go out of town much. Three showmanly youngsters from the oldest, about 10 or 12, to a mere tot. Hoofing is their specialty and they've got a lot of grown ups beat.

Dusty Fletcher, announced as from "Blackbirds," beat a prolonged tattoo of dusty quips and shuffling. As colored comics go, Fletcher is mediocre.

On the showing parade the Three Peppers, colored jubilee singers, grabbed first honors. Tough on the Morgan Kids to follow the Haigs. Group of about 15 come from the Morgan school and typify the kind of work taught in any juvenile dancing academy.

Herb Leipsig, over plump ballad crier, made it worse by unloading a bag of stale gags. Calvin and Rose Marie, hoke comedy purveyors, should get new material before showing again.

"Scandal Sheet" (Par.) and "Devil to Pay" (U.A.) double featured.

Trade way off. *Span.*

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Tax Collector

(Continued from page 1)

"Nothing has disturbed our five years of happy married life. But I am tied to the Vienna Opera, while my wife is bound by contracts in New York, Chicago, London and elsewhere for 10 months in the year." From a joint income of $25,000 the couple had to pay $6,000 income tax.

They agreed that for the legal bond of being husband and wife during the two months per year that they were together the price was too high.

"Nothing in our relationship will be changed in future," said Dr. Schipper. "We have parted—but, I assure you, only in the eyes of the world. Madame Olszewska and I will remain to one another what we are today."

Through the divorce each of the couple falls into a far lower income tax class.

Dr. Schipper was married to Olszewska five years ago, shortly after the famous "spitting episode" behind the scenes of the Vienna opera house.

Infuriated by the remarks of Jeritza, who was standing in the wings, Olszewska spat at her as she left the stage. Jeritza declared she would never appear in any opera with Olszewska.

Dr. Schipper sided with the latter, and they were married shortly afterwards, Mme. Olszewska leaving the Vienna Opera.

Cranks and Lyrics

(Continued from page 1)

To sing the number, the singers had to substitute with Thank Goodness.

Apology Squarers

"Blow Hot, Blow Cold" was ruled out by NBC because the lyrics referred to a Southern negro drowning himself in gin. However, if a song of that type is dressed up, with the artist preceding the rendition with an explanation hinting that no offense is meant, then NBC if its considers the explanation good enough, will permit the song. In this manner Kate Smith was recently allowed to use this song. She preceded her singing with an explanation and a sort of apology.

Any song which contains the word hell or damn is automatically blacklisted. If the words are changed, then oke. Both those expressions fall under radio's definition of profanity and so may never be used.

Song censorship is based on the audience reaction, not always general. There have been a few instances where NBC itself saw nothing objectionable, but because the cranks declared a song immoral or profane, NBC thought so. The network won't risk offending its radio audience, or a part of it, in any manner.

HOLLYWOOD

and Los Angeles

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Following assignments were made in Coast studios last week:

Gregory Gay, "Diplomat," Fox.

C. Pat Collins, "Vice Squad," Par.

Murray Kinnell, "Black Camel," Fox.

Lucien Prival, "Young Sinners," Fox.

J. D. Peters to Paramount art department.

Kathlyn Williams, "Daddy Long-Legs," Fox.

Lumsden Hare, "Always Goodbye," Fox.

Gustave Von Seyffertitz, "Palmy Days," UA.

Phillips Smalley, "Passionate Prince," Radio.

Juliette Compton, "Queen of Hollywood," Par.

Vernon Dent, Glenn Tryon, "Elbow Room," Christie.

William Post loaned by Radio to Fox for "Black Camel."

Hobart Bosworth, Emma Dunn, "Five and Ten," Metro.

Montague Love, Morgan Wallace, "Alexander Hamilton," FN.

Hedda Hopper, Marian Shilling, "Common Law," RKO-Pathe.

Florence Roberts, John Darrow, "Going, Going, Gone," Radio.

Geoffrey Kerr, male lead, "Sphinx Has Spoken," Radio.

Carol Nye, Wheeler Oakman, Vera Reynolds, Gwen Lee, "Inside Story," Chesterfield.

Eddie Laemmle has been assigned to meg "Lucky of Resource" for Universal. Jack Neville will adapt the Arthur Somers Roche serial instead of Edwin H. Knopf.

With Paramount deciding not to put Ruth Chatterton in "Women Love Once," talkerization of "Daddy's Gone a-Hunting," Paul Lukas will be featured in the male lead. Studio wants Eleanor Boardman to replace Chatterton, and may give her a steady ticket. Second femme lead will be Lilyan Tashman. Shooting starts in April.

Long Beach theatre, playing vaude a full week, booked by Bert Levey office, switched to a split week policy last Monday, using six acts both halves. House is operated by Goldberg, Shack & Goldberg.

Fox West Coast closed both the Mission theatre in San Jose and the California, Richmond, for repairs.

Senator, at Vallejo, has reopened.

RKO-Palace will spend $1,400,000 in building and improving its Culver City studios, to be followed later by expenditures of $1,000,000 for expansion of production facilities.

Fred W. Siegal closed his Roxy theatre (Oakland house formerly legit as the Dufwin) March 26. Bad biz, same reason Siegal gave up the Majestic in Los Angeles. He still has the Spreckles, San Diego.

Union Oil is paying $500 for the broadcasting rights to the first Musicians' Union benefit concert April 12 at Shrine auditorium. If the first takes, 11 more Sunday concerts will be given. Proceeds go to the 200 performers, with a cut for the union's relief fund.

John Leroy Johnston and Joseph Steele received an equal number of votes for the Wampas presidency. Election will be held again at the meeting April 7. Fred Stanley, of the Hollywood "Variety" staff, was elected a director of the organization.

Ruth Boyajean, in a damage suit against the Paramount theatre, says she was seated above a steel trap, got tangled in it and hurt her hand when it sprung. She wants $2,000.

Warner Bros. is dickering to lease the 4,000-seater in a hotel building to be constructed at San Francisco opposite the new Fox theatre on Market street. Builders are Rousseau Bros., realtors.

Warners close the Granada, Santa Barbara, April 11 for three weeks for alterations. A new booth and backstage equipment will be installed.

Al Kingston (Leo Morrison office) suffering from infected eyes.

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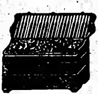

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The Palace—1913 and Now

(Continued from page 33)

Rogers, Ed Wynn, Taylor Holmes, Allan Brooks, Grace Larue, Chic Sale, Milton Pollock, Frank Fogerty, Stella Mayhew and Billy Taylor, Alice Lloyd, Eva Tanguay, Harry Gilfoil, Elizabeth Murray, Bud Fisher, Cecil Lean and Cleo Mayfield, Ruth Draper, Maurice and Walton, George White, Annette Kellerman, Walter C. Kelly, Nora Bayes, Sophie Tucker, Eddie Cantor, Josie Collins, Bessie Wynee, Bessie Clayton, Weber and Fields, Bert Williams, etc.

A Who's Who

I could go down the list and take up enough space to fill columns, including those of the present generation, who could and still can qualify in the "Who's Who" theatrical division that have appeared at the Palace.

In commemoration of the 18th anniversary celebration of the opening of the Palace, we have tried to arrange a show that would be in keeping with tho policy and traditions of the ace-house on the RKO Circuit. To me it looms as an excellent and all-around satisfactory entertainment. Outstanding names of today are to be found among those present. I feel certain that if the same class of performers had been on the opening bill they would have been greeted with equal acclaim.

When I was appointed to my present position, the first week I took charge, Nov. 9, 1913, the Palace bill contained the following artists: Joan Sawyer, Whiting and Burt, Adeline Genee, the famous dancer; Bert Fitzgibbons, the Boganny Troupe, Hugh Herbert and Co., Darrell and Conway, Dorothy Tye, and Little Nap. The show cost $6,500. Since then the overhead has mounted to a considerable scale, with the weekly expenditure increased to $15,000 for a good bill.

At that time the owners thought the Palace was too far uptown to get by. However, it was a winner from the start. Hammerstein's Victoria, on the same site now occupied by the Rialto theatre, was the only building given over to big-time vaudeville in the then budding forties. Hammerstein held a booking office franchise with the U. B. O., as the Keith Circuit was popularly then known, for the Times Square section. The Victoria passed out of existence when the franchise was purchased by the Keith interests. Afterwards the Palace, originally built by Martin Beck, became the home of big-time vaudeville in that part of New York.

The Palace has held up to that standard. The shows are as good as ever, and we are still doing a fine business. Of course, changes are always necessary. That is the price of progress, and progress means keeping up to the minute.

Blue Battle Bitter

(Continued from page 43)

various state legislative bodies being forced to cut out certain laws so as to entice the great American tourist.

Special offers for the happy tourist are being displayed by bus lines, railroads, hotels, department stores, airplane lines, sport equipment stores, chambers of commerce and other local agencies. Everything is pointed to making it a paradise for the wanderer. Several states and cities give all visiting automobiles special privilege cards, which mean just that, giving the visiting autoist the right to park on the City Hall steps. Chamber of commerce tickets to visitors in many cities give discounts at various stores.

It's a fight to the finish for the tourist coin. Cities that can't raise enough cash to pay off the dog catching department suddenly float a loan for a flock of coin for advertising spreads in all the national weeklies and most of the metropolitan dailies.

"Make the Nation Pleasantville Conscious" is the slogan bannered across every community, with the name changed to suit the burg. Town councils feel that their burg will be filled with millionaires' cash; and if the tourists turn out to be panhandlers and merely added to the list of local unemployed, it's figured as just a minor problem.

Effort for the tourist trade is seen in the terrific concessions made by several states for the divorce-seekers. Oklahoma, Utah, Arkansas, Wyoming, North Carolina and Michigan, have all made moves to lure the Nevada trade, but Reno hurriedly built up an additional defense by cutting its residence requirements from three months to six weeks.

Divorce Holiday

Residence requirement angle is a ticklish situation. It's necessary for the legislators to hit a happy medium. It's got to be low enough to entice the divorce-bent; but it can't be so low that the divorce decree will be signed and delivered, before the visitor gets a chance to unload some coin in the local establishments.

Not satisfied with the ads, the tourist hunters are sending out special representatives to give the less fortunate cities the personal invite. Special display stores are being set up in all the metropolitan areas. Chicago has seen displays from San Francisco, Los Angeles, Michigan, Galveston, Miami and many other Florida spots, Oregon, Washington, California, Mississippi, Georgia, Hawaii, Alaska and others. So much money is being spent in the tremendous exploitation campaigns that it's doubtful if any of the cities can gather enough dollars back to make up the terrific outlay.

Non-Partisan Radio

For instance, one western state has budget solely for magazine and newspaper advertising calling for $1,500,000, and is spending practically that figure in store-shows set up in 26 towns throughout the United States. That state is now in confab with both Columbia and National broadcasting companies for a national hook-up to invade the very homes of out-of-town dwellers with a plea to "come out where the west is best and be healthy, wealthy and wise." But the chains are afraid to touch the offer in spite of the excellent money terms. Both radio outfits state that it would be practically impossible to any upstanding radio station in one state to accept a program which boosted the advantages of a rival state.

In back of the minds of the locality-boosters is the hope of a boom, such as hit Miami. They want to clean up quick by selling out to some sap tourist, and then duck to some swell place they have read about in the advertisements.

Dowling's Formula

(Continued from page 11)

thing is round-the-table or drawing room sitting-or-standing stuff, with talk, talk, talk.

Dowling finds that the foreign fans go to a picture house and are lured within by the stills in the lobbies. If they see action stills, they're more likely to enter. But they're positively chased away by close-ups of actionless, still-life.

Dowling estimates that there are over $2,000,000 in Spanish negatives tied up right now by the American producers, with the market still unsolved.

Spanish Uncertain

Refusal of the Latines to accept the pure Castillian Spanish as is produced by Hollywood nullifies that market. Glucksmann, the Buenos Aires exhibitor, tells American producers that he prefers superimposed titles over American talkers rather than some of the Spanish product sent down there.

Dowling thinks that French will be the solely safe thing to produce over here. France has but one basic language and dialect, with exception of various seaport argots similar to what this country has around Cape Cod, New Orleans or in Puget Sound, but basically English is generally satisfactory for the American public. Ditto with the French.

Radio has been holding off at Dowling's suggestion, to benefit by the other studios' mistakes.

Airing Private Lives

(Continued from page 1)

of angry letters to the Corp. and to the press. Gizi Bajor's husband, Paupera, was president of an important bank which went broke last year, ruining its creditors. The letter-writers wanted to know how Mrs. Paupera could live in such luxurious surroundings when the bankruptcy of the bank managed by her husband had taken the bread out of the mouth of thousands of people.

Gizi Bajor works hard and earns more than any other actress here, and also maintains that her "antique furniture," valued too high by the zealous announcer, consists mostly of undistinguished family heirlooms. She resents the intrusion into her private life, and will have nothing more to do with radio.

VARIETY BILLS

(Continued from page 42)

Robert Cloy
Ward & Pinkie
Lea & Stuart
Steve Moroni
Sunkist Beauties

SAN JOSE, CALIF.
California
2d half (5-8)
"H'lyw'd Collegians"
Dorothy Crooker
Guy Buck

SEATTLE, WASH.
Paramount (3)
"Golden Gate"
Will Aubrey
Nelson & Knight
Jeanne Devereaux
Jim French's Co
George Warde
Reynolds & Stencel
Sunkist Beauties

SP'RGF'LD, MASS.
Fox Poli (3)
"Topical Tunes" I
Cosria & Verdi
Alexander Sis
Niles Marsh
B & E Burroff
Carroll & Thomas
Sunkist Beauties

ST. LOUIS, MO.
Fox (3)
"Headliners" I
Mel Klee
The Great Yacopis
Walter Jennier & B
Wells Winthr'p & S
Gay Sis

UTICA, N. Y.
Avon (2)
"Icy Hot" I
The LeGhors
Herae & Wallace
Blomberg's Al'sk'ns
Helen MacFarland
Sunkist Beauties

W'SHNGT'N, D. C.
Fox (3)
"Doll Follies" I
Les Klicks
LaSalle & Mack
Doyle & Donnelly
Ramon & Virginia
R Loomis Dancers

W'RC'ST'R, MASS.
Palace (3)
"The Dance" I
Everett Sanderson
Arnold Grazer
Les Murray
Patsy Boland
Dave Robel
Sunkist Beauties

LONDON

Week March 31

BRIXTON
"Benson Murder C"
"Mammy"
Sophie Tucker

FINSBURY PARK
"Benson Murder C"
"Romance"
Jack Smith

HULL
Palace
The Lido Follies

LEEDS
Empire
"Why Go to Paris"

NEWCASTLE
Empire
Meet My Sister

NOTTINGHAM
Empire
Carnival Time

SHEFFIELD
Empire
Lester's Midget S

PROVINCIAL

SWANSEA
Empire
Scott & Whaley
Murray
Boner
Skates Gardiner
Lilian Fitzroy
Pam & Douglas
Taro Naito
The Neopolitans

CABARET BILLS

NEW YORK CITY

Barney's
Gwendolyn
Walter O'Keefe
Bobby Dolan Orch
Gypsy Markov
Evelyn Rock

Beaux Arts
Madeline Randall
Wilma Cox
Grace Mitchell
Salvatori Orch

Central P'rk Casino
Ethel Merman
Moss & Fontana
Telephone Op'rat'rs
Leo Reisman Orch

Club Calais
Arthur Budd
Jackie Maye
Frances Fay
Megaritas
Crawford & Caskey
Irving Rose
Bernie M'xwell's Or

Club Delmonico
Krelyn Sextette
Russell Jones
Russian Choir

Club Richman
Harry Richman
Clifford & Wayne
Doris Robbins
Al Jockers' Band

Inca's Cabin
Orlando De Nova
Alda Luciano
Tito Dalzar
Samuel Seidel & G's
Marguerita Zelta
Inca's Orch

Connie's Inn
Ada Ward
Joyce Robinson
Louise Cook
Earl Tucker
Dotty Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
Three Little Wards
4 Bon Bon Boys

Cotton Club
Cora La Redd
Mild'd Washington
Sherman Robinson
Leitha Hill
Berry Bros
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Marko Brown
Henri Wessels
4 Step Bros
Bobby Sawyer
Bunny Payne
Norman Attwood
Anise Bayer
Cab Calloway Orch

El Patio
Irene Bordoni
Ramon & Rosita
Emil Coleman Orch

Hollywood
N T G Rev
Katz Orch

Paramount Grill
Gus V[illegible]
Ann [illegible]ington
Flo St[illegible]ner
Al Y[illegible]
Slate Bros
Richardson Orch

Salon Royal
Elizabeth Welch
Kid Sneeze
Harvey White
Opal Cooper
Baby Face
International Orch

Silver Slipper
Clayton Jackson & Durante
Sylvia Carrol
Violet Love
Blanche Cherie

The Nest
Gwendolyn Posey
Clyde Parks
Hannah Sylvester
Lottie Gee
Mamie Smith

Villa Vallee
Don Cutner Orch

CHICAGO

Club Alabam
Al Wagner
Billy Meyers
Elmer Schobel
Dale Dyer
Mary Ann Boyce
Nina Smalley
Slater Brockman
W Newberger Orch

Club Ambassadeur
Effie Burton
Baroness Erzl
Gladys Mintz
Jimmie Noone Or

Club Rendezvous
Billy Meagher
Ralph Bart
Jeanette 2
Aubrey Cushing
Nene Shannon
Grace Robinson
Markie Mays
Jackie Hamlin
Vic Conley Orch

College Inn
Cutler Sis
Ben Bernie Orch

Colosimos
[illegible] Estes
Ricardo & Lenore
[illegible] Cooper
Wayne & Kay
Flo Whiteman
[illegible] & Mae

Frolics
Earl Rickard
[illegible] Hartse
Abe Wellman
Patsy & Mickey
Jeanette Vallon
Babe [illegible]
Charles Kaley Orch

Golden Pumpkin
George Fay
[illegible]
[illegible]
Jack Chapman Or

Granada
Jack White
J & M Mason
Irene Taylor
Ted Morrisey
Paul Whiteman Or

Grand Terrace
Billy Mitchell
Vivian Brown
Earl Hines Orch

Lincoln Tavern
Etta Reed
Iris Monohan
Fred Stritt
Al Handler Orch

Mack's Club
Trudy Davidson
Sir Harry Glyn
Jules Novit Orch

Merri-Go-Roun
Evelyn Cameen
Lou Cella
Peggy Paige
2 Bobbies
Billy Adair Orch

My Cellar
Louis Armstrong
Romo Vincent
Welly Moran Orch

Petrushka Club
Al Zimmey
Baroness Erzl
DeCarlos & [illegible]
Gladys Mintz
Sol Wagner Orch

Vanity Fair
Clyde Snyder
Dorothy Keith
Nellie Easter
Antoinette L[illegible]
Gussie Ray
Lorraine Hair
Sunny Ray
[illegible]
Phil Levant Orch

HOTELS FOR SHOW PEOPLE

YOUR NEW YORK HOME
WHY GO FURTHER!
SOUNDS GOOD TO ME
REASONABLY PRICED
IN THE HEART OF THEATRELAND
PRACTICAL and ECONOMICAL
HANG UP YOUR HAT—ORDER YOUR GROCERIES
"YOU'RE HOME"
HILDONA COURT
341-347 W. 45th ST.—6 STORIES FIREPROOF 1-2-3 ROOM SUITES
FROM $10.00 UP WEEKLY —FURNISHED—
IRVINGTON HALL
355 W. 51st STREET 2-3-4 ROOM SUITES
FROM $22.50 UP WEEKLY FURNISHED
HENRI COURT
312 W. 48th ST. 3-4 ROOM SUITES
FURNISHED
CHARLES TENENBAUM
8950

The Charlotte Cushman Club, Inc.

No. 1 MARLBOROUGH STREET, BOSTON, MASS. Close to All Theatres

Rates: Single Room, $18, $19, $20. Double Rooms, Single Beds, $17, $18, $19. Three and four in room, single beds, $15-$16. This includes meals, coffee and rolls, 9 to 10 a. m. Served in room if desired. Full Breakfast, 12 noon. Dinner, 5:30 to 6:30. Supper after theatre. Annual dues, $1.00. For the actress on tour.

Address Secretary Charlotte Cushman Club. Phone Commonwealth 9155

THE CHARLOTTE CUSHMAN CLUB, Inc.

1010 SPRUCE STREET, PHILADELPHIA
CLOSE TO ALL DOWN-TOWN THEATRES
ORGANIZED IN 1907 FOR THE ACTRESS ON TOUR

RATES: Single Room, $18-$20; Double Rooms, Single Beds, $17-$18; three and four in room, single beds, $15-$16. This includes meals. Coffee and rolls, 8 to 10 A. M. Served in room if desired. Full breakfast, 12 noon. Dinner, 5:30 to 6:30. Supper after theatre. Annual Dues, $1.00. Address, Mrs. Edith S. Rice, House Secretary, 1010 Spruce Street. Phone, Pennypacker 3915

Radio's Showmanship

(Continued from page 1)

the three radio "shows" at a period commensurate to the ace positions on the first and second halves of a big time vaudeville show.

Radio is now concerned with maintaining permanent dial interest so as to equalize the valuation of its "hours" or half-hours. In justice to every commercial sponsor, Radio now wants to compel audience-interest by a succession of build-up specialties, thus keeping the loud-speaker tuned in on certain favorite stations.

This necessitates a steady progression of program merit so as to top each preceding hour. It's hoped that ultimately, even for such late hours as 11 and 12, they'll be inclined to stay up and listen in.

That the actual time-clock doesn't mean so much has been proven satisfactorily long since. They'd rather lose an extra hour's sleep listening in on a good program than bother with an inferior "hour."

From the Coast angle it is easily apparent just why and how this "late hour" idea figures. Principally because of the time differences on the national hookups.

The big advertisers want the coast-to-coast coverage for national exploitation of their commodities. It's too expensive, as with the Quaker Oats people, to etherize local programs out of San Francisco for the Rocky Mountain coverage, where the extra hour's change in time complicates matters too much. The east takes care of the eastern and midwestern coverage with a separate program.

This new time-allocation thus recognizes regionally formed habits. Out here the average dinner hour is at six. In the east it's seven. Here they go to bed much earlier than in the east where 11-12 is the normal average retiring hour.

The NBC in its striving for ultimate efficiency figures that a crack 8:30 p. m. program emanating from here will get excellent "home" circulation here, progress well into the midwest farmer territory, and yet, when hitting New York at 11:30 will still be very valuable and certain of complete coverage.

Chicago has, under Hugh Ernst's program direction, become an important radio center, the NBC, similarly now, in line with this new radio showmanship of program-building and time allocating, is shifting some activity to the Pacific Coast in order to take some of the program load off New York.

On the three a day [illegible] Radio knows [illegible] hours are the housewife schedule. Yet she, with her manifold domestic duties, must either not be interrupted or be compelled to interrupt herself with irresistible radio material. It must be alternately of a calibre which can permit her household duties and yet absorb the advertising elements of the Radio spiel.

The afternoon finds another type of audience, with the after 3 p. m. listeners, including home-returned school children.

After dinner, with the head of the house home from business, plus the youngsters, that's still another merchandising market.

Paula Gould Lands

Paula Gould has sold a short story, "Penthouse," to Screenland, fan mag, for ostensible publication in August.

Miss Gould is a free lance p. a.

A FINE NEW ENGLAND HOTEL EXTENDS ITS WELCOME

the Bradford of Boston

Fifteen Floors of Modern Hotel Comforts
Tremont St. at Hollis—Theatre District

Every room with tub or shower. Restaurant and cafeteria. Room tariff—Single, $3-$4. Double, $4.50-$7. Special weekly rates to the Profession

L. C. PRIOR MANAGEMENT
The Lenox—The Brunswick

LETTERS

When Sending for Mail to VARIETY Address Mail Clerk.

POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED

LETTERS ADVERTISED IN ONE ISSUE ONLY

Adaire Ruth
Allen Tom

Borefeum Key

Cohen Simon

DuVal Gene

Evans Ralph A

Fields Harry
Francisco Wm H

Gordon Edith

Haney Wm

Johnson & Mathews

Kenneth H A D
Kane Roy [illegible]

LaFayette Jack
Lavelle Peggy
LaVerne Misses
Lewin Harry E

Parker Kathernne L
Purian June

Rachmil Louis J
Reno Harry, Earl & Steve A

Spengler Chas

Taft L W
Taylor Rose [illegible]
Taylor Charles

Weiner W[illegible]

Yorton [illegible]

CHICAGO OFFICE

[illegible]

A SPLENDID OPPORTUNITY

To Secure Beautiful New Spring

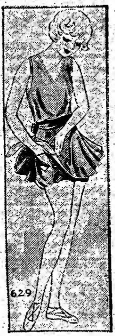
NAT LEWIS ACCESSORIES

For Stage — Dance — Street Wear

AT READJUSTED PRICES

Nat Lewis wearables are so beautiful, so practical, that at any price they represent exceptional worth. But now, with increased facilities for tailoring and designing, and through economies of buying and operating, Mr. Lewis is able to offer this fresh, new merchandise at marvelously low prices, considering their distinguished character. This readjustment, coming at the start of the Spring season, offers a wonderful opportunity to economically freshen up your wardrobe, to put new spirit into your activity with crisp new apparel of incomparable loveliness and quality. A few special values are listed. There are many others.

NOW $2.25



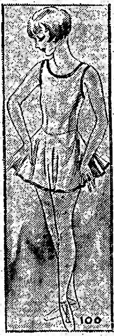
629. Specially designed two-piece dance set, featuring unusual detachable skirt over a one-piece romper. Appropriate for tap, acrobatic, limbering and ballet work. Of fast colored broadcloth in combinations of Blue, Green, Maize, Brown, White and Gray . Formerly $3

NOW $3.50

550

550. For camp or dance. Colorful set having bright Roman striped trunks of very smart cut, a plain maize or white blouse with edging on tie and pocket matching the trunks. Of fast colored broadcloth. Must be seen to be fully appreciated. . . . . Formerly $5

NOW $2.25

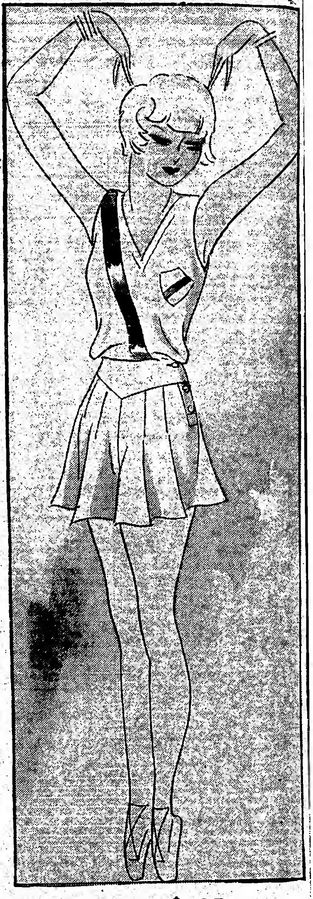


100. Two-piece dance set. Tight fitting bodice with circular skirt, piped contrastingly. Bloomers to match. Designed similar to 1930 Official D M. A. Costume. Guaranteed fast color broadcloth. In combinations of Blue, Green, Maize, Brown, White and Gray Formerly $3

NOW $1.85

777

777. One-piece romper of solid color guaranteed fast Natlew suiting. A specially constructed crotch has short French pantie effect bloomer. Contrastingly piped Peter Pan collar, and generous flowing sash. In combinations of Green, Blue, Maize, Rose and White. Formerly $2.25



NOW $1.95

545. Two-piece broadcloth suit, shorts and shirt, with "V" neck, contrasting diagonal band, pleated trunks on a snug fitting yoke. Three buttons on left side. Combinations of Green, Blue, Maize, Pink and Brown. Formerly $2.50 . . . . **Now $1.95**

McCALLUM ALL-SILK OPERA HOSE

The world's finest

NOW $1.50

others up to $7.50

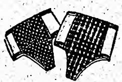
NAT LEWIS SILK HOSIERY

Sheer and elegant hosiery. The outstanding hosiery value of New York.

NOW $1.35

Formerly $1.95

LOW PRICES ON DANCE BELTS



Regular sizes:

4" width formerly $1.75
NOW $1.25
6" width formerly $2.00
NOW $1.50
8" width formerly $2.50
NOW $1.75

HELEN GILLIGAN
DANCE BELTS

With special adjustable and removable garter feature.

6" width formerly $3.25
NOW $2.25
8" width formerly $3.75
NOW $2.50

nat Lewis

Incorporated

America's Greatest Theatrical Accessory Shop
1580 Broadway, New York

NEW SPRING MEN'S WEAR AT SPECIAL PRICES

The entire Spring assemblage of Nat Lewis fine men's wear has been priced to represent values never before obtainable in these shops.

An unusual group of custom-made shirts— Jacquard figured, striped, and clipped-figure patterns. The materials were woven in Scotland, expressly for Mr. Lewis. Attractively priced at

$7.50

A cheerful, elegant group of Imported Silks, hand-tailored into cravats to harmonize or contrast beautifully with new Spring styles.

$3.50 and $4.00

Also

GLOVES HOSIERY PAJAMAS
LOUNGING ROBES GOLF HOSE
AND EVERY REQUIREMENT FOR GENTLEMEN

HOLLYWOOD | SCREEN • STAGE • RADIO | BROADWAY

VARIETY

PRICE 15¢

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WILD WEST WIDE OPEN

Theatre End of Radio City Will Be Important Publicity Distributor

Theatrical holdings in Radio City—two theatres and, in particular, an opera house—cannot compensate high-priced property values, according to Lawrence A. Kirkland, representing Todd, Robertson & Todd, engineers and managers of the project. Metropolitan Square Corporation believes the theatrical angle of the new development to be its most potent force for world-wide advertising. Big Business is glad to sacrifice valuable space for office rentals to intrigue public imagination with the glamor of a Theatrical Showcase.

"Theatrical allocation is only a small part of Radio City," explained Mr. Kirkland, "but it is the section most conducive to public interest. There would have been no nation-wide reaction to a business settlement of three blocks, but a development that promises a sound theatre fully equipped for Television, a music hall larger than the Roxy, and a magnificent new opera house stirs every stratum of public imagination."

Problems of building a city of three blocks are not confined to stone and steel. Long before June, when the wrecking crew starts its work of demolishing buildings between 50th and 51st streets, the corporation will have completed plans for the caring of 1,000 men engaged in excavation. Law stipulates hospitalization for those men—2½% is the estimated figure—injured during construction.

When 2,000 men are on the excavation group to construct framework, steel shipments will arrive on schedule, each piece specially fitted and numbered to occupy its specific place. Twenty-five thousand men, counting those included in the manufacture of materials used in construction, will be engaged in the work over three years.

To attract women to the new development, the managers are allotting favored positions on 5th Avenue to smart shops. Though Radio City is breath-taking Big Business, it admits dependence on human elements—culinary art, class and mass entertainment and fashion.

Wisconsin Hospitality

Milwaukee, April 7.

When 300 motorists were stalled at Cambridge, Wis., during last week's blizzard, the city fathers opened the opera house, engaged an orchestra and gave the transients a good time.

A vaudeville troupe going from Milwaukee to Madison, among those stalled by the storm, gave an entire show for the marooned.

Residents threw open their homes to accommodate the visitors when the only hotel hung out the SRO sign.

Eats were served gratis by the chamber of commerce.

Cavity Promoter

St. Louis, April 7.

A local dentist calls weekly at one of the theatres here, passing out his cards with a box or two of candy, urging everyone in the show to eat freely.

Says he will see them again before they leave town.

Gigs in Boston's Club Dancing with Women Under "Tango" Alibi

Boston, April 7.

The Mayfair, modernistic new club, will install gigolos in a couple of weeks.

Everything will be oke with the Watch and Ward Society, the gigs doing their stuff only at the invitation of women and then through notes and introduction by the head waiter. The tariff for a number with the gig will go on the check as "dancing."

The management will officially call the gigs "tango instructors." How a Boston swain will take it when his gal wants a chance to dance with a gig, and the boy friend must pay, is anybody's guess.

$15,000 FOR AMOS-ANDY 50% SPLIT OVER $90,000

NBC is dickering with Publix for an Amos 'n' Andy personal appearance, with the terms set before the theatre circuit as $15,000 weekly. A 50% split for the team is additional on all gross over $90,000.

If consummated, the agreement will be for two or four weeks. It's reported the time will be divided between the Paramounts on Broadway and in Brooklyn. Publix has the option of placing the comics in any of its houses.

It's not a record salary for the Paramount. George Bancroft and Maurice Chevalier received $15,000 for their respective weeks there, without either reaching the maximum gross before a split.

Vanderbilt Tie-Up

A picture company is in negotiation with Cornelius Vanderbilt, Jr., for the use of his name in connection with a film to be called "Park Avenue."

The society boy recently contributed an article under this title to a magazine. Producers will have a story written around the dual hookup of names, if overtures are successful.

IT'S CAL-NEV NOW VS MEX GIMMICK

Reno with Other Nevada's High Spots Starring—But California in, Too—Gamblers Coming from Riviera—Fashionable Divorcees Not Least of Attractions

GIG GAG WHOLESALE

Hollywood, April 7.

Anything from wide-open gambling in Riviera resort manner as now legalized in the state of Nevada to the swanky gigolo tangoing in the heart of Los Angeles goes in the revived wild west.

Those and other wrinkles are booming this burg for the swanks with a Continental flair. While Reno and other high spots in Nevada are

(Continued on page 47)

JUDGE QUOTES JESUS ABOUT SUNDAYS

Easton, Pa., April 7.

"Jesus has told us that the Sabbath was made for man and not the man for the Sabbath," declared Judge Will Leach at the Scranton court house, as he refused to grant an injunction asked by several churches in Olyphant, Pa., that would close a picture theatre open there on Sundays.

After three Olyphant clergymen testified the theatre was open on Sundays, Judge Leach remarked the testimony does not disclose any private injury.

"Operation of a theatre on Sunday may be objectionable to our early teachings, but there are a lot of our people to whom it is not," Judge Leach said.

Members of the American Legion in court asked the judge that the theatre be permitted to remain open Sundays. Each Sunday the theatre gave the Legion $100 for the children's fund, it was announced.

Goes Hoboken

Lynchburg, Va., April 7.

This town's little theatre goes 1819 meller next week (13), with "The Moral Domestic Drama of the Drunkard, or the Fallen Saved."

Players are told to chew the scenery. Audience must hiss the villain.

Ability No Help to Foreign Stars Trying to Crash Concert and Opera

Almost Even

Some new York banks allowe their employees six weeks vacation if the intention is Europe, a fortnight on salary. They figure it educational.

Bankers can't digest show business salaries and show business can't understand this vacation twist—so they're almost even.

Chinese-Made Silent Drama Film Laughingly Watched by Australians

Melbourne, March 7.

A Chinese native-made silent film drama, "The Loves of Fu Sen," had local audiences rolling through its many pidgeon-English captions and undecipherable story. It's the first Chinese-made picture seen here, brought over from China, where it was made by the Great Lillium Film Co. for the Chinese community of the town.

What could be gotten from the plot is that two children were torn away from their father during the Boxer Rebellion in China. After hundreds of feet of sorrowful tragedy, father discovers his long-lost daughter about to be executed for a crime committed by his missing son. Each had worn a jade bracelet before the kidnaping and the bracelets identified them years later.

Looked on here as a freak film screen novelty.

RAE SAMUELS WANTS TO ADOPT A MOTHER

Syracuse, N. Y., April 7.

Efforts of Rae Samuels, vaudeville, to adopt Molly Slattery, 68, of this city, as her legal mother, were twice blocked here last week, once by legal complications and the second time by illness.

When the actress and Miss Slattery appeared before County Judge William L. Barnum with the adoption papers, drawn up by Mayor Rolland B. Marvin, it developed consent of the actress' husband, Marty Forkins, New York agent, was essential. Called on the long distance by his wife, Forkins said he would come here.

Then the second complication developed; Miss Samuels' six-year-old son, Patrick, was stricken with measles in New York. Forkins had to remain at the child's side. The formal adoption accordingly was

(Continued on page 43)

Foreign singers have more difficulty getting ahead in American show business than any other artists. Not only are the fields natural to them very limited here but they are handicapped and discriminated against in other fields.

There is little chance for opera engagements in America even for singers with very fine voices who have sung important roles in Europe. Most of them are glad to enter the Met chorus, yet even this is difficult to obtain.

The concert field is so limited that agents who handle artists for this work demand enormous fees before they will take any singer under their wing.

Concert work in general depends so much on patronage that there are many persons who set themselves up as agents or concert arrangers to make a living for themsolves at the expense of the artist. The singer must pay to be able to sing before people who might become interested and the patron pays to be entertained. The agent or concert arranger gets all the profit. This is a racket worked ever more frequently with the growing abundance of out-of-work singers.

Pronunciation

Voice and ability mean little unless the singer has perfect English pronunciation. Accents are a great handicap upon the air, too.

Tho feeling of uttor helplessness and childishness about American ways finally leads foreign artists to the belief that they are being gypped at every turn. In this way they do cause a lot of trouble for the people who have considered their services. If they are given a radio audition they are certain that no one is listening to them. If sent for by an office or agency they mislay the letter or give it to the wrong person, get things twisted in some way and always lose out.

Upstate Education Heads Call H. S. Vaudeville 'Community Welfare'

Poughkeepsie, N. Y., April 7.

Vaudeville is considered a benefit to the community by Albert C. Rust, president of the board of education, and by Superintendent of Schools Moon.

The two school heads, under attack for the leasing of the high school auditorium for the presentation of vaudeville, defended their action by declaring that if vaudeville is not strictly educational, it is for the welfare of the community.

Six acts booked through Jules Delmar of RKO are scheduled for the auditorium April 11. The show [illegible] by the [illegible] (N. Y.) fire department.

Dynamite Seen in Newly Offered Free Commercialized Newsreels

According to analysis by one of the bigger theatre heads, the industry is on the verge of a new poverty row about to spring up in Hollywood where overnight producers will be solely engaged in making commercial features. His thoughts are expressed as a result of recent info that Pathe may follow the lead set by Kinograms, to offer free commercialized newsreels to theatres.

Such a plan is figured as only the spark before the flame that will set in commercialized features to be offered to theatres on a similar and free basis as newsreels. The free newsreel thing is considered loaded with dynamite for the amusement world.

The plan by which the reels may work, according to the authority, who is close to the field, is for the pro rating of each newsreel clip for commercial sponsorship. No indication so far whether bookings are guaranteed or whether they can be.

While Kinograms is known to have already made its bow-in by show proffers, Pathe is reported as only being in the talk or experimental stage right now.

The situation is considered most serious for the industry. Independents are figured easy prey for any kind of free stuff under present economic conditions regardless.

5 of Nathan Robbins' Family Burned in Fire At Home in Utica, N.Y.

Utica, April 7.

Improvement is reported today in the conditions of five members of the family of Nathan Robbins, theatre operator, who were burned in a fire which destroyed the Robbins home in this city.

Robbins and a nursemaid, Katherine Gay, the more seriously injured, are at the St. Elizabeth Hospital.

Mrs. Robbins and three children, Nathan, Jr., 8, Robert, 6, and Betty Ann, 4, suffer from burns about the body. They are at the home of Albert Robbins, brother of Nathan.

Johnston, WAMPAS Pres.

Hollywood, April 7.

John LeRoy Johnston, Universal publicity head, defeated Joe Steele for president of the Wampas yesterday.

Election was second held in two weeks, first having resulted in a tie.

'Rise' Easy, 'Fall' Tough

Hollywood, April 7.

"The Rise and Fall of Susan Lennox" is having treatment trouble at Metro. Already Mildred Cram, Edith Ellis, Bayard Veiller and Zelda Sears have made separate treatments of the novel and last week Martin Flavin was assigned to do his stuff.

Trouble is that every one can give "Susan" a great fall, but the rises aren't so hot.

Breaking In Pichel

Hollywood, April 7.

Richard Wallace will direct Carmen Barnes in "Strangers and Lovers" as the last picture under his present contract with Paramount.

It starts April 20. Wallace's contract expires May 4, but he is expected to renew.

Irving Pichel, who will co-direct, will be broken in as a megger during the making of this film.

Nothing is easier than faultfinding; no talent, no brains, no character are required to set up in the grumbling business.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Gold Fish Eater

An auditor of one of the larger film companies, after checking up the swindle sheet of a traveling rep, called him in the office, saying:

"Kid, you must eat gold fish."

U HAS HORROR CYCLE ALL TO SELF

Hollywood, April 7.

With "Dracula" making money at the box office for Universal, other studios are looking for horror tales—but very squeamishly. Producers are not certain whether nightmare pictures have a box office pull, or whether "Dracula" is just a freak.

To date, no other studio has tried to follow in U's steps, one of the few occasions when a hit wasn't followed by a cycle of similar pictures.

Following "Dracula," U will make "Murders in the Rue Morgue"; then "Frankenstein," mid-Victorian melo of a medical student who finds the secret of life and chemically creates a man. Bela Lugosi goes into the latter.

Universal has gone for the horror thing in the past, Carl Laemmle being one of the few to spend money on such stories.

Darrow's Explanations

Universal has signed Clarence Darrow to lecture on the scientific points in its feature, "Evolution," which is along the same lines.

Darrow will be shown in the preface. After that his voice will be heard in explanation of what is shown on the screen.

U Notices Gardner

Hollywood, April 7.

Cyril Gardner, director on the Universal lot for three months without an assignment, has been given the megging privileges on "Impatient Virgin" instead of William Wyler, previously announced.

Wyler will instead direct "Outcast of Poker Flats," Bret Hart story which will get a re-christening.

Mary Astor as "Nancy"

Hollywood, April 7.

Radio's talker of Myron Fagan's stage play, "Nancy's Private Affair" goes to Mary Astor. She has the role played on the stage by Minna Gombell.

Gregory La Cava as director.

DAMITA'S NEW TERM

Hollywood, April 7.

Her contract with Sam Goldwyn having run out, Lily Damita was given a new one for three years.

Miss Damitta will complete "The Sphinx Has Spoken" and another for Radio Pictures, where she has been on loan, before returning to United Artists.

Robertson's Test

Hollywood, April 7.

Guy Robertson, stage, is here taking Caddo tests.

He may become opposite to Billie Dove in "Age for Love."

WEATHER

London, April 7.

Uncertain and cold weather stemmed holiday departures from the city. Result was that West End legit theatres and pictures reaped the benefit.

Practically everything around town has been playing to capacity the past few days.

Paris, April 7.

Despite unpropitious weather Parisians left the city for Easter.

English visitors plentiful and swamped the shows.

WILL MAHONEY
in Earl Carroll's "Sketch Book"

The Boston Post said: "Will Mahoney is a real natural comedian. Funny in his impersonations and funnier with his feet in his dancing, he stopped the show twice last night."

Direction
RALPH G. FARNUM
1560 Broadway

LONE MUSICAL; NO FOX $2 FILM

"Delicious," Gershwin musical, is the only all-music feature on Fox's 31-32 schedule which includes 48 full length productions.

Fox, it is learned, is also determined to go through the new season shunning the two-dollaring of pictures on Broadway. The biggest pictures on the current schedule, including "Women of All Nations" and Will Rogers' "Yankee" will go the regular way through the Roxy channel.

A BREADLINE BUM

Used as Stunt, But Ran Out on Job Found for Him

Seattle, April 7.

A skid row bum was picked up by Fox West Coast Theatres the other day to use for some pictures and stunts in ballyhooing for "Tailor Made Man." Vic Gauntlett's staff picked the guy out of the breadline, 26 years old, and a college grad.

They dressed him up in about $40 worth of clothes. Pictured him before and after, and got good news story break in the press.

Then the show folks got the tramp a job on the "President Lincoln," liner to Orient, and all went well until the bum was told of the job. Then he disappeared. The show folks could not locate him for a picture that was planned showing him getting the job.

Vic says he has lost just that much more faith in humanity, and that 90% of the moochers in the breadline are just that.

Dog's Bite Kills Prodigy

Paris, April 7.

Micheline Masson, four-year-old stage prodigy, was killed by a dog bite here.

Micheline was the star at the Boite de Joujoux (toybox), children's vaudeville theatre.

Reviving Anderson

Hollywood, April 7.

John Murray Anderson, who has been drawing salary at Universal without a picture since directing "The King of Jazz," is set for another film after completing "Lilies of Broadway."

"Lilies," starting soon, is non-musical and non-color, being a straight drama. New film will also be non-musical.

Susan Fleming's Short

Susan Fleming, show girl, is with Columbia on a term.

First is opposite Eddie Buzzell in a short.

Linda Watkins for Fox

Linda Watkins, legit, goes to Fox for a year.

STORY SHY FOR DIETRICH

Due in Hollywood With Daughter May 1

Hollywood, April 7.

Marlene Dietrich is due here for Paramount May 1. Her daughter, Maria, will be with her, while her husband goes to Par's Joinville (France) lot.

Par hasn't the new Dietrich story yet. Josef Von Sternberg, director, favors one with a Mexican locale. At the same time, producers have a writer working on a Chinese background piece.

AGENTS' RULING ON HOLLYWOOD INTERVIEWS

Hollywood, April 7.

Behind the innocuous letter going out this week from the Producers' Association barring all agents and artists' representatives from studio lots is seen Adolph Zukor's hand. The letter seems aimed for agencies attempting to disrupt studio organization and upset morale through salary tilting and contract jumping.

Letter rules that agents may bring their clients onto the lots for interviews, but cannot remain present during the interview.

There is a strong hint at tightening up on these agents' deportment and business practices.

Zukor laid the groundwork for this move and left prior to the advent of Will Hays, who got in Sunday (5) for a two-week stay.

Pathe's Stories for Bennett-Harding Films

Hollywood, April 7.

"Dangerous to Love," by Austin Parker, is Pathe property, taken for Constance Bennett. Parker is coming from New York to handle the script.

"Lady With a Past," unpublished novel by Harriett Henry, author of "Jackdaw's Strut," also to Pathe and for Ann Harding.

Coast in Mourning

Los Angeles, April 7.

All local Warner theatres were closed today until 3 this afternoon following the services in New York for Lewis J. Warner.

Rabbi Edger F. Magnin conducted local services this morning (Tuesday) at the home of Benjamin Warner, grandfather of Lewis. Over 50 studio executives and intimates attended. Burbank studios reopened at 1 p. m.

All Warner offices and theatres throughout the world closed at some moment yesterday. The New York offices were closed all day.

Kerry-Harlan-Westerns?

Hollywood, April 7.

Pioneer Pictures, indie producer, is after Norman Kerry and Kenneth Harlan for four westerns each.

Jacques Jaccard is writing the stories and will direct.

No N. Y. Vacation

Cabled for immediate return to Hollywood and wanted there Monday (6) by Fox, Maureen O'Sullivan had to forego a New York vacation on returning from Ireland Wednesday (1). She left that night for Hollywood after two months at home in Ireland.

Miss O'Sullivan's contract is up in October, but with Fox holding options for three more years.

Madge Evans' Filmer

Metro has placed Madge Evans under a short term contract with usual options.

Now in the cast of "Philip Goes Forth," closing its Broadway run Saturday (11), Miss Evans will go to the west coast after a brief run with the play in Philadelphia.

NEW FOX BOARD WITH STRONG BANK NAMES

New Fox financing will total $75,000,000, of which $30,000,000 may be offered for subscription. The latter may take the form of debentures which can be convertible into Fox Film common at the rate of 30 shares for each $1,000 bond.

Around $15,000,000 of the refinancing figure will figure as a mortgage on Fox West Coast.

The remaining $30,000,000 covers Fox's interest in Loew's amounting to 060,900 shares of stock. Under the plan as given these shares are to be vested in a holding company which in turn will sell to banking interests $20,000,000 short term debentures and $10,000,000 long term.

So far as known the $20,000,000 is the only short-term amount in the plan.

The holding company for the Loew stock owned by Fox is not new and looks like one contemplated for some time previous, to satisfy governmental objection that may have arisen to any Fox-Loew merger.

Fox board of directors is undergoing reorganization simultaneous with the refinancing plans and on an unprecedented scale so far as the picture industry is concerned.

Financing is set to be announced Thursday (9). Chase National Bank will head the financing syndicate through its subsid, Chase Securities. Companies sharing in the issues have not yet been announced.

All the old Fox financing will be retired.

The New Board

In reorganizing the board of directors Harley L. Clarke, Fox president, will ask the stockholders at their annual meeting April 15 to ratify the following selection:

Brigadier Gen. Cornelius Vanderbilt, capitalist; Phillip Stockton, president of First National Bank, Boston; Phillip R. Clarke, president of Central Illinois Trust, Chicago; Albert Wiggin, chairman, governing board of Chase National Bank; Frank O. Watts, chairman of the board of First National Bank, St. Louis, and George Moffett, president of Corn Products Refining Co.

Among the present board members continuing as directors are Harley L. Clarke, Fox president and also head of Utilities Power and Light Corp.; Matthew C. Brush, president of American International Corporation; Winfield Sheehan, v.p. and general manager of Fox Films, C. W. Higley, president of Hanover Fire Insurance Co., and William Fox.

One other is so far not named.

The new board as reported sizes up as one of the most formidable of financial groups assembled in the industry. It may also indicate that Clarke is in full control of Fox and is personally directing the refinancing issues.

From the Clarke angle the men chosen are significant of the newer business trend in the film industry attracting financier types.

Williams Opp. Bennett

Hollywood, April 7.

Pathe wants Robert Williams as opp Constance Bennett in "Common Law." Actor is being brought out here for the part.

It's his second film job.

SAILINGS

May 1 (New York to London) Irving G. Thalberg, Norma Shearer (Europa).

April 19 (New York to Paris) Gabrielle Chanel (Bremen).

April 14 (New York to London), Joseph Plunkett (Aquitania).

April 11 (London to New York) John Thorpe (Berengaria).

April 9 (London to New York) Earl Kramer (Europa).

April 4 (London to New York) Charles Farrell, Virginia Valli, J. C. Graham, George Metaxa (Aquitania).

April 3 (Capetown to London) Artemus and Lady, Dale Sisters, Mr. and Mrs. Harry Stodel (Winchester Castle).

April 2 (London to New York) Gold and Raye (Paris).

'PIRACY' PACT SOON DUE

FAN MAIL STOP ASKED OF THEATRES

To end the use of some theatres by professional promoters of fan mail, filmdom's capitol is advising exhibitors not to project on their screens any material that does not come from recognized or authorized sources.

The move is seen as a direct blow at one Los Angeles outfit which for several years, it was revealed in a recent investigation, has been using screens, chiefly of independents, to plug certain Hollywood players who paid for the promotion with the hope it would bring them an extension of contract and increase in salary.

Advertising material of nondescript kind is also warned against as the surest means for bringing a lull in trade to houses that are promiscuous in such bookings.

French Actor a Dub for Dubbing—Going Back to Recover Body and Voice

Jules Raucourt, French actor, likes to act—but likes better to see his work. That's why he came in to tell Variety that he's sailing back to France on the De Grasse leaving yesterday (7).

He's been in Hollywood for three years and liked it there, he says, when he was allowed to act. Recently they've been asking him to do nothing but dubbing. After hearing his voice come from the lips of several others, he decided to go back to his own country where his voice would be his own.

In Paris, he says, his face and body will be given back to him.

FASHIONING NEGRI ON PREVAILING STYLES

Hollywood, April 7.

Pola Negri's contract with Pathe is contingent on a test the actress is due to make after her arrival from Paris April 20. If n. g. Pathe has agreed to pay Miss Negri's return expenses.

Explanation of the freak agreement is Pathe's desire to have a star and dialect similar to Dietrich and Garbo.

East's Bad Tests

Hollywood, April 7.

Much good talent in the east never gets a chance at Hollywood because of the quality of screen tests made there, coast execs complain.

Paramount alone gets adequate test shots because of its Long Island facilities, it is said.

Fox has sent Sol Halperin, cameraman, to New York for a year to shoot prospects.

Other coast studios contemplate sending back test experts.

Jeanette to Wed

Hollywood, April 7.

Jeanette MacDonald has confirmed her engagement to Robert Ritchie, her business manager. Marriage will take place in June.

Announcement of the coming wedding is no surprise as friends have long anticipated the event. Miss MacDonald is here under contract to Fox.

Endorsement Probe

Hollywood, April 7.

Paramount was officially notified this morning (Tuesday) by the Federal Trade Commission that this and other studios will be investigated the end of this week regarding the legitimacy of advertising and exploitation tie-ups between stars and commercial accounts.

Commission wants to ascertain whether advertised endorsements by screen personalities of soaps, wearing apparel, etc., are bona fide or phoney. Probe is for possible violation of postal laws.

Those Co-Kidders Are Now Going to Films in New Kaufman-Hart Way

Los Angeles, April 7.

After letting Hollywood have it on the chin in "Once in a Lifetime," Moss Hart, co-author of the play, has weakened and is on the verge of signing with Metro as a writer. Arrangement would permit him to work in New York, and come west only for the picture's shooting.

Hart will work on an original—not about Hollywood—which he already presented to Metro in idea form. He starts in the fall, probably when "Lifetime" closes.

The playwright-actor switched his plans to leave Sid Grauman's Coast company after the Los Angeles showing, and instead goes with it for two weeks of the San Francisco showing, starting tonight (7). He gets back to New York around May 1 to take the place of George Kaufman in the New York company.

Kaufman is going into films, playing a part in Tallulah Bankhead's picture at Paramount's eastern studio.

$50,000 Film Lab on Boat Just a Financier's Hobby

Hollywood, April 7.

G. Alan Hancock, Los Angeles wealthiest financier and philanthropist, is spending more than $50,000 on picture equipment for his new steel boat, launched here April 4 to be used exclusively for scientific research.

Boat will be fitted with projection room, recording apparatus and electric lights for night shooting.

Hancock is the west's outstanding film hobbiest. He has a library of hundreds of thousands of exposed feet, none of which he has so far commercialized. Boat to be completed in June will first be used for an expedition into Southern waters by the Association of National Arts and Sciences, with Hancock paying all bills and contemplating no returns.

Boat, costing several hundred thousand, accommodates at least 25 persons.

Betty Balfour in Revival

Paris, March 27.

"The Merry Widow" will be revived at the Palace when the current Argentine revue folds there.

Leads to be played by Betty Balfour and Carlos Gardel.

DYEING TO CHANGE

Keating Twins Pulling Identification Stuff

Hollywood, April 7.

Keating twins have sworn off looking alike.

Hereafter Elizabeth will be blonde and Helen brunette, and they'll cut the dupe numbers out of the wardrobe.

The Fox contract girls don't object to split assignments, but they find directors think of them as twins and forget them on single calls.

INDUSTRY HEADS TOGETHER ON IT

Star and Personality Thefts to Stop as Per Understanding — Recent Hollywood Meetings Started "Gentlemen's Agreement"

LOOKS PRETTY CERTAIN

Producers in confab on the coast have set up a tacit agreement against all forms of piracy within the industry. The meetings have been private and held separately between representatives of each company out there with Sam Goldwyn as the neutral centre.

Particular emphasis is laid upon star stealing and other forms of personality larceny allegedly intensified by the Warner-Paramount situation. The action taken was deemed immediately important for the good of the film industry as a whole.

No indication is forthcoming as to the basis of the understanding reached or whether the producers as a group are thinking of penalties for breaches by any. Neither is it stated if the agreement is to go down in writing. One angle reported is to make the planned handshake a part of the membership contract with the Motion Picture Producers and Distributors Association.

All companies are concerned and all except Warner Bros. and Fox were represented by their chiefs. Fox was represented by Winnie Sheehan. That's only because the various company heads like Zukor, Nick Schenck and Goldwyn were on the coast and handy. The Warner end is up to Harry Warner, in the east and held in New York owing to illness of his son, Lewis.

The matter is slated to go before the WB president for last consideration. It is said his consent will be ready after which the producers may get down to laying out the problem on a practical working basis.

Grouping together this way is calculated to have a consoling effect on the Paramount-Warner fracas, which may come out of it altogether adjusted or on a start that way.

2 FILMS WITHOUT LEAD FEMMES YET CHOSEN

Hollywood, April 7.

Although slated for early production, two of Samuel Goldwyn's features are still sans femme leads. Eddie Cantor's next, due into work in three weeks, has neither the lady nor director chosen.

Roland Colman's "Unholy Garden" has George Fitzmaurice to meg but is undeterminate on the opposite player.

Mary Brian is out as the Cantor lead, with a probability Betty Grable, new Goldwyn contractor, will get the role.

College "Sweethearts"

Galveston, April 7.

This beauty contest thing seems to be a national obsession. Colleges all over the country are selecting "beauty queens," "sweethearts," and other titles in which face and figure are chief considerations.

University of Texas will put on an all-Texas beauty round-up April 27-29.

"Sweethearts" chosen at different colleges in state will compete for supreme state honors. First round-up last year was a wow. This one expected to get even more customers.

Par Engaged 8 Legits and 6 Writers In New York During Past Two Weeks

Felix Young, head of Paramount's casting department, was brought to New York two weeks ago for the special job of engaging available people for picture work in all its branches, according to Jesse Lasky. About 50 tests were made during the two weeks in Astoria and 10 times that many people were interviewed by Young.

Those signed are Vivienne Osborne, Peggy Shannon, Lenita Lane, Allen Vincent, Francis Moffett, Dorothy Tree, Charles Trowbridge and Charles D. Brown.

Writers engaged by Par are A. A. Kline, Brian Marlow, S. K. Lauren, Mme. Condes Neve, Sidney Buchman and Dorothy Spear.

Contracts for the players are for six months, with the writers for shorter terms.

Fox's Minors' Names

Hollywood, April 7.

Fox's new contract for minors gives them five months in which to win their screen name. If the player's services are terminated for any reason before that time the professional name remains the property of the studio.

First getting the clause are Margaret Campbell, 18, and Cecilia Parker, 17.

LaRocque-Banky Snub Picture House Offer; Lacks Legit Dignity

Chicago, April 7.

Rod La Rocque and Vilma Banky, former screen stars, now in legit, feel snooty about personal appearances in picture houses. At least, that's the opinion of the local Morris office, which got the run around when trying to approach the couple with an offer.

Repeated efforts to see La Rocque and his wife while they were in town with "Cherries Are Ripe" proved futile to the agency. The back stage door was as far as the representative of the Morris office got, while messages came down that Mr. La Rocque wasn't in.

La Rocque deserted the screen some time ago to fulfill a lifelong desire for legit.

$50,000 Back If Goldwyn Makes Swanson's 'Bye' Film

Hollywood, April 7.

Gloria Swanson and Samuel Goldwyn are wrangling over "Rockabye," her next picture, which she is privileged to produce but Goldwyn wants to make. Accordingly, Miss Swanson is asking reimbursement for the $50,000 spent on story rights.

Goldwyn objects to the payback idea, due to the actress' large percentage arrangement.

Pat Casey, Miss Swanson's arbitrator, is reported as agreeing with Goldwyn, but the player is seeing Joe Schenck regardless.

Following "Rockabye" Miss Swanson is obligated to make two for UA, but may finance "Bye" herself for UA release if she so desires.

William (Stage) Boyd Will Get Par Buildup

Hollywood, April 7.

William Boyd, stage, for several months under contract at Paramount for supporting parts, is in for a buildup.

Boyd came here after appearing in the original stage production of "What Price Glory," but didn't get a tumble, due to similarity of names with Bill Boyd at Pathe. Finally Paramount gave him a break in "The Spoilers."

First in the buildup plan is a co-feature spot with Kay Francis, in a picture now being concocted by Bartlett Cormack, but so far titleless.

Yarn will mark Robert Harris' first associate producer activities at Paramount.

If Boyd stands up in this one he will be paired with Miss Francis in other pictures and later will be soloed.

"Dove" First

Hollywood, April 7.

Radio assigned Victor Schertzinger to meg "The Dove" ahead of "Marcheta." It's the second set-back for the latter film.

Louis Stevens is writing "Dove" adaptation for Dolores Del Rio. Production due July 1.

COACHING VOICE DOWN, BARRYMORE'S OWN JOB

Hollywood, April 7.

John Barrymore is coaching his wife, Dolores Costello, on the side for future talker work.

Result is said to be a much improved and lower register for the former star of silents.

Polly Moran Banged Up; She Slipped on Easter

Hollywood, April 7.

Polly Moran was taken to the Hollywood hospital Sunday (5) with a broken nose, two shiners and a cut on her head. Hospital record states Miss Moran fell down the stairs of the exterior of her Santa Monica Beach house. Returning from church, she is said to have slipped.

Another less pacific version of the affair is reported without foundation.

Miss Moran was due to go to work this week on "Marie and Polly in Politics" with Marie Dressler. Start of picture is postponed pending her recovery.

Frances Dee Emerges

Hollywood, April 7.

Liking Frances Dee's work in a small role in "American Tragedy," Paramount decided that her part in "Confessions of a Co-Ed" was not big enough. She was removed from the cast.

Miss Dee is idle until Par finds a picture for her.

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Can't Dodge Hardened Preview Hounds So Useless Showings Back in L. A.

Hollywood, April 7.

Producers are freely admitting that the system of previewing pictures in Los Angeles theatres for audience reaction has virtually lost the value for which the plan was instituted. Idea of getting an average audience reaction has now been completely lost, the producers say, due to the presence of the same preview hounds, who chase the pre-release showings from house to house.

To get away from this the studios have been taking their previews to Santa Monica, San Bernardino and other nearby spots, but running up against the same condition as to repeating preview chasers, the studios are growing cold on the out of town stuff.

Lesser Evil

They're returning to Los Angeles with their advance showings, as a lesser of two evils, considering the added cost involved in a preview away from here.

Although acknowledging the almost worthlessness of previews, the producers are nevertheless reluctant to abandon the practice, feeling that even the reactions of these hardened preview catchers is better than nothing.

Most of the local previews are shown in houses seating around 1,000 and at each showing the studio passes out cards asking for opinions. Returns rarely number more than 50. Generally the number is around 25, and a big percentage of them worthless, patently written by kids or kidders.

No B. O. Indication

Rarely, producers say, do the cards foretell the box office value of a picture, but do in many cases pick out mistakes in detail that have escaped previous notice. One studio checking up on its preview reactions for the last year found that the most favorable cards were sent in on one of its biggest flops, while the picture getting most unfavorable criticism from the cards was one of the biggest grossers.

Another evil of the local preview system is the grapevine that gets out when a particularly good picture is about to be pre-shown. Studio mob comes out in full force fighting for seats with the regular hounds. If there's one reaction the studios don't want it's the verdict of their own employees or rivals, who come to praise or damn irrespective depending on which lot they currently call home.

WB STARS' RELEASE DATES

First Powell and Kay Francis by Nov. 1—Chatterton by Dec. 1

Hollywood, April 7.

Warners has set release of the first Ruth Chatterton, William Powell and Kay Francis pictures as follows: The first from Miss Chatterton by Dec. 1, and the initial Powell and Francis films by Nov. 1.

Opening feature for William Powell under the Warner banner will be "The Co-Respondent" and his second "The Private Detective." Latter is an adaptation of the story by Dashiel Hammet, author of "The Maltese Falcon."

Miss Francis' WB debut is "The Hungry Wife," taken from Arthur Richman's play "Heavy Traffic." Her second is to be called "Exclusive." Miss Chatterton is due to start at Burbank not later than Sept. 1 upon a story transcribed from a book not yet published.

TAX EXPECTATIONS

Toronto, April 7.

No difference in the amount of cash taken in by the picture houses and legits in Ontario is expected this year. Provincial government is figuring on grabbing off $1,150,000 from the amusement tax.

This is $100,000 less than actually collected last year, but that figure is likely to be passed.

McLeod Solo

Hollywood, April 7.

Norman McLeod, never before out of the co-director class at Paramount, will have his solo start with "Monkey Business," the Marx Brothers picture.

McLeod was first scheduled to co-direct "Huckleberry Finn" with Norman Taurog.

Commercial Apples

Apple blossoms, usual background for Eric von Stroheim's love scenes, are out in "Blind Husbands." He will use ivy instead.

Reason: Apples no longer suggest romance.—From "Variety's" Hollywood Bulletin.

YORK, FWC PUB HEAD WITH WHITBECK OUT

Hollywood, April 7.

Gabe York, advertising head of Fox Theatres, eastern end, and now on the coast, succeeds Frank Whitbeck as chief of Fox West Coast advertising department. Whitbeck has resigned. The shift is in accordance with the recent announcement that Fox West Coast contemplates a reorganization of its advertising department.

In the east York is succeeded by Joel Swenson, formerly assistant chief.

The move is reported as aiming for better co-operation between the two branches of Fox Theatres. Whether other advertising changes are contemplated within the department at Fox West Coast is not reported but looking likely.

When Whitbeck steps out he may take a studio job.

Current story is that the change of advertising execs was figured following certain outside activities of Whitbeck and some members of his department, not to the liking or in keeping with the policy of the Fox theatre operating heads.

On another angle the shift is said to be a disciplinary move from the top following certain kickbacks by Whitbeck over extraneous policies which did not come within his own province as an advertising man.

GERMAN TALKERS DRAW IN GERMAN SECTION

Reading, Pa., April 7.

German talkers are drawing to such an extent in this mixed English- and German-speaking community that instead of being run only on Sunday nights in one house, they may be booked for a full week's run in a main street house.

Thus far Germans promoting the Sunday shows claim they are making no money.

U May Dispose of Its Griffith Interest to H. F.

Hollywood, April 7.

Inside on Universal's remaining theatre holdings has FWC as offering to take over the Laemmle company's interest in the Griffith Circuit of 60 houses located mainly in Oklahoma. Nature of the terms not given.

Harold Franklin and Universal have been negotiating for the Griffith interest for some time. The circuit in which Universal holds a 50% interest with the Griffith Brothers holding the other, represents the main remaining theatre holdings by U, other than Indianapolis and maybe seven or eight minor houses.

One of the questions to be solved on the deal, whether made with either is Universal's money guaranty, said to be $1,000,000 for expansion of the Griffith circuit.

Bankers behind Universal are known to be zealous for liquidating the company's theatre holdings. At one time Warner Bros. were on the negotiating end for the same interest. Due to certain conditions, W. B. called it off.

Any deal that may be made is reported likely on a large cash basis by H. F.

"All at Sea" Comedy

Hollywood, April 7.

"All At Sea," by Ring Lardner and Joseph Santley, is Radio's. Wheeler and Woolsey as leads. Directing is William Seiter.

HORACE HEIDT

Bige, "Variety" (April 1), says: "Applause for the Heidt bandsmen after 37 minutes of their stuff topped anything at the Palace this year. The highest compliment this band could be paid was the Saturday afternoon applause."

Held over at the Palace, New York, for six days before resuming Publix tour.

CHILL SET FOR BEAUT STUFF

Theatres in the east, as well as the west, have gone cold on contests, whether of beauty or personality brand, unless conducted along prescribed lines best known by those introduced several times by Mary Pickford.

Columbia has turned down the idea of a world-wide personality contest. There is little possibility of any other producer taking it up, according to advisors.

PIERSON ON "DIRIGIBLE"

Columbia's Special Air Film Set for Road Showing

Columbia announced yesterday (7) that Wayne Pierson will pilot its "Dirigible" air special over the map as a road show.

No road top mentioned, but it will be either at $1.50 or $2. "Dirigible" is currently at the Central, New York, at a $2 scale.

Pierson left Caddo Saturday (4), after having handled Howard Hughes' picture, "Hell's Angels," in New York and on the road.

With "Dirigible" set for the legit playing, it's unlikely the picture is intended for general release by Columbia before Labor Day.

The New York office of Caddo, with Wayne Pierson in charge, closed on the order of Howard Hughes. Hughes believes United Artists, through which he distributes, is sufficient as a New York contact.

Pierson left Saturday (4).

Bill Guerringer's Visit

Bill and Stella Guerringer added one week in New York to their trip from New Orleans to Baltimore. They left Broadway for Canal street yesterday (7).

Bill has been fighting a hot desire to work with the doctors advising the Balto. visit for Bill to pass under the eye of the Johns Hopkins bunch.

The Maryland meds waved Bill on his way. That led the Guerringers to celebrate with the excursion into the big city.

Bill's tough siege is over after a long spell.

"Night" for Astor

Hollywood, April 7.

Radio has purchased "Law of the Night," by Samuel Ornitz and Lester Cohen, for Mary Astor.

Story was offered to the studio some time ago, but rejected. Authors did a bit of rewriting.

Wm. Le Baron Buying

William Le Baron is occupying Joe Schnitzer's office since his arrival in New York Monday.

The Radio production head is here on a story and play buying mission, it is reported. He is scheduled to return west within another week.

"City Lights" Under Gross Rental Forecast, but Still May Be Record

United Artists is not getting the rentals anticipated by Charlie Chaplin before "City Lights" opened when the comedian set a quota of $6,000,000 on the picture for this country, this in turn meaning sale by UA, figured on that quota, at 50% straight from the first dollar in all first run situations.

While Chaplin is not expected to get the return contemplated before public showing of his picture, both he and UA, according to estimates based on business already in and set, will reach a record for any single picture.

The New York run at the Cohan alone will net for UA more than double the return ever received on a Chaplin previously. From the run of eight weeks the UA exchange so far gets between $250,000 and $300,000 under its deal with Chaplin, who has the Cohan himself and will keep "Lights" in that run for a tentative four weeks longer. UA is getting what is claimed the world's highest rental, taking 70% of the profits after the house expenses. Chaplin's "Gold Rush" netted the exchange $150,000 on its Strand run.

When "Lights" opened in Los Angeles at Gumbiner's Los Angeles theatre the deal arranged direct with Chaplin was 50% from the first dollar, with the comedian at that time insistent on similar deals all over the country.

40% for Chains

Since then chain deals have been written by UA with Publix, RKO and Warner Brothers, giving those circuits the picture on terms of 40%, with Chaplin said to have been willing to accept in view of the heavy outlet and buying power represented.

A few indie circuits are also reported buying "Lights" on the 40% basis, but mostly in cases where they are old customers.

Other indies, in strategic first run situations, are paying higher.

"Lights" is also being sold on flat rental in important spots, certain exhibitors preferring to play the expensive picture that way. According to inside sources, some of these flat rentals are the highest ever obtained.

MONTA BELL BACK AT PAR

Directing at L. I. Studios—Away For One Year

Monta Bell, away from Paramount a year, directing for Universal on the Coast, will become a member of the permanent Par's directorial staff at Astoria, under plans. When Nancy Carroll, under loan, finishes "Scarface" for Caddo, Bell will direct her in "Personal Maid" as his first on returning to Par.

The director's instrumentality in getting Par to buy the rights to "Skippy," it is believed, weighed in favor of his return to that company's payroll.

'CONVENTION' SIGNIFIES JOLLY DAYS—WB OFF IT

Warners has cast from its official vocabulary the term "convention" as a designation for any future gathering of personnel. Hereafter general conferences will be known as "business meetings." This heading is being used to describe the 26th annual assembly of the company which gets under way this month.

For the east the Warner clan will gather in Atlantic City, Traymore Hotel, April 20-22, after which executives will hop trains for the St. Francis Hotel, San Francisco, where the western men meet April 29-May 1.

New descriptive term does not mean a complete cessation of the annual convention form but may herald a change in that district meetings are apt to be held more often to get away from the big yearly groupings. There has been no final decision on this point.

Warners' objection to the "convention" is that the word tends to signify such events as a holiday or party as much as anything else.

2 WB SPECIALS AT POP WINTER GARDEN, N. Y.

"The Millionaire," George Arliss' next, will go direct pop showing into the Winter Garden, New York, starting today (8). Another at the Garden, following "Millionaire," is John Barrymore's new one, "Svengali."

Both were considered at $2 for WB Hollywood, New York.

S&A Studios Reopening; May Film Legit Plays

Chicago, April 7.

Essanay Studios, after many false steps, is reported ready for operation once more, with cameras set to grind again within 60 days. George K. Spoor, owner of the studios, and inventor of a wide film process, is reported in a deal with the Shuberts for the screening of 12 plays within the next year.

Plays are to be reproduced intact, with no rewriting or any attempt to revise them for the regular picture technique. No screen names are to be used, it is said.

'Lawless Woman' Finished

Hollywood, April 7.

George R. Batcheller, states righter, and Barney Gerard leave Wednesday (8) for New York. They'll take prints of "Lawless Woman," Chesterfield prodution, with them, to complete distribution arrangements, then returning to do another.

Gerard did the "Woman" dialog, his first feature.

Keeping It Arty

Hollywood, April 7.

Van Nest Polglase, Paramount's art director, left here Monday for New York to spend a month studying the new forms of interior decorating.

Polglase will also consult with a number of decorators on modern furniture to be used in future productions.

JUNE MACLOY'S FIRST

Divorce Asked by 2nd Husband Brings Out Previous Mix-up

Toledo, April 7.

Following suit in Cincinnati for divorce from June MacCloy, instituted by her husband, Wilbur Goethlein, it became known here June had filed proceedings secretly Feb. 5.

June charged gross neglect. After her husband filed suit she dropped hers and, as her mother put it, "to save expense."

She asked that her maiden name of June MacCloy be returned. Then it developed that June had been married before. Her former husband was Robert Forrester of Atlantic City, whom she married Oct. 1, 1928. In July she secured a divorce from him and the next month married Guethlein.

"Hercules, Esq." Maybe

Hollywood, April 7.

Warners-First National is preparing for possible production on "Hercules, Esq." Arthur Caesar and Harvey Thew are treating the comedy, with execs waiting for this before deciding whether to make it.

"Meet the Wife," unproduced play by Louis Vernay, is also being considered for early production. It's reported the Shuberts have stage rights.

"Lieut." at $2 Criterion

Tentative opending date for "The Smiling Lieutenant," with Maurice Chevalier, is May 16 at the Criterion, New York, for a $2 run.

Picture is in finishing stages at Par's L. I. studio.

Young Returns West

Felix Young, due to leave last week for Paramount's Coast studios after a month in New York left yesterday (7).

While in New York, Young secured new talent and writers.

FILM CRITICS' STANDING

Film Critics' Box Score

Score as of March 31, 1931

Key to abbreviations: P. R. (pictures reviewed), R. (right), W. (wrong), O. (no opinion expressed), Pct. (percentage).

CHICAGO

	P.R.	R.	W.	O.	Pct.
DORIS ARDEN ("Times")*	200	146	48	6	.730
MAE TINEE ("Tribune")†	193	133	59	1	.689
GENEVIEVE HARRIS ("Post")	178	117	48	13	.657
ROB REEL ("American")‡	178	114	49	15	.640
CAROL FRINK ("Examiner")	168	101	47	20	.601
CLARK RODENBACH ("News")	156	87	46	23	.558

*Ellen Keene succeeded Murial Vernon Dec. 1.
†Frances Kurner.
‡Hazel Flynn.

NEW YORK

	P.R.	R.	W.	O.	Pct.
IRENE THIRER ("News")	195	128	67	0	.656
VIRGINIA CREWE ("American")	202	131	69	2	.650
BLAND JOHANESON ("Mirror")	187	119	68	0	.636
WM. BOEHNEL ("Telegram-World")	167	106	58	3	.635
THORNTON DELEHANTY ("Post")	152	94	51	7	.618
JOHN S. COHEN, JR. ("Sun")	165	101	62	2	.612
RICHARD WATTS, JR. ("Her Trib")	121	73	47	1	.603
ROSE PELSWICK ("Journal")	149	89	50	10	.597
JULIA SHAWELL ("Graphic")	179	97	61	21	.542
MARG. TAZELAAR ("Her Trib")	73	36	33	4	.493
MORDAUNT HALL ("Times")	198	91	56	51	.460
"VARIETY" (combined)	229	181	48	0	.790

WARNERS-PAR ON BOOKING FOOTING

Warners and Paramount have started negotiations for the inter-booking of each other's talker product with a view of mutual playing the coming season.

This condition is accepted by those aware of it in the trade as foretelling any hostile feeling between the two companies has been officially relegated to the past. By the same token it is accepted that a cessation of the theatre skirmishing of late between the producer-exhibitors will follow.

A rather lively trade "battle" has been on between the two for nearly a year.

CHICAGO BEATING N. Y. IN NVA COLLECTIONS

Chicago, April 7.

NVA collections so far this week indicate the city of Chicago will yield around $60,000 and the state of Illinois, outside, about $70,000.

If maintaining this ratio, drive in Illinois will be a large success.

So far the Balaban & Katz 33 local houses have brought $12,000 to the NVA fund; RKO's 3 Chi houses, $2,000.

First three days' collections at 10 New York theatres, this week including the Paramount, Roxy, Capitol, State and Palace in Times Square, ran 15% ahead of the total for the same period during last year's NVA drive.

Some of the theatres are reported having difficulty slipping in the fund drive's 22-minute comedy short, "Stolen Jools," with the regular show, due to its running time.

Title Dissatisfaction Almost 100% at Par

Hollywood, April 7.

Scarcely a picture on the Paramount lot in production or preparation carries a handle that will stick.

New titles for seven of the current crop have been requested by execs, with everyone on the lot asked to submit substitute handles. Those due rechristening are "In Defense of Love," "Mr. Noodle," "The Woman," "Silence," "Money," "Is Zat So," and "Marines Have Landed."

PAID OFF TECHNICIANS

Fox Did It—5 Days Allowed, After Rogers-Borzage Protest

Hollywood, April 7.

Completing "Cure for the Blues" five days ahead of schedule, Fox followed the usual policy of laying off technicians between pictures. Insistent protests from Will Rogers, star, and Frank Borzage, director, are reported to have caused Fox to pay the men the five days as a bonus.

Rogers and Borzage said that the technicians were responsible for the fast work and had the money coming to them. Studio is reported irritated, but preferred to pay.

SEX ANGLE BURIED WITH TITLE CHANGE

Portland, Ore., April 7.

Effort to play down sex angle and play up comedy resulted in selling "Royal Bed" (Radio) here as "Queen's Husbands." Latter is original title of the book. George Appleby, Hamrick's manager at the Alder, had the idea. As a title, "Queen's Husbands" thought to be better known and also to admit bright comedy appeal and exploitation.

"Royal Bed" was ditched as admitting little exploitation possibility. This is first local instance for some time of playing down sex angle for b. o. reasons.

Commercial Dubbed

Hollywood, April 7.

"Romance of the Reaper," made for the 100th year anniversary of the International Harvester Co., will have lectures dubbed in French, German, Swedish, Chinese, Japanese, Italian, Russian and Polish.

Company has already picked up 175 sound prints of the feature.

Hollywood, April 7.

Twelve shorts, for its own institutional education, are to be made by Standard Oil of Ohio.

Metropolitan studio has the contract, sending sound and camera crew to Ohio.

Jennings Gets Tricky

Hollywood, April 7.

Gordon Jennings, head of Paramount's title and printing department for the past five years, has also been placed in charge of the special effects department.

Jennings will figure out all trick noises and scenes for future productions.

WOMEN LEADING IN CHI AND N. Y.

Doris Arden, Times, Chicago, Leads All at .730—Irene Thirer, News, New York, Ahead in Metropolis, but Fourth on Whole

LOWER PERCENTAGES

Chicago has regained the lead amongst the picture critics of the west and east in this critical score box in Variety. Doris Arden again is in the van of Chicago film reviewers, as she was in the Jan. 31, last, score, but this time Miss Ardens leads all.

In New York Irene Thirer of the Daily News is ahead of the New York bunch, but her percentage at .656 is actually fourth on the entire list. Three of the Chicago reviewers, all women, are above the .656 top in the east.

Three women lead each score, of Chicago and New York. In New York, Blande Johaneson, the leader over all in Jan., with .774 is now third on the New York score at .636.

A lower current percentage seems to have spread over the scores. This is partially accounted for by a lesser grade of talkers of late, few new pictures scoring as money films. With film reviewers as a rule mostly yesers in their reviews, their percentage is sharply affected when their yeses fail to fall on the average quality.

An oddity of the present score is Mordaunt Hall's in the New York box. In reviewing 198 pictures since last June, Hall has failed to express a positive opinion on 51, relegating him to the bottom of the list at .460. Miss Thirer, the New York leador, and Miss Johaneson, Mirror, are the single ones of the entiro collection of scribes who have steadfastly and openly told what they thought of each picture reviewed. Miss Thirer omitted an opinion on 42 pictures in the '27-'28 season, the former record, now owned by Hall. Miss Arden passed up six without an opinion, with Mae Tinee of the Chicago Tribune, and second in the Chicago box, muffing but one.

Object To Star Rating

The Chicago Tribune and New York News, corelated, signify critical opinion additionally by stars. The News has adopted a 2½ star rating, as a sort of intermediate opinion, to keep above the two-star or low classification. In the midwest opposition has developed by theatres to the star listing, with reports the Tribune may discontinue it.

In Chicago of the 233 pictures reviewed variously since June, last, 81 were bad, 100 fair and 52 good. In the good grade are placed the money pictures, the unquestioned box office winners. Fair pictures are spotty in draw or light grossers. Bad pictures are bad.

During the same period, of the 213 pictures caught in New York, 83 have been bad, 94 fair and 56 good.

Some recent talkers released on Broadway but not yet in general circulation are out of the current reckoning.

This is Variety's first film score in which no New York reviewer has reached .700 as the high for the east.

Next and final score for the 30-31 season will be printed in Variety the first week in June.

Religious Without Profit, Declares New Organizer

Hollywood, April 7.

Academy of Religious Arts, organized here by Milton Anderson for production of religious pictures for church distribution, has "Life of David" as its first.

Anderson says his organization is non-denominational and non-profit making. Outfit's only office is now in Los Angeles, but Anderson claims branches will be established.

Annual Story Panic on at Studios; Floppo Remakes and Play Shortage

Voice or Script

Film producers are concerned over a new wrinkle in New York censoring. This calls for submission of the dialog script three or four days after censors have passed upon film.

Editing according to written lines is arousing a lot of conjecture. So far no one has been hurt through the new method, but producers are wondering whether what is okay coming from the human lips will always be just as passable in cold type.

Hollywood, April 7.

Agents peddling stories at the studios, often in the persona non grata class, are now the pampered pets. For the next few weeks, at least, the welcome on the mat goes literally for these authors' representatives.

It's the scarcity of story material. Execs at the several major studios are burning midnight oil trying to line up material for the annual announcements.

During the past week two of the studios kept their execs in story picking confabs until dawn. In both cases telephone wires to the home offices were kept open, progress reported and reactions received as the proposed yarns were chewed over.

Picking the new program is proving a poser for all studios, due to scarcity of material and failure of the stage to produce this year more than a handful of pictureable plays.

Last year the studios had remakes to fall back on, but cold reception of the majority of these warmed-overs is adding to the worries.

Bans on Remakes

Warners-First National, which favored probably more remakes last year than any other of the majors, has decided that its new schedules won't contain a single remake. Same is true at Universal, Fox and Radio.

Metro and Paramount, however, are considering redealing some of their old product, but at these studios only the basic idea of the stories will be retained. Plans are for complete new treatments so that they will scarcely carry a semblance of the originals.

It is not uncommon for an agent to walk into a studio these days with a filmable story, have the yarn submitted to the reading department, read and reported on the same day.

Currently everything published or unpublished, is assured of an immediate reading. Meanwhile the lay-off writers are pounding out material and getting a similarly quick response. Past two weeks saw several buys by the studios from lay-offs, who connected with more quick money than they have seen for years.

W. E. WIRES 2 MINN. HOTELS

Minneapolis, April 7.

Western Electric is meeting with some success in this territory in nosing around outside the theatre field for the installation of wire. In future the Nicollet hotel here, and the Lowry, St. Paul, will be able to reproduce sound pictures.

This is in line with the report that the big wiring companies have about reached the saturation point on the theatre end. It also coincides with electrics notifying the picture men as to stringing for films where possible.

Advertiser on Credit Sheet of Regular Product Brock's Idea

Hollywood, April 7.

A new type of commercial picture, in which a regular program production would be used with the advertiser presenting it, has been suggested to Radio by Louis Brock, head of the studio's Coast short department.

Idea was told to studio execs during conferences on the coming year's short program. It was suggested not to be acted upon, but just as "something to think about."

Credits For Cash

Instead of making special productions for commercial accounts, studio would give the advertiser credit in the main title as presenting a regularly made feature or short. Advertiser would also get credit in exploitation. He could plug the picture on his own, if so desiring.

Sponsor would pay all or a good part of the picture's production cost. Brock pointed out that the cost of a good short is frequently less than a double page ad in a class magazine, with the advertising value of both mediums yet to be authoritatively compared.

Plan would, in effect, have the picture industry partially or wholly supported by advertisers.

Brock's idea was shifted on to Trans-Lux, division of RKO dealing with sponsored pictures, to worry about for the present.

Another Jekyll

Hollywood, April 7.

I. E. Chadwick, independent producer inactive three years, returns to production making "Dr. Jekyll and Mr. Hyde."

Paramount contemplates a production of the Stevenson chiller in New York, with Fredric March.

Novel is in public domain.

"Laurels" In Sound

Hollywood, April 7.

Paramount has talker rights to "Laurels and the Lady." Same company filmed the silent.

Leonard Merrick authored.

Trans-Lux for Pullmans; One in Back Bay Station

Trans-Lux is reported in negotiation with transcontinental railroad lines to install a Trans-Lux newsreel theatre in the baggage cars of all-Pullman trains. It's calculated about 50 seats may be placed in a car before the screen, which takes up one end, with the pictures thrown on it from the rear.

Another Trans-Lux possibility, said to be nearly closed, is for a Trans-Lux 300-seater in the New Haven's station in the Back Bay of Boston.

P. A.'s Again Exchanging

Following the Fox sales convention in New York, Glenn Allvine, publicity and advertising director, will remain in the east.

Vic Shapiro, now in charge of the Manhattan publicity office, at the same time will return to the Fox West Coast studios. It is the Sheehan alternating system, under which Shapiro came east a few months ago.

U's German Story

Hollywood, April 6.

"[illegible]" German novel by Ernest Woolf, has been purchased by Universal.

With the buy, Universal may borrow Walter [illegible] from WB.

Lewis J. Warner Dies at 23

Business Boy of Much Personal Charm—Impressed Entire Warner Staff by Ability

Lewis J. Warner, 23, son of Harry M. Warner, succumbed to double pneumonia April 4 in the Doctors' hospital in New York. Services were held at Temple Emanu-El Tuesday morning (7) with interment in Salem Fields cemetery, Brooklyn.

Young Warner's death is directly traceable to a tooth extraction which he had performed against his dentist's advice prior to taking his first vacation in a couple of years. He was on his way to Havana when stricken with septic poisoning, resulting in specialists being flown south from New York to attend him, besides the constant vigilance of his parents. The struggle to save the youngest of the active Warners was waged as valiantly by Lewis himself as by the corps of physicians who never ceased their efforts from mid-February to Saturday night.

The boy was flown in a hospital plane from Havana to Miami and thence brought to the New York hospital by special Pullman, where Mr. and Mrs. Warner took an apartment to be in the same building with their son.

Meanwhile, almost daily operations had to be performed upon the infected jaw. They so weakened the patient that soon after the New York arrival came the first of what turned into a series of blood transfusions.

Pneumonia then became an added danger. Last Thursday young Warner was placed in an oxygen room. His response to respiration was encouraging, although further difficulties presented themselves as under the artificial stimulus the jaw wound refused to retain the increased flow of blood.

Too Big a Strain

As late as Friday young Warner's condition was encouraging but the strain of the seven weeks' battle proved too much for human endurance and skill. Saturday afternoon what vitality was left began to ebb. He died at 9 that night and was conscious up to a half hour before the end.

It is doubtful that in the annals of the picture business any similar case has been watched with the attendant sympathy and interest as in the instance of young Warner. This was due to the boy himself who, although out of college but two years, had already marked himself as one of the film industry's coming leaders. A quiet demeanor backed by a wealth of personal charm and knowledge made sure his niche among the men of the film or any other business.

Young Warner was being slowly groomed to take complete charge of all the Warner vast theatre operations. The past year had been spent by him in specializing on the theatre end under Spyros Skouras, but meanwhile Lewis had acted as a general executive, to whom all departmental heads went for advice and help.

Lewis was a graduate of Worcester Academy. He attended Columbia University, where, had he stayed, he would have been of the class of '32. But he left school of his own volition, thereby, perhaps, throwing over a brilliant athletic career. He was a prominent athlete at Worcester and was outstanding in freshmen football at Columbia where he played tackle.

Business Start

His first really active introduction to business under his father's wing came about through the acquisition by Warners of the music publishing house of Witmark's, which Lewis and Buddy Morris, son of Sam Morris, the Warners' general manager, jointly operated. Young Warner then started to pick up a general working knowledge of the picture business, with which he was already familiar but taking in all its phases.

Probably the first time young Lewis came strongly to the attention of the Warner personnel was at the annual convention two years ago. At the conclusion of various speeches climaxed by the company's president, Lewis' father, the latter suddenly called upon his much surprised boy to say a few words. And Lewis, as surprisingly, rifled home just enough remarks to make those present cognizant of the fact that there was a new executive amongst them. Later, when reports and rumors of the sale of Warner Brothers came from all corners, Harry Warner's most consistent answer to all queries was always, "What about my boy Lewis?"

The passing of Lewis Warner leaves but one son in the families to take up the work of his father and uncles. That is Jack Warner, Jr., who resides on the coast and is about 16.

Besides his parents, Lewis is survived by two sisters, Doris and Betty, both of whom are younger than their brother.

1st Runs on Broadway

(Subject to Change)

Week April 10

Paramount—"Skippy" (Par).
Roxy—"Connecticut Yankee" (Fox).
Capitol — "Strangers May Kiss" (M-G-M).
Globe — "Subway Express" (Col).
Rivoli—"Front Page" (UA).
Strand — "Finger Points" (WB).
Winter Garden — "The Millionaire (WB) (7).
Rialto—"Reaching for Moon" (UA).
Mayfair — "Cimarron" (Radio).
Warners — "Naughty Flirt" (WB).
Cohan—"City Lights" (UA).
Central Park—"Tabu" (Par).

Week April 17

Paramount — "City Streets" (Par).
Roxy—"Connecticut Yankee" (Fox).
Capitol — "Strangers May Kiss" (M-G-M).
Globe—"Bachelor Apartment" (Radio).
Rivoli—"Front Page" (UA).
Strand—"God's Gift to Women" (WB).
Winter Garden — "The Millionaire" (WB).
Rialto—"Reaching for Moon" (UA).
Mayfair — "Cimarron" (Radio).
Warners — (Not known on Monday).
Cohan—"City Lights" (UA).
Central Park—"Tabu" (Par).

$2 Pictures

"Trader Horn" (M-G-M) (Astor).
"Dirigible" (Col) (Central).

Foreign Films

"Zwei Herzen in ¾ Takt" (Superfilm) (German) (Europa).
"Wein, du Stadt der Lieder" (Oswald) (German) (Carnegie).
"Cities and Years" (Russian) (Cameo).

L. A. to N. Y.

Geoffrey Shurlock
Van Nest Polglase
Sam Marx.
Jack Robbins.
Jesse Goldberg.
Ned Sparks.
Harry Goetz.
Adolph Zukor.
Gabrielle Chanel.
Geoffry Shurlock.
James R. Grainger.
Maxwell Arnow
John V. A. Weaver.

N. Y. to L. A.

Felix Young.

Libaire's WB Test

Hollywood, April 7.

Dorothy Libaire is being tested by Warners.

She is a Broadway legit.

Byron at U

Hollywood, April 7.

Walter Byron is with Universal under contract.

"Blind Husbands" starts him off.

NICK LUCAS
Week April 2, Metropolitan, Boston
On tour for Paramount-Publix
"First time in Boston's history S. R. O. business on 'Good Friday' at the Metropolitan, Boston."
Direction **LEO FITZGERALD**,
226 W. 47th St., New York

GOETZ, CON. FILM PRES.; YATES HEADING BOARD

With producer-distributors gradually beginning to do their own printing, and Radio the latest to construct its own laboratories for that and RKO-Pathe output, Consolidated Film Industries is attempting to validate its claim, through patents held, for royalties on all printing.

At present Paramount, Metro and Radio are doing some of their own printing but paying royalties to Consolidated. On the strength of this and basic patents which it is believed will stand up, Consolidated is after Warner Bros., Fox and Columbia for similar royalties.

Consolidated is doing all printing for UA, Universal, Tiff and many indies, along with a major portion of Metro's pictures and some Paramounts. Others have broken away entirely.

A shakeup is reported pending in Consolidated. Ben Goetz, vice-president, is on from the coast and may become president of the company, it is said, with Herbert Yates stepping up as chairman of the board. Jack Goetz, brother of Ben and Harry M., ass't treas. of Paramount, has resigned from Consolidated, to join the Cameo Recording Company.

High Top for Foreign

Newark, N. J., April 7.

Empire, formerly burlesque, has reopened under the same management running the Italian feature, "Napoli che Cante." Top of 75c. nights and 50c. mats is higher than that at any picture house in town.

No fixed policy.

6 Newsreels Shortly with Hearst Following U's Silent Talk Style

There will be six newsreels covering the field in June. Of these Hearst's silent and Universal's independent will be the additions.

With their arrival a new slant on the entire field is being recorded. Hearst doesn't figure competition with Fox. Universal takes the stand that the talking reporter type of reel is not competition with all-sound reels and can be booked by theatres using them as a "short subject."

While Foxites are concerned over Hearst's announcement to produce a silent talker reporter reel and were fearful of something in the wind concerning the Fox-Hearst sound newsreel agreement, Hearstites Monday allayed most of the fears in that direction.

At the publisher's headquarters it was stated that Hearst has agreed to continue in the F-H corporation, which means his support and participation in the profit of the sound reel.

F-H forces will be augmented by silent cameramen to take care of the additional reel. This will function in 25 cities for the chief benefit of local Hearst newspapers. The ballyhoo will also be augmented by hook-ups with broadcasting stations in most of those cities, or other places covering them. "For the time being," as one Hearst executive put it, "Fox-Hearst Corporation will get out both reels."

Aping the Talking

In Universal quarters Hearst, through his own newspaper-reel program, is charged with "aping" the series of newspaper hook-ups which inspired the Laemmle organization with the talking reporter idea. At present U has 4,700 theatres as the result of the initial move.

Sam Jacobson, editor-in-chief of the U reel, is building up a world-wide staff of 260 cameramen.

Universal's break-away from Kinograms, which has until the present provided all but Graham McNamee for U, leaves Kinograms as an independent reel in the field. The Baynes news has already made overtures toward exhibitor groups, primarily Allied which would include the incorporation of advertising material.

Other reels, all 100% sound, are Pathe, Paramount, Fox-Hearst.

Hollywood

Briefly rewritten extracts from "Varisty's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Picture tests and a legit offer from Belasco and Curran await Peggy Wood on the Coast when she arrives from London.

Linda Watkins, legit, starts her picture career at Fox this week.

Powell's First

"Correspondent," by Gregory Simpkins with a J. Grubb Alexander film treatment, will be William Powell's first at Warners. "Heat Waves" shoved back to second.

Jeanette Currie arrived from New York to ingenue for Metro.

Rinehart's Pathe Trial

Allan Rinehart, son of the novelist, went with RKO-Pathe for four weeks to see what he has to offer in story ideas.

Times Square's two-bit wrist watch salesmen hit town and plenty falling.

Carl Dreher, Radio sound chief, left for New York Tuesday as consultant on Radio City's sound problems.

Murray Starts Again

James Murray, after idle 18 months, goes into "Hold Her Sheriff," short for Sennett. He played lead in "The Crowd."

Samson Raphaelson, writer, has been shifted from Par Long Island studios to Coast for the final Ruth Chatterton film at Paramount.

Fox Adds Players

Fox is bolstering its player roster with term contracts to Paul Cavanaugh, English leading man; George E. Stone, character player, and Minna Gombell, former legit actress. Latter was tried out in "Doctor's Wives," her first talker.

Latest attempt by Paramount to get satisfactory treatment of "Merton of the Talkers" from silent "Merton of the Movies" is by Betty White and Gerald Garaghty.

Bitter Color Suit

Harriscolor Films filed counter suit for $750,000 to Columbia's $40,000 claim that the color process ruined "The Gold Star Mother." Color company says Col. used deliberate negligence in a conspiracy to discredit the process. Sam Bishoff, Sam Briskin, Jack Cohn, the director and cameraman are named.

Offering L. A. Again

Los Angeles theatre, open about a month, was offered for sale or lease to Fox-West Coast and Hughes-Franklin by receiver. Louis Cohen, FWC realty expert, turned the house down with data to H-F wired Harold B. Franklin in Kansas City.

Laemmle Biog.

Carl Laemmle, on receiving the advance copy of his biography by John Drankwater, sent a stop-press order to catch part of the first edition of 3,000 copies and interpolate an omitted dedication to his granddaughter in 2,000 of these. Book will be released next week.

"Telephone Girl" for Bow

Arthur Koker and Eve Unsell are modernizing "Telephone Girl," old Paramount silent, for Clara Bow. Tentative title is "The Woman." Stuart Walker, stock producer, is coming from Cincinnati to direct.

Otherwise

Warners switching "Honor of the Family" to femme lead, starring Bebe Daniels, changing time from Napoleon to post-war and may sub new title. Otherwise as originally done by Otis Skinner.

U Script Jobs

Leo Birinski will adapt "Murders of the Rue Morgue" for Universal. Gladys Lehman is scripting "Strictly Dishonorable" for John Stahl to meg, and Edwin H. Knopf is doing the lines for "White Captive," slated for the first on U reopening, April 16.

Nick Harris Shorts

Nick Harris, head of a local private detective agency, will make 12 detective shorts for state righters. Spencer Bennett will direct.

Edward Megs Hamilton

Harry Edward has been engaged to meg the Lloyd Hamilton shorts at Universal. Sam Freedman will supervise. First starts April 15.

Parlo Out, In

Dita Parlo, German import released by Warners and later freelancing in Metro versions, returns to the Burbank lot for tests for English talkers.

Again!

Warners-FN has Roland Pertwee and Wilson Mizner working on an entitled original with a backstage locale for Joan Blondell as half of a trapeze sister team. Gold-diggers and the-show-must-go-on included.

Wyler Gets "Virgin"

William Wyler will direct "Impatent Virgin" for U.

Writers Would Unionize

Attempt to unionize screen writers of Hollywood has reached the stage where an A. F. L. charter is under advisement.

Three Novel Buys

RKO-Pathe bought three novels, "Dark Flame," by Nevis Shane; Eunice Chapin's "Pick Up," and Octavius Roy Cohen's "Iron Chalice" for talker production.

"Dangerously Yours," unproduced play by Charles Beahan, from the Rufus King novel, bought by Par.

Lois Moran Returns

Lois Moran, back from her legit vacation this week, goes into Fox's "Transatlantic."

New Hughes-Franklin treasurer is Frank M. McDonnell, previously manager of an accounting firm.

George Olsen's band returns to the Coast April 23, with a week at the Paramount, Los Angeles.

Par Lends Francis

Paramount lends Kay Francis to Radio for "Next Corner."

Harlow "Blondie"

Fox picked Jean Harlow to play "Blondie."

Ayres' New Contract

Lew Ayres, temporarily getting $750 a week from Universal, goes to $2,500 (guarantee $100,000) for the first year of his new five-year contract. Second year, $125,000. Weekly rate up $500 every year thereafter.

Prayers for Warner

Warner-FN studio closed at 5 p. m. Thursday (2) and the personnel joined in silent prayer for Lewis Warner, coinciding with the prayers in New York.

One-Feature Indie

Miracle Pictures Corp., Ltd., organized by David Graham Fischer and J. A. Combrinck Graaff, will produce "Ropes of Sand."

Imports Settle

More Spaniards settling for 50% with Metro are Maria Luz Callejo, Julio Pena, Juan de Landa, Valentin Parera and Benito Perego. Three unsettled are Maria de Cuevera, Jose Crespo and Rafael Rivalles.

Grainger Heads East

With next season's Fox program laid out on paper, James R. Grainger and Mrs. Grainger left for New York Sunday (5), with Winfield R. Sheehan following in two weeks for the sales convention.

SMALL CASTS AFFECT 7,000

Trailer Styles Changing with Demand Off—Companies Worried

With trailer business declared away off and theatres indicating a tendency toward cutting down on the screen ads, many of the smaller companies are having a serious struggle of it.

United Trailer Service is folding, with Charles Welsh, its head, planning to enter the laboratory field. Another trailer company is having such tough sledding it also many call quits.

One of the chief causes for fall-off in trailer orders and printing is said to be a growing inclination on the part of theatres to reduce footage on trailers, with scores of exhibs now wanting a dollar's worth of trailers where before ordinarily using 100 or 200 feet. "Snipe" flashes, costing next to nothing, are increasing in favor among the smaller economical theatres.

The average indie exhib is declared by trailer men is after something that will tell the story without tipping the picture and still have box office value. Claim is also made that of late years the public has been over trailered and the reaction has set in.

NBC-RKO AD SHORTS HELD BACK—DEPENDENT

Whether NBC and RKO start an industrial short department for NBC clients rests on the outcome of Warner's and Par's commercial short departments.

NBC for the past few months has been considering operating a commercial short department with RKO. It was to have been for all NBC clients who desire film advertising as well as air ads. As previously reported plan is to have the client pay RKO $7,500 for each short as cost of production and 1c. per seat for every seat occupied in RKO theatres where the short is played.

NBC as yet isn't decided if it will go through with the plan.

'SKIPPY' HOLDOVER AS SPECIAL FOR CHILDREN

Paramount is holding over "Skippy" for a second week, with slight possibility of a third in the New York and Brooklyn first runs. It's the first holdover for either house in some time, Publix not making a habit of two weeks for even some of its more outstanding pictures.

In order not to jam up the stage route, the Publix unit current will not be held with the feature, under plans.

Trying to boost kid interest and attendance, Paramount is giving $200 in cash prizes to grade and high school children writing the best reviews of "Skippy."

U's Full Program Set; Surprise of "Dracula"

Final approval of the Universal '31-'32 program, soon to be officially announced to the field, is 26 features, 50 two-reel subjects, 65 one-reelers, four serials, and 104 issues of the Talking Reporter.

On the strength of the reception of "Dracula" generally over the country, U will make sufficient provision of mystery specials on the coming season's program, planning three or four, of which a Frankenstein idea, and "Waterloo Bridge" will be two.

According to U sales sources, "Dracula" even went over in colored sections. To U's surprise it did better in those localities than "All Quiet."

ADVERTISING COPY DIFF

Distributor Favors Laemmle Argument on Superlatives in Ad.

Boston, April 7.

Local Par exchange's circulation of tear sheet flyer quoting Carl Laemmle's argument that the biz needs old time superlatives and ballyhoo for each picture got some immediate squawks from Publix managers in the district.

Managers hold theory that steady and honest advertising exploitation will bring more long run business and less trouble than method Laemmle advances.

FILM SCRIBES AIR PLAINTS

Hollywood, April 7.

Writer members of the Academy and others pow-wowed at the Writers' Club for four hours Thursday (2) night on what was wrong with the way the industry treats them.

They decided supervisors are suppressors of creative ability, and that writers are mere secretaries to directors.

These seemed to be the main evils. Writers agreed that they themselves were spineless hirelings and that they could only gain the respect of the producers by talking up.

Griefs

All in all, plenty griefs were aired. Cries of "Well, what do we want?" started suggestions:

Elimination of supervisors and associate directors and direct producer-writer contact.

Screen credit, solo, immediately following the main title, and not with sound engineers and cutters as bedfellows.

A standard contract for writers.

A committee representing all studios will formulate the proposals deemed desirable and present them to another meeting of the writers' branch of the Academy to be held April 23.

Then a conference with producers will be arranged.

WOMEN'S CLUB BACK ART FILM THEATRE

Rochester, N. Y., April 7.

Little theatre, which has flopped twice on arty policy, slated to reopen in a week or so with support of several women's clubs.

Florence Fennyvessy Bellnson, sister of Fennyvessy brothers, who operate the Strand and Madison theatres, will manage house on non-commercial basis. Idea is to show films not used in larger houses because of limited appeal and special pictures for children.

Inside Story Too Often So Gerard Changes Title

Hollywood, April 7.

Because of title multiplicity, "The Inside Story" will be renamed. It's Chesterfield Pictures' indie production, with Barney Gerard from New York supervising production.

The ex-burlesk impresario came west with George Baxter to represent him. Latter heads the cast, with Wheeler Oakman, Vera Reynolds, Tommy Jackson, H. B. Walthall and Phillips Smalley in support.

"Inside Story" is title of a potential Broadway production and is also tentatively captioned on other newspaper yarns.

TALKERS LESSEN AVERAGE INCOME

Former Silent Players Rating $10,000-$25,000 Yearly Hardest Hit—Dialog Recording Bars Large Casts

CURTAILED BUYING

Hollywood, April 7.

Smaller casts which came with talkers, plus gradual replacement of older players by steady importations from the stage brings heavy moans from the regulars. In the last few years they've seen their annual intake gradually diminishing.

Squawks are also reaching outside the industry to business people who have been hit by the curtailed buying power of the old crowd. Kick from this section is that the old timers who settled here, invested in homes and have families, and with plentiful work in the past were good spenders.

Business men say that the newcomers from the stage are brought here only temporarily, are without families for the most part, do not entertain on the former scale of Hollywood, and return to New York after a trick in pictures taking Hollywood-earned money to spend on Broadway.

Best Buyers

From a business standpoint, Hollywood looked upon its supporting type of players in the past as the best business risks. Living normal lives, the income to the butcher, baker and candlestick maker was an assured proposition. Bulk of Hollywood's staple business came from this class. Generally squawks on sour collections were aimed at certain in the star class, who were heavy splurges but at times poor settlers.

It is among the supporting players that the anti-stage feeling is the strongest. Its members blame the stage for taking the butter off their bread. Mainly, however, the smaller casts that are current are responsible for the condition.

Decimated Incomes

Men and women in the $10,000 to $25,000 a year class apparently have been hardest hit. Some of these have seen their incomes almost decimated. Former silent players who were assured of almost continuous work, oftimes doubling in pictures, are now in the scratching class and spending most of their time looking into studios from the outside.

More than 7,000 former silent players are listed at the call bureau, through which organization the studios are supposed to request their talent from the free lance field. Recently the average of parts received through this bureau has dropped to as low as five a day.

Trans-Lux in Toledo Will Be Operated by RKO

Toledo, April 7.

Trans-Lux theatre operated by RKO will be placed in operation in the downtown district here Sept. 1. Will be in a storeroom and have a staff, ticket seller, manager and two operators. Only short subjects will be shown.

PATHE NEWS EXPANSION

Hollywood, April 7.

Edgar L. Kaw, new west coast editor of Pathe News, is here, coming from New York, where he was manager of the Fox commercial department.

New equipment is expected by the newsreel offices here, as well as several more men. New portable sound outfits, weighing less than 200 pounds and fitted into the back end of a standard sedan, are scheduled for the coast offices.

Talkers' Sales Rentals Gradual Decline, but N. Y. and Others Up 1%

Picture rentals, since sound reached a strong foothold on the industry in 1928, are slowing down. Despite that then there were only about 200 talker installations in theatres while now there are over 6,000, film sales have declined in 19 cities in 1931, compared to what they were in 1928. At the same time a certain compensation is realized by an increase in the 13 other cities which make a total of the 32 exchange centers in the U. S.

The figures, which show the sales in each exchange city, are incorporated in a chart which represents them as the average basic sales split-up of the entire industry. A compilation of sales percentage charts from leading distributors is credited with providing the material for the general survey.

New York City is among those under exceeding 1928 in sales. The Manhattan increase is given at 1%, however. For that matter not one of the 13 cities shows a full gain. Most of them are in a fraction which runs into the mills.

The cities listed as showing these fractional increases in addition to New York, in which 15.49% of all the industry's product in the U. S. is sold and which tops all other key cities in the average of general sales by approximately 7%, are:

Omaha, Oklahoma City, New Haven, Milwaukee, Louisville, Kansas City, Des Moines, Denver, Charlotte, Buffalo, Boston and Atlanta.

Of these cities Boston ranks second to New York in high percentages, the 1931 production percentage being listed at 7.27%.

In the 19 cities where the industry's sales are given as lower than in 1928 the drop in each case is also under 1%. Of these Chicago leads with a general average of 6.26 for 1931, which is 48% under 1928. Philadelphia is a close second rating 6.1% of the industry's entire U. S. market. This is a drop of .32% compared to '28 business.

The other cities which show fractional fallings-off include: Albany, Cincinnati, Cleveland, Dallas, Detroit, Indianapolis, Los Angeles, Memphis, Minneapolis, Pittsburgh, Portland, Ore.; San Francisco, Seattle, Washington, D. C., Salt Lake City is given as the same in 1928, which is 1.25%.

Conditional Previews

Pittsburgh, April 7.

Local exchanges are permitting the daily cricks to take an advance peek at incoming films if they'll come to terms.

Pledge is that if the scribes don't like the picture, they're not to print anything about it until after the feature opens.

PRE-RELEASE HOUSES USE 2 FILMS

Chicago, April 7.

What has been feared by the independent exhibitors since the start of the double feature locally has happened. Publix-B. & K. has inaugurated a permanent double program policy at the two large pre-release theatres, Granada and Marbro. First bargain set-up contains "Unfaithful" (Par) and "Charlie Chan" (Fox).

Once before these two houses went double feature, but only for one week, with the bargain program presented only at the matinees. That attempt was a big flop.

As for the competing exhibs, they're ready to take the next fatal step, and are already starting to hang themselves by announcing bargain programs of triple features.

MEAKIN COOL, AVERTS BAD FIRE STAMPEDE

Washington, April 7.

Hardie Meakin, who just took over the RKO-Keith's, started in a blaze of glory, a blaze in the projection room. It brought him front page notice Saturday.

Meakin was the hero of the day. He averted a panic by timely action. Billows of smoke sent up from a burning film in the projection room swept out into the auditorium. The second balcony was clouded. An audience of 1,000 rose to its feet, ready to stampede, when the manager made a personal appearance on stage and quieted them.

Nicholas Kyrcakou, 40, operator, was temporarily overcome by acid fumes. Fire rescue squad administered first aid. Only two refunds at the box office, and only six minutes lost in show time as a result of calm deliberation.

The print destroyed, a new one was rushed from Richmond, Va., for the night performance.

Better for Mobs

Hollywood, April 7.

Thirty features in production last week, a drop of three from last week, but the heaviest mob calls in six weeks. Not saying much, as the week's placements totaled only 3,451, and the peak day (Tuesday) had 601 extras working out of Central Casting Bureau.

Indications are that production will build higher than the March average of 33 units this month. What the extras will get out of it is problematical. Tendency since talkers has been to cut down the background mob, just as the technical experts try to cut down background noise in recording. Perhaps for the same reason.

Biggest set last week was the Parisian theatre scene at Warner's for "The Genius," in which Michael Curtiz used 207 people.

LUCKY 'N OIL; TRYING SHOWS

Dallas, April 7.

G. H. Mercer, Tex. indie who struck it lucky in oil, set to open new house in Texarkana. Although larger key, town has only one theatre.

Mercer's equipping his pict stand for lone indie vaude spot in Texas.

Recently sold a small house in Longview, oil boom, for $40,000. Profit, $36,000.

Aweigh with Anchors

New Orleans, April 7.

Colored societies have protested the showing of "Birth of a Nation" at the Tudor averring the presentation might engender racial prejudice.

Publix, after weighing their complaint, decided to go ahead with screening.

SCHLESSINGER'S "MELODIES"

Hollywood, April 7.

Leon Schlessinger, producing "Looney Tunes" shorts for Warners, will make another series of animated cartoons titled "Merry Melodies."

Abe Lyman's band will synchronize the first, "Lady, Play Your Mandolin."

'Dishonored' Is Pitt's Pip This Week, $29,000—Town Adding Neat Figures

Pittsburgh, April 7.
(Drawing Population, 1,000,000)

With a surprisingly satisfactory start, considering Good Friday, and plus school vacations, things look brighter for a change. Outlook is for a good showing all around with one or two exceptions.

First roadshow picture here in a year is "Trader Horn," at the Nixon, legit house. Engagement is limited to two weeks. Film has been getting some great exploitation, and indications are bright.

"Skippy," at the Fulton and Sheridan Square, got rave notices and should roll up a good $15,000 between them, best for these sites in some time.

"Dishonored," at the Penn, has its nose pointed to $29,000, while "Ten Cents a Dance," at the Stanley, may hit $27,000. "Fifty Million Frenchmen" opened big with a special Sunday midnight show at Warners, although it's not expected to go beyond an average $9,000. Musical of same name never played here and film's cast virtually unknown.

That Buster Keaton is meaningless here seems attested by the inability of "Parlor, Bedroom and Bath" to go beyond $5,500 at the Aldine in what should be a good week. "Hot Heiress," at both the Enright and Davis, will do well to get $15,000 between them.

Estimates for This Week

Aldine (Loew) (1,900; 15-25-35-50)—"Parlor, Bedroom and Bath" (M-G). Latest Keaton farce poor stuff, with star apparently on local skids; hardly looks like more than $5,500, very weak. Last week "The Prodigal" (M-G) bad at $4,000.

Davis (WB) (1,850; 15-25-35-50)—"Hot Heiress" (FN). Stereotyped musical without benefit of cast names will not better $5,200, not so hot. Last week "Drums of Jeopardy" (Tiff) around $5,000.

Enright (WB) (3,700; 15-25-35-60)—"Hot Heiress" (FN) and stage show. Good stage to bolster picture; with kid trade a big factor at this neighb stand, Easter vacation may turn the trick for fair $11,000. Last week "Drums of Jeopardy" (Tiff) down to $9,800.

Fulton (Shea-Behman) (1,750; 10-25-35-50)—"Skippy" (Par). Kid picture drew raves from cricks and plenty good word of mouth; should go to $9,000, best around here in long time. Last week "Conquering Horde" (Par) not better than $4,000.

Harris (WB) (1,800; 10-20-30-40)—"Dracula" (U). On second run downtown following big week recently at Stanley and has something left; close to $4,000, which is plenty okay. Last week, double feature, "Captain Applejack" (WB) and "Are You There" (Fox), Bee Lillie picture, under $3,000.

Nixon (Erlanger) (2,183; 50-75-$1-$1.50)—"Trader Horn" (M-G). First road show picture in town in year and first at this site in three years; temporary equipment installed for engagement, limited to two weeks only; film not expected to make any money, due to tremendous overhead and short run, but should satisfy at around $16,000 for first week.

Penn (Loew-UA) (3,300; 25-35-60-75)—"Dishonored" (Par) and stage show. Dietrich means something now and will send takings up to $29,000, okay. Last week "Honor Among Lovers" (Par) down to $21,000, fair for Holy Week.

Sheridan Square (RKO) (1,800; 10-15-25-35-50)—"Skippy" (Par). A natural for this neighb site and smiles all around; indicates $6,500. Last week "Conquering Horde" (Par) down to $3,500.

Stanley (WB) (3,600; 25-35-60)—"Ten Cents a Dance" (Col) and stage show. Stanwyck building nicely in this burg, and current film should entice $27,000. Last week "Millie" (Radio) around $22,000.

Warner (WB) (2,000; 25-35-60)—"50 Million Frenchmen" (WB). Cast and title mean nothing, since musical of same name never got to town; nothing more than just an average $9,000 expected. Last week "Doctors' Wives" (Fox) something of a surprise, climbing to $10,750.

WB "Africa" Shorts From Shelved Film

Hollywood, April 7.

"Adventures in Africa," the wild animal shorts made by Warner-FN from film shot in Africa two years ago, will be released commencing May 1. There are 12 pictures in the series, studio releasing one a week.

African takes have been broken up into the separate story units, with Edward T. Lowe, Jr., writing the explanatory dialog and supervising its dubbing into the scenes. Film was originally shot on spec by Wynant Hubbard.

CINCINNATI PERKS UP, 2 SITES OVER $22,000

Cincinnati, April 7.
(Drawing Population, 700,000)

Close of Lent and a marked contrast in b. o. values between this and last week's pictures at downtown houses is boosting takings for the current week.

Estimates for This Week

Albee (RKO) (3,300; 35-75)—"Ten Cents a Dance" (Col) and vaude. So-so notices, but Will Osborne and Lita Grey Chaplin top stage show. Looks like fair $23,000. Last week with "Conquering Horde" (Par), $20,000.

Palace (RKO) (2,700; 30-50)—"Dance, Fools, Dance," (M-G). Should lure a dandy $22,500. Last week "Man of the World" (Par) drew $15,000.

Strand (RKO) (1,350; 25-40)—"Going Wild" (FN). Vehicle not so fast, but Joe Brown's following for $4,500 pace, good. Last week "Misbehaving Ladies" (FN) $4,000.

Family (RKO) (1,140; 20-35)—"Not Exactly Gentlemen" (Fox) and "The Flood" (Col). Split. Pulling an average $4,000, same as last week's "Desert Vengeance" (Col) and "Aloha" (Tiff).

Expect Big $25,000 For Chaplin, Montreal; 'Dishonored,' $15,000

Montreal, April 7.
(Drawing Population, 600,000)

"City Lights" is running wild. Prices at the Princess have not changed but the combination of Chaplin and the end of Lent will rate capacity houses for at least two of the four weeks it is slated to show here. Small house with 60-cent top admish means around $25,000.

Two, perhaps three, final hockey games for the Stanley Cup may keep another 40,000 fans out of the balance of the main stems which is bound to affect b. o. "Dishonored," at the Palace, rates to stand up under the strain of competition and should gross at least $15,000. "Honor Among Lovers" and "It Pays to Advertise" don't look like anything overly attractive at Capitol. Gross should figure at $11,000.

Loew's has "Bachelor Father" and latterly has attracted fans on better than average vaude. The Imperial double feature is above usual this week with "Humiliation" as the stand-out.

Nabes are liable to pick up, having done better than expected Holy Week.

Estimates For This Week

His Majesty's (CT) (1,600; $1-$3) French-Italian Opera. This is a gamble with conditions adverse; $8,000 maybe. Tony Sarg's Marionettes three nights last week collected about $3,200.

Palace (FP) (2,700; 40-75)—"Dishonored" (Par). Dietrich and McLaglen will be surefire and may get $15,000 this week; good. Last week "Rango" (Par) had bulk of play, in spite of being cut; "Beau Ideal" (Radio), not so much. Grossed $12,000.

Capitol (FP) (2,700; 60)—"Honor Among Lovers" (Par) and "It Pays to Advertise" (Par). Cannot forecast much above $11,000. "Sit Tight" (WB) and "Costello Case" (World-Wide) last week about $10,500.

Loew's (FP) (3,200; 35-60)—"Bachelor Father" (M-G). This picture and attractive vaude will hold patrons and should gross up to $12,500 this week. Last week on "Seas Beneath" (Fox) and stand-out vaude built to $12,000, good.

Princess (CT) (1,600; 35-60)—"City Lights" (UA). Indications are huge; town going and as high as $25,000, best ever expected. Last week "White Cargo" turned in $9,000.

Imperial (FP) (1,900; 25-40)—"Humiliation" (World-Wide) and "Hot Heiress" (FN). Should do better than average with estimate around $4,000. Last week "Mothers' Cry" (WB) and "Pardon My Gun" (Pathe) about $3,200.

Cinema de Paris (Ind.) (600; 25-50)—"Mon Coeur Incognito" (French). Around $2,000. Last week "Arthur" (French) around $1,800.

Pathe's Masquers Special

Hollywood, April 7.

The shorts being made by the Masquers Club for RKO-Pathe release will not be sold with the regular Pathe short program.

Pictures will go out as an individual series.

SHOW BOAT PARTY
Palm Beach, Florida

SHOWBOATING

The newspapers said the Showboat entertainment given by Mr. and Mrs. Jerome Kern, at Patio Lamaze, Palm Beach, was "one of the most unusual and enjoyable events of the season."

There were uniforms aplenty, "life preservers," a gang plank and a Meyer Davis Orchestra before the lookout shouted Land Ahoy.

LOUISVILLE BETTERS

$5,400 for "Chan"—National's 2d Runs and Six Acts Maybe $9,000

Louisville, April 7.
(Drawing Population, 500,000)

Houses are planning their spring "festivals" and what-not before the summer sets in. Interesting outlay of films this week, and nearly all should show fair profits.

Loew's and "Strangers May Kiss" will currently top, followed closely by the Rialto with six acts and "Mr. Lemon of Orange." Will Rogers should be third in "Connecticut Yankee" and hold over at the Strand.

National's lack of advance advertising or publicity will undoubtedly hold down first week's receipts of new policy of second runs and five acts, booked independently.

Estimates for This Week

Alamo (4th Ave.) (1,100; 15-25-40)—"Charlie Chan" (Fox). Seems to be pleasing and should clip a neat $5,400. Last week "Seas Beneath" (Fox) did average $4,400.

Brown (Brown) (1,509; 15-25-40)—"Lonely Wives" (Pathe). Just one of those things; not over $4,100 indicated. Last week "The W-Plan" around $3,900, off.

Mary Anderson (RKO) (1,387; 15-30-50)—"Ex-Flame" (Ind). Won't reach $4,000. Last week "Conquering Horde" (Par) surprised with fair take for $5,000.

National (Bass) (2,300; 15-25)—Second run feature and five acts of no consequence. May do $9,000 first week of new policy. Last week, dark.

Rialto (4th Ave.) (2,940; 30-50-60)—"Mr. Lemon of Orange" (Fox) and six acts headed by Moran and Mack. Good chance for profits here and expects $12,700. Last week "June Moon" (Par) and vaude meant only $10,200.

State (Loew) (3,252; 25-35-50-60)—"Strangers May Kiss" (M-G). Norma Shearer usually tops town and will do it again, probably $13,600, very good. Last week "Great Meadow" (M-G) slid to $9,300.

Strand (4th Ave.) (1,865; 25-35-50)—"Connecticut Yankee" (Fox). Will Rogers likely to do $7,500 and stay a second week. Last week "Unfaithful" (Par) okay at $6,000.

Buff Lafayette May See New House Top—$15,000

Buffalo, April 7.
(Drawing Population, 500,000)

Current round-up looks tip-top at Buffalo box offices this week.

Estimates for This Week

Buffalo (Publix) (3,600; 30-40). "Skippy" (Par). Started well and with good newspaper comment should reach $22,000. Last week "Man of the World" (Par) dropped to $21,700.

Hipp (Publix) (2,400; 40-60). "Parlor, Bedroom and Bath" (M-G). Comedy headed for $13,000. Last week "Hot Heiress" (FN) only $11,000.

Century (Publix) (2,400; 40-60). "Millie" (Radio). Looks like $12,000. Last week "Mother's Cry" (FN) dove to $6,200.

Great Lakes (Fox) (3,400; 25-35-50). "East Lynne" (Fox). Looks about $17,000. Last week "Seas Beneath" (Fox) around $15,000.

Lafayette (Ind) (3,400; 25). "Ten Cents a Dance" (Col). Should top house record; even Good Friday was capacity; $15,000. Last week "Flood" (Col) did $9,000.

"Code" Main Factor in Topeka House's $1,800

Topeka, April 7.
(Drawing Population, 85,000)

"Rango" didn't amaze here despite every sort of plugging. And "Sit Tight," despite in face of the local popularity of Joe Brown and Winnie Lightner, almost folded because of the careless way in which the film was handled.

Estimates For Last Week

Grand (1,400; 50) (Fox)—"Rango" (Par). Only scored fairly and most of it kid business. When a picture is advertised for children the adults stay away.

Jayhawk (1,500; 50) (Fox). Joe Brown and Winnie Lightner in "Sit Tight" (WB) failed to click first three days of last week pulling only $1,700, just better than poor; "Conquering Horde" (Par) last three days pulled total up to $3,800, Friday being school holiday; total only fair.

Novelty (1,200; 35) (Fox)—"Criminal Code" (Col). Got good play for prices and house, nearly $1,000; critics and fans praised Huston's work and way picture was handled; "Seas Beneath" (Fox) last half slipped badly only getting $800; week's total $1,800 is extra good for this house.

'LEMON' $26,000, WASH.; 'FRENCHMEN,' $22,500

Washington, April 7.

One house got practically all the business Holy Week. Loew's Palace was the spot with "Wise Child" on the screen and Ted Lewis on the stage.

With strong bills this week, things look brighter currently.

Estimates for This Week

Columbia (Loew) (1,232; 35-50)—"City Lights" (UA). Headed for a pushover $16,000.

Earle—(Warner) (2,244; 25-30-40-60-70)—"50 Million Frenchmen" (WB) and vaude. Ought to get $22,500. Just got by last week with "Kept Husbands" (Radio) at $16,000.

Fox (Fox) (2,434; 15-25-35-60)—"Mr. Lemon of Orange" (Fox). Has hopes of $26,000. Last week, "Conquering Horde" (Par) near $20,000, bad.

Palace (Loew) (2,363; 25-35-40-60-70)—"Dance, Fools, Dance" (MG) and unit. Ought to get about $23,000.

Rialto (P) (25-30-50-60)—"Finn and Hattie" (Par). Will probably round up $11,000 this week. Last week "Drums of Jeopardy" (Tiff) only $7,200.

Keith's (RKO) (1,875; 35-50)—"Laugh and Get Rich" (Radio). May show a good $11,500. Last week "Lonely Wives" (Pathe), $8,500; fair.

Orph's 8 Acts Are Seattle's Pop Gun, Will Reach $16,000

Seattle, April 7.
(Drawing Population, 450,000)

Spring weather may be offsetting post-Easter business. First real sunshine in many a moon. Most of the shows opened Good Friday, but the general start was fair.

Third Fox house in the village has "Widow from Chicago" and Zaro, astrologer, and is doing well. But big noise is Orpheum and eight acts vaude. For the first time in months the vaude is displayed above the film.

Estimates for This Week

Paramount (Fox) (3,106; 25-35-50) "Unfaithful" (Par) and unit. Headed for fair biz at $13,800. Last week "Tailor Made Man" (M-G) around $13,400.

Fifth Ave. (Fox) (2,400; 25-35-50) "Dishonored" (Par). Top billing for Dietrich and headed for fair $12,000. Last week, second of "Connecticut Yankee" (Fox), connected for solid $14,000.

Fox (2,300; 25-50) "Widow from Chicago" (FN). Zaro special stage attraction helping a little; looks like $6,000, good. Last week "Conquering Horde" did $4,700.

Blue Mouse (Hamrick) (950; 25-35-50) "Honor Among Lovers" (Par). Bigger type for Colbert than March; hitting around $4,600 pace. Last week "Rango" (Par) $3,500.

Music Box (Hamrick) (900; 25-35-50) "Reaching for Moon" (UA). Hitting oke clip at $7,800. Last week "Drums of Jeopardy" pulled after one week, around $3,500.

Liberty (Jensen-Von Herberg) (2,000; 15-30) "Royal Bed" (Radio). Near $7,000, good. Last week "The Man Hunter" got the kids for $7,800, excellent.

Orpheum (RKO) (2,700; 25-60) "Laugh and Get Rich" (Radio). Heavy pedal on eight acts of vaude, first week of enlarged stage show; looks good for $16,000, which is great. Last week "Lonely Wives" (Radio) $13,800.

Philly Getting No Fancy Figures, 'Prodigal' $20,000, Stan—Fox $27,500

Philadelphia, April 7.

Although grosses in most of the downtown picture houses are expected to leap with the end of Lent, that the new week started Friday, Good Friday, will probably prevent anything in the sensational or record breaking line.

The Mastbaum looks promising, but nothing extra with "A Tailor Made Man," and a varied stage show lacking big names. Ought to get $47,000, but there's nothing certain about it.

Keith's looks as lively as anything in town with Marlene Dietrich's "Dishonored." This gal has Philly winging. "Body and Soul," with Farrell and the newcomer, Elissa Landi, who made her American stage debut here, figures for about $27,500 at the Fox, which is just fairly good.

"Fifty Million Frenchmen," at the Boyd, didn't get off to such a hot start. Lucky if it hits $16,000. House has been having rough sledding of late.

"The Prodigal" started less than mildly at the Stanley and hardly expects more than $20,000, if that.

"Strangers May Kiss" holds up at the Karlton, where it is going against policy by playing a second week after first showing at the Mastbaum. "The Single Sin" doesn't hold any high hopes at the Earle, but this being announced as the final week of Gene Dennis, psychic girl, who has won a big following here, a normal $20,000 is indicated.

No announcement yet as to the final date on "City Lights," at the Erlanger, although this may be the final week. Picture hasn't been doing much for some time, but on the other hand, United Artists hasn't sold it for a second showing yet, so Erlanger booking may be kept going.

All in all, it's not a very auspicious Easter week.

Estimates for This Week

Mastbaum (4,800; 35-50-75) "Tailor Made Man" (M-G). Recent Haines pictures have set no records here and this one will be doing all expected of it if it touches $47,000. "It's A Wise Child" (M-G) did $41,000 last week.

Stanley (3,700; 35-50-75) "The Prodigal" (M-G). Lawrence Tibbett picture may hit $20,000. "Reaching for Moon" (UA) got $10,000 in its third and final week.

Boyd (2,400; 35-50-75) "Fifty Million Frenchmen" (WB). Lack of film names in picture likely to hurt; lucky if it hits $16,000. "Kiss Me Again" (FN) off at $12,000 last week.

Keith's (1,800; 35-50-75) "Dishonored" (Par). Marlene Dietrich the draw rather than picture; started big on Thursday and should get between $21,000 and $22,000 in seven day period. "Unfaithful" (Par) about $11,000 in five days last week.

Fox (3,000; 35-50-75) "Body and Soul" (Fox). Elissa Landi name over Charlie Farrell here; started fairly with $27,500 indicated. "The Royal Family" (Par) about $22,500 last week.

Erlanger (1,900; 50-$1) "City Lights" (UA). Kids at matinees helped some last week (its seventh), and management claimed nearly $12,000. About a grand less indicated this week.

Earl (2,000; 25-65) "Single Sin" (Tiff). Picture doesn't shape up so potent, but this is last week for Gene Dennis, who has gathered a following here; usual $20,000 indicated. "Parlor, Bedroom and Bath" (M-G) got $19,500 last week.

Stanton (1,700; 25-75) "Last Parade" (Col). Looks to get about $7,500 in fourth and final week as has been slipping fast. Under $9,000 last week.

Chestnut (1,800; 50-75) "Girl from the Reeperbahn." Looks grooved at about $6,500 and goes out Saturday. Maybe $8,000 last week.

Arcadia (600; 50) "Stolen Heaven" (Par). Should hit $5,000.

Karlton (1,000; 50) "Strangers May Kiss" (M-G). Ought to get $6,500 in second week at this house; management claimed $10,000 last week, but that looks a bit too high, very good however.

Klenke Moved to Coast For Photophone's Dept.

Schenectady, April 7.

John Klenke, in charge of the picture section at the General Electric plant here, has been named asst. mgr. of the department of recording operations of R.C.A. Photophone, with headquarters at Hollywood.

It was Klenke who worked out idea of using talkers for sales aids, according to information. Understood to be a big promotion for Klenke. He is succeeded by John G. Gilmour, local boy and Union College grad., his assistant for several years.

FILMS PURER THAN PLAYS

Nothing Special in L. A., Now Tho "Skippy" $25,000 at Par; Hollywood 2d Runs Hold Up

Los Angeles, April 7.

Holy Week, if anything, marked an improvement in business generally. Certain houses might have experienced almost record business were it not for the secular handicaps, but grosses almost all over town, with the marked exception of "Kiki," were good.

"Skippy," current at the Paramount on a $25,000 pace, will stay a second week. "Connecticut Yankee" started at the Criterion strongly at a $20,000 clip, and "Dracula's" holdover at the Orpheum for $16,500 is equally sturdy.

Proved money pictures are scoring in good style on their second runs, such as "Unfaithful" at the Pantages with $12,500 and "Min and Bill" at the Egyptian with $4,200.

Estimates for This Week

Boulevard (Fox), "Easiest Way" (M-G) (2,164; 35-60). Figures to do around $2,300; that's better than last week's $2,100 with 'Don't Bet on Women" (Fox).

Carthay Circle (Fox), "Strangers May Kiss" (M-G) (1,500; 50-$1.50) (4th week). Slipping and looks like will do $8,000, dropping $6,000 below last week's figure.

Chinese (Fox), "Trader Horn" (M-G) (2,028; 50-$1.50) (11th—final week). At under $14,000, it won't be bad for final week; "Dirigible" opens tonight (Tuesday).

Criterion (Fox), "Connecticut Yankee" (Fox) (1,600; 35-65) (1st week). Indications point to $20,000 for first week. "Dance, Fools, Dance" (M-G) wound up third and final week at $5,700, not particularly strong showing on run.

Egyptian (UA-Fox), "Min and Bill" (M-G) (1,800; 40-65). Looks for a strong week at $4,200. "Easiest Way" (M-G) last week went for around $3,200.

Orpheum—"Dracula" (U) (2,270; 35-85) (2d week). Will hit $16,500 this week, good. Over $21,000 last week. "Ten Cents a Dance" (Col) starts house's one-week policy for features.

Pantagsa (Fox), "Unfaithful" (Par) (2,700; 20-40-65-90). Currently figured to do around $12,500, good, but not up to last week's $14,000 for "Honor Among Lovers" (Par).

Paramount (Publix), "Skippy" (Par) and stage show (3,595; 35-$1). Nearly all the kids in Los Angeles hiking to this one; 15-cent admissions helping toward $25,000. "Man of the World" (Par) last week went to more than $20,000, exceptional.

RKO — "Bachelor Apartment" (Radio) and vaude (2,950; 30-65). Currently for about $15,700. This is an improvement over last week's $14,000 with "Bad Sister" (U); still using eight acts of vaude.

State (Loew-Fox), "The Prodigal" (M-G) (2,024; 35-$1). Up plenty this week for around $22,000. That's much better than last week's $15,600 on "Seas Beneath" (Fox).

United Artists (Pub-UA), "Kiki" (UA) (2,100; 35-$1) (1st week). Will last 10 days, or until April 15, when "Front Page" (UA) opens on grind; opening week at $5,500 looks not much better than last week at $3,000, which was record low with "It Pays to Advertise" (Par). "Front Page" will not have $5 premiere, as previously announced.

Downtown (WB), "Father's Son" (FN) (1,800; 30-75). Fair at near $15,000. "My Past" (WB) last week, $13,000.

Hollywood (WB), "Father's Son" (FN) (2,756; 35-75). Currently expected to do maybe $10,500. Last week went to $12,600 with "My Past" (WB), fair. "Fifty Million Frenchmen" starts day and date with Downtown, Friday (10).

$4,000 H. O's "Moon"

Tacoma, April 7.

(Drawing Population, 125,000)

Nothing to get excited about anywhere. Doug Fairbanks getting major attention at the Blue Mouse.

Estimatas for Thia Week

Broadway (Fox) (1,500; 25-35-50-60), "Gentleman's Fate" (M-G) and "Conquering Horde" (Par). Split week with F&M half the time; looks like fair $5,000.

Orphaum (RKO) (1,500; 25-35-40-50), "Bad Sister" (U) and "Laugh and Grow Rich" (Radio). Split week with vaude half time; just fair at $4,800.

Blue Mouse (Hamrick) (650; 25-35-50), "Reaching for Moon" (UA). Going along nicely for what looks like a $4,000 week and will hold over.

Rialto (Fox) (1,200; 25-40), "Skippy" (Par). Headed for $3,100, okay.

B'WAY CLEANSED BY HOLLYWOOD

New Talker Production Schedules Revised for '31-'32—No Style of Picture Abandoned, but "Broader and More Statesmanlike Perspective on Production"

"INTERLARDING" NEXT

Hollywood is Broadway's filter system. Plays that pass through it are cleared of profanity and insinuation and are returned to the White Way to be viewed often by 100 timea aa many fana as witneased tha same topic in the raw on the atage.

Not satiafiad with this, and the mentioning of an alphabet of plays that have been ao purified through the Hollywood process, filmdom is now set upon alleviating public worry brought about by current inquisitiona of laading city governmants and political machines by steering clear of the aame in the general retinue of feature picturea during the remaindar of 1931 and 1932.

Playing soft music on the screens while political fireworks fill the newspapers is the real motivation for Will Hays' present trip to the film capitol. It is not so much eliminating gang biographies and morbid sequences of the late war

(Continued on page 47)

Saenger Romps At $44,000 on Big Fortnight

New Orleans, April 7.

(Drawing Population, 500,000)

"Strangers May Kiss" is sweeping the town. Last week "Honor Among Lovers," at tho Saenger, with Lillian Roth in person, drew the best Holy Week business in the history of tho town, whilo the Strand dipped to the poorest week in its career.

Eatimataa for This Week

Saenger (3,568; 65)—"Strangers May Kiss" (M-G). Will do $25,000 this week, big. Last week, "Honor Among Lovers" (Par) and Lillian Roth on stage fine at $19,000.

Loaw's State (3,218; 60)—"Tailor Made Man" (M-G). Should get around $12,500. Last week "Doctor's Wives" did $10,700.

Orpheum (2,400; 60)—"Laugh and Get Rich" (Radio). Around $11,000 this week. Last week "Behind Office Doors" (Radio) got $9,000.

Strand (1,800; 50)—"Charlie Chan" (Fox). Pointing for $3,000. Last week "Lottery Bride" (UA) played to poorest business in history of house, $1,900.

Tudor (800; 50)—"Birth of a Nation." May get $3,600 this week. Last week "50 Million Frenchmen" (WB), $1,700, bad.

"Dirigible," "Skippy" B'way Highlights—"Moon" Surprises As Grind—Roxy Near $100,000

In the face of Easter plus a holdover Passover holiday, a school vacation, and good weather the Circus, which arrived only this week at the Garden, looks to offer slight competition to the Stem's picture houses. Good product is in, too, to improve the outlook. "Dirigible" (Col) opening at $2 top and "Skippy" (Par) programer are two current smashes. "Skippy" will hold over.

Angle that biz may be on the mend was indicated in last week's grosses. Holy Week hardly made any dent on Broadway with more than one house even doing better than expected.

Easter Sunday and the preceding Saturday pushed up every boxoffice. The Roxy may see six figures again currently with "Three Rogues," and the Paramount should reach $76,000, which is plenty big in these times.

For the first six performances of "Dirigible" the film turned in $7,500. That's over capacity for the Central. Another smash coming in after a lengthy $2 run is "Cimarron," which is currently doing a pop price routine at the Mayfair. It stands to top the best house mark.

"Finger Points," at the Strand, can get a $35,000 second week and is scheduled for a third. Among the surprises is "Reaching for the Moon" which, opening a pop run at the Rialto, may shove to $40,000 this week. After see-sawing at $2 at the Criterion the picture toppled showmen's judgments to play to s. r. o. at the Rialto.

"City Lights" is on its ninth week at the Cohan and still strong at $31,000. Should do around $28,000 currently.

"The Millionaire" (WB) heads in today (8) for an extended run at the Winter Garden. "Jazz Singer," on revival at Warners, went to $6,000 for five days. "Divorce Among Friends" (WB) looks slightly better at $7,500, but a longer week.

Estimates for This Weak

Astor (1,120; $1-$2)—"Trader Horn" (M-G) (10th week). Holds on but slipping a bit; last week claimed $18,000.

Capitol (4,620; 25-85-$1.50)—"Parlor, Bedroom and Bath" (M-G). Keaton comedy doing fairly, with Easter recess helping it to an expected $56,000. Second and final week of "Dance, Fools, Dance," scurried at $59,200.

Cohan (1,395; 50-$1)—"City Lights" (UA) (9th week). Indications point to around $28,000. Last week, $31,000.

Central (916; $1-$2)—"Dirigible" (Col). Opening pace over capacity; first six performances topped $7,500; air picture got press raves.

Globe (1,065; 35-50-75)—"Cracked Nuts" (Radio). Should hit around $15,000, fair, to beat last week's $13,250 with "Bad Sister" (U).

Mayfair (2,200; 40-$1)—"Cimarron" (Radio) (1st week). Extraordinary western playing its first pop run here after hitting high and long at $2 top; looks as though may reach $42,000.

Paramount (3,664; 65-85-$1)—"Skippy" (Par) (1st week). Not a dissenting criticism by reviewers picture is off to a great welcome from kids and grownups; the circus will offer competition, but picture should reach around $76,000, which is smash class; is holding over.

Rialto (2,000; 40-65-85-$1)—"Reaching for the Moon" (UA) Fairbanks pulled one of the biggest surprises current, with s. r. o. biz; headed for maybe around 40,000; that's more attention than it got at $2 at the Criterion.

Rivoli (2,200; 40-65-85-$1)—"Front Page" (UA) (3d week). Looks to go around $46,000, Easter helping, good; above last week's good mark of $44,000.

Roxy (6,200; 50-75-$1.50)—"Three Rogues" (Fox). Turnstiles proving that Easter Week is one of the house's best periods; film renamed from "Not Exactly Gentlemen"; western may reach $100,000, but will not hold over. Last week $72,000 with "Mr. Lemon of Orange" (Fox); house nut has been cut to make anything around $70,000 not bad.

Strand (2,900; 25-50-75)—"Finger Points" (FN) (2d week). Currently stands chance for $35,000 and stays third week. Last week $37,000, way under estimate.

Warners (1,100; 50-75)—"Divorce Among Friends" (WB). One of Broadway's sad spots; looks like may go to $7,500, beginning to be fair figure for this house. "Jazz Singer" (WB) on revival of five days did $6,000.

Winter Garden (1,418; 35-85-$1)—"The Millionaire" (WB). Opens tonight (8), following in "Fifty Million Frenchmen."

Stage Shows Set Portland Pace—'Yank' Strong for $14,500

Portland, Ore., April 7.

(Drawing Population, 400,000)

Holy week sent b. o. biz to the bears but most houses rode through the storm in fair style. Hamrick's Alder actually showed a slight gain, chiefly on account of better product and weak opposish. New stage band at the Orpheum is also getting results.

This week the holiday is bringing biz back on the up and up. Fox Paramount is exploiting Greater Stage Season to plug the F. & M. shows which are major factor in holding up grosses in this 3,500-seater.

Legit opposish has been strong. Dufwin's combo road show and legit stock policy getting an average 15% of the down town business.

Estimates for This Week

Paramount (FWC) (3,500; 25-60)—"Parlor, Bedroom and Bath" (M-G). Helped by exploitation of Greater Stage Show season and likely good at $15,000. Last week "Tailor Made Man" (M-G) did $14,200.

Broadway (Fox-Portland) (2,000; 25-60)—"Connecticut Yankee" (Fox). Exploited heavily and clicking big for possible $14,500. Last week "The Prodigal" (M-G) poor at $7,500.

Orpheum (RKO) (2,000; 25-60). New stage band and vaude displayed [illegible] picture "Laugh and Get Rich" (Radio), doing well for near [illegible]. Last week started new [illegible] with "Behind Office Doors" (Radio) and $12,400.

United Artists (Fox-Portland) (1,200; 25-60)—"Kiki" (UA). Doing poorly for a Pickford at [illegible] $7,500 this week. Last week [illegible] in a Caravan" [illegible]

Rialto (FWC) [illegible] "Seas Beneath" (Fox). Below average [illegible] $3,500 [illegible] "Father's Son" [illegible]

Alder [illegible] "Royal Bed" [illegible] $1,000. Last week "Rango" (Par) okay on $5,200.

NEW HAVEN'S HITS

"Skippy" at $14,000 Thia Week—"Yank" Also to the Front on $6,000

New Haven, April 7.

The town is full of good films this week. Means competition and the pick-up after Lent will be pretty evenly distributed.

The Roger Sherman has swung to tho double feature idea as a steady diet while outdoor miniature golf course openings have not affected theatre trade as yet.

Estimates for This Week

Paramount—"Skippy" (Par) and unit. Will do about $14,000, fair. Last week "Man of the World" (Par) got $19,200, big.

Fox Poli—"Strangers May Kiss" (M-G) and F-M Idea. On way to $18,000. Last week "Charlie Chan" (Fox) low at $11,000.

Roger Sherman—"50 Million Frenchmen" (WB) and "Father's Son" (FN). Moderate with $6,500. Last week "Bat Whispers" (UA) down for $1,700.

College—"Connecticut Yankee" (Fox). Good for $6,000 this week. Last week "Prodigal" (M-G), $4,800.

Bijou—"Seas Beneath" (Fox) and "Caught Cheating." Good for current $5,200. Last week "Flood" and "Wise Child" (M-G) fair for [illegible]

$9,000 Down South for 'June Moon'; 'W Plan' OK

Birmingham, April 7.

Easter week just looks all right in these parts for picture business.

Estimates for This Week

Ritz (RKO) (1,600; 25-40)—"East Lynne" (Fox). As good as gold and plenty of sobs.

Alabama (Publix) (2,800; 25-50)—"June Moon" (Par). Fair week and prospects of $9,000.

Strand (Publix) (800; 25-40)—"Honor Among Lovers" (Par). Should click moderately well, [illegible]

Empire [illegible] "Damaged Love" (Sono-Art). [illegible] $3,500.

Trianon (RKO) [illegible] "Not Exactly Gentlemen" (Fox), first half. Opened well; last half, "The W Plan" [illegible]. Good ballyhoo for several weeks and should go strong; $1,100.

Galax (Publix) (500; 10-25)—"Swanee River" (Sono-Art). Likely to go below average, $600.

NEWARK'S COMPETITION

"Frenchmen" Looks Like $19,000—Maybe $7,000 for "Chan"

Newark, April 7.

(Drawing Population, 850,000)

Plenty of big pictures this week and the question is how much biz will competition kill? "City Lights" at Shubert, usually legit, will cut in some. Good Friday counts on this week's grosses only at the Branford and Mosque.

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65)—"50 Million Frenchmen" (WB) and stage show. Strong show should bring gross up to $19,000. Last week "Kiki" (UA) bad at $14,000.

Capitol (WB). Closed on account of fire. Reopens shortly.

Little (Newark M. P. Guild) (299; 30-60)—"Zwei Welten" (B-1). May reach fine $2,000. Last week "Storm Over Asia" (Russian) surprised with $1,600.

Loew's State (2,800; 30-50)—"Easiest Way" (M-G) and vaude. Ought to get $20,000. Last week "June Moon" (Par) sickly at $13,000.

Mosque (WB) (3,281; 25-40-50-65)—"Truth About Youth" (FN). Ought to reach $9,000. Last week "Kiss Me Again" (FN) dismal on $6,000.

Proctor's (RKO) (2,650; 25-40-50-60)—"Inspiration" (Radio) and vaude. Show too long to match [illegible], but may get $23,000. Last week "Behind Office Doors" (Radio) and poorly $13,500.

Terminal (Fox) (1,950; 25-50)—"Charlie Chan Carries On" (Fox). Hopes to better $7,000. Last week "Don't Bet on Women" (Fox) only $5,000.

"Skippy" B'klyn H. O. On $48,000—$12,500 For "Finger Points"

Brooklyn, April 7.

With the kids out of school and "Skippy" at the Paramount, encouraging lines again at this house. All attendance records broken for the opening matinee with 12,000 admissions registered before 3 o'clock. New 25-cent mat price up till two had a lot to do with it.

Other than Par's big opening nothing else exciting.

Estimates for This Week

Paramount—"Skippy" (Par) (4,000; 25-50-85). New prices well exploited and looks like will regain momentum; Rudy Vallee returned in spot act with a Harry Gourfain unit in addition; Vallee's return marked by flower barrage from girls in first row; picture will hold over and should get around $48,000, much better than house has been doing of late. Last week "Dishonored" (Par), [illegible]

Fox—"Lemon of Orange" (Fox) (4,000; 25-50-75). El Brendel's popularity with kids will help, and Roxy Gang, without Roxy, on stage should bring in about $34,000. Last week with "Charlie Chan" (Fox), $32,000.

Albee—"Cracked Nuts" (Radio) (3,248; 35-40-60-75). Good vaude must help; should get around [illegible]. Last week quiet with "Behind Office Doors" (Radio) also [illegible]

Metropolitan — [illegible]

Strand — [illegible] (FN) [illegible]

Comedies' Strong Loop Stride, Roose Back in Form—$29,000; Duo on Oriental's Stage $38,000

Chicago, April 7.

Spring, the natural reaction following Holy Week, and the carnival spirit of the current mayoralty election, are combined at present in boosting loop box offices to bigger and happier figures.

After a bad week the Oriental is once again riding handsome and again with a stage attraction, Sue Carol and Nick Stuart in person. House started out excellently and indicates an easy $38,000 current week.

"Skippy" got off slowly opening day at the Chicago but picked up quickly over the week end. Looks set for fair total of $45,000. At the run houses, "Connecticut Yankee" and "City Lights" are causing smiles by the managers. Getting away fast opening week, Will Rogers continues at a good clip for the second stanza and having already grabbed $31,000, looks able to hold the stride with only a $5,000 drop this week. Going into its fourth week, "City Lights" is doing the unusual in keeping far ahead of the normal pace. At these run theatres, the usual is a big opening week and then sharp drops.

Roosevelt, having plunged with "Conquering Horde," is trying again with "Dishonored" and doing the best business in months. "Ten Cents a Dance" got away nicely at the State-Lake, with "Dracula," which brought gold into the house, shunted into a holdover week at the vaudfilm Palace where it is continuing its money-making stride.

Estimates for This Week

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Skippy" (Par). Stage show. Off slowly, but built over the week end; reviews and family trade doing the trick; $45,000 will be fair. Last week "Honor Among Lovers" (Par) came through for a satisfying $40,800.

McVicker's (Publix-B. & K.) (2,200; 50-75-85)—"Connecticut Yankee" (Fox). Excellent opening week at $31,600, and continuing fast currently; looks capable of $25,000 this week.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Tailor Made Man" (M-G). Stage show. Sue Carol, Chicago girl, and Nick Stuart in person. Expects $38,000. Last week, "Wise Child" (M-G) couldn't fight Holy Week and let house slip to $30,500.

Orpheum (Warner) (600; 40-60-75)—"Hot Heiress" (FN). Nothing here for the State street crowd, and doesn't figure more than $2,500. "Reducing" (M-G) last week managed nice $2,800 for its second loop appearance.

Palace (RKO) (2,300; 50-75-85)—"Dracula" (U) and vaude. Picture has clicked in town; holding over from State-Lake here, but appears able to send house to satisfactory $25,000. "Bad Sister" (U) last week was nothing to shout about, gross being off to less than average, $22,300.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Dishonored" (Par). Very big at $29,000, and first real business in four months. Last week, "Conquering Horde" (Par) had only one and bad week, $12,000.

State-Lake (RKO) (2,700; 50-75-85)—"Ten Cents a Dance" (Col). Away nicely and looks okay for $25,000. "Dracula" (U) lasted two weeks and a day, finishing the last eight days to $25,800, good.

Studebaker (Insull) (1,200; 50-75-85)—"Napoli Che Chanta" (Indie). Legit house goes talker once more, with an Italian film; advertised as in for only eight days; may get $6,000.

United Artists (Publix-UA) (1,700; 50-75-85)—"City Lights" (UA). Going into fourth week smartly; looks like easy $19,000. Last week rather slow at $22,900.

Woods (Jones) (1,200; 50-75-85)—"Not Exactly Gentlemen" (Fox). House wobbly with pictures not indicating enough strength. This week maybe $9,000. "Single Sin" (Tiff) started fast last week, but dove suddenly in midweek and scrammed to less than fair, $8,900.

Balto. as 7 Day Town Next Year, Cen's $23,500 Clip

Baltimore, April 7.
(Drawing Population, 850,000)

Sunday films for Baltimore are in sight. The state legislature has finally passed the Michel-Melvin bill, leaving it to the people of this city to decide. This means that Baltimore city, with half the state population, will not be bound by regulations prescribed by legislators from the open spaces. There will be no immediate change, however. Matter comes to a citywide vote in 1931 and is a marked victory for municipal home rule.

Currently looks like an outstanding Easter Week at the local first runs. "Strangers May Kiss," at the Stanley, should do very big, while "Tailor Made Man," at the Century, coupled with Ted Lewis on stage, seems headed for a swell intake. "Connecticut Yankee," at the New, should also be okay, and "Frenchmen," at the uptown Metropolitan, will turn in a profitable week.

Last week broke all Holy Week records at the Century and was also outstanding for the Met. Former had "Gentleman's Fate" and the latter "Dracula."

Estimates for This Week

Century (Loew)—"Tailor Made Man" (M-G) (3,200; 25-60). Seems headed for very good biz; stage featuring names these days; this week it's Ted Lewis; should pass $23,500. Last week "Gentleman's Fate" (M-G) was a b. o. surprise; no evidence of Holy Week let-up and intake was steady and strong; smart $21,500.

Stanley (Loew-Stanley-Crandall)—"Strangers May Kiss" (M-G) (3,600; 25-60). A naturally heavy newspaper advance and should top $24,000. Last week "Father's Son" (FN) lacked the stuff that lures the femmes, and they didn't take time out from Easter shopping; result off week at not over $15,500.

Rivoli (Wilson Amus. Co.)—"Single Sin" (Tiff) (2,000; 25-60). Biz up after pre-Easter slump, but it won't be sensational because of opposition; pretty good $8,000 indicated; "Caught Cheating" last week couldn't fight the doldrum week, and biz just about $5,000.

New (M. Mechanic)—"Connecticut Yankee" (Fox) (1,400; 25-50). Headed for good intake, but faces strong opposition; maybe $9,500. Last week "Not Exactly Gentlemen" (Fox) just a week at near $6,500.

Keith's (Schanbergers)—"Kept Husbands" (Radio) (2,500; 25-50). Should react nicely for holidays, but hardly outstanding, say $10,000. Last week "June Moon" (Par) somewhat of a disappointment; in tough spot and hardly over $9,000.

Valencia (Loew-UA)—"Right of Way" (FN) (1,500; 25-35). First run and maybe an average $3,500. "Kiss Me Again" (FN) last week got $3,000.

Parkway (Loew-UA)—"Dance, Fools, Dance," (M-G) (1,000; 25-35). Good holiday picture for this select stand; despite opposition should gross $4,500. "Honor Among Lovers" (Par) last week got a good Holy Week intake of $3,800.

Metropolitan (Warner-Equity)—"50 Million Frenchmen" (WB) (1,300; 25-50). Should draw well for $5,200 or better. "Dracula" (U) last week okay at $5,500.

'Yank's' 2 Denver Weeks Will Do $12,000, Aladdin

Denver, April 7.
(Drawing Population, 400,000)

Paramount and Fox have the only first runners in town this week. Will Rogers and "Yankee" will holdover at the Aladdin.

Estimates for This Week

Aladdin (Huffman) (1,500; 35-50-75)—"Connecticut Yankee" (Fox). Will do a fine $12,000 and stays second week. "Lonely Wives" (Pathe) finished last week to $6,500, fair.

Denver (Publix) (2,300; 25-35-65)—"Dishonored" (Par). Holding to house average of around $15,000. By reason of Helen Kane here in person, house finished with $18,000, good, last week with "Man of the World" (Par).

Paramount (Publix) (2,000; 25-35-50)—"Skippy" (Par). Stepping at fine $13,000 gait. "Parlor, Bedroom and Bath" (M-G) only finished to $10,500 last week.

Rialto (Publix) (1,040; 25-35-50)—"June Moon" (Par). Moderate $3,800 indicated. "Lottery Bride" (UA) fair last week, $3,700.

Tabor (Huffman) (1,900; 25-35-50)—"Charlie Chan" (Fox). Doing very well for $11,000. Fair last week with "50 Million Frenchmen" (WB) on $9,500.

'Lights' Is Columbus Noise, Near $17,000 for 'Honor'

Columbus, April 7.
(Drawing Population 475,000)

Chaplin has finally hit town—and with a wallop. The Broad may hang up a record. Plenty publicity preceded, and the lines started forming early, despite 9 a. m. openings. And it's immediately after the Lenten depression.

The Ohio, showing "Honor Among Lovers," should get the second break of the week. Colbert and March both well liked here, but stage show panned by press as usual.

"Stolen Jools," N. V. A. reel, in all houses. Everyone likes the star idea, but the collections are light.

Estimates for This Week

Palace (Keith)—"Laugh and Get Rich" (Radio) (3,000; 25-50). Looks to make $11,500 with overflow from Broad included. Last week "Behind Office Doors" (Radio) took $10,400, off.

Ohio (Loew-UA)—"Honor Among Lovers" (Par) and unit (3,074; 25-50). Should do $17,000 on strength of film alone; only average. Last week "The Prodigal" (M-G) finished to only $15,200.

Broad (Loew-UA)—"City Lights" (UA) (2,500; 25-50). May record-break at $19,000 to $19,500; if not town will be surprised. Last week "June Moon" (Par) suffered from Chaplin publicity and early withdrawal Friday failed to get better than $9,500.

Grand (Noth)—"Misbehaving Ladies" (FN) (1,100; 25-50). Lila Lee won critics and should take $4,300. Last week "Conquering Horde" (Par) closed on weak $3,700.

Majestic (Keith)—"Bad Sister" (1,100; 15-30). Should gross $3,700. Last week "It Pays to Advertise" (Par) got fine $4,250.

'MAN' FOR $19,000—IT'S SPRING IN INDIANAPOLIS

Indianapolis, April 7.
(Drawing Population, 450,000)

Easter and spring weather are helping downtown houses to fair patronage this week.

Estimates for This Week

Indiana (Publix) (3,300; 35-50-65), "Man of the World" (Par). Started off for a fair week's business and expects $19,000.

Circle (Publix) (2,600; 25-40-50), "Skippy" (Par). Child appeal and will do little better than average at $8,800.

Loew's Palace (Loew's) (2,800; 25-35-50), "Dance, Fools, Dance" (M-G). Carded as third anniversary; opened nicely and may grab about $9,000.

Apollo (4th Ave.) (1,100; 25-35-50), "Connecticut Yankee" (Fox). Usual for a Will Rogers picture, $6,000.

Lyric (4th Ave.) (2,000; 25-35-50), "Charlie Chan" (Fox). Our Gang Kids in person for about $10,600, good this week.

Ohio (Publix) (1,400; 15-25), "Dracula" (U). Fair draw for second run; will get $2,000; double feature tried last week with little appeal, and policy out.

Minn. Falling Behind Holy Week

Current Trade Not So Good—"Dishonored" $23,000—"Parlor" Only $7,500

Minneapolis, April 7.
(Drawing Population 500,000)

After a surprisingly big Holy Week, trade indications for the current seven days are not so bright.

For Holy Week "Connecticut Yankee" did the biggest week's biz at the Minnesota during that usually drab period of any picture the big house has ever had unsupported by a stage name attraction, excluding the opening week. Gross was $35,000. At the same theatre this week, "Dishonored" is doing all right.

Century called it a season Sunday night with "East Lynne," which ran four days in excess of two weeks. Wound up rather light, although business for the entire engagement was profitable.

"City Lights" is holding over at the Seventh Street for a third week. This probably will conclude the run inasmuch as patronage has been slipping.

Estimates for This Week

Minnesota (Publix) (4,200; 75), "Dishonored" (Par) and Publix unit. Fair crowds as Dietrich no outstanding magnet yet; looks like about $26,000, just so-so for holiday week. Last week, "Connecticut Yankee" (Fox) almost $35,000, great; Will Rogers sensational attraction here.

Century (Publix) (1,600; 75), "East Lynne" (Fox). Finished second and a half week and house closed for summer. Did about $17,000 in 18 days, good enough.

State (Publix) (2,200; 60), "Parlor, Bedroom and Bath" (M-G). Opening good and ought to cop about $7,500, very fair. Last week, "My Past" (WB) only around $6,500, not so forte.

Orpheum (RKO) (2,890; 50), "Laugh and Get Rich" (Radio) and vaude. Fair picture and good vaude excellently advertised; about $12,000 indicated, pretty fair. Last week, "Behind Office Doors" (Radio) around $13,000, good.

Seventh Street (RKO) (1,400; 50), "City Lights" (UA). Now in third and probably last week; after record-breaking first week; grosses have been downgrade but comparatively good at that; may get $6,000 this week; close to $8,000 last week.

Lyric (Publix) (1,300; 40), "Fin and Hattie" (Par). May not top $3,500 this week, poor. Last week, "It Pays to Advertise" (Par) about $3,100, bad.

Aster (Publix) (900; 30), "Woman Hungry" (FN). Outlook not so brilliant at around $2,000, not good. Last week, "Part Time Wife" (Fox) about $2,500, fair.

Grand (Publix) (1,100; 35), "Easiest Way" (M-G) first half; "Dance, Fools, Dance" (M-G) last half. Second loop runs. Ought to do about 2,800, good. Last week, "Reducing" (M-G) held over full seven days to around $3,000, good.

8-Act Bills Hold Up Frisco Gate; Fox Aims for $55,000—'Skippy' $22,000

San Francisco, April 7.

The Fox is getting the outstanding play this week with "Strangers May Kiss." Outlook is for one of the biggest weeks in months. Other houses are doing about normal.

Estimates for This Week

Fox (Fox) (5,000; 50-65-75-$1)—"Strangers May Kiss" (M-G). Off to great start and every indication of close to $55,000, excellent. Last week "Man of the World" (Par) not so hot; started light and held there to disappoint on $31,000.

Warfield (Fox) (2,672; 50-65-90)—"Gentleman's Fate" (M-G). About average and probably will not hit above $21,000; only fair. Last week "Not Exactly Gentlemen" (Fox) below normal at $20,000.

Paramount (Fox) (2,698; 35-50-65-$1)—"Skippy" (Par). Started better than usual with signs of building; likely to hit $22,000, good. Last week "Honor Among Lovers" (Par) fair at $20,000.

California (Fox) (2,200; 35-50-65-$1)—"June Moon" (Par). Only coffee and cakes at $9,000. Last week "Conquering Horde" (Par) satisfied at $10,000.

Orpheum (RKO) (2,270; 35-50-65)—"Dracula" (U). In second week slipped considerably, but still safe at $12,000. Last week same picture garnered $16,000.

Golden Gate (RKO) (2,485; 35-40-50-65). With its new eight-act vaude policy is hitting steady pace; this week "Bachelor Apartments" (Radio) looks like $16,000, very good. Last week "Lonely Wives" (Radio) satisfactory at $15,500.

Warners (WB) (1,365; 35-50-65)—"Divorce Among Friends" (WB). About average and $10,000 okay this week. Last week, second of "50 Million Frenchmen," (WB) slipped several grand, but held to $8,000, fair.

3 K. C. BIG 'UNS WILL SHOW $54,000 THIS WK.

Kansas City, April 7.

Smiles for several managers of first runs this week. Strongly advertised pictures and results are gratifying. Good Friday proved one of the best opening days of the season.

Loew's Midland and "Strangers May Kiss" had the femmes running in from the start. Newman went strong for "Skippy," papers got behind it and reviews were as strong as words could make them. However, picture is not running to extreme patronage.

Both the Mainstreet and Midland are featuring their early prices in publicity. The former shooting for 25 cents until five o'clock and the Publix house charging the same price until one p. m.

Estimates for This Week

Loew's Midland (4,000; 25-50)—"Strangers May Kiss" (M-G). Title and Norma Shearer attractive and holdouts some of the time; should hit $22,000, fine. Last week "Parlor, Bedroom and Bath" (M-G) not so good on $12,000.

Mainstreet (3,200; 25-35-50-60)—"Laugh and Get Rich" (Radio) and vaude. Nice start for week which should result in $18,000. Last week "Behind Office Doors" (Radio) got $17,000, okay.

Newman (1,890; 25-35-50-60)—"Skippy" (Par). Strongly endorsed by press and schools and given strong extra publicity, but will only be near $14,000. Last week "Man of World" (Par) $15,000 and in Holy Week.

Royal (840; 25-50)—"June Moon" (Par). Fans consider Oakie a home towner; this little de luxer should get fair $4,000 this week. Last week "50 Million Frenchmen" (WB) got $5,200, neat.

'DISHONORED' IN 3 BOST. HOUSES; MET AT $45,000

Boston, April 7.
(Drawing Population, 850,000)

Boston film houses are looking forward to a good week. The last stanza showed the best Holy Week grosses for some years. Publix is headed for a meal with "Dishonored" at three houses.

The Big Met, featuring "Connecticut Yankee" and Nick Lucas in person, will go near $45,000 this week. Keith's opened hot with "Dracula" and looks good for $26,000. Its sister house, Keith-Boston, ought to be near $15,000 with Leatrice Joy in person, and Loew's State has "City Lights" for its first time at pop prices in town.

Theatre men feel better and legit houses have attractions again, too, following dark theatres for a couple of weeks.

Estimates for This Week

Met (Publix) (4,380; 50-75), "Connecticut Yankee" (Fox) and Nick Lucas in person. Will go to $45,000 for fine week. Last week, "Man of World" did poorly at $37,700.

Loew's State (4,000; 30-40-50), "City Lights" (UA). At pop prices for first time should go close to $16,000. "Bachelor Father" (M-G) did good Holy Week biz on $14,000.

Keith's (RKO) (4,000; 35-50-60), "Dracula" (U). Looks good for $26,000. "Last Parade," for second week last week, grossed $14,000.

Keith-Boston (RKO) (3,000; 50-60), "The Lash" (FN) and Leatrice Joy in person. May get good $15,000. "Bad Sister" grabbed $18,000 last week.

Fenway (1,360; 30-60), "Dishonored" (Par). Ought to do well near $10,000. "Charlie Chan" (Fox) did very well last week on $8,000.

Uptown (1,700; 30-60), "Dishonored" (Par). Looks good for fine $11,000. "Mr. Lemon of Orange" (Fox) netted good $7,300 last week.

Scollay (2,562; 35-50-60), "Man of the World" (Par) and vaude attraction. Should send total up to $14,000. "Charlie Chan" (Fox) did well last week for $12,000.

Olympia (1,962; 35-50-60), "Dishonored" (Par). Here, too, and looks as good; $10,000 this week. "Mr. Lemon of Orange" (Fox) got fair $7,000 last week.

Good Films in Prov.; State Getting $25,000

Providence, April 7.

A galaxy of fine film fare in town. Indications are for a clean-up this week with Loew's State and Paramount as the pacers.

Theatres are competing this week against Rhode Island's first indoor circus at the Auditorium.

Estimates for This Week

Loew's State (3,500; 25-50-75)—"Strangers May Kiss (M-G). Started off to surprisingly good opening on Good Friday; heaps of praise and looks close to $23,500. "Parlor, Bedroom and Bath" (M-G) last week down to $14,300.

Paramount (2,200; 15-50)—"Skippy" (Par). Moving briskly with kiddies packing matinees; Easter vacation a help; should easily reach $13,500. Last week "Man of the World" (Par), despite Holy Week, went over well because of Powell at $9,000.

Albee (RKO) (2,500; 15-50)—"Laff and Get Rich" (Radio). Plenty of exploitation; close to $9,000 will be fairly good. "Behind Office Doors" (Radio) last week at $7,500.

Majestic (Fay) (2,200; 15-50)—"Body and Soul" (Fox) and "Don't Bet on Women" (Fox). A toss-up which is best draw; double features okay here, but this one not likely to raise any rumpus; $11,000 indi-

(Continued on page 60)

DOUBLE FEATURE DANGERS

Par Operating Theatres in 422 U. S. Cities—20,778 Stockholders

A new high for profits was marked up by Paramount-Publix during 1930, with $18,381,179 remaining in the net column after deduction of all taxes and charges. That's around three million better than Par did in 1929, net profits for that year being $15,544,000.

Most of this gain came in the early part of the year, the fourth quarter of 1930 showing a net profit of $4,834,000, as compared with $5,812,000 for the same quarter of 1929.

In general the balance sheet and profit and loss account of the company, issued yesterday (7), shows Paramount to be more solid and healthy than ever, with increases and growth on all sides, despite the slight loss in current asset ratio to current liability. This changed from 2.47 to 1 to 2.46 to 1.

Total assets, together with all its subsidiaries for the year ending Dec. 27, 1930, is $306,269,158, about 70 millions above the year before, when it read $236,710,407. Cash on hand was also bettered during the year, figures this year being $8,336,189, while last year it was $7,971,133.

Increase in the company's total assets means that the net tangible value per share raised from $46.82 in 1929 to $50.26 in 1930.

Out of its net income in 1930, Par paid out approximately 66% of its net income in dividends. Its earned surplus account increased from $26,764,000 at the end of 1929 to $33,004,000 at the end of 1930. Also working capital increased from $22,092,712 to $23,497,831.

Another way in which Par spread out during the year was in the number of stockholders, they now being counted at 20,778. That is an increase of 7,189 for the year, biggest on Par's record.

Foreign Holdings

Where the big spreading out came in 1930 was largely in foreign territory. Par during 1930 acquired about 90% interest in Famous Players Canadian Corp., biggest theatre chain in Canada, and started subsidiary companies in various countries of the world.

Foreign subsidiaries of Par are now operating theatres in Canada, England, Australia, France, Spain, Ireland, Wales, Denmark, Sweden, Belgium, Japan, Mexico, Panama, Brazil, Cuba, Costa Rica and Jamaica.

In the United States Par now operates theatres in 422 cities in 44 states. Of this number 19 newly constructed houses were added during 1930, with a total seating capacity of 33,000 for Paramount-Publix and 7 new houses with 12,000 seats for the company's subs.

Paramount's Comparative Sheet for 1930 and 1929

	Dec. 27, 1930.	Dec. 28, 1929.
Cash	$8,360,189	$7,971,133
Other current assets	31,213,189	20,082,203
Investments	22,382,683	10,473,110
Fixed assets	236,709,877	177,800,276
Deferred charges	7,587,210	5,383,025
Total assets	$306,269,158	$236,710,407
Current liabilities	$16,081,547	$11,060,683
Funded debt mortgages, etc.	116,895,719	79,130,130
Appro. surplus reserves, etc.	9,292,008	10,117,979
Total liabilities	$142,259,001	$100,238,792
Minority interest	$7,731,989	6,728,115
Capital stock	123,470,117	68,979,175
Surplus	33,004,168	26,764,025
	$306,269,158	$236,710,407

Hint on FWC-WB Deal

Hollywood, April 7.

Local Warner theatres circuit takes its cue that the Fox West Coast deal is not yet set from Jack Warner's telegraphic instructions from New York to go ahead redecorating the Granada, Santa Barbara. It closes April 11, reopening around May 1, for redecorations at a cost of around $25,000.

This is locally accepted as an indication that the WB-FWC leasing arrangement is still uncertain.

Yesterday's Prices

STOCK EXCHANGE

		High.	Low.	Last.	Net Chg.
000	C. Film	17	17	17	....
6,900	East. K.	161½	156⅝	157½	—3¾
51,800	Fox Cl A	32¾	28½	29	—4½
7,200	G. Th. n	11½	10⅜	10⅞	—⅞
7,400	Loew	55¾	51⅝	52	—1
7,200	Par	43	42½	42⅝	....
2,100	Pathe Ex	2⅝	2¼	2⅜	....
42,900	RCA	22⅛	21⅜	21½	—⅜
13,800	RKO	21½	20½	20⅝	—½
100	Shubert	5⅝	5⅝	5⅝	—⅜
30,500	W.B.	10⅞	10½	10⅝	—⅜
	CURB				
2,400	Fox Th.	4¾	4⅝	4⅝	—⅜
1,400	G.T.Eq.	26⅞	25¾	26½	—½
800	Techn	10¾	10¼	10⅜	—½
	BONDS				
$11,000	Gen Thr	63½	63	63½	—1
1,000	Loew	90¾	90½	90½	—¼
2,000	Par-F-L.	94½	94⅛	94½	....
40,000	Pathe	88⅞	88½	88½	—½
5,000	Shubert	15½	15⅜	15½	....
20,000	W.B.	51	50¾	51	....

COLOR AGAIN IN LIMITED USE

Hollywood, April 7.

Color pictures are in for another try as box office builders, with Paramount starting in heaviest by contracting for six pictures with Technicolor. Radio is considering at least two more this year, having just finished "The No Girl" ("Waiting at the Church").

Color is invading the indie field, as Tec-Art studio has a contract for one Technicolor feature. Nearly all studios are reported thinking in hues.

Paramount's six will be spread over a year, starting with "Rose of the Rancho," Dolores Del Rio's returner. "Vanishing American," once silent, will probably be next.

At Radio there is talk of selling "The No Girl" as a Titan instead of a program picture. Studio is thinking of making "Babes in Toyland," to be shot in color, this year instead of next as planned. "Marcheta" is also due for color. The Technicolor company has assigned Ray Rennahan, on "No Girl," to "Rose of the Rancho."

Color pictures will be 100%. No more of the half and half stuff.

Par-WB Settlement Forecast in Pittsburgh

Pittsburgh, April 7.

What looks like the beginning of the end of the Par-WB war is indicated here in the pending deal by which Warners are negotiating for the balance of the Par product this year for its neighborhood and suburban houses in this district. Negotiations are now being carried on.

Indie exhibitors who have profited one way or the other by the feud have begun to worry plenty over the outcome.

INCORPORATIONS

CALIFORNIA

Theatre Engineering Service Co., Ltd., capital $10,000; $30 subscribed. James J. Graham, Charles C. Reese, Ila Ruff.

Crimmins Motion Picture Co., Ltd., capital $75,000; $30 subscribed. T. Crimmins, F. A. Jefferson, L. P. Callahan.

A. D. W. Productions, Ltd., capital $10,000, $3.00 subscribed. William H. Dions, Marshall S. Foote, Frederick M. Hall.

Demmy Lamson Agency, Ltd., capital 100 shares, $30 subscribed. Demmy Lamson, Ralph H. Blum, J. Payne.

Lawzel, Ltd., capital $25,000, none subscribed. Lawrence Grant, Lester Cowan, William J. Bryan, jr., O. R. Sammons, B. C. Cogan.

MANY SIDES OVER 2-FOR-1 PROGRAM

Distribs Against Spreading Policy of Two Talkers to One Show—Bad for Chains, Indies and Producers—May Lower Product Standard and Cut Rentals for Distribs

HASTY CHANGES

Sensing the dangers that it is asserted are around the corner, the distribution departments of major film producers will vigorously resist the spread of the double-feature policy, either among chains or independents.

Cited by important sales leaders as evils which threaten to follow the widespread use of double-billing are:

1. Extinction of the small indie, which has survived up to now, either through double features at admissions of from 10c. upward or single features at a low subsequent-run price.

2. Degradation of first and second-run houses into the two-for-the-price-of-one policy, attaching a certain industry stigma to the theatre from which it probably later can never escape, if wanting to.

3. Likelihood of triple-featuring by indies before the last breath of life is taken, further throwing the industry into chaos.

4. Possible effort of exhibitors to invoke cancellation clauses on product, with distributors having no ground to stand on through their own chain subsidiaries going in for double-featuring.

5. Attack on rentals and underselling by competitor distribs to get contracts in double-feature situations.

6. Lowering eventually of production costs through lowering of returns.

7. Necessity for greater number of pictures on major programs, with quality threatened through economic measures essential to cutting down average costs of individual pictures in the making.

No Rental Change

The distributors are frankly in a turmoil over the recent tendency throughout the country to swing into double-billing, this embracing chain theatres from the de luxe operation class down. Standing by their guns as distributors and traditionally jealous of the theatre divisions of their own companies, sales leaders say they will not budge on rentals and that all contracts as written for 1930-'31 product will have to be carried out according to terms agreed on, whether chains or indies.

Among problems that will confront the distributor next season will be the sale of pictures on percentage. Where the exhib is playing two features the distrib will be up against the question of figuring out percentage terms with the theatre that will bring returns commensurate with what it is calculated the picture's out to get, whether they have teammates on the same screen simultaneously or not.

"The exhibitors will want to add to the split figure to take care of the added feature," says one distrib leader, "and will want to cut our percentage terms probably below 20 or 25%, as well as the guarantees, but we will vigorously resist this regardless of policy, price or zoning."

Despite any stand the distribs may take, it is declared that double-billing will mean "a division on rentals," with each feature, no matter by whom sold, expected to get its money. Among the troubles that will crop up under percentage booking will be which distributor of the two pictures played is to get percentage terms and which flat rentals. If flat rental, latter will demand what is figured a fair price

(Continued on page 41)

Amusements Slightly Fall During Week Along with Rest of Market; Renewed Talk Concerning Warners

With the stock market backing up the past week, amusements kept astep. Most notable exception were Pathe Exchange A common and bonds. Pathe A went up to 6 and Pathe bonds advanced to $9, a gain on the latter of about 10 points on the week.

Yesterday (Tuesday) the amusements held within Monday's range, excepting Fox. Fox closed at 29, off around four points or so from Monday's close. In downtown circles the Fox loss is attributed to the publication yesterday of its refinancing plan, in skeleton. This places a large amount of Fox debentures as a sort of preferred issue, the brokers said. Tuesday morning a strong attack was made on Fox with heavy sales, and without resistance.

Advances or declines in the remainder of the amusement list were inconsiderable, though the Shubert $100 bonds touching as low as $16 marked a curiosity angle. Warners wavered between 12 and 10, with Technicolor also hitting below 11, while RKO did not differ a point on the whole week ending Monday (6).

The Fox refinancing is nearing its announcement. Reports say Harley L. Clarke has the entire Fox situation pretty well under control, with a formidable board of directors to be named at the Fox annual meeting April 15.

H. M. Warner's Great Loss

With the terrific blow given the Warners through the sad and untimely passing of Harry M.'s brilliant young and only son, Lewis J., talk veered to the Warner Brothers' internal movements. Harry M. Warner was completely wrapped up in his boy. He said three or more years ago, when reports stated the Warner Brothers might sell, he never would consider it, as his business was his boy's.

Harry M. may decide to concentrate on business, to partially, at least, help to alleviate his sorrow, or he may want to mourn in solitude. Upon the mental state his great loss leaves him in will to a decided extent determine future moves in the operation of WB. The Raskob angle is again spoken of with the former report J. J. Raskob may shortly be found on the WB board revived. General opinion is that the Raskob clique holds Warner stock control, but there must be an understanding between the Warner brothers themselves and Raskob before any of the Raskob people's voice can become effective in that organization. The Warner brothers have the sole direction of the business under their managerial contracts.

Par's Rosy Statement

Paramount sent out a rosy statement yesterday (7) of its business for 1930, its net exceeding 1929 by nearly three million dollars. Stories bruited around before the Paramount board meeting of a possible cut in dividend for the year proved groundless.

Paramount's increase in assets of over 60 millions during '30 and its surplus Dec. 31, last, of 33 millions, made its annual statement read wholesomely.

With Lent over and the current Easter Week giving the theatres its usual strong play, the picture houses are off on their second quarter to a fast stride. If the attractions can commence to hold up the pace of this week the show business will become quite buoyant.

Summary for week ending April 6:

STOCK EXCHANGE

1930-31 High.	1930-31 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
27¾	7⅝	3,300	Consol. Film. (2)	8⅝	7¾	8⅝	+ ⅛
28¾	12½	2,100	Consol. Film pfd (2)	17⅝	16⅞	17	+ ¾
255½	112⅞	11,100	Eastman Kodak (8)	167	160¼	161½	—2⅝
...	...	72,000	Fox Class A (4)	35½	31⅛	33¼	—1½
41⅝	5⅛	7,300	Gen. Thr. Eq.	12⅞	11½	11⅝	—1⅛
95⅞	41⅜	46,000	Loew (3)	56⅞	52⅛	53	+0⅜
117⅞	85⅝	100	Do pref. (6½)	90¼	90⅛	90½	— ½
96⅞	81	100	Do ex w.	97	96	96	—2
15⅞	4½	500	Madison Sq. Garden (1½)	7	6½	6½	— ½
77¾	31⅝	34,600	Par-Pub (4)	44	41½	42⅝	— ⅛
9	1⅞	8,500	Pathe Exchange	2¾	2⅛	2⅝	+¼
19¼	2⅞	10,100	Pathe Class A	6½	4⅜	6	+1⅜
69⅞	11⅝	271,200	Radio Corp.	23⅛	21⅛	21⅞	— ½
50	14⅝	113,300	RKO	23½	20½	21⅝	— ½
99⅞	60	70	Orph. pref. (8)	67	66	67	....
37	4½	1,700	Shubert	6⅝	6	6	— ⅝
76	27	32	Universal pref. (8)	35	32	32	—3
80¼	9⅝	175,100	Warner Bros. (1)	12⅝	10½	10⅝	—1⅝
			CURB				
17⅞	2⅝	2,900	Fox Theatres	4⅞	4⅝	4⅝	— ⅛
37¼	22⅞	4,000	Gen. Thr. Eq. v.t.c.	28	25¼	27	....
96½	6⅛	1,900	Technicolor	12	10⅜	10⅞	—1½
			BONDS				
100¾	50⅝	$80,000	Gen. Thr. Eq. 6s, '40	67	63	64½	....
91	71	5,000	Keith 6s, '46	76	75	76	....
130	96½	73,000	Loew 6s, '41	102⅝	96⅝	97	....
101½	79½	114,000	Do ex war.	97	94½	96⅞	+ ⅝
89	36	210,000	Pathe 7s, '37	89½	79½	89	....
103¾	89	20,000	Par-Fam-Lasky 6s, '47	95	91	91½	....
69½	13⅝	31,000	Shubert 6s	18½	15½	15⅝	—2½
74½	50	250,000	Warner Bros. 6½s, '28	54½	50½	51	....

Judgments

George Fitchett and Albert Conway; Morris Plan Co. of N. Y.; $130.

Waltham Radio Corp.; Terwin Realty Corp.; $6,857.89.

Sam Cohen and Mamakating Park Inn; Francis H. Leggett & Co.; $268.

George Jessel; J. Golden; $1,661.

Philip Adler; Frank L. Burns Coal Co.; $174.

Edward Eliscu; Chrysalis Realty Co.; $317.

Chisedge Theatres; Theatres, Inc.; W. J. Wallin et al.; $690.

Harold Atteridge; Gimbel Bros.; $273.

Joseph Schnitzer; Abe Stern and Joel Epstein; J. Slavin et al.; $1,380.

Tony Shayne; Seroff Const. Co.; $7,205.

Michael L. Karmaly; News Syndicate Co.; costs, $178.

Atlantic Amusement Co. and Steeplechase Amusement Co.; J. Goodman, $100.

Satisfied Judgments

Wolfsohn Musical Bureau, Marguerite G. Adams and John T. Adams; Fidelity & Deposit Co. of Md.; $5,235, Oct. 14, 1930.

Gus Hill Behind Levey; Do You Know Gus Hill?

Hollywood, April 7.

Bernard Levey, former legit producer in the east, has organized the Levey Talking Picture Co. here to make features at Metropolitan for states rights release. Gus Hill, now west-bound, is said to be Levey's backer.

According to the plan, Levey will make films of Hill's former stage pieces.

Levey is also producing "Playthings of Broadway," legit, at the Hollywood Playhouse, on April 27. Metro is reported financially interested.

Joe Kennedy Back in N. Y.

Jos. P. Kennedy returned to New York from Palm Beach Friday. He is spending Easter week with his family.

Kennedy [illegible] no business plans set."

3-Month Periods for Par's Foreign Mades on Total of 50 for This Yr.

Despite [illegible] exhibited by the producers anent the foreign talker situation, the situation is carrying much inside confabbing along all fronts. About the only company set and programed for the foreign situation is Paramount. P-P by its last year's splurge and taking on its own houses in Europe besides two production spots, looks to be the most formidable in theory as well in fact.

The foreign situation is described on all sides as particularly ticklish. This is mainly due to the changeable passions, politically and otherwise, of the foreign countries. The situation has also caused a shift in Paramount plans. The latter which last year went to around 40 foreign talkers is cutting, after a year of experimental work.

The current crop as planned is for 50 features, most of which will be divided between the company's Joineville and the London studios.

A newer wrinkle, is that Paramount is working on a reasonable solution by only spotting its production plans for each quarter. Instead of sending the entire 50 into production at one time, only those that may be used by theatre consumption from September until December are now being made.

P-P aims to make a three-month survey of the foreign situation regularly before completing the year's output. Maybe only 12 films in the various languages will be made for the present. These are to be divided in German, French, Spanish and Italian. Neither is it stated which of the two studios, London or Paris, will make the most of each language or any.

There is only slight change expected in supervision, if any, on Paramount's foreign situation. The two studios abroad will continue working as now under Bob Kane, who heads the Joineville studios.

Time to Study

The plan of producing for the quarter year instead of the full season is figured by Paramount to be the only solution to the scrambled foreign situation, which permits no proper analysis. At the same time it lessens investment danger and permits enough time for each preceding quarter to give the foreign heads of production and distribution to work along judiciously and preparedly for the next three months if and when a change in taste may be indicated from any particular territory.

The "For Mr. Kent" Drive Foreign Has Canal Zone 1st

In Paramount's spring drive of all foreign countries in a "For Mr. Kent" campaign to boost business the first quarter, the obscure Canal Zone territory is leading on sales, indicating that Spanish talkers down that way are spotted easier than in many countries. The percentage on returns so far on sales quota basis places another country in Harry Novak's Central American territory second. That's Colombia. Another Novak office, Guatemala, is sixth.

Great Britain on the drive is third, Australasia fourth, and Chile fifth.

Toward the tail end on sales showings as against quotas are Mexico, Italy and Austria, with Argentine at the very last. This is partly explained for Argentine because the season is just opening up in that territory, besides the customs tax trouble there.

Dutch Censoring

The Hague, April [illegible].

One German picture was banned by the censor here last week and another passed with [illegible].

Banned picture is "Gefahren der Verlobungszeit" (Hegewald) ("Engagement Time") and picture passed with cuts is "Grosse Sehnsucht" (Cecerofilm).

Schildkraut and Lang

London, March 27.

British and Dominions have signed Joseph Schildkraut from the States to co-star with Matheson Lang in their forthcoming talker of "Carnival."

He arrives in England April 28.

INSIDE POLITICS NOW LIVELY IN B. I. CAMPS

London, March 27.

Inside situation in British International Pictures is giving rise to rumors in the English trade.

Generally thought here John Maxwell, at the head of B. I. and its associated companies, was looking for a highly paid executive to control renting and exhibiting ends, with Reginald Bromheads' name mentioned.

Further said by some wiseguys Maxwell flirted with W. J. Gell, of Gaumont British, but Gell wasn't interested.

Present situation seems to make First National Pathe, F. N. releasing organization this side, something of a sore point to Maxwell, who has a lot of his own money in the house. This firm published a newsreel which is feeling the competition of Fox Movietone News and Gaumont Sound News, both reels with very progressive policies and surefire outlets. Some rate Maxwell as interested in legging up the circulation of the publications handled by F. N. P.

Meanwhile the friction among lesser executives in the B. I. ranks is known to be pretty intense, with certain men set on getting rivals misplaced.

Generally held at present that Arthur Dent, second in command to Maxwell, is the most strongly entrenched in the camp, with even a likelihood he might rank for the big job, if Maxwell ever decides to make such an appointment.

Studio end is different, with internal factions squabbling pretty freely, situation no: being helped by economy wave ordered.

Probability is at least one of the studio sides will take the count before long.

INDIE PRODUCING BY DIRECTORS IN FRANCE

Paris, March 26.

More and more semi-independent film producing seems to be coming into force, with the director getting the story and afterwards finding production money and release outlet.

Jean de Limur, who has a yet untitled story from Leopold Marchand, but doesn't yet know whether he will make it for the Osso films or for Cornigilion Molinier. It might be released through Gaumont-Aubert or Fox. Latter, like all American distributors, is anxious to bolster its French releases.

Native Firm Charged Less for Distribution

Paris, March 26.

Current French talker hit, "Jean de la Lune," is locally distributed by Armor, after producer Georges Marret had been dickering with United Artists. Latter offered $32,000 advance, and a 45% cut for distribution.

Armor got the picture without advance payment by being satisfied with 20% for distribution, exclusive of the first run in the Haik houses, which brings 40% at the Colisee and about half of that at the Olympia.

Total film cost was $70,000, of which $20,000 could have been saved if the producer, whose first film experiment it is, had known how to compel his director to make a schedule and stick to it.

Dent Due in April

Arthur Dent, director British International, is due in New York this month. It's the second of several visits he is reported making this year to America.

Dent's present trip to BIP's American office is traced to Harold Austen's recent resignation as the English company's local rep, with Dent reportedly coming to set his company's policies here.

Stanley Whitely is continuing as N. Y. BIP head pro tem.

FOX JUMPS IN, PAR HOPS OUT OF FOREIGNS

Hollywood, April 7.

Among the many things Adolph Zukor mixed in while out here was the Spanish foreign production department. He decided to abandon that entirely and test the two Spanish musicals, which were locally made as against two Spanish talkers, also with songs, which were produced at the Joinville (Paris) studios.

The relative grosses of the two sets of Hollywood and Continental productions of Spanish talkers will determine Par on its future production of foreigns.

Two Execs Left

In line with that, Rosita Moreno and Ramon Pereda were let out of the Spanish department, leaving Par with no foreign production locally. Geoffrey Shurlock and Joseph Krumgold alone remain respectively in charge of supervision and publicity.

With all foreign production currently at a standstill, Fox goes in with both feet to have three Spanish versions shooting simultaneously within the next week. Three sets are "Body and Soul," "On Your Back" and "Paid to Love."

Immediately on completion of these Fox will put in Spanish versions of "Doctors' Wives," "Don't Bet on Women" and "Fazil." Later will be an edition of a silent which starred Charles Farrell. Jose Mojica will have the lead.

Fox is the only studio at present with any definite plans for future foreigns.

INDIAN TALKERS SOON

Madan's Apparently Going to Try Sound Films with Local Players

By Philip Greaves

Calcutta, March 24.

Madan's Theatres, pioneer film concern in India, with powerful financial backing, has for a considerable time made silent pictures of the usual kind. The latest, just released, is "Aladdin," Indianised to the extent of presenting that character as a stalwart man in a species of mediaeval armor, with a bristling mustache.

Madan's evidently intend entering the talker field very shortly. It is advertising for singers, dancers, acrobats, bandsmen and novelty acts as employed in many of the backstage talkers that have visited India.

This should mean work for a few of those stranded from concert, vaudeville and circus going to pieces in this country since the advent of the talker, as well as for Anglo-Indian dancing girls able to sing, after a style, in either language.

After various trials of these, Madan's may import such artists as necessary for any "western" portions of talkers it intends making.

Backstage film is popular hero, as it places before the Indian and Anglo-Indian a phase of life with which they are not familiar.

The first man here who can put on an Indian talker and present it by means of a portable outfit in the countless rural districts where the talker is as yet unknown will make a fortune.

Egyptian Film Producers Starting New Circuit

Cairo, March 25.

Increasing film business has stimulated the native film producing company, Misr, to embark upon a new venture. Firm has decided to establish a number of theatres in Cairo.

Since its founding in 1925, the company has produced over 100 films of propaganda for Egypt.

Lawrence at N. Y. Office

Ludwig Lawrence, formerly in charge of Metro's European office, has been assigned to the New York home office, in charge of foreign direction under Arthur Loew.

Lawrence, whose office was in Paris, came over for conferences.

SCALE SLASH BY MEX CITY'S 1ST RUNS

Mexico City, April 7.

With the final surrender of Metro's house, Teatro Regis, all first run local picture shops have slashed the top for all shows from 1.50 pesos (about 75c) to one peso (50c).

Downtown second runs have dropped to 40c Sundays and 30c weekdays.

Managers admit 75c top brought 30% slump in first run biz.

AUSTRIA'S OWN HIT TALKER

Vienna, March 28.

In "Der Sturm in Wasserglas," shown by the Sascha Company in its new film theatre, Sascha Palace, Austria has at last produced a talker worthy of the name.

The film turns on the extravagant affection of the heroine for her mongrel dog and the efforts of her admirers to get rid of the animal. It is likely to be restricted in its appeal largely to Austria and South Germany.

Technically and scenically, the picture is many laps ahead of its predecessors. Hansi Niese in the title role scores a personal success.

After a long row of flops the Vienna film world has again been enlivened by three successes. One is the German talker, "Ariane," adapted from Claude Anet's novel of the same name. Its Vienna success is partly due to Elizabeth Bergner, who plays the heroine. She is a Viennese actress, as well as a good one. Second in popularity is Paramount's "Morocco," and third, Grock's screened vaude act.

FIRST RADIO VERSION WITH DUBBING QUITS

Hollywood, April 7.

Radio has abandoned its idea of making "Beau Ideal" in Europe in several languages with the Dunning process.

Decision came after the turndown by the French authorities on Foreign Legion aspect of the picture, which in a measure dealt with cruelties to members of the Legion by their officers.

Type of story chosen for the initial attempt at making a foreign version with the process was also declared unsuited for the German market when a print of the picture was shown Radio distributors there.

Radio, however, is convinced that a possible solution of versioning lies in a background process system and will do one at a later date with the Dunning plan.

Title Changes Over Here

"Flames of Love," BIP picture starring Anna May Wong, in Europe in German and French versions under the name of "Hai Tong," is having its name changed for both versions for showing in America.

French version becomes "L'Amour Maitre des Choses ("Love, Master of All Things") and German version is being entitled "Liebe Uber Alles" ("Love Above All").

R. A. Roberts in 2

Berlin, March 25.

A. Potok, director of the Lothar Stark G. m. b. H., has concluded a production agreement with Louis Nalpas, producer of Paris. Two films will be made, the first based on a manuscript by Louis Verneuil. Production starts in May.

R. A. Roberts will appear in both pictures and versions.

Adolph Levy Found Dead

London, March 27.

Adolph Levy, film agent, was found dead from gas poisoning in a London house, March 24.

He was 45 years old, and was on bail pending trial for an alleged false statement in a divorce suit.

PUBLIX CHANGE FOR ENGLAND—DEMBOW IN?

London, April 7.

Decided report of Publix contemplating a change in the direction of its British theatres, with Sam Dembow of New York to assume charge here.

For some years J. C. Graham has been Paramount's theatre director in this country. Graham, sailing Saturday (4), for New York, probably to be advised of the impending change, may remain nominally in his present position, but the New York theatre operator on the ground will do the direction.

In Great Britain Paramount has a sufficient number of houses to require two division directors and six district managers.

Sam Dembow is of the Publix general staff of divisional directors in this country. He has been previously reported due for assignment abroad.

Italian Firms Learn About Advertising on Air—Italy's Monopoly

Rome, March 27.

Commercial firms have taken to giving concerts and special programs of their own through the official radio station, IRO. Makers of chocolate, macaroni, biscuits, automobiles and other products give at their own expense concerts lasting sometimes an hour or more for the advertising benefit. Radio here is semi-governmental. The concessionaire broadcasting company, the EIAR, is responsible to the government for its programs, and its communiques are mostly official ones.

No opposition radio is allowed in Italy.

SUBSCRIPTIONS TO PUT ON REVIVALS AT DALY'S

London, March 26.

J. Bannister Howard has formed a syndicate for $20,000 to revive old musical comedies at Daly's.

Popular prices, at $2 top, are current for the duration, with such hardy veterans as "The Belle of New York" slated.

Howard is circularizing friends and theatre people for subscriptions. People taking it up participate in 50% of the profits, the remainder going to the theatre, which is running the shows on a sharing basis.

ITALIAN'S COLOR PROCESS

Gualtierotti Demonstrates His System in Rome

Rome, March 25.

Engineer Gualtierotti gave an exhibition before a group of film folk assembled in the private projection hall of the Institute of International Cinematography (branch office of the League of Nations) of his new color process. Gualtierotti's system is opposed to the general run of color film systems used in America. The color is obtained not by coloring the films but by passing colored lights through the black and white images.

Gualtierotti's colors are analyzed during the shooting of the picture. This analysis is fixed on various images of the same object. In the projection a synthesis is made, which recomposes the various images, and the various lights, all collected together, reproduce the natural colors on the screen. Critics who saw Gualtierotti's show stated that the tonality of the colors and their gradation were excellent, without any confusion or dispersion of the tints.

WORLD'S FILM TAX FIGHT

Matters of Dirt and Dialog Lean Australian Censor Toward Am. Pictures—Freely Bans English

Sydney, March 7.

British producers, according to cabled reports, are sore at the Australian Censor because so many of their productions have been banned.

Evidently the film moguls of England will not become wise to the fact that the Censor here knows his pictures.

In his report of last year, portion of which was published in Variety, the Censor stated that British producers aped the Continental idea by introducing "dirt" into their film productions. American producers did not follow along similar lines, consequently the majority of the Americans were okayed.

The latest British rave is against the banning of the picture, "Compromising Daphne," for which the Censor has refused a permit. The picture is yet to be released in America. Its plot has two persons who, refused permission to marry, decided to be found in compromising circumstances so that their parents will be obliged to allow them to marry.

Portions of the dialog are:

Girl: "Haven't you ever compromised a girl?"

Boy: "No, darling, never; not as the crow flies. When is this going to happen?"

Girl: "Tonight."

Boy: "No, I'm afraid I can't do it."

Girl: "You must. George, if you really love me you wouldn't mind how far you compromised me."

Boy and girl then plan to be caught in bed. Business of planning postures follows.

Boy: "I wonder what is the correct costume for compromising?"

Girl: "You do wear pyjamas, don't you?"

Boy: "Yes."

Girl: "Thank goodness. I don't think I could be compromised by a man in a nightshirt."

Boy: "What will you wear?"

Girl: "A cute little nightshirt—mind your own business."

Funny angle is that newspapers here after reading this dialog sample, have played up the banning by asking why is the Censor so prejudiced against British pictures over American?

TRY TO CUT RENTALS BY ENGLISH INDIES

London, March 27.

New campaign to reduce film rentals has been launched by exhibs here.

As a result of a general council meeting of the exhibs' association members were advised to restrict their bookings to three months ahead, and set up district committees to deal with rentals.

Members at the meeting stated single features should be available at 15% or less on the gross, while others said the indies were being put out of business by sharing terms involving 25% and more.

Austria on "All Quiet"

Vienna, April 7.

Gilchrist B. Stockton, American Minister to Austria, has asked the Austrian government to lift the ban on "All Quiet."

Government's reply was a promise to conform with the decision reached in Berlin on the film.

WHEELER FAILURE MAY ONLY AFFECT TUSSAUD'S

Sydney, March 27.

Stock exchange failure of Sir Arthur Wheeler interests is causing a financial sensation over here. Understood to be responsible for the heavy drop in Mme. Tussaud's theatre stock, Wheeler is rated as a heavy investor in it and there is a likelihood of the market flooding through a forced sale.

Otherwise the crash doesn't affect amusement stocks on this side.

U. S. FILMS LOSE VIENNA APPEAL

Vienna, April 7.

Decline of the appeal of American talkers from a Viennese audience standpoint is so marked practically all the American film companies are retrenching.

Universal has closed its offices in this city and Fox has practically followed suit. Fox has let all but two employes out. These may be shifted elsewhere if things don't pick up. Metro is another company that has been cutting down, having now but a local staff.

Paramount is the only company holding on and at full speed.

Universal closed its Vienna offic last week.

This is in line with the company's plan to close certain foreign offices and substitute native distributor-exhibitor representatives.

5 Foreigns to 1 American At the Hague This Week

The Hague, April 7.

Only one American film in the major theatres here this week. "Innocents of Paris" (Par).

Other films now showing here are: "Zwei Menschen" (Nerofilm) at the City; "Lied Ist Aus" (Walter Reisch) at the Odeon; "Nibelungen" (Klangfilm) at the Scinpost; "Quo Vadis" (Uccifilm) at the Flora, and "Zapfenstreich" (German operetta) at the Passage.

That makes a total of four German films, one Italian and one American.

Like "Angels" Flying

Copenhagen, April 7.

"Hell's Angels" opened at the Palace, leading local cinema, last night (Monday) with reviewers evincing disappointment in the scenario but narrating their amazement as to the aviation thrills.

The critics style the picture's story and cast as inferior to "Dawn Patrol" (FN) but pay heavy tribute to the air stuff.

Buenos Aires, April 7.

According to cables from Chile "Hell's Angels" was pulled out of Valparaiso on the protest of the German Ambassador there. In Santiago several offending scenes were deleted.

The President of the republic will attend the opening of the film here today (Tuesday).

MELNIKER'S LONG TRIP

Buenos Aires, April 7.

William Melniker, Metro's South American chief, has arrived here from Hollywood, via New York.

He stopped over in Lima, Peru, to open a branch there.

PROHIBITIVE IMPORT DUTIES

Mexico Following Argentine, with India Also In on Higher Film Tariff—Germany and England Bad Enough on Kontingent—U. S. Producers Holding Prints in Foreign Customs

RUIN FOR EXHIBS

Duty elevation of 1,400% on film going into the Argentine is being followed by a raise of approximately 1,200% in Mexico. India is doubling its import tax and Australia is demanding 8c. per foot on every reel brought into that country.

The increases do not discriminate against the U. S. for any one country. They are general laws involving the product of producers over the entire globe, but with the U. S. producers mostly affected.

American producers have handed their dictum to the Argentine. They are preparing one for Mexico and other countries that heap taxes and duties on pictures to a state considered not only usurious in the market sense but prohibitive.

This is that unless such governments revise their custom laws to a figure or quota deemed generally within reason and affording a margin of profit for the exporter, U. S. Filmdom will discontinue further business relations. At the present time U. S. producers are holding most of the releases, which should now be current in Argentinian theatres, in the customs house.

The fight, at least from the American point of view, will be carried on by foreign exhibitors within the bounds of their own countries on the premise that they will have to close their theatres if they cannot secure foreign product. This issue, at any event, will be forced since, American picture men declare, were the U. S. to continue sending film into countries under such oppressive governmental rulings it would have to make up the tax by reflecting it in rentals to foreign theatre owners. The kontingent quotas by England and Germany threatened this domestic situation sooner or later, besides.

The average exhibitor throughout the world, particularly south of the equator, will be forced to close his theatre if American producers raise their rentals in proportion with some of the taxes, it is said in New York. Sooner than have this happen, the foreign public is expected to aid the exhibitor in his clamor for a let-live rate.

The Kontingent

Germany and England in latest rulings are more lenient with world producers, but still far from what is considered a break by Americans. The latest kontingent which becomes effective July 1 provides for the admission during 1931 and up to that month in '32 of 125 sound features and 70 silents. Bars are easing down on short subjects which are not affected by these figures. In this respect shorts are worked on a tit for tat basis, every German short shown outside Teutonic territory making way for the country exhibiting same reciprocating by sending in one of its own.

In England the number of feature imports has been raised from around 10% to 12½%. Such quota revision became effective this month (April).

Argentine, according to official figures, has jumped the duty on each reel of film brought into the country from $5 to $70.

India has raised the duty from about $15 per reel to $31.

From $9 to $100

Mexico's contemplation is regarded by picture men as the most "fantastic figure." It would send the duty up from approximately $9 per reel to $100.

What makes all of these laws especially prohibitive to exporting producers is that the tax is not levied on one feature but every print of that feature. This is having its bad reaction for film theatres in such countries already. Where five and more prints were customarily shipped, now some companies are seeking admission of only one print. As the result bookings are in an upheaval and picture b. o.'s are in their worst chaos.

Approximately 1,000 theatres are involved throughout the Argentine while 700 will shortly feel the freeze by Mexico if that country follows the big ante move.

$2 TOP FOR CHAPLIN IN MONEY-TIGHT MILAN

Milan, April 7.

Chaplin's "City Lights" opened at the Excelsior and San Carlo theatres Saturday (4) and went over big. Theatres paid 1,000,000 lire (about $52,500) for exclusive city rights and scaled their opening at $1 and $2.

Although the scale is much too high for this neighborhood, with an awful money scarcity making things worse, opening day gross was about a quarter of a million lire (about $13,125) for the two houses.

PARIS-BERLIN TIE-UPS PLENTY

Paris, April 7.

Adolphe Osso, French film producer, has tied up with a German group including Ufa, to make six French productions in Germany and six Germans in Paris.

French producers, considering dialog and atmosphere the best protection, are losing interest in the quota situation. It's not likely the German quota will cause the Frenchmen worry.

George Canty, American film commissioner, attached to the American Embassy here, is now in Germany looking things over.

Franco-German film tie-ups have been frequent of late.

Thorpe Leaving B. I.

London, April 7.

John Thorpe, production manager and member of the board of directors of British International, leaves the company April 10. Going to America.

Understanding is that John Maxwell will take over the production management, without appointing successor.

It's reckoned that Thorpe's resignation will start a studio clearance, with a likelihood of the script department being entirely reorganized.

Foreign Film Not in on Time—House Closed

Lack of product for houses showing foreign talkers and versions is becoming so tense that it is endangering the existence of all the side-street theatres in New York having that policy. President, on 48th street, is the latest to suffer, forced to temporarily close Saturday (4), despite a new film advertised to then open.

Film failed to arrive from Europe on time and theatre had nothing else on hand to shove in. Hope is to reopen again in a few days. With likelihood of repetition of having to close down for a week or so every few weeks or months, management is thinking things over seriously.

No Gesture from Government With Argentine Theatres On Eve of Closing Over Tax

Buenos Aires, April 7.

With only one day to go before the Argentine film shop is closed down as a whole, the tax situation remains uncertain. No news has come from the government, which evidently isn't very much frightened over the closing threat. Film men are meeting daily in an effort to iron out the situation without too many headaches all around.

United Artists is releasing "Hell's Angels" here today (Tuesday); Fox is turning loose "The Big Trail" (Spanish), and U is also putting out a Spanish version of "Dracula." Those are the last releases under the agreement passed by Argentine film men a week ago to completely close shop unless the government rebates the recent film tax tilt.

Meantime an unusual situation has arisen, in that practically all newspaper advertising has stopped, with the papers retorting by stopping use of any text matter about pictures.

During the present week and the closing down, results of one kind or another are assured, with the next move necessarily coming from the government.

'Dawn' Is Withdrawn in Geneva at Request by The League of Nations

Geneva, April 7.

"Dawn," English-made film, starring Sybil Thorndike, was withdrawn by the Apollo here at the request of the League of Nations.

Film deals with the life of Edith Cavell, British nurse, who was a war heroine, and executed.

PLUNKETT IN LONDON FOR RKO EXPANSION

London, April 7.

Joseph Plunkett, general theatre operator for RKO, is expected here by April 25. Plunkett's mission, it is said, is to promote RKO theatre expansion among English theatres, available to that circuit in this country.

RKO is now operating the Leicester Square, which started badly with "Cimarron." It is believed Plunkett's idea is to bolster up that house as RKO's show window with a string of RKO suburban and provincial houses.

It will be Plunkett's first visit to London since becoming the RKO operator. The Leicester Square deal was recently made by B. B. Kahane, the RKO attorney, when here.

Joe Plunkett will leave New York April 14, on the Aquitania. He'll be away about five weeks.

PITTALUGA DIES

Succumbs to Operation—Was Leading Italian Exhibitor

Rome, April 7.

Stefano Pittaluga, pioneer Italian exhibitor, died Sunday (5) as the result of failing to recover from an operation. He was 44. His widow survives.

Pittaluga owned the greatest number of picture houses over here and particularly blazed the trail for the industry in this country as regards sound. He was also the founder of a native film producing company and reached his niche in the local film world from humble circumstances. He was also distributor here for Universal. His passing is a distinct loss among Italian showmen.

"Skippy"

"THROW your hats in the air! Sing in the streets. 'SKIPPY' IS HERE! It's a priceless gem. A riotous hit! A gorgeous surprise for every one from 6 to 60. A picture picnic for the whole world. 'SKIPPY'—the kid you can't forget."

—Review from New York American, typical of "SKIPPY" reviews everywhere.

Skippy

Wins Nation!

Upward Surge of Business from Coast to Coast Starts as Crowds of All Ages Rush to Theatres Showing "SKIPPY"!

NEW YORK

Packed houses since opening. Holding picture second week at Paramount.

CHICAGO

Tremendous business forces Chicago Theatre to stop ticket sale hour after opening.

ST. LOUIS

Even extra de luxe shows fail to accommodate mobs at Ambassador.

LOS ANGELES

Outstanding business despite pre-Easter opening at Paramount. Critics high in praise.

NEW HAVEN

"Skippy" far outgrossing "Tom Sawyer". Audience reaction and newspaper comments wonderful.

DENVER

"Skippy" equals house record at opening. Business mounting all the time.

PITTSBURGH

They're hanging on the rafters at both Fulton and Sheridan Sq. Theatres to see "Skippy"

BUFFALO

In spite of Good Friday opening, record audiences from start greet "Skippy". Tumultuous applause.

KANSAS CITY

Lines two blocks long wait to see "Skippy" at Newman Theatre. Journal-Post says picture is so great, it will buy tickets for all unable to do so, because whole city "must see this picture".

NOTE

All comments based on actual wires!

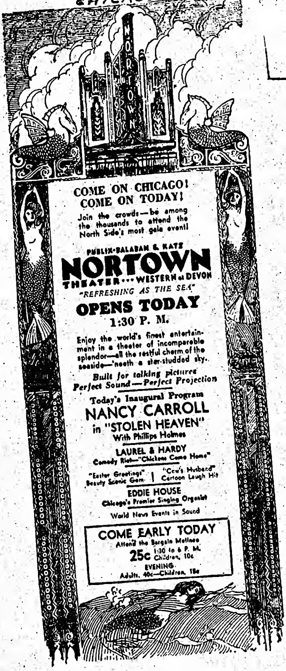
By Sam Mintz. Based on Percy Crosby's story. Directed by Norman Taurog

PARAMOUNT'S WONDER-SHOW!

The Greatest Spring Product in History!

Theatre Advertising as Indicated From Various Cities

CHICAGO


COME ON CHICAGO!
COME ON TODAY!
Join the crowds—be among the thousands to attend the North Side's most gala event!

PUBLIX-BALABAN & KATZ
NORTOWN
THEATER ... WESTERN at DEVON
"REFRESHING AS THE SEA"

OPENS TODAY
1:30 P. M.

Enjoy the world's finest entertainment in a theater of incomparable splendor—all the restful charm of the seaside—'neath a star-studded sky.

Built for talking pictures
Perfect Sound—Perfect Projection

Today's Inaugural Program
NANCY CARROLL
in "STOLEN HEAVEN"
With Phillips Holmes

LAUREL & HARDY
Comedy Riot—"Chickens Come Home"

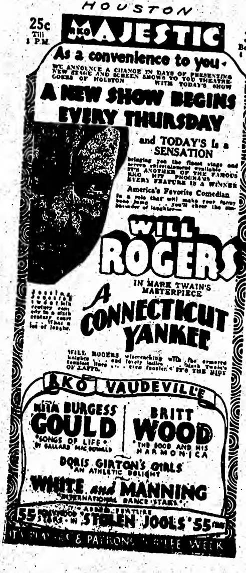
"Easter Greetings" Beauty Scenic Gem | "Cow's Husband" Cartoon Laugh Hit

EDDIE HOUSE
Chicago's Premier Singing Organist

World News Events in Sound

COME EARLY TODAY
Attend the Bargain Matinee
25c 1:30 to 6 P. M. Children, 10c
EVENING
Adults, 40c—Children, 15c

HOUSTON


25c Till 3 P.M.
RKO MAJESTIC
35c Between 3 and 6

As a convenience to you
WE ANNOUNCE A CHANGE IN DAYS OF PRESENTING NEW STAGE AND SCREEN SHOWS TO YOU THEATRE-GOERS OF HOUSTON WITH TODAY'S SHOW

A NEW SHOW BEGINS EVERY THURSDAY

and TODAY'S is a SENSATION
bringing you the finest stage and screen entertainment available ... IT'S ANOTHER OF THE FAMOUS RKO HIT PROGRAMS EVERY FEATURE IS A WINNER

America's Favorite Comedian
In a role that will make your funny bone jump ... you'll cheer the ... bounder of laughter—

WILL ROGERS
IN MARK TWAIN'S MASTERPIECE
A CONNECTICUT YANKEE

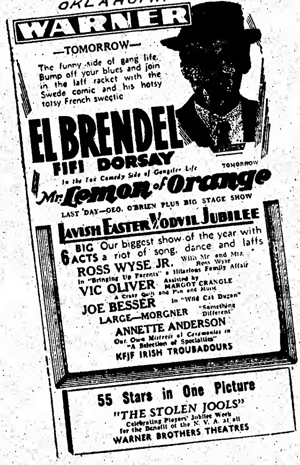
Jousting knights ... twentieth century comedy in a sixth century court ... What a lot of laughs.

WILL ROGERS wisecracking with the armored knights ... and lovely ladies ... Mark Twain's funniest lines ... even funnier ... IT'S THE RIOT OF LAFFS.

RKO VAUDEVILLE
RITA BURGESS **GOULD** "SONGS OF LIFE" BY BALLARD MACDONALD | BRITT **WOOD** THE BOOB AND HIS HARMONICA
DORIS GIRTON'S GIRLS
AN ATHLETIC DELIGHT
WHITE and MANNING
INTERNATIONAL DANCE STARS

ADDED FEATURE
55 HOLLYWOOD STARS IN STOLEN JOOLS 55 STARS
PLAYERS & PATRONS JUBILEE WEEK

OKLAHOMA CITY


WARNER

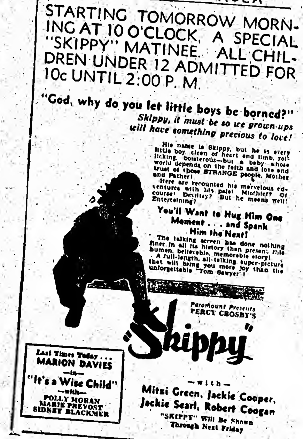
—TOMORROW—
The funny side of gang life. Bump off your blues and join in the laff racket with the Swede comic and his hotsy totsy French sweetie

EL BRENDEL
FIFI DORSAY
In the Fox Comedy Side of Gangster Life
TOMORROW
Mr. Lemon of Orange

LAST DAY—GEO. O'BRIEN PLUS BIG STAGE SHOW
LAVISH EASTER VODVIL JUBILEE
6 BIG ACTS Our biggest show of the year with a riot of song, dance and laffs
ROSS WYSE JR. With Mr. and Mrs. Ross Wyse in "Bringing Up Parents" a Hilarious Family Affair
VIC OLIVER Assisted by MARGOT CRANOLE A Crazy Quilt and Fun and Music
JOE BESSER in "Wild Cat Dozen"
LARGE—MORGNER "Something Different"
ANNETTE ANDERSON Our Own Mistress of Ceremonies in "A Selection of Specialties"
KFJF IRISH TROUBADOURS

55 Stars in One Picture
"THE STOLEN JOOLS"
Celebrating Players' Jubilee Week for the Benefit of the N. V. A. at all
WARNER BROTHERS THEATRES

LITTLE ROCK


STARTING TOMORROW MORNING AT 10 O'CLOCK, A SPECIAL "SKIPPY" MATINEE. ALL CHILDREN UNDER 12 ADMITTED FOR 10c UNTIL 2:00 P. M.

"God, why do you let little boys be borned?"
Skippy, it must be so we grown-ups will have something precious to love!

His name is Skippy, but he is every little boy, clean of heart and limb, rollicking, boisterous—but a baby whose world depends on the faith and love and trust of those STRANGE people, Mother and Father!

Here are recounted his marvelous adventures with his pals! Mischief? Of course! Deviltry? But he means well! Entertaining?

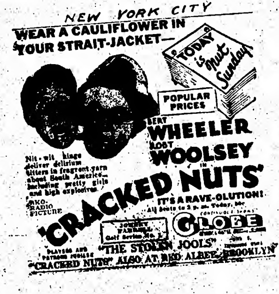
You'll Want to Hug Him One Moment . . . and Spank Him the Next!

The talking screen has done nothing finer in all its history than present this human, believable, memorable story! A full-length, all-talking super-picture that will bring you more joy than the unforgettable "Tom Sawyer"!

Paramount Presents
PERCY CROSBY'S
"Skippy"
—with—
Mitzi Green, Jackie Cooper, Jackie Searl, Robert Coogan
"SKIPPY" Will Be Shown Through Next Friday

Last Times Today . . .
MARION DAVIES
—in—
"It's a Wise Child"
—with—
POLLY MORAN
MARIE PREVOST
SIDNEY BLACKMER

NEW YORK CITY


WEAR A CAULIFLOWER IN YOUR STRAIT-JACKET—

TODAY is Nut Sunday

POPULAR PRICES

BERT **WHEELER**
ROBT **WOOLSEY**
in
"CRACKED NUTS"
IT'S A RAVE-OLUTION!
All Seats to 2 p. m. Today, 50c

Nit-wit kings deliver delirium litters in fragrant yarn about South America—including pretty girls and high explosives.

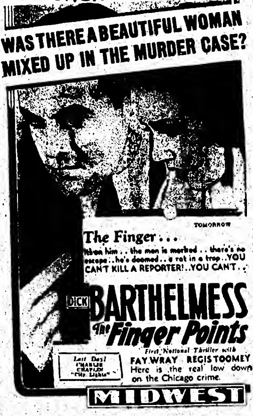
RKO-RADIO PICTURE

JOHNNY FARRELL Golf Series No. 1

CONTINUOUS
GLOBE

PLAYERS AND PATRONS JUBILEE
"THE STOLEN JOOLS"
"CRACKED NUTS" ALSO AT RKO ALBEE, BROOKLYN

OKLAHOMA CITY


WAS THERE A BEAUTIFUL WOMAN MIXED UP IN THE MURDER CASE?

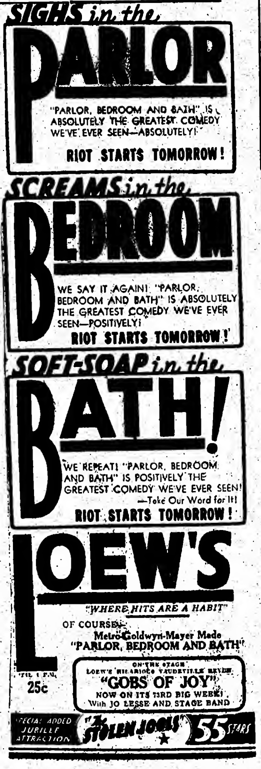
TOMORROW
The Finger . . .
Given him . . the man is marked . . there's no escape . . he's doomed . . a rat in a trap . . YOU CAN'T KILL A REPORTER! . . YOU CAN'T . .

DICK **BARTHELMESS**
The Finger Points
First National Thriller with
FAY WRAY REGIS TOOMEY
Here is the real low down on the Chicago crime.

Last Day!
CHARLIE CHAPLIN
"City Lights"

MIDWEST

HOUSTON


SIGHS in the
PARLOR
"PARLOR, BEDROOM AND BATH" IS ABSOLUTELY THE GREATEST COMEDY WE'VE EVER SEEN—ABSOLUTELY!
RIOT STARTS TOMORROW!

SCREAMS in the
BEDROOM
WE SAY IT AGAIN! "PARLOR, BEDROOM AND BATH" IS ABSOLUTELY THE GREATEST COMEDY WE'VE EVER SEEN—POSITIVELY!
RIOT STARTS TOMORROW!

SOFT-SOAP in the
BATH!
WE REPEAT! "PARLOR, BEDROOM AND BATH" IS POSITIVELY THE GREATEST COMEDY WE'VE EVER SEEN!
—Take Our Word for It!
RIOT STARTS TOMORROW!

LOEW'S
"WHERE HITS ARE A HABIT"
OF COURSE!
Metro-Goldwyn-Mayer Made
"PARLOR, BEDROOM AND BATH"

'TIL 1 P.M. 25c

ON THE STAGE
LOEW'S HILARIOUS VAUDEVILLE REVUE
"GOBS OF JOY"
NOW ON ITS 3RD BIG WEEK!
With JO LESSE AND STAGE BAND

SPECIAL ADDED JUBILEE ATTRACTION "The STOLEN JOOLS" 55 STARS

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Cat Show

Reading, Pa.

A cat and dog time, minus the dogs, was experienced at the Lyric theatre, Allentown, when Madame Nelson's Catland Revue, feature of the vaude bill, gave a children's matinee; 114 children brought pot cats to the theatre.

Management gave two prizes, a suit of clothes for a boy and a dress for a girl, to those bringing the best exhibits. Madame Nelson made the selections.

Golf Tie-in

Portland, Ore.

George Appleby, manager of Hamrick's Alder, made strong tie-up with local store and daily, plugging Pathe's serial sportolog feature, "Golf." Store and daily have annual golf tournament tie-up, with which Appleby connected. House spent about $250 on heralds and post cards on how to play golf. Store and daily plugged the picture, running for six weeks, as illustration of how it should be done to win trophies.

Rogers Plug

Portland, Ore.

One of biggest tie-ups with local dailies ever here worked by Marc Bowman, Broadway p. a., for "Connecticut Yankee." Daily has Will Rogers syndicate feature. Bowman arranged to supply art for half page ads selling Rogers' daily article with "Connecticut Yankee" angle. Cost to theatre practically nil and resulted in getting big break in series of 80 inch ads.

Nothing tricky about this tie-up, just good salesmanship which got results.

New Jingle Idea

Milwaukee.

Milwaukee "Sentinel" and Fox Midwesco theatres have hooked up in a Safe Driving Jingle Contest, starting April 6. Prizes worth $2,500 will be awarded for the best safe-driving ideas given in not over four brief snappy lines arranged to rhyme.

Photographs will be published daily showing outstanding types of accidents due to careless driving. Full explanation of the cause and circumstances of each accident will accompany each photograph, probable traffic violation involved, and how the accident could have been avoided, etc.

These same accidents will be in pictures taken by Fox Midwesco cameramen and shown at the Wisconsin theatres.

Contestants will be required to submit a Safe Driving Jingle containing a thought or moral based on the safety idea during the contest, which will run several weeks. The thought, not the metrical structure, will form the basis of the awards.

Fox Midwesco Wisconsin theatre has a nice tieup with the Schlitz Brewing Company broadcast every Friday night over WTMJ, Milwaukee "Journal" station. Theatre furnishes the performers from the show playing at the theatre, together with the orchestra.

Preliminary tests to determine who are the champion boy and girl roller skaters of Milwaukee were staged Thursday by the Wisconsin "News" and Milwaukee "Sentinel" working with the publicity departments of the RKO Riverside and Palace-Orpheum theatres. Winners in the first heats will compete in the city's first roller skating tournament to be held later. Boys and girls under 14 eligible. Three classes, according to age.

Backward Writing

Winnipeg.

Blotters handed out to patrons leaving Capitol. On the blotters, readable, was a caption, "Read Thru a Mirror." Curious read in mirror plugs for "Hook, Line and Sinker."

Blotters passed around town. Used as novelty.

"Aesop" Dolls

Hollywood.

The Van Buren Picture Co. using dolls representing the characters in "Aesop's Fables" as give-aways for kids. Dolls are distributed at theatre contests.

Legs

New York City.

Wally Allan of Loew's publicity staff, has arranged for 200 Real Silk hosiery salesmen around Greater New York to carry on their house to house canvasses, a copy of a Joan Crawford still taken from her latest picture, "Dance Fools Dance," showing the star in her dressing room of a cafe with a very prominent display of legs covered with silk hosiery.

The house to house campaign starts April 11 and runs for three weeks.

Title as Slogan

New York City.

A clever bit of maneuvering for national exploitation of a picture was engineered by Ben Serkowich, in charge of sales promotion for RKO, as a plug for "Laugh and Get Rich," radio feature, recently released. The Ohio University and the National Exchange Club of Toledo, plus the various national news services, including the A. P., fell for the idea, asking industry leaders, politicians and others questions on economic problems, business, etc. Formerly, every year it has been a custom for these leaders to put questions to the Ohio U. and the National Exchange Club, but through the Serkowich stunt the process was reversed, with the questions put to the leaders instead. Outcome of it all, with questions to 36 governors, 155 mayors, various senators, radio and other lights was endorsement of a slogan for better times, "Laugh and Get Rich." One answer was that no one could "expect to get rich if not laughing."

No mention of the Radio picture whatever, but the slogan "Laugh and Get Rich," as endorsed and printed in despatches all over the country, impresses as one of the best exploitation plugs ever put across.

Again Amateur Try

Dallas.

Palace, local Publix ace, going back to amateur contests, principally to pep up dead Mondays. Gag was overdone in the stand four years ago, probably accounting for weak response now. Promise of "special booking" and spot on theatre's weekly radio hour gets plenty gratis talent.

No expense attached.

Pulled Air Battle in N. Y.

New York.

To start "Hell's Angels," at Loew's Paradise (Bronx), Wally Allen, house's p. a., staged an air "battle" over the theatre, in which three Curtiss-Wright planes took part.

The battle was staged 2,000 feet up and was seen by thousands from streets and roof-tops.

Big "Skippy" Plug Cost Little

Kansas City.

Lavish publicity was obtained for "Skippy" by the Newman management, at little cost. First there was an edition of 65,000 weekly price sheets, the size of a regulation tab issued by a chain drug company, which carried a full page for the theatre and picture.

Next there was a 50,000 run of the Journal-Post supplement, another tab size paper, with sheets of pictures for the kids to color, for prizes offered, without cost except the distribution. Next was the ad of the theatre on the backs of street car transfers, free. A sweet tie up with the Journal-Post in which free tickets were offered to those who could not afford to buy them, drew a front page story.

The management gave a preview of the picture for the chairman of the picture committee of the Parent-Teachers' association who recommended it and had notices sent to city schools with her endorsement.

"Kiki" Plugging

Detroit.

Big ballyhoo on "Kiki," despite that it will probably run only two weeks at most at local United Artists theatre here by Charlie Baron.

Bally includes 1,000 pictures given away to radio listeners who call or write in requesting them. Running serial story in Nellis papers with 16 sheets circulating in suburban Detroit. Also serial in Detroit Tribune.

Newsettes with 15,000 copies printed by the Tuller Hotel with their add on back. Cards placed in 2,000 packages of Martha Washington candy. Prize to be given to lucky card holder.

Classified add contest in Detroit Times.

Semaphore on Marquee

Detroit.

For "Danger Lights," Joe LaRose manager, got a railroad semaphore from the Michigan Central and put it on his marquee. A man dressed as a conductor paraded up and down with a lantern hung over his arm. LaRose also had 500 flares contributed also by the M.C. all evening.

The semaphore worked all night. One motorist mistook it for a crossing signal, and ran into another car.

Branch Ticket Office

Hollywood.

Warners tied up with A&P grocery stores on the "Columbia" travelog short, a commercial produced by the chain stores to ballyhoo their own brand of coffee. Besides the lobby display with free samples of A&P coffee, every one of the stores became a ticket agency for the theatre, with special booths for sale of tickets.

Mickey Gross in St. Paul

St. Paul.

Mickey Gross scored a 24-hour beat on Rockne death. In a newspaper office when the flash came, he dashed over to film exchange, grabbed two clips from a recent newsreel, had a trailer made and put the film on the RKO Orpheum screen for the matinee at 3:50 p. m. Fastest scoop theatre man ever put over here.

For "Laugh and Get Rich" stencils on loop sidewalks Gross nearly went to jail when merchants squawked, but he crashed for plenty publicity when porters armed with mops and brushes did their stuff removing the water paint.

Ed. Furni coppered the Orpheum beat on Rockne with a sidewalk banner advertising the Viking rescue as exclusive. House, playing "Connecticutt Yankee," pulled a heady stunt by inserting message of condolence from Will Rogers into the Rockne clip.

Yo-Yo Champs

Syracuse, N. Y., April 7.

Central New York Yo-Yo championships are slated for the Fox-Eckel theatre Saturday. Tie-up is with "Journal-American," local Hearst papers, which had been assiduously exploiting the Filipino pastime for weeks in connection with its own advertising tie-up with manufacturers of the Duncan Yo-Yo.

Prizes totaling $250 will be given winners in the championship, open to boys and girls under 18. Prizes totaling $50 are offered in a special girls only event.

One vs. Other

Dallas.

On "Body and Soul" Frank Starz, RKO megaphone, planted a letter-writing contest for customers to decide which, Janet Gaynor or Elissa Landi, would make better leads for Farrell. Results passed expectations, with a coupla columnists getting het up enough over it to give their opinions considerable space.

And, for the ones that didn't know, helped to build up the gross during the week. Without hardly any cost.

Bevy of Beauts

Dallas.

Following current yen for spring and summer styles, Marsline Moore, Publix-Palace manager, tied up a style show with Oscar Blatt, local producer, and Dreyfuss & Son, smartmart. Bevy of beauts for models. Highlight a femme mat for lingerie exhibit.

Stunt had a commercial angle outside the theatre. Town wholesale center for clothing biz in the southwest.

Cheap for Red Heads

Pittsburgh.

In connection with showing of "Millie" this week, Stanley set aside a red-head night.

All girls with flaming tresses admitted free.

Invitation Tags

Salt Lake City.

Salt Lake woke up to find a card on every office door reading: "See for yourself what goes on 'Behind Office Doors'."

RKO followed it up by having two huge boxes placed on either side of its outer lobby, with small magnifying peep holes inviting the passers-by to see what goes on in the sanctum sanctorum.

Synopis Essays

Newark, N. J.

In connection with "Charlie Chang Carries On" due next week, Manager Burks, of the Terminal, has synopsis of the story being published in the Ledger and prizes of $50 being offered for the correct solution. He is also heavily featuring the price cut at the house in the papers and also by sniping and big sheets.

With not much advance notice the first mat opened with nearly as large a gross as last week's with a big picture and double the price.

Beauty Shop Tie-up

Derby, Conn.

Commodore Hull theatre tied up with local beauty shop for "Illicit." Beauty parlor put special prices on permanent waves and other hair dressings and offered two free tickets for the picture to each of the first 19 persons to make appointments.

Dog Derby

Seattle.

A mutt dog derby as ballyhoo for "Man Hunter" with "Rin Tin Tin."

Johnny Northen took up Manager Johnson idea and put it over, of having $25, $10 and $5 cash prizes

(Continued on page 26)

BEHIND THE KEYS

Clarksburg, W. Va.

Lee Byers is manager of the Ritz (WB).

Morgantown, W. Va.

New Warners theatre is expected to open June 1.

Princeton, Ill.

Julian Opperman, Pontiac, manager of new Apollo, opening April 9.

Spencer, Ia.

F. C. Crosson, Cedar Rapids, mgr. of Solon-Davies and Fraser theatres here. Succeeds Fred Weimar, transferred to Webster City, for Finkelstein.

Davenport, Ia.

RKO will pay annual rental of $75,000 for theatre in new Mississippi hotel building, opening in fall. Lease for 25 years, RKO assumes a third of the taxes. Bechtel interests, local bonding company, owner of the building.

Dallas.

Majestic at Commanche, Tex., small town, recently destroyed by blaze. Judge Royal Walker, owner, will reopen Ritz, dark since sound advent.

Recent shift in Dallas and Memphis RKO-Pathe branches (distrib) placed A. M. Avery in charge of local ex, while Sol Sachs, asst. mgr. here for some time, promoted to Memphis vacancy.

C. H. Weaver to have a house in Uvalde, South Texas. Built by Congressman Garner.

Elmira, N. Y.

Last of 10 indoor golf courses in Elmira has closed. All failed.

Arnold Hamel, Watertown manager of Fox Corning, succeeding George Olcer, who goes to Fox Olympic, Watertown.

Topeka.

Don Farquharson, assistant city manager for Fox, received instructions Friday to take over Fox houses in Kirksville, Mo. He was in charge Saturday morning.

Minneapolis.

Morgan Ames, RKO div. mgr., has moved. Lee Davis, from Phoenix, formerly with Publix, to asst. mgr. of St. Paul Palace Orpheum, replacing Irving Koenigshrider, resigned. Roland Davis, former asst. at the Omaha Orpheum, now adv. mgr. Cleaton Neary, asst. at Minneapolis Orpheum, to Omaha, as asst. Jules Gershon has resigned at Omaha. William Orrel, new asst. at Minneapolis Orpheum.

Ray O'Connell, manager of St. Paul RKO Orpheum, suffering nervous breakdown following injuries sustained in auto accident, given a six weeks' leave to recuperate on West Coast. Mickey Gross, formerly of Sioux City Orpheum, St. Paul Orpheum's manager during absence. Richard Zeller replaces Gross at Sioux City.

Los Angeles.

L. J. McGinley, former film salesman for Universal in Portland, has been appointed manager of U's Seattle office. He succeeds G. E. Rosenwald, resigned.

Another change for Universal has L. T. Fiddler, branch manager of the St. Louis exchange going in as manager of the Butte, Mont., exchange. Fiddler succeeds Walt Miller, also resigned.

M. A. Anderson, assistant manager at the Orpheum, replaces Frank Jenkins at the RKO. Jenkins goes to the Golden Gate, San Francisco, with Bryant Wiest from the Orpheum, Oakland, coming to the Orpheum here.

Don Austman, assistant at the Golden Gate, has been switched to the Oakland Orpheum.

Hollywood.

Following changes made in managers of Fox-West Coast houses:

Frances Bates replaces Don Neal at the Apollo, Hollywood; William Roberts instead of C. L. Swope, ill at Palm Springs, at the Carmel, Hollywood; Fred Budrow for Ted Cunningham at the Filmarte; Dudley Goode replaces Fred Conrade at the Granada, Hollywood; R. T. Newton takes the place of Stanley Chambers, resigned, at the Egyptian Hollywood, and T. H. James for Rockey Newton, Uptown.

Grundy Center, Ia.

Central Iowa Theatre Co., Des Moines, bought Rialto from Walter R. Smook, of Eldon. E. P. Smith, Des Moines, succeeded Otto Rankin as manager.

Rockford, Ill.

Warners has taken a lease upon theatre, store and apartment building, construction of which will begin immediately at Elm and Chestnut streets on South Main. Seat 3,000. Scheduled for opening by Nov. 1. Lease covers entire building.

Fulton, N. Y.

After 17 years as an independent house, the Quirk theatre here passed to Publix under a 15-year lease given by Myron A. Bloom of Syracuse.

Uniontown, Pa.

Plaza theatre, in heart of Brownsville (Pa.) business district was destroyed by fire yesterday (6) with the loss estimated at $100,000. Building owned by Anthony Jim, of Oil City. Theatre was operated by Mrs. Mary Laskey, of Brownsville, and partially covered by insurance.

Reading, Pa.

New Wilmer & Vincent 4,000-seater, Embassy, opened April 4.

Milwaukee.

George Allen, of Fox Modjeska, transferred to Savoy, succeeding Irving Stein. J. R. Rosenfield new Modjeska manager.

New Orleans.

E. J. Myrick, for four years director of houses for United Theatres, has been elevated to executive vice-presidency and made a member of the board of directors.

United Theatres operate 24 houses with headquarters at New Orleans.

Pittsburgh.

Several managerial changes in WB houses locally. Vincent Tompkins, mgr. Stanley, transferred to Earle, Washington; replaced by Bill Scott, until now mgr. of Davis. Replacing Scott is Bill Warren, from Cleveland.

Ken Kenfield, asst. mgr. at Stanley, shifted to like post at Warner, recently-created position. Succeeding him at the Stanley is Walt Zelfel, from Fox in Ridgewood, N. J.

Haverhill, Mass.

The Haverhill Central Labor Union has received its charter from the Massachusetts State Federation of Labor. It comprises 15 of the chartered crafts of the A. F. of L. in this city.

Edward M. Foley was elected president. Foley is also secretary and business agent of Haverhill picture operators' local, 397.

Utica, N. Y.

Renamed Rivoli, the old Lyric, after overhauling, was reopened Saturday. L. J. Carkey is managing.

Jefferson, Ia.

Iowa theatre opened here. Masonic lodge put in sound equipment at $12,000 cost.

Wooster, O.

Schine will have theatre here in new five story building on a downtown site. James J. Redding noted for theatre interests.

Canton, O.

Frank Phelps now assistant to district manager of all WB's Ohio theatres. George Reister succeeds Phelps as manager of two Canton houses.

Millersburg, O.

Duncan theatre at Killbuck, dark for three months, reopened March 28. Frank Bedford manager.

Bergholtz, O.

Bergholtz acquired by Walter Burling, of Steubenville.

Tulsa.

Sidney Stegall, truck driver, chose the Dreamland as the setting in which to kill Perry Freeman, waiter, whom he claimed was attentive to his wife. Freeman was seated in the row ahead of Stegall, who stabbed him, according to the police.

A mob scene occurred in the theatre when Freeman screamed "I'm murdered." Stegall was arrested.

Sioux City.

Succeeding C. T. Gallagher as manager of Capitol and Princess here is L. H. Wasson, from Omaha. Gallagher now district manager for Publix in northeastern Nebraska and northwestern Iowa.

Reading, Pa.

Wilmer & Vincent opened new 1,-[illegible] theatre, Embassy,

(Continued on Page 54)

DIRIGIBLE

Columbia production and release. Produced by Harry Cohn. Directed by Frank Capra. Jack Holt, Ralph Graves and Fay Wray featured. Cameraman, Joseph Walker. Story by Lieut. Commander Frank W. Wead, U. S. N. Adaptation and dialog by Jo Swerling. Continuity by Dorothy Howell. Aerial cameraman, Elmer Dyer. At the Central, New York, for twice daily run at $2 top, opening April 3. Running time, 100 minutes.

Bradon	Jack Holt
Frisky Pierce	Ralph Graves
Helen	Fay Wray
Rondelle	Hobart Bosworth
Sock McGuire	Roscoe Karns
Hansen	Harold Goodwin
Clarence	Clarence Muse
Admiral Martin	Emmett Corrigan
Commander of U.S.S. Lexington	Al Roscoe
Lieutenant Rowland	Selmer Jackson

Alighting in the front ranks of air pictures, Columbia's "Dirigible" gains the position through the type of air craft it's named after. For picture houses of any class this spectacular film will be a heavy draw and money picture. At the Central, New York, it's at $2 top and will do business at the price for a limited period.

Columbia has been rather daring in making its most expensive production cost film to date an air picture. It is following all of the other aerial hits, even Columbia's own "Flight". That it stands up so well in face of this is complimentary to Columbia. That it has a little of something from all of the other air celluloids from "The Lost Zeppelin" to "Wings" to "Hell's Angels," and that "Wings" cost Paramount $1,250,000 to produce, while "Hell's Angels" nicked Howard Hughes for $2,800,000, may tell a little story of its own.

And not forgetting Admiral Byrd at the South Pole." As brave as was Byrd's actual feat in a plane is this fictional romance that also takes in the same pole. An edge for Columbia is that so few people saw the Byrd picture. In fact, it would seem from reports more people have paid to hear the Admiral talk within the past year than paid less than one-half as much to see him capture the pole on the screen.

This ringing in of the flop Byrd picture is of added importance for facts. The man who risked his life and those of his companions to be the first at the South Pole and by plane aroused less interest in the picturization than "Dirigible" in a purely commercial, highly fantastical and often silly story, is certain to gain. Like Verne's "Under the Sea" as a visionary volume of years ago later to come true, and the forthcoming Wilkins under-water trip to the North Pole.

In "Dirigible" the big scene is a crack-up of the dirigible in the air, unparalleled in pictures, and more interesting even than the explosion of the dirigible in "Hell's Angels." The remainder of "Dirigible" is unconvincing, before or after the crack-up, the latter occurring about midway of the running. Before it is the planting of the story, that is plausible but takes some time with but little action, although the U. S. Navy co-operated generously.

After the crack-up comes the South Pole expedition by plane and dirigible, the latter to rescue the survivors of the plane's expedition which failed after it had reached the objective. And how it failed! As Ralph Graves piloting the airplane to the pole is over and ready to return, the explorer aboard wants to drop an American flag overboard to mark the spot (Byrd's picture also had it). Graves says no, he will land and let the explorer do it in person. "See that snow," says Graves, "it's perfect for landing," and he lands, right on his neck with the others, while the plane burns.

After that it's homeward bound, 6,000 miles away and getting there at the rate of seven miles daily. Trudging, starving, dying, but that and the rest probably oke for a picture house audience.

And with those left near-frozen and starving, one of the men pulls a gag for a laugh, after having had a bad day, making but six miles. Then comes the dirigible, the rescue and a short cut back to Broadway without further trimmings, for Jack Holt to ride the ticker ribbon on Broadway in the same hack with Grover Whalen (Dunning?).

Still, of interest in its way and quite interesting if you don't try to dig in. The story, of course, is the worst of it all. Adaptation and dialog, latter especially, all right for what it's framed around. With the acting doing a great deal, accepting that Frank Capara did everything that could have been done in the direction.

The picture has been made holding. That with the thrills is all any stunt picture can do.

Of the actors Fay Wray looks the best. Miss Wray is earnestly sincere as the wife of the glory-seeking aviator, Graves. Graves early in the film is light enough in his touches to give the zest the story needs through the portion. Jack Holt is the dirigible's commander and pal of Graves. Romance is brought in through Miss Wray deciding if her husband doesn't get off the front page she will be off'n him. They have been married two years. She has seen him now and then between nutty flights. Holt eases Graves out of the first dirigible try southward, having promised his wife to do so, also pledging not to tell Graves the real reason.

Graves believes it's professional jealousy, as Sir Jos. Ginsberg usually thinks, so he resigns from the navy, organizes an expedition of his own and goes floppo at the pole, with Holt then following in another dirigible, loaned by the U. S. Navy as represented by Emmett Corrigan.

The crack-up is a tenser all the way. How Columbia did it is its own secret. There's no process to explain that. Where all of the snow and ice came from in California is another.

But Columbia has cashed in on the high-speed excitement of reading airplane stories and news, mostly news of late. And if the dirigible is to be the means of future long-distance transportation, Columbia leaves the score 1-1 in its "Dirigible" picture. *Sime.*

THREE ROGUES

Fox production and release. Directed by Benjamin Stoloff. Based on Herman Whitaker's novel, "Over the Border," prepared for screen by William Conselman and Dudley Nichols. At Roxy, week April 3. Running time, [illegible] minutes.

Bull Stanley	Victor McLaglen
Lee Carlton	Fay Wray
Ace Beaudry	Lew Cody
Bronco Dawson	Eddie Gribbon
Layne Hunter	Robert Warwick
Nelson	Franklyn Farnum
Bruce	David Worth
Bull's Girl	Carol Wines
Ace's Girl	Joyce Compton
Bronco's Girl	Louise Huntington
Marshall Dunn	James Farley

Pressing "Big Trail" prairie scenes and some of the group shots reminiscent of "Cimarron," "Three Rogues" generally has all the hoke ever used by silent westerns. Making no pretense for anything but action, this Fox picture scores its point 100%. It's a good kid picture and well enough put together to be entertaining for the average bank robber, card sharp and cattle adult house. As such it can stand up for a week in most of the key houses, although it is a more certain bet as a good program attraction in theatres changing bi-weekly, and more.

Picture is a talker version of the silent "Three Bad Men." It originally came out of the studio titled "Not Exactly Gentlemen."

McLaglen, Cody and Gribbon are given a preface introduction as bank robber, card sharp and cattle rustler, respectively. Each, in his allotted flash, establishes a certain justification for the crime—a woman. Each, as well, proves himself quickest with trigger or strongest with fist. This preface covers a lot of ground in little more than a minute. It gives Carol Wines, Joyce Compton and Louise Huntington records for minimum appearances in any feature.

How the boys become pals is not clearly explained. But, like a lot of other details in this picture, pink action is the requisite and no time is allowed for formalities.

Robert Warwick as the bad saloon guy introduces Fay Wray to the trio by having his mob bump her father off in a move to get his string of horses. From then on the girl and the three are boon companions. All head for the Dakota line to be in time for the land rush.

In between are numerous fights in which McLaglen cleans out a barroom, with a breaking of much property at the same time. Fact the girl has the expected map locating a gold mine keeps adolescent interest alive. The trio, while after it, provide plenty of comedy, the highlight being a triple marriage proposal on the premise that what is a wife's is also a husband's. Marriage end is solved by the real lover coming up from the South. Franklyn Farnum handles that role.

The land rush is the most interesting and thrilling sequence in the feature. All kinds of quick detail is used to keep up a tempo. Saving a baby from the on-rushing horde, wagons catapulting, horses falling—all played against a wide horizon with many camera tricks, provide a worthy piece of production. This is also from "Bad Men" which was silent.

If as much money were spent on other westerns and as much thought devoted to action, there is very little doubt that the west would be assured of permanency in exhibitor bookings. *Waly.*

THE FINGER POINTS

First National production and release. Richard Barthelmess starred. Directed by John Francis Dillon. Story by John Monk Saunders and W. R. Burnett. At the Strand, N. Y., week of March 27. Running time, over 60 mins.

Breckenridge Lee	Richard Barthelmess
Marcia Collins	Fay Wray
Breezy Russell	Regis Toomey
Blanco	Clark Gable
City Editor	Robert Elliott
Larry Hays	Noel Madison
Managing Editor	Oscar Apfel
Office Boy	Mickey Bennett

Drawn along the lines of the Chicago "Tribune" reporter, Jake Lingle, murder in Chicago, with Richard Barthelmess playing the [illegible] 'em reporter, "Finger Points" possesses a couple of drawing angles. Otherwise, as a gangster-newspaper talker it doesn't hold much. Where Barthelmess stands well and where the gangster fever is in high, plus the phase of the reporter who runs the underworld of his town, this picture should do well. In other spots it calls for support.

In [illegible] the scribe is a grand larceny editor. Liberties and change-overs are taken which are even a bit abrupt and unbelievable for fiction. Barthelmess is an innocent reporter from the south, new in the big city and the only one on the paper's staff who takes the gang suppression order seriously. In a flash he is transposed into a hard boiled news hound, not only familiar with the inner circles of gangdom but dictating from his $35 per week reportorial desk $100,000 gobs for kill-story money.

The leading characterization must have been a tough one for the writers. Even when the reporter goes bad the script attempts to keep him clean, if not of hand at least of heart. This permits a sob sister angle. Fay Wray interprets this assignment, constantly remonstrating with the lad to get out of the blood money class.

Plenty of action opening with an exciting chase in which two victims are killed in transit and their roadster crashes into an office building. Again, a resort is raided, a reporter is beaten by thugs and the same reporter (Barthelmess) is finally mowed down by machine guns as the fulfillment of the finger being pointed at him by a gang leader identified only by the back of his hand.

A breezy and booze loving reporter, also enamored of Barthelmess's girl, is excellently interpreted by Regis Toomey. Story takes the conventional twist by having him get the gangster yarn which cleans up the local situation.

Divorce Among Friends

Warner production and release. Story by Jack Townley. Directed by Roy Del Ruth. In cast: James Hall, Irene Delroy, Lew Cody, Natalie Moorhead. At the Warner, New York, beginning April 1. Running time, 65 mins.

Story and dialog in this should have never been okayed by the production department. They are the essence and full strength of everything bromidic and stilted. "Divorce Among Friends" thus renders the cast and direction helpless at the outset. It is one of those program things that can only be recommended to theatres booking on a don't-care-as-long-as-the-show-goes-on policy.

James Hall and Irene Delroy as a young couple stress the petty things of life. They do so many walk-outs on each other. So many obvious and stupid incidents are roped in to provide semblance of arguments, that the fan who manages to sit through the 65 minutes doesn't care at the end whether they return to bed or not—so they do.

Lew Cody is always bobbing up with a whiskey decanter. He drinks more in one sequence (and he is in practically every one) than a real drunk could do in 24 hours. The drinking angle is as far-fetched and boring as the rest.

Other than meeting Irene Moorehead, who painfully forces a vamp role which the story is always coating over to prove that at no time is real domesticity disturbed, Moore has a hard time finding reasons for quarreling. Result is that the whole thing reacts with the audience like that of a bachelor being forced to listen to a wrangle between husband and wife because the hotel wall is thin. *Waly.*

CRACKED NUTS

Radio Pictures production and release. Directed by Edward Cline. Bert Wheeler and Robert Woolsey, starred. Cast includes Edna May Oliver and Dorothy Lee. Dialog by Al Boasberg and Ralph Spence. At the Globe, New York, week beginning April 4. Running time, 65 mins.

As a two-reeler, "Cracked Nuts" would be fair entertainment. Feature lengths means just so much padding with old gags providing most of the excelsior. It may get by in the smallest grinds, but that's its top.

Long dissertations about nothing at all will wear down any fan. Besides which it rests on a thin story frame. It's laid in one of those mythical kingdoms where wealthy Americans bid against the revolutionists.

Woolsey, as a dice sharp, inherits ruling the job when he over-sevens the incumbent. Then his pal, Wheeler, comes over from America just to prove to an aunt that he is worthy of her niece. Latter two parts are handled by Edna May Oliver and Dorothy Lee, respectively, with Miss Oliver doing much to help the comedy. Some laughs are released in a wine cellar when trick photography describes the reactions of the two name comics. The best and most original piece of business is that of a modern execution.

(Continued on page 19)

Miniature Reviews

"Dirigible" (Col.).—Equal to if not bettering any air picture to date, "Dirigible" certain for any picture house box office. Plenty of everything expected in a flying film spectacle.

"Three Rogues" (Fox). Excellent for the kids, brimming with action and sufficiently well made to prove divertissement for average adult audience in short key runs, as well.

"The Finger Points" (FN). Towns that like Barthelmess or the gangster type of picture should go for this one. Not basically a strong feature.

"Divorce Among Friends" (WB). Unoriginal and so weak in story and dialog the rest doesn't count. Not even a fair program picture.

"Cracked Nuts" (Radio). Would be okay as a short, but too wearisome as a full length feature. Only rates double feature attention and for those houses changing bi-weekly.

"Parlor, Bedroom and Bath" (M-G-M). On par with Buster Keaton's previous two talkers, with possible slight edge over "Doughboys." Charlotte Greenwood here for extra name value. Never a bowl-em-over, but funny, clean enough for kids and generally well made.

"Beyond Victory" (RKO-Pathe). N. g. for deluxe spots Mostly a lecture against war, but interesting war shots incidental to dialog. Will fit for combo spots where vaude can lead support. Cast names not particularly strong.

"Cities and Years" (Russian Made). Probably bluntest propaganda film yet made shown anywhere. Nil as entertainment and hooey as art. Dangerous to goodwill except where customers may be preponderously Soviet sympathizers.

"Bockbierfest" (Beer Festival). Fair German musical comedy, with the comedy strong and the music weak. Ought to bring its money back in strictly German spots, but no more.

"Lion and the Lamb" (Col.)—Silly film meant to be a thriller but in reality a comedy. Fair to middling material for the double features, although of long running time, 75 minutes.

"Lightning Flyer" (Col.)—For double feature bills. Railroad story fair action. James Hall heads cast. As double feature, all right.

TALKING SHORTS

"THE LITTLE DIVORCEE"
Chimp Comedy
19 Mins.
Loew's, New York
Tiffany

One of the best in the Tiffany Chimp series and great for any audience. Pushover for kids of all ages.

Tiff chimps satirize outstanding features, with titles by Tiffany changed somewhat. In this case it's "The Divorcee." A letter the chimp mamma leaves on starting the ex-wife career is signed "Norma." Star of the Metro feature, based on "Ex-Wife," was Norma Shearer. These liberties are palpable liberties but in good form, so nobody probably cares.

Story construction for most part follows that of the feature. Unjarring continuity, smooth flow of story, natural effects obtained from chimps and plenty of action, plus a night-club scene that nears a howl, with chimp orchestra, specialty entertainers and all giving nice production value. Even location shots on a miniature golf course and on streets, with an Austin used, are included.

Sig Neufeld directs these chimp comedies, with unseen persons doubling in dialog for the lip actions of the primates. Cutting of this short is the neatest piece of work done on it.

Technically, including sound and photography, excellent. *Char.*

"CHINA'S OLD MAN RIVER"
Travelog
8 Mins.
Stanley, New York
Metro

One of the Burton Holmes series, along the Yangtze-Kiang. Doesn't require knowledge of preceding issues to appreciate and plants idea of continuation at close, yet satisfactory and complete story in each reel.

Opens conventionally with Holmes leaning against ship's rail, monologing. Fades into clips showing Chinese billboard advertising from moving train en route to mouth of river. Interest sustained with views of junks, U. S. destroyers, sampans cut in two and planted on end in sand as warnings to traffic violators in rapids, and pagodas.

Well-written talk and mild wit in several spots. Pun that brought a laugh, accompanying scene of crowd in which was child with rear exposure, "The heat was so oppressive it had everybody panting."

"LOVE IN THE SUBURBS"
Comedy
20 Mins.
Circle, New York
Paramount

Victor Moore as a stumbling drunk, not very convincing; Myrtle Cross, as his wife, and Hall Marcoss as the philandering cop, in a one-set comedy that at best could hope only to amuse children.

Dialog especially rank and includes: "If we had some ham, we could have some ham and eggs if we had some eggs." Idea woven around tipsy husband who returns home in the morning after a poker session and ensuing banter with wife who is doubling for the maid who quit to get married.

Cop on the beat drops in while husband is at grocery and mistakes the wife for new maid. Drivel ensues for 15 minutes with pay-off a truce all around when real identies become known.

"MONKEY MEAT"
Cartoon
6 Mins.
Stanley, New York
Audio-Cinema

Paul Terry cartoon along usual animal lines, but not featuring any particular character. Dozen snickers and two or three laughs from good but familiar material. Best situation has elephant blowing large soap bubble and hopping on for a ride.

Sharp-beaked bird punctures it and pachyderm takes long fall into a small pond, half-drowning a flock of monkeys who retaliate by throwing mud pies.

Sound okay, and synchronization, by Philip A. Scheib, mostly good. Impressed as average or slightly better for neighbs.

PARAMOUNT PICTORIAL
Novelty
10 Mins.
Loew's, New York
Paramount

One of the one-reel Paramount Pictorial series which goes a step farther than Pathe's Audio Review but is of same general character. Where filler is heavily used and some digression from cartoons, talking acts, etc., is desired, this is worth booking. Both educational and entertainment value.

Talk, mostly in form of explanations, accompanies three chapters making up 10-minute reel. Included: Lowell Thomas conducted brief tour of India; Leslie Thrasher, mag cover painter, doing composite canvas of best features of three models, and whaling in North Atlantic under modern methods.

Photography only fair. *Char.*

"MONKEY BUSINESS"
Novelty
10 Mins.
8th St. Playhouse, New York
Allyn B. Carrick

Interesting short. Silent, with one of those wise-cracking lectures dubbed in. Lecture not so good, but subject matter outbalances it.

Shows about every type and kind of monkey existing. Starting off with a couple of trick monks on skates, bicycles, etc., goes on to the wilds and gives a flash of all the other members of the monkey family. Surprising how many there are and how different they can look. Some of them cute, too.

If any more along this line are expected to be made, producer might give a little more thought to having really funny wisecracks written for the lecture instead of gags that go flat.

CHARLEY CHASE
"Dollar Dizzy"
27 Mins.; (Comedy)
Stanley, New York
Metro

Runs longer than the average short but the comedy is so bright its longer running time passes unnoticed. Charley Chase is as good here as usual.

Chase is the poor boy who suddenly inherits millions. He is warned against gold diggers and told to take a little vacation in a quiet spot. Goes away to a resort where the femmes try to make him fall.

Thelma Todd is opposite in a real low comedienne style, going in for plenty of rough stuff with Chase. Smart comedy.

"Professor Ginsberg"
Novelty Sketch
11 Mins.
Loew's, New York
Radio

Good comedy short, heightened by the Hummanette novelty angle. Humanettes are the actual heads, reproduced on miniature doll-like bodies.

Nat Carr is the teacher with pupils. Gag crossfire starts, but just a medium to draw Carr into a comedy recitation, parodying "Face on the Barroom Floor" and "Dangerous Dan McGrew." Parodies are rough stuff, but seem new this way.

Lyrics specially written and Carr with his Hebe dialect is a [illegible] for them.

CRACKED NUTS

(Continued from page 18)

Woolsey decides on that rather than submit to a shooting. Up in the air Ben Turpin releases bombs while below spectators hoot every time Ben misses the throne, which is roped inside a danger zone. One song is introduced by Wheeler.

As a follow-up on "Cimarron" for Miss Oliver, whom Radio would like to make its Marie Dressler, "Cracked Nuts" is not a particularly happy choice. On the other hand this expert comedienne is the picture's outstanding personality, so the damage is not beyond retrieving. Dorothy Lee is just the ingenue. *Waly.*

Parlor, Bedroom and Bath

Metro production and release. Based on stage farce of same name by Charles W. Bell and Mark Swan. Starring Buster Keaton. Features Charlotte Greenwood, Reginald Denny, Cliff Edwards. Directed by Edward Sedgwick. Dialog continuity by Richard Schayer, with additional dialog by Robert E. Hopkins. Photography by Leonard Smith. Film editor, William Levanway. At Capitol, New York, week April 3. Running time, 72 mins.

Reginald Irving	Buster Keaton
Polly Hathaway	Charlotte Greenwood
Jeffery Haywood	Reginald Denny
Bell Hop	Cliff Edwards
Angelica Embrey	Dorothy Christy
Nita Leslie	Joan Peers
Virginia Embrey	Sally Eilers
Leila Crofton	Natalie Moorhead
Detective	Edward Brophy
Frederick Leslie	Walter Merrill
Butler	Sidney Bracy

The 13-year-old stage farce, done by Metro as a silent in 1920, is never riotous entertainment but good fun. It's possibilities are as good as Keaton's last two features, "Doughboys" and "Free and Easy." Where the names of Keaton and Miss Greenwood do not do their duty by theatres or where Keaton as a comedian may be slipping, if that's anywhere, a strong supporting show will be needed to avoid anything below average grosses.

Most of "Parlor, Bedroom and Bath" was made on location in Keaton's Beverly Hills home, where he also did the foreign versions of the same picture. Some of the shots of his fine place add something to the picture which it would have lacked otherwise if in usual studio settings. It's noticeable here, giving the comedy production value.

This old stage farce is not as creaky as many revived plays, but it isn't something from which modern, original laugh situations may be expected. While the humor that's drawn from the play itself, with the added dialog matter by Robert E. Hopkins probably helping, delivers no outstanding punch, the usual pantomimic value of a Keaton performance partly makes up for other deficits.

Edward Sedgwick, who directs all of the Keaton pictures, puts the comedian through his familiar paces in an even manner, but never permits Miss Greenwood or Cliff Edwards to get near to stealing the picture. The former nevertheless makes a big showing in the clinch scenes in the seaside hotel, but Edwards is practically left hanging as the bell-hop.

Others, including Reginald Denny, Dorothy Christy, Joan Peers and Sally Eilers are merely around but do all right with what the script handed them. A small detective part, capitally done by Edward Brophy, is a good laugh while it lasts. For farces, as clean as they come and okay for the kids, which all Keaton pictures should be—and to date have been. *Char.*

BEYOND VICTORY

Pathe production and RKO-Pathe release. Produced by E. B. Derr. Features Bill Boyd. Directed by John Robertson. Story and adaptation by Horace Jackson and James Gleason. At the Hippodrome, N. Y., week beginning April 4. Running time, 70 mins.

Bill	Bill Boyd
Fritzie	Zasu Pitts
Lew	Lew Cody
Ina	Marion Shilling
Jim	James Gleason
Katherine	Lissi Arna
Major Sparks	Theodore Von Eltz
Mother	Mary Carr
Russell	Russell Gleason

Film will suffer in deluxe spots because its action is incidental to the dialog. It's a frank lecture against war and so treated. Humor comes mostly from the dialog. For the grinds, foreign neighbs and kids it's come-on material.

Four soldiers at the front tell their pre-war romances by flashback. Aim seems to have been to prove they were wrong in enlisting and leaving a loving woman alone back home.

Two of four men are killed. One is a youngster off the farm. The second is a gay playboy. Each tells his story just before kicking off, to their top kick, Bill Boyd. The boy left a mother and the older man tells of an unsophisticated girl.

Boyd and Gleason, the two remaining boys, come out okay. That's for two story reasons. One, that a happy ending is needed in the chief love spot, between Boyd and a German girl, and Gleason, for his wit's dialog. Picture winds up with a final lecture as Gleason and Boyd come to celebrate armistice with the German girl.

In pointing out that national wranglers are wrong this picture, it seems, has gone further in expounding the point than others. Its general anti feeling is mostly talked of and not shown. While the picture, from a theatre point, lacks essential screen entertainment it should fit in pacifistic spots. That looks like an angle to be considered by exhibs.

Two girls are brought out by the film, Marion Shilling and Lissi Arna. Latter portrays the German sweetheart and she shows that with proper handling she's potential talent of no little ability. Miss Shilling, for the brief spell that she is on, is also okay. Both are lookers. German is spoken briefly, Miss Arna helping greatly on this phase.

Gleason spots the comedy, especially with Zasu Pitts, who plays his wife in the pre-war scenes. She's a knife thrower and of the stage. He stays home to do the cooking. He enlisted because he was tired of being the target. Most of the film's humor is here.

Boyd has his usual heroic assignment and moves about like the silent type he is usually given to reveal. *Shan.*

CITIES AND YEARS

(RUSSIAN MADE)

(Silent)

Soyuzkino production. Amkino release. From novel of the same name by Constantin Fedin. Directed by Eugine Tchervinkov. At the Cameo, New York, week April 3. Running time, 96 minutes.

Andrey Startzev	Ivan Tchuveley
Kurt Van Startzev	G. Michurin
Major Von Schonou	Bernhard Goetzke
Mary Uhrbach	Sophie Magarill
M. Uhrbach	David Gutman
Albert Birman	A. Kostrichkin

This time the Soviet emerges to state its case unmincingly. This is propaganda without color. Any tampering, regardless how slight, with Soviet aims may mean death. That's the purported aim of this picture. The pity is this comes in the guise of entertainment. There could hardly be projected by any medium a more diabolical and destructive hunk of propaganda.

Yet it spells a grand muff for the greatest trust the world has known, the U. S. S. R. It would have been comparatively easy to have taken Fedin's story and converted it interestingly to the screen as a romantic story. The general lesson would have been still pointed.

Peculiarly enough Fedin's story, so far as the screen allows it to be known, looks like it was meant to preach a hatred of war and its attendant brutality as well as the communistic spirit. That war angle is brought out in what may be termed a Russian idea of satire and yet even here has a communism angle.

What the picture tried to tell but jumbled was that a Russian artist in Germany before the war went Red afterwards, although he did no fighting nor saw service. Then he bumps up against the German officer who once befriended him and whose girl friend the artist annexed while the G. O. was at the front. The German officer is a hunted man for the Reds, but the artist helps him attempt a getaway, in recollection of past friendship. For that the artist's own brother shoots the latter down coldly.

For its bluntness the Soviet should be applauded, for it is handing the biggest monkey slap in years to the U. S. Shown here in a circuit house that might be taken to be figured as part of one of the greatest commercial and electrical combines in the world, the film offers an inward snicker. The picture unwittingly takes a sly rap at this very procedure.

It's in a silent title where the words state that in a war of classes one can be on one side of the fight only. RKO apparently is on both. At the same time it is unlikely that any but communists now patronize such films. This one should take the coins in, but not any other type of customers. Latter should be disappointed at the unadulterated propaganda.

That Russia prefers to show the hooey films guised as entertainment instead of the former which they could even label as propaganda and still be clear of reproach, may indicate only one thing. The Soviet has little to show.

Maybe the national trust's five-year plan will tell. It's due to come up for refinancing, so to speak, in 1932-33. Likely as not it may be extended if it is considered that after five years of stark, serious teaching at the gun-point Russians are still forced to go in for such deliberate film threats. That shows an uncertainty.

Humorously it might be stated that the Soviet is the only government with at least a definite plan. There are angles to that. The U. S. hasn't any plan.

That plan, so far as the Soviet goes, means communizing all Russians by that time. Cinematically it means creating 65,000-odd film houses for the five Russian republics that make up the Soviet Federation. The Russian Socialist Federated Soviet Republic alone will have 50,000 of these. Others will go in the Ukraine, Central Asia and such spots. The plan provides for 100% cinematification of the Workers' Clubs, with the ultimate aim for a film attendance of 1,500,000,000 or so at the end of the five-year plan.

It's figured to cost Russia around $100,000,00 so doing. Where the Soviet will get that money is a question, or if it is getting it. That's for about 16 film production units, around six of which are in Moscow and three in Leningrad. As a propaganda cost alone it is immense.

That's a vast program and probably means that in Russia at least the films will replace the schools in nearly every respect. Russia proposes to reach a production schedule of 1,300 feature films in the five years. These evidently to be played over and over as propaganda. The last year of the plan alone is figured for 350 features.

It means that a different film can be shown at each house daily in the Soviet, whether rural theatre or urban. When one considers that the Russian literates have to take this poison from a trust that controls 165,000,000 souls, it's a sorry picture.

Children may be compelled to listen, but the Soviet with its tremendous propaganda mill costing millions is off on one leg if it thinks it can make adult minds with full bodily senses keep being prodded into looking at somber warnings in films. If anything, it's monotonous, even for the Russian peasant for whom it is primarily intended. And it's seldom entertainment, even for Russians or Communists over here.

Where the Russians fool the arties is in the acting and facial contortions shown at queer camera angles while the captions do the talking. Lips don't move and the expressions are still poses. Maybe that's moving pitcures, but it's camouflaged art. Sometimes here even the titles are insipid. The picture without those titles could hardly be recognized as the same propaganda piece.

The film begins in 1919 and then flashes back to 1914. From that point it laboriously details the reason for the first few scenes and reverts to the first with a repeating title. That's to show one blood brother shooting another for a real communistic finish of an unalluring picture. *Shan.*

LIGHTNING FLYER

Columbia production and release. Directed by William Nigh. Adaptation and dialog by Barry Barringer. Teddy Tetzlaff, cameraman. Featuring James Hall and Dorothy Sebastian. Cast includes Walter Merrill, Robert Homans and Albert J. Smith. At Loew's New York, New York, one day, March 30, as half double bill. Running time, 62 minutes.

A railroad film patterned along usual lines, with a novel twist introduced here and there. For the main, though, familiar stuff, helped out by James Hall as the hero. Picture looks all right for usual double feature bills.

Story is of the graybeard type. About the owner of a railroad who kicks out his wild and lazy son. Latter decides to make good and starts working under another name for his dad's railroad. Bad man, imprisoned by the son for stealing, escapes and cuts a freight loose. After a snappy fight with the son, the wild freight is side-tracked.

Two good action scenes. One is the freight tumbling off the tracks; the other the rough and tumble fight.

Dorothy Sebastian is subordinated by Hall. Looks fair and pleases in a small role. *Oke.*

Lion and the Lamb

Columbia production and release. Directed by George B. Seitz. Story by E. Phillips Oppenheim. Adapted by Matt Taylor. Henry Sharpe, cameraman. At Loew's New York, New York, one day, March 30, as half double bill. Running time, 75 minutes.

Dave	Walter Byron
Inez	Carmel Myers
Muggsy	Raymond Hatton
Tottie	Montague Love
Madge	Miriam Seegar
Herc	Charles Gerrard
Rublin	Will Stanton
First Lascar	Charles Wildish
Second Lascar	Harry Semels
Lem	Robert Milasch
Wister	Yorke Sherwood
Stanton	Sidney Bracey

With a cast like this, one expects plenty. But that's all this holds is expectation. Lots expected in action and underworld, but whatever it contains of that is backgrounded and seconded by the comedy, intentional or otherwise.

It winds up by being one of the dizziest films around in some time.

Scene is in London. Walter Byron plays the chap knocking around the world. Upon returning to London he finds himself willed an earldom. Through an error he becomes a member of an underworld gang out to kidnap a wealthy girl. Byron escapes from the gang and then plans revenge. Then the film goes dizzy adventure. Story, as written by E. Phillips Oppenheim, was straight stuff and plausible. Picture story silly.

Byron, though looking good and speaking well, is entirely unconvincing. Montague Love is disguised behind whiskers as the heavy and the leader of the gang. Carmel Myers is the vampish femme menace, also a member of the gang. Raymond Hatton does the outstanding work in light comedy role as Byron's lowbrow buddy.

Miss Seegar, just the heroine, and with a blonde wig.

BOCKBIERFEST

("Beer Festival")

(GERMAN MADE)

Central Film production and Richard Block release. Direction Carl Boese. General supervision Leo Meyer. Music, Anton Profes. Scenario and dialog, Friedrich Roff and Julius Urgiss. Photography, Walter Lach. Tobis recording. At 8th St. Playhouse on grind run, March 28. Running time, 90 mins.

Livius Heinze	Ludwig Stoessel
Priscilla, his wife	Margarete Kupfer
Hedwig, their daughter	Margot Walter
Seidl, Dealer in Hops	Hans Adalbert von Schlettow
Raumert, Brewer	Jack Mylong-Munz
Frieda Panke, Artiste	Ida Wust
Emmi, her daughter	Trude Brionne
Caesar Duft, Vaudeville Agent	Kurt Lilien
Mullicke, Janitress	Lucie Engelke
The Soubrette	Gerti Kutschera
Eccentric Dancer	Fritz Steiner
The Brewers	Gaston Briese Gerhard Dammann Der Dicke Stern
The Anti-Prohibitionists	Jul. Falkenstein Eugen Rex Her. Schaufuss

Outside of the fact that this film for its first American and New York showing will find competition too tough, it ought to be a fair money-maker. In the German centers of the middle west, if the only German film shown at the time, should be a draw.

It's sheer musical comedy with the comedy part okay, but the musical end—strangely enough for the Germans—way off. Harms has tied up three of the songs from the film for American distribution. Only one song, "If I Had My Youth Again," means anything, and it's but fair. Sung prettily by a male quartet in the film, which makes it sound even better than it is.

Picture has a good musical comedy plot. President of an anti-alcohol society has two daughters, one legitimate. Don't know each other, and both fall in love with men in the beer brewing business.

Enough laughs to satisfy anyone understanding the language and working to a good farce climax. Trouble evidently is that there was an attempt to spot songs and do away with the old waltz motif that the Germans generally cling to. Mistake with this kind of plot.

Photography is good and sound okay, except for a minute or two. Acting is as good as can be asked for, with Ida Wust, a sort of German Dressler, and Ludwig Stoessel turning in A-1 performances.

The Woman's Angle

"Skippy" (Par). Sympathy, poignancy, laughter and tears that revive childhood memories. Film sensitively cast; produced with fine sincerity to bring women and children into the picture houses in rousing numbers.

"The Lion and the Lamb" (Col)—Preposterous under-cover events among a Limehouse gang of diamond thieves, of no interest to women.

"Lightning Flyer" (Col)—Glorifies household tasks, making women feel there may be glamor, after all, in domestic drudgery, but loses feminine interest in side-tracking the love story.

"Divorce Among Friends" (WB)—Intended as lightly comic marital quarrels, labored picture lacks smart playing that could have made it excellent feminine fare.

"Cities and Years" (Soyuzkino)—Deliberate, ponderous Soviet propaganda wholly lacking in appeal for American women picture audiences.

"Three Rogues" (Fox)—Comic rough diamond, sleek grandee and smiling good-bad hombre to intrigue women by "turning into plaster saints because of a slip of a girl." Weak western story, entertainingly acted.

"Parlor, Bedroom and Bath" (MGM)—Many laughs indiscriminating, but little draw for women in a boisterous, knockabout adaptation of an old stage play.

"Cracked Nuts" (Radio)—Wheeler-Woolsey-Lee combination provides neither the throbbing kind of romance nor the interest women want.

"Beyond Victory" (RKO-Pathe)—Anti-war sentiment pleasing, but cannot outweigh a dreary war film that has no lights and shadows. Monotonous pace not accelerated in flashbacks showing four men's reasons for going to war.

"Dirigible" (Col.)—Thrilling aerial photography that neglects love interest, has several gruesome scenes, but benefits by the presence of Jack Holt and Ralph Graves, two of the screen's most appealing leading men.

SEITENSPRUENGE

("Dodging")

(GERMAN MADE)

Berlin, March 24.

Cicero-film production and Deutsche-Universal-film release. Direction Stefan Szekely. Manuscript by Ludwig Biro after an idea of Billie Wilder. Dialog by Bobby Luethge and Karl Noti. Production, Joe Pasternak. Assistant director, Friedrich Kohner. Photography, W. Robert Lach. Recorded on Tobis-Klangfilm. Starring Oskar Sima, Gerda Maurus, Paul Vincenti, Jarmila Marton, Paul Kemp, Adele Sandrock and Liselotte Schaack. Running time, 79 minutes. At U. T. Kurfuerstendamm, Berlin.

Smirking and smiling and knowingly understanding in the Ufa theatre, it seemed as if only married couples were present.

A married couple through many years of married life have become so accustomed to one another they are easily duped by a couple of dancers. Two elopements without either of the married couples knowing about the other. At the end both realize the mistake in a new partner, and that they care for one another more than they thought. So they reconcile.

Those who saw the fine and charming marriage comedies on the silent screen of D'Abbadie D'Arrast will regret that he or someone equal to him had not produced this charming subject. Stefan Szekely, director, has done good and neat work, but he lacks that light touch and certain something. No doubt Szekely is talented but his talents seem to lie in another field, most likely the drama.

Another fault of this picture is that in nearly every scene someone is eating or drinking with photographically comical scenes repeated.

This comedy, which will be a good drawing card, should not be criticized too severely.

As to the actors, a little more vim, a little more charm and elegance would have been assets. Especially Gerda Maurus, whose acting is boring and who looks small-townish. This actress, discovered by Fritz Lang and who gave great promise in his picture, "Spies," is growing worse from one picture to another. Oskar Sima as her husband is a good character although he is rather hemmed in by the direction. Paul Vincenti as Gigolo is smart. As usual, Adele Sandrock was splendid as the old housekeeper. When she appears the house roars.

On the whole, an entertaining performance. *Magnus.*

WEIB IM DSCHUNGEL

("Woman in the Jungle")

(German Version-American Made)

Berlin, March 25.

Paramount production and release. Directed by Dimitri Buchowetzki after the novel, "The Letter," by W. Somerset Maugham. Dialog, Hermann Kosterlitz. Production management, Paul Reno. Starring Charlotte Ander, Ernst Stahl-Nachbaur, Erich Ponto, Robert Thoeren, Grace Chiang, Tschang Yauling and Dr. Philipp Manning. Recorded on Western Electric and projected by Klangfilm. Running time 61 minutes. At Universum, Berlin.

An effective, serious and good theme of the English author, W. Somerset Maugham, absolutely spoiled through the careless and old fashioned direction by Dimitri Buchowetzki, of long drawn out and affected dialog and by the actress, Charlotte Ander.

Strongly recalls the 10c films of 15 years ago. Today this manner of acting is ludicrous.

Buchowetzki has not produced even one good scene with such good actors as Ernst Stahl-Nachbaur, Erich Ponto and Philipp Manning.

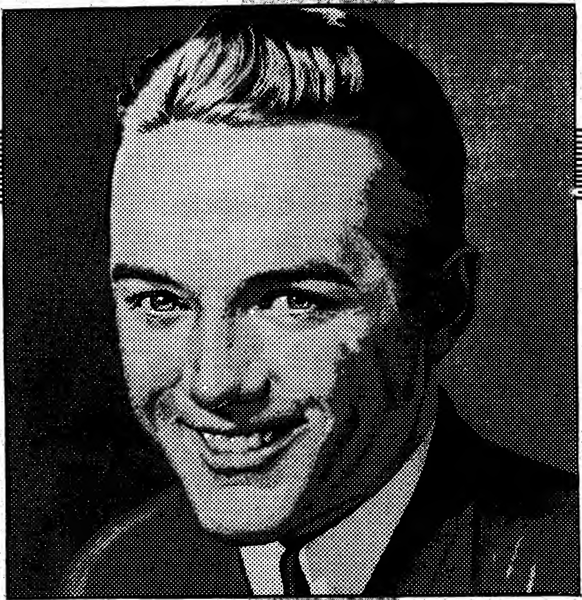
Charlotte Ander still dared appear and bow before an audience hissing and howling. *Magnus.*

Stockholders' Grief

New Bedford, Mass., April 7.

Attorney Albert McGrath has been appointed master to hear the dispute involving the minority stockholders in Charette Theatres, Inc., and the directors. The minority attempted to halt the petition of Samuel Barnet, receiver, to have the directors turn over stock in the Orpheum Amusement Co. Barnet was appointed receiver some months ago by Dr. Henry Barnes, a stockholder.

There is an attachment for $100,000 against the directors, alleging they were paid excessive salaries.



FRANK ALBERTSON

Fans create breezes, but Frank Albertson is the breeze that creates fans. He admits he'd rather act than eat, and any girl would miss a meal rather than miss his latest picture.

Frank was born in Minnesota; Fergus Falls marks the spot. The family migrated to the state of Washington, then moved down to Hollywood where Frank put on his first long pants and went to high school.

He graduated with honors and became a studio prop boy with ambitions. He worked in film laboratories, played atmosphere parts, and learned the business little by little, lot by lot. In 1928 he signed a Fox contract.

His first role was to supply the pep in "Prep and Pep." Considering how short a time he's been in pictures, his record of achievement is astonishing.

But Frank is too busy to marvel at his own success. He works hard and hasn't let fame turn his head. He is the personification of gay American youth. And when his day's job is done, he goes down to the beach for a swim or contacts with a golf ball in a big way.

On the screen he's fresh every hour — hard to suppress but easy to take. He's a wise kidder without being a wisecracker—a likable go-getting American Youth—1931 model.

A CONNECTICUT YANKEE
JUST IMAGINE
WILD COMPANY
SO THIS IS LONDON
BORN RECKLESS
WORDS AND MUSIC
SALUTE
MEN WITHOUT WOMEN
HAPPY DAYS
THE BIG PARTY
BLUE SKIES
THE FARMER'S DAUGHTER
PREP AND PEP

TWENTIETH OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

BOX OFFICE FACES

WILL ROGERS in
A CONNECTICUT YANKEE

JANET GAYNOR in
DADDY LONG LEGS

VICTOR McLAGLEN in
WOMEN OF ALL NATIONS

ELISSA LANDI in
BODY AND SOUL

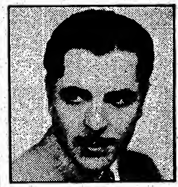
SET BOX OFFICE PACES

EDMUND LOWE in
WOMEN OF ALL NATIONS

GRETA NISSEN in
WOMEN OF ALL NATIONS

CHARLES FARRELL in
BODY AND SOUL

FIFI DORSAY in
MR. LEMON OF ORANGE



WARNER BAXTER in
DOCTORS' WIVES

MYRNA LOY in
A CONNECTICUT YANKEE

SPENCER TRACY in
QUICK MILLIONS
& RIDING FOR A FALL

JOAN BENNETT in
DOCTORS' WIVES

EL BRENDEL in
MR. LEMON OF ORANGE &
WOMEN OF ALL NATIONS

MAUREEN O'SULLIVAN in
A CONNECTICUT YANKEE

WARREN HYMER in
CHARLIE CHAN CARRIES ON

MARGUERITE CHURCHILL in
CHARLIE CHAN CARRIES ON
& QUICK MILLIONS

*WINDING UP THE SEASON
IN A BLAZE OF GLORY*

**FINDER of
FACES**

FOX FILM CORP.
BOX OFFICE

**SETTER of
PACES**

Why

WILL MAHONEY

is a

BROADWAY STAR

Chicago "News," Feb. 19, 1931

"Always in the Way"

Will Mahoney, star of Earl Carroll's "Sketch Book," at the Grand opera house, made his stage debut at 8, singing "Always in the Way, I Can Never Play." Before that he had sung at the Okay saloon in Spokane, Wash., dancing for what he could pick off the floor. And before he could read he sold newspapers, an elder brother telling him what the headlines offered in the way of sales slogans. He is 5 feet 4 inches today, and at 17 was only 4 feet high. He crashed into Broadway vaudeville through stratagem. Having made himself a favorite in western two-a-day circuits, he found the gates of the big town still locked against him. He was an unknown. So he took a series of advertisements about himself in "Variety," the weekly trade paper of the stage. Week after week he bombarded the New York managers through this medium. At length, intrigued, they looked him up and gave the stage the comedian who makes me laugh.

Have VARIETY Work for You

It's a World Wide Salesman

Pumping and Dropping Writers Makes 'Em Shy at Studio Contracts

Hollywood, April 7.

Picture writers not under contract who have clicked with one or two stories recently are going thumbs down on term contracts. They prefer to work on a picture-to-picture basis, believing there's a better chance of cashing in on their successes as free lance writers.

On the basis that the industry is only concerned with successes, they feel that if they write a good story and grab off a contract the chances are they'll knock out a few duds under the termer. When option time comes around, they're out and the business knows they've have flopped.

Without a contract, they can get out of the studio and into another before word goes around that their additional efforts aren't so hot.

Incentives

In the switch from one studio to another, writers can usually boost the ante and also have an opportunity to get into fresh pastures, where the newness is an incentive.

Recently there has been a bit of moaning from recognized writers over their short periods under contract at major studios as idea men.

In each case, the writer was assigned to turn out originals during his six months stay at the studio. At the end of the period, the originals were turned over to other writers for development.

A successful novelist did four original stories on the first lap of a two-year contract. When the six months option was up he was told it would not be renewed. A week before option time his four stories had been handed to four writers for dialoging. Two months after he left the studio, all his stories had been assigned for production. On the basis of what the writer received the studio saved around $10,000 by not renewing his contract and keeping him on his own stories.

Foremost Film Players' Directory

WILLIAM BOYD
Paramount Pictures

GARY COOPER
Paramount Pictures

CLAUDIA DELL
Radio Pictures

BORIS KARLOFF
"Galloway"
Criminal Code, Columbia
"Boris"
Cracked Nuts, Radio Pictures

MAE MURRAY
"Bachelor Apartments"
A Radio Picture

NILES MARSH
Featured
FANCHON & MARCO
"TOPICAL TUNES IDEA"

Texas' New Indie Bunch Holding 1st Convention; Stronger Than Allied

Dallas, April 7.

First convention now Texas indie organization, Theatre Owners' Protective Assn., scheduled for Dallas, following settlement of legislative squawks at Austin.

Indicated by those in the know here, principal issue will likely be merger of the TOPA with Texas Allied. Some talk of this shortly after organization of new group, but Allied's surprising endorsement of Will Horowitz' state censorship placed the two factions in light of rivals.

TOPA boasts 200 paid members, plus "200 moral supporters." That's stronger than Texas Allied.

INDIE WOULDN'T QUIT FOR 25 YRS.

Atlanta, April 7.

Publix recently came close to completing a deal in another southern town with an independent exhibitor until the latter got a look at the final agreement which, as drawn up, stipulated that he was to stay out of the theatre business for the next 25 years. Nothing had previously been said regarding that phase. Despite the price had been agreed upon, the exhib balked when reading he was about to retire.

A new deal is in progress. It calls for the pooling of this indie's four theatres with the two operated by Publix in the town. This remains in the air, because both factions were to forward their figures for last year to each other. The exhib has long since sent his financial report for Publix perusal, but has yet to receive those sheets designating the circuit's business for the town.

GOV. PINCHOT OF PA. IS TO STUDY CENSORING

Indirectly seeing benefits that would accrue to the picture industry and for their respective organizations, M. E. Comerford, chain operator, and Mike O'Toole, business manager of the M.P.T.O.A. held a conference with Gov. Gifford Pinchot of Pennsylvania at his home to make various recommendations, mostly concerning censorship.

Censoring of pictures in Pennsylvania was discussed with a view to arriving at some mutual line of action. The Governor is said to have indicated he would study the situation closely.

Secretary of State Richard Bemish, former newspaperman and at present business manager, also, for George Arliss, was present at the conference.

MARVE JENSEN
Presenting His
"Original Rail Dance"
This Week, Orpheum, Seattle

HARRIS TWINS
HEADLINING
Fanchon & Marco Unit
"SOCIETY CIRCUS"

VICTOR CAESAR
HERAS and WALLACE
Featured in F. & M.'s
"ICY HOT" IDEA
Week April 3
UTICA, N. Y.

Laemmle Building House For F-WC in Hollywood

Hollywood, April 7.

Fox-West Coast has made a deal with Carl Laemmle to lease the theatre which will be erected at Hollywood and Vine, considered the best show corner left in Hollywood.

House will be a 900-seater, but policy has not yet been decided on by F-WC.

Construction of the theatre building, to cost $250,000, will begin within 90 days.

New house will be less than half a block from the F-WC Pantages and about the same distance from Hughes-Franklin's Mirror on Vine street.

ADVERTISING IN FEATURES VIOLATION

Independent exhibitors are to battle producers on the issue of hidden advertising in feature productions. They are holding up the resolution passed at the Federal Trade Practice Conference four years ago as establishing a precedent for any and all advertising of this kind. The resolution is cited, according to exhibitor leaders, as specifically stating no advertising would be included in features.

While no feature as yet has openly been detected as containing paid advertising by the investigating indies, several are mentioned as coming so close to the border as meriting watching in this respect.

Concealed advertising can be made obnoxious to the exhibitor who does not want to lend any part of his screen to advertising, it is being maintained. For this reason such theatre owners who seek to maintain programs of 100% entertainment should not, even unwittingly, be forced to project pictures containing paid matter, it is further asserted in indie quarters.

On the general issue of "knowing" advertising exhib leaders are, in some responsible parts, holding up a neutral position. Their stand is that anything may be legally shown on the screens that is not illegal; that the theatre is the exhibitor's property—but, that in the final analysis, the ruling of any particular theatre's patronage is the last law for that theatre.

No Vermont "Sunday"

Montpelier, Vt., April 7.

Vermont house defeated a bill to liberalize Sunday.

Indies in N. W. Raise 'Defense Fund'; Vote to Support U and Ad Newsreel

Minneapolis, April 7.

Following a meeting of directors and members of the Northwest Allied States' unit here and announcement of a proposed $100,000 "defense fund" to "protect Allied members against invasion of their towns by Publix," Eddie Ruben, local Publix divisional manager, denied Publix has been considering any further expansion in this territory.

The Allied directors professed to have evidence Publix had been planning to build houses in a number of semi-key cities, at present Allied strongholds and now without Publix representation.

"It's all news to us," said Ruben. "We'll be satisfied to keep what we have. In view of present conditions, it is obvious it would be folly to think of expanding."

The report given out after the Allied meeting stated that if Publix proceeded to invade the Allied strongholds, Allied would boost the defense fund to a million dollars and build competing theatres in present Publix towns. The indies evidently are flusher with funds than most folks had thought if they can talk in such figures, the Rialto here is saying.

An Allied committee was appointed to make a survey relative to the invasion of Publix towns so that the independents will be prepared in case that retaliatory steps become necessary.

More Rentals

Allied intimates that it eventually will demand Publix return to independent operators all large town suburban houses and theatres in all towns not considered key spots. It is claimed that independent operation of such theatres would increase Paramount's film rentals.

The Allied directors voted to get behind Universal by throwing as much business as possible its way as "a move to strengthen independence" in the producing and distributing fields.

The advertising newsreel deal was approved and a resolution was adopted protesting against the practice of some distributors in withdrawing certain pictures from their regular schedule and releasing them as road shows.

W. A. Steffes, Allied general manager, advised exhibitors they could cancel one picture from their contracts for each film taken out for roadshowing. He suggested that in each case the highest priced picture in the contract be cancelled.

3 NEW U. A. HOUSES IN OAKLAND DISTRICT

Oakland, April 7.

Three new theatres are to be built by United Artists in Berkeley, Oakland and Richmond. Sites secured by Munroe J. Rosenshine, representing the studio.

U. A. did have booking privileges in the Roxie, but that failed recently.

The Berkeley house will cost $350,000; Richmond is to rate $150,000; but no announcement of site or plans for Oakland.

Studios Ballyhoo Aligned Interests In Film Sequences Where Possible

Hollywood, April 7.

Studios are using the screen more and more to subtely ballyhoo stories they are to screen, or their own stars, or affiliated literary or musical enterprises. With the producers having so many interlocking interests, every opportunity to glibly work in a by-product, and yet not make it too crude, is capitalized.

For example M-G-M pictures will, when occasion warrants, mention anything that's Hearst in magazine or newspaper form. Warners plugs Brunswick radios by close-ups of the trade-mark, or, as in the Vitaphone Varieties, the credit frankly mentions that Brunswick is the official musical instrument for Vitaphone.

In sequences where the characters refer to the latest dramatic hits, the name of a stage piece for which that company has the screen rights is always used. Where a book is concerned as a piece of business, the close-up of the book, its title and author are utilized for advance heralding when the screen rights are set.

When the characters express "raves" about their film idols, naturally Paramount sees fit to ring in Gary Cooper, Clara Bow, or others of its own stars.

SCREEN AD RIGHTS IN ROBB & ROWLEY HOUSES

Dallas, April 7.

Screen ad rights to the Robb & Rowley loop houses (Hughes-Franklin) recently sold to Theatre Service Corp. Deal involves 5-15 min. spots in over 50 R & R stands in around 30 smaller Tex. keys.

Sales to be handled through TSC's southern operating division, Motion Picture Advertising Co., Inc., New Orleans.

Most of the ad shorts to be in Technicolor.

Al Evans Reinstated After Union Apology

Chicago, April 7.

Local Musicians' Union has reinstated Al Evans, B. & K. m. c. after the latter apologized for his conduct, which was termed "unbecoming" by the union.

Evans was under a two-month ban, when Jimmy Petrillo, union prexy, aired Evans' plea.

Foremost Film Writers and Dialogicians

DOROTHY CHRISTY
"Parlor, Bedroom and Bath"

Present Assignment:
"QUEER PEOPLE"
HOWARD J. GREEN
Represented by
ARTHUR M. LANDAU

JOSEPH JACKSON
WRITER
Under Contract to
Warner Bros.

Six Top Money
Directors for 1930
and
William Slavens Grover
McNUTT-JONES
Wrote for FOUR of Them

SARAH Y. MASON
SCREEN DRAMATIST
M-G-M
"THE MAN IN POSSESSION"

RALPH SPENCE
R-K-O

EVE UNSELL
Adaptation
"UNFAITHFUL"
Paramount Studios

CYRUS WOOD
"CUCKOOS"

WALDEMAR YOUNG
FIRST NATIONAL

50 MILLION AMERICANS

Can't Be Wrong Either!

They're
rushing!
pushing!
hurrying!

to theatres showing the comedy-hit of the hour. It's knocking 'em over simultaneously in 28 key cities.

50 MILLION FRENCHMEN

with OLSEN & JOHNSON, WILLIAM GAXTON, JOHN HALLIDAY, HELEN BRODERICK, CLAUDIA DELL. Photographed entirely in Technicolor.

The crowds that attended the Winter Garden, N. Y.; Fisher, Detroit; Warner, Frisco; Apollo, Indianapolis, have stamped it as the funniest picture that has hit the screen this season. Tremendous at Oriental, Chicago; Boyd, Phila.; Warner, Pittsburg; Capitol, Springfield; Strand, Hartford; Strand, Albany. Watch the records go!

Get WISE! Get MODERN! Get WARNER BROS. STAR HITS!

George
ARLISS
in his first modern comedy-drama . . . The MILLIONAIRE *with* Evalyn Knapp, David Manners. . . . . Now packing the big Winter Garden to the rafters. N. Y. critics say "Greatest hit Arliss ever made."

The PUBLIC ENEMY

Vital, powerful as it lays bare the greatest menace modern society has ever experienced! *with* James
CAGNEY
Giving the best screen performance of the year. Jean
HARLOW
EDWARD WOODS
JOAN BLONDELL

It's PERFECT!

We saw it three days ago and we're still laughing! Clever! Smart! Funny! Dramatic! IT'S GOT EVERYTHING!

LORETTA YOUNG

makes

"BIG BUSINESS GIRL"

as human as your next door neighbor. What a title for exploitation! With RICARDO CORTEZ, FRANK ALBERTSON, JOAN BLONDELL

BIG BUSINESS *is* RIGHT!

HELD OVER!

Nothing can stop it! Good Friday, Palm Sunday, Easter, Passover, it ripped through them all for a record at the N. Y. STRAND.

RICHARD

BARTHELMESS

Biggest star on the screen in a story that's turning thousands of New Yorkers into praise agents.

THE FINGER POINTS

By the authors of "Dawn Patrol" and "Little Caesar."

FAY WRAY
as a sob-story writer loved by Dick

REGIS TOOMEY
Dick's pal, in love with the same girl

BIG STARS in BIG STORIES *from* **FIRST NATIONAL**

Major Circuits Dead Against Big Service Charges by Electrics; Saving of $2,000,000 Annually

What seems an industry-wide revolt against existing electrical equipment contracts as made under exclusive service and part replacement conditions is now talked of openly with the major circuits leading. It is said unless the electrics fall back and out of present clauses on servicing and part replacement charges, the circuits will haul in for a legal interpretation of the exclusive clauses.

Such charges are costing the industry around $2,000,000 annually that could be saved. There is no doubt that the thought is strong among the circuits that in their installation contracts whereby they are compelled to replace by and with exclusive electrical parts of the equipment seller is contrary to the best interests of the industry and the circuits and theatre operators individually.

The action of the circuits has already brought a certain reduction, according to authoritative sources, in that ERPI has issued service cost cuts for installations and effective as of the week beginning April 5. These cuts will mean a saving of around $900,000 annually. For the circuits on an average it means around $1,250 weekly. The rest is made up from independent theatre savings.

The angle on the service charges is that in many cases no service is given or called for. On the part replacement, circuits have found that they can buy the same parts or similar ones for from 50 to 150% less. Major circuits maintain their own engineering and research department, which do most of the servicing.

Parts on which the circuits particularly figure on as cheaper to buy through their own big purchasing powers are screens, storage batteries, dry cell batteries, tubes, exciter lamps, motor generator set, fuses and other miscellaneous parts.

Double in 10 Years

Certain circuit execs have gone so far as preferring their own service men as better equipped for the work. It has been figured that the service charges and parts replacement costs will make an installation cost double its way in from five to ten years.

Certain circuits for these reasons are figuring on buying equipment away from the bigger fellow and are doing so in isolated instances.

They are citing the charges as one of the three big obstacles facing the industry at the present time to indicate the tenor of thought that is going around. These obstacles in their order cited by one of the bigger execs are general economic depression, product, and electrical charges. It is striking most for the independent operator.

Exploitation

(Continued from page 17)

for winners, one, two, three, in dog race with kid owner, from civic auditorium to the Liberty, distance of about a mile.

Kids had dogs on leash and could run, walk or fly. Some dragged and nose dived.

Lots of attention and entrants were numerous.

New York City.

Picture bookings for Loew's metropolitan theatres for April are being designated as "The April Shower of Hits" in the selling campaign.

Lot of Phone Calls

Albany, N. Y.

Strand with "My Past," current, inserted classified ad in a local paper reading "I am not ashamed of my love for Robert Byrnes. Anybody who wants to know the real truth about my past can call 4-9161, signed Doree Macy."

Within three days the theatre received approximately 2,000 phone calls inquiring about Doree Macy, character in the picture. One irate woman said that "Robert Burns" was her husband and she wanted to know who Doree Macy was. Calls came from distant places, such as Pittsfield, about 35 miles away.

Operator gave stereotyped reply, "If you want to see Doree Macy you must come to the Strand theatre."

Contests

Louisville.

Hundreds of replies in Claudette Colbert contest at Rialto, staged by Johnson Musselman, manager. Idea to find star's lips in complicated drawing. Thirty prizes. Fair attention and good newspaper space daily.

Loew's tied-up with daily for 50-word review of "Parlor, Bedroom and Bath." National gag with $500 in cash. Local winners assured of $10 and 10 sets of passes.

Harry Martin, Brown manager, staged cross-word puzzle contest in H-P and "W Plan.". Puzzle had nothing to do with film. Average.

Extensive Drive

Providence.

Effective ballyhoo plugging "Ten Cents a Dance" (Col) was put over here during run of feature at RKO Albee. Tie-ups well in advance with Lux, soda fountains, Victor records and music stores. A contest was put over through News-Tribune in which essays were asked for small cash prizes. The song, "Ten Cents a Dance," was plugged by every radio station and credit given Albee. Circulating libraries used book markers plugging the feature, and there was a big distribution of cardboard dimes on the downtown streets and 5,000 heralds in novel form. Forty grocery stores carried press material and passed out 30,000 heralds to customers.

Toy Dirigible

New York City.

A toy dirigible, costing Columbia $150 a week for wear and tear, care and helium, will float over the Central this Friday night when "Dirigible" opens before an all-invited audience.

From Saturday on the public will be admitted at $2 top.

Perfume Beats Bread

Seattle.

While it resulted in close to 2,000 loaves of bread being passed out to the women, the special matinee offer of bread to women attending "Stolen Heaven" recently at Paramount was not considered much of a success.

Bread does not seem to fit in exactly with a house of this type. Perfumery goes much better.

About every two weeks there is a perfume matinee, in co-operation with Coty's and this is real hot. The bread or perfume, as the case may be, is given free of charge by the company that also profits by the advertising. Four or five teaser ads are run in the newspapers by the theatre, and that is all the expense the house has.

Louisville Stunts

Louisville.

Harry Martin, Brown manager, swung a pre-release stunt with the Herald-Post which sold a flock of fan mags and helped his gross a little. Idea was for contestants to list under parallel columns names of all blonde and brunet film stars who had appeared in local showings during past year. Last provision in list of rules stated: "Present type of actresses who have 'changed color' will be recognized."

Prizes, ten contestants sending in longest authentic lists receive pair of tickets; 90 contestants sending in longest lists each receive one ticket. Right or wrong, there was a chance to win.

Manager Stubblefield, Strand, gave $30 cash and 50 pairs of oakleys to authors of best news flashes in familiar Will Rogers style in contest run by Courier-Journal. Rogers daily is boxed on front page of C-J so style well known. Tie-up for "Connecticut Yankee," in advance.

Paramount's Bulletin

New Haven.

For inexpensive general publicity, Paramount has scored a bullseye with its weekly newsflash idea. Stunt is to plaster the town with news photo service patterned after front-page tabloids newspaper. Newsflashes are released weekly with each issue containing shots of coming attractions, also community activities in which Paramount personalities participate.

A special bulletin letter, signed by managing director, L. A. Schaefer, was mailed to tradesmen, merchants and industrial plants pointing out reader interest of Flashes when posted on bulletin boards or in employes' recreation rooms, as well as utility as attention-getters for merchants' store windows, etc.

Best part is that recipients feel they are getting something for nothing, which means no Oakley outlay on part of house.

In With Newsstand

St. Paul.

Through a stunt engineered by Publix locally, with credit going to Martin P. Kelly, in charge of publicity here, the local Paramount is getting a plug through Kenneth H. Kiang, newsdealer. On all papers sold by Kiang, who has a stand near the Paramount, the following appears at the top of the paper, rubber-stamped:

"This paper purchased from Kenneth H. Kiang, just outside the Paramount theatre, Seventh at St. Peter street."

Coast Agents Find It Necessary To Visit New York for Film Talent

With picture producers increasing their direct-booking of talent through employment of talent scouts who make periodic trips to New York for the purpose of looking over the field, taking tests and reporting back, the Hollywood agencies are beginning to see the necessity of coming east for the same reason.

Murray Feil, in charge of the Morris office on the coast, is of the opinion that sooner or later the larger agencies operating in Hollywood will either have to have good New York contacts or be cast frequently to compete with producer scouts.

Despite the Morris agency is solidly intrenched in New York, Feil believes it is to the office's interest to come east personally to cover the new plays and look over the current talent.

Feil leaves today for the west, after having taken several tests and starting picture deals for people now in legit.

Metro has Ben Piazza, and Paramount has Felix Young, both of whom have been east within the past several weeks, ferreting out material.

SONNY, EDDIE and EDDIE
THE
3 GOBS
"MANHATTAN SENSATION"
BACK TO BROADWAY
NOW AT CAPITOL, NEW YORK
(WEEK APRIL 3)
WITH ENTIRE LOEW DELUXE TOUR TO FOLLOW
Personal Direction
KAT KALCHEIM
WILLIAM MORRIS OFFICE

HELD OVER
Second Consecutive Week
PARAMOUNT, NEW YORK

CHARLIE HILL
with
Miss Fitts and Dub Taylor
in
Boris Petroff's "CARNIVAL OF YOUTH"

MASTERS and GAUTHIER
WITH "MODES AND MOODS"—A PUBLIX UNIT
This Week, Tivoli, Chicago—Week April 10, Fisher, Detroit
Direction, JERRY CARGILL

"ONE GOOD TURN DESERVES ANOTHER"
CECELIA BLAIR
Featured in Victor Hyde's Unit "Nifties of 1931"
NOW PLAYING LOEW'S DE LUXE PICTURE HOUSES
Thanks to NAT KALCHEIM

Inside Stuff—Pictures

Coming of television looks to spurt independent film production either by subsidy or franchise when the big chains begin looking for product to keep their wireless talker entertainment going. That angle is supplied by a film man close to the subject.

Film companies not now in the radio broadcasting field will be in by that time for two reasons, it is said. One for self protection. The other for new income. So far the only companies directly allied in the air field are RKO and Paramount. Latter is connected with Columbia Broadcasting System. RKO is with NBC.

It's alleged, though denied, too, that the electrics are closer to practical television than willing to demonstrate. Telephone, picture and radio investments are given as holding commercial television in abeyance. Before the former may be ready to take on the new move maybe anywhere from two to five years with emphasis on the latter.

The hold-out idea seems to be Universal's favorite method for self-protection on studio deals. U's arrangement with Eric Von Stroheim to curb any extravagance is a hold-out on his salary if he exceeds 10% of the budgeted production cost. Similarly, in the new Lew Ayres' contract, U was after the holdout idea to ensure against the juvenile walking out, as happened before when Ayres left a set cold. Ayres balked at this and won his point—also a new contract dragging $100,000 for the first year of his 42-in-52 week term, $125,000 the second year, and $500 weekly salary increases for each year thereafter.

Ayres is the juv who, at $250 a week, came to attention in "All Quiet" and "Doorway to Hell" (on loan to F. N.), but received a "bonus" of $500 additionally when protesting the $250 figure he was committed to. His new contract almost trebles his previous bulk income right off.

Wesley Ruggles dislikes the impression he is a large self-gainer through his managerial contract with Jack Oakie. Oakie, according to Ruggles, is receiving $300 weekly under the Ruggles-Oakie agreement. That is secondary to the Oakie contract with Paramount, in which Ruggles and the actor participate equally above that $300. The present Paramount salary paid to Oakie is not a large one, says Ruggles, with neither of its participants becoming wealthy through it.

Al Rosen, states Ruggles, was merely the agent in the Par deal, and never a partner, either with himself or Oakie.

Ever since the beginning of chain operation of picture houses, with gradual curtailment of the theatre manager's initiative, it has been the complaint of the theatre manager that he has been reduced to a "rubber stamp" type.

Recently the operator of a major circuit decided to restore to his house managers many duties, including publicity and exploitation. The manager of one Bronx house, either without knowledge of publicity and exploitation work, or not wanting to be bothered, turned the job over to his stenographer. Steno called up the local dramatic editor.

"What sort of stories am I supposed to send you?" she asked, "and where do I get them?"

Despite Charles Rogers' statements that everything is jake between RKO-Pathe and Ann Harding, latter says no; that she won't make "Little Flat in a Temple" and that she won't sign any new contract, etc. Rogers, prod. head of RKO-Pathe, points to Robert Milton who was borrowed at Miss Harding's express wish to direct, but the actress avers she did so when she thought she would sign the new four-a-year contract at the increase.

But now that she has elected to work out her old terms, sans any financial increase, Miss Harding wants to be sure her stories are big and will not do the "Temple" story, as it's not "big" enough.

Jos. Fliesler stepped out as managing director of the Fifth Avenue Playhouse, when Barbara Hope, Inc., lessee of the house, was dispossessed for non-payment of rent. Fliesler is part-owner of the 8th St. Playhouse, and was managing both theatres. He will continue at the 8th St.

Most of the stock in Barbara Hope, Inc., was owned by F. S. Groves, Jr., of Philadelphia, who recently committed suicide. His estate felt it didn't want to continue running the house. S. Kaplan, landlord of the theatre, has taken it over and will try it for the time being on the same policy of foreign talkers.

At the height of the music regime one of the major studios put a voice culture expert under a year's contract at $1,400 a week. Unable to break this contract later the studio decided to get some of the weekly check back by using the expert on the voices of its players, to be paid by the latter.

Only two players availed themselves of this opportunity, getting six lessons a week from the professor at $15 each, per. Situation has the studio paying the expert $1,400 a week, supplying a secretary for him and getting back $180 from the two students.

Whether Kay Francis will come out financially ahead after her first year at Warners, although at an increased salary over that she received at Paramount, is reported doubtful.

Miss Francis first lost a $15,000 bonus Paramount had promised her if she re-signed with it. Then she had to pay Joyce & Selznick the agent's 10 per cent. for the run of the Warner contract. Paramount had offered her a 52-week contract, while at Warners she received a 40-week ticket. The layoff of 12 weeks cannot be turned to advantage, either, as the Warner contract does not permit her to work for another studio except on loan.

Elimination of regional conventions this spring following Radio's annual meet, will about even up the expense of the company's experiment in inviting its entire sales force to Los Angeles for the single get-together to be held. Last year Radio held a national convention, plus later meetings in New York, Chicago and New Or'eans.

About 150 executives, branch managers and salesmen are scheduled as delegates to the coast convention, leaving New York, April 22. This includes all distribution execs here and men in the field, in addition to sales representatives from Canada, England and Australia.

Although Lon Chaney passed away over six months ago, Metro still receives several hundred fan letters weekly addressed to the late star.

Most are requests for fan pictures, but in a number of cases are of personal nature, seeking advice and often financial aid. These letters are returned to the sender with the notation that the player has been dead for some time.

Same condition exists at both Radio and United Artists, where Louis Wolheim worked prior to his death two months ago.

Tiffany's "Hell Bound," at the Paramount, New York, is reported a deal made by Dick Rowland when he briefly but vainly attempted to refinance Tiffany.

"Moonlight Romance," singing dance short featuring Rosita Moreno and Nino Martini, shown at the Rivoli with "Rango," was not intended originally as a short but was a part of "Paramount's Spanish "Paramount on Parade."

S. R. Kent caught the possibilities of the act as a short and pulled it from the Spanish picture. Later his judgment was repaid by raves from the critics. Direction was mistakenly credited to Victor Heerman, although Edward Venturini actually directed.

A crisis was averted at the New York Paramount the opening day of "Skippy" when Publix service surrendered to besieging throngs of women who stormed the press section in the mezzanine.

Aroused by a two-hour wait in the lobby, and egged on by tired, whimpering children, the mother instinct battling for its young downed a protesting cordon of ushers. The women rushed the ropes, scattered the uniformed forces and planked themselves in the seats of the mighty.

A hasty council of war was called by the ushers who then sagely

(Continued on page 50)

R. I. SMARTIES

State Cop Wouldn't Use Knuckles on Metal Door

Providence, April 7.

Just because a state police official wasn't satisfied with the appearance of a door to the projection booth of the new Hollywood theatre in the adjoining town of East Providence he delayed opening. State police inspected the building for the attorney general's department for final okay.

Everything was going along nicely until he got to the projection booth. The door to the booth was metal and painted to resemble wood. State officer didn't believe the owner and held up the works. Owner got local building inspector to see state officer and explain. The matter was settled after a few days of hauling and pulling. Then the state officer managed to get his last word in by ordering asbestos on the door.

Now Anticipating Advertising, Following Television Experiment

Chicago, April 7.

In anticipation of a successful outcome of experimenting with television, Western Television Corporation is applying to Federal Radio Commission for permission to broadcast commercial programs.

Equipment for broadcasting of nine-foot picture is being rigged up in Chicago Daily News television studios, W9XAP, while site for reception of the program is being selected in some northside building.

With about 1,000 sets distributed through the midwest and northwest area, Western Television is seeking to get the government ether supervising to permit it also to experiment with the broadcasting of advertising visual entertainment. Prevailing attitude of commission is that television is still in basically experimental stage and until it decrees otherwise air visual channels must stay closed to any form of commercial broadcasting, whether gratis or paid for by advertisers.

Problem confronting television broadcasters at present time is keeping the Federal Radio Commission from imposing a strict code of censorship on the ether medium. Already commission had received complaints from set owners on alleged broadcasting of feminine nudity. Other neurotic bluenoses have squawked to the commission the visual etherizing of ballet dancers and boxing matches. Incidentally, one of moot points bound to come up eventually is whether visual broadcasting of prizefighters is violation of law prohibing showing of fight pictures from state to state.

Among most recent applicants to commission for permits to install television broadcasting equipment are KMOX, Columbia system controlled St. Louis outlet, and J. Sebourne McClane and William Tucker Smith, of New Orleans, latter asking for outlet on frequency of 2,000 to 2,500 kilocycles.

LORD FOR SHORTS

Phillips Lord, "Seth Parker" of NBC, may do a series of shorts for Radio Pictures.

Radio is negotiating for Lord with Tim Sullivan of NBC's artists' bureau.

Lippmann's Latest

William R. Lippmann, dramatic editor of what was formerly the World News Service, but now allied with Herald Tribune (NY), has authored a new book, "The Night Is Long." It is published by Ives Washburn.

Lippmann is also author of "Yonder Grow the Lilacs," which was bought for films.

CARDELL TWINS
Featuring "MIRROR DANCE" Staged by Mrs. Carter-Waddell
This Week, Tivoli, Chicago—Week April 10, Fisher, Detroit
Direction: WILLIAM MORRIS OFFICE

CARLA TORNEY DANCERS
PLAYING
Publix-Balaban & Katz This Week Paradise, Chicago
Fanchon & Marco This Week Fox, Atlanta, Ga.

NOW HEADLINING AND BREAKING RECORDS
TOM PATRICOLA
with "THE PEARL TWINS"
Playing Publix-B. & K. Theatres in Chicago
This Week, Uptown, Chicago—Week Apr. 10, Paradise, Chicago

George ANDRÉ & Co.
30 Weeks with RKO
Now with Publix Till June 19
Week April 4, Minnesota, Minnesota, Minn.
Paris, July 19

ANDRÉ DeVAL
Assisted by D'AVRIL—ROSNER—WHITE
THIS WEEK (APRIL 3) ROXY, NEW YORK
Thanks to LEON LEONIDOFF

Billy CREEDON and FERRIS Mickey
PRESENT
SALLY HITE, ROSE KENNY and DOT CASEY
Now Playing Loew's Presentation Houses with "NIFTIES OF 1931"
THIS WEEK VALENCIA THEATRE, NEW YORK
Direction—NED. DOBSON
—R.K.O.—NICK AGNETA

BERT AND BOB IN

Critics Tab New Wheeler and Woolsey

WHEEL

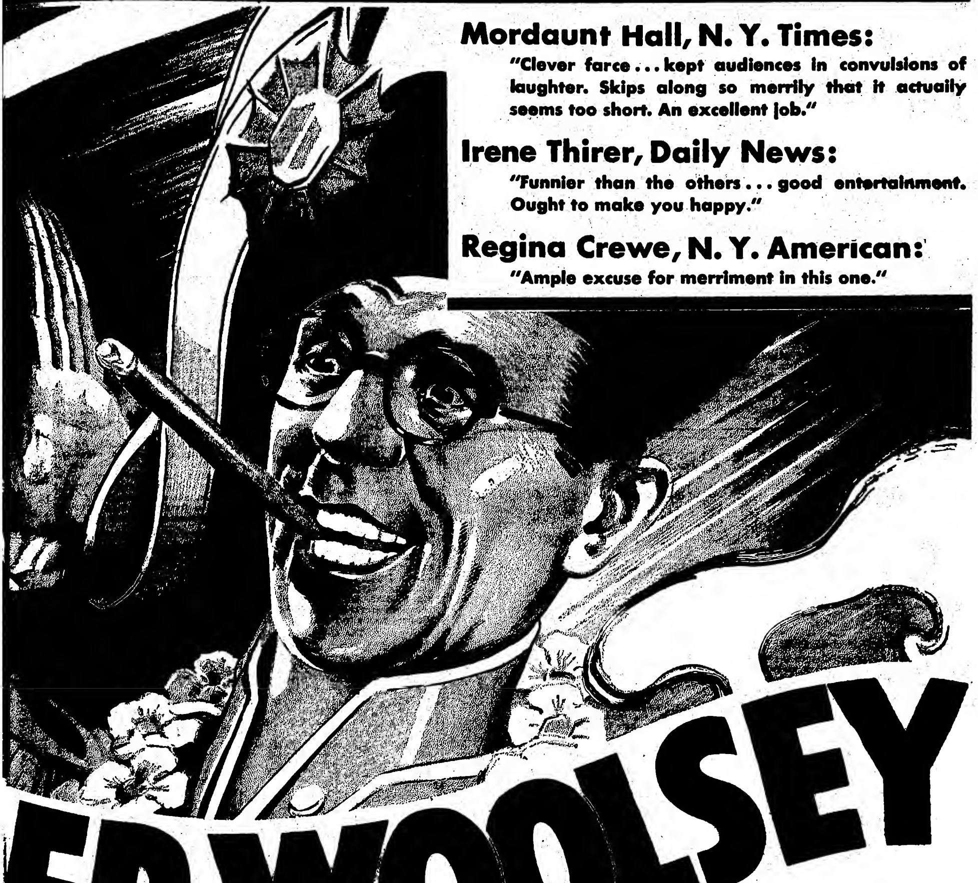
"CRACK

HALF A STEP AHEAD OF THE
SQUIRRELS WITH THE SCREEN'S
DIPPY NAPOLEONS . . .

Radio
PICTURES
Reg. U. S. Pat. Off.

GAY LUNACY!

Show 'Oke' in Joyous Spring Premiere!



Mordaunt Hall, N. Y. Times:

"Clever farce . . . kept audiences in convulsions of laughter. Skips along so merrily that it actually seems too short. An excellent job."

Irene Thirer, Daily News:

"Funnier than the others . . . good entertainment. Ought to make you happy."

Regina Crewe, N. Y. American:

"Ample excuse for merriment in this one."

ER-WOOLSEY

ED NUTS"

Big Three of 'Cuckoos' and 'Half Shot' Click Off Merry New Hit in Rollicking Romp through South American Revolution . . .

DOROTHY
LEE

EDNA MAY OLIVER
STANLEY FIELDS
Directed by ED. CLINE

16 mm. Home Film Field Talks of Organizing, a la Bigger Industry

Filmdom is witnessing the first organized attempt of the 16 mm folks to break away from the industry. A movement now under way by producers and dealers in 16 mm has for its purpose the organization of a separate motion picture board of trade for 16 mm only, that in all purposes may be similar in execution as the M. P. P. D. A. The big difference is that non-pros may be members.

This miniature Hays outfit is being shoved ahead under the leadhersip of Julius Singer, named president. A. D. V. Storey is secretary. Headquarters have been established at a Broadway hotel. Singer is also head of the Home Movie Company with offices at Universal's New York offices.

The impelling aim behind the movement seemingly is the imminence of home talkers, with the organizing of the midget governing body to protect and distinguish the 16 mm field as one entirely separate from the larger film industry.

In the language as officially stated on the organization stationery the organization of the midget board of trade is: to provide the 16 mm field and allied trades and professions a working organization for general co-operative advancement, exploitation an extension in industry, the home, church, school and other field.

"To maintain headquarters and Bureau of Information for all persons interested in 16 mm in its artistic, advertising, educational, entertainment, exploitation, financial, industrial, inventive, investment professional, promotional, scientific and every phase," it says. Annual membership is quoted as Manufacturer, $50; Dealers, $10; Non-Income, $2.

Scale Cutting Forced In Over-Seated Reading

Reading, Pa., April 7.

Another Penn street theatre here has dropped to 25c. for night admission for adults, the other being the Warner-Stanley Arcadia, which adopted a daily change of program some months ago. The second is Wilmer & Vincent's State, formerly a Paramount house. Paramounts are now showing in W.-V.'s new Embassy next door.

The State will change its program twice a week.

Theatres in the city's business district, counting Penn street houses only, total about 12,000 seats. Embassy has added to the town's already serious over-theatred situation. This does not include the Orpheum, Rajah, the latter closed, nor the Strand.

The new Embassy's top is 50c.; first floor at night for adults, excepting boxes, 75c. For matinees top is 35c., boxes 50c.

Retakes on "Gift"

Some retakes to tone down scenes may be necessary for Warners' "God's Gift to Women," declared to have been badly cut by the New York censors. If necessary, and possible, changes may be made at the Warner studio in Brooklyn.

The Frank Fay starring talker is scheduled to follow "Finger Points" at the Strand, with "Public Enemy," another gangster, coming in on top of that.

McNamee's Understudies At Newsreel Delivery

Even a newsreel's talking reporter must take time off to take care of a sore throat or else broadcast national events to keep up his popularity. That is the way Universal feels when substitutes have to be called for Graham McNamee.

McNamee, receiving $700 weekly for just talking to U's news audiences, has had eight different substitutes since on the job. Last week Phillips Carlin, radio announcer, stood by the reel because Graham had a cold. He tried to emulate the regular "reporter" in voice, following all of the McNamee enthusiastic twists of the larnyx, with Carlin doing nicely in delivery.

Hollywood Stall

Hollywood, April 4.

The old Hollywood stall, worked in its various phases, is proving a headache to New Yorkers who come out here looking for work. They all have a few pals working in the studios. Pals were usually good friends in the east, but out here it's Hollywood.

When easterners get out, the first thing they do is look up the old buddy, whose first question is, "Out here on a vacation?"

New Yorker admits it's partly a vacation, but if he could "land" he might stay. That's the tip-off for the pal, who begins the stall.

Appointment

Pal usually looks at his watch and announces that he has an appointment with Messrs. Sheehan, Mayer, Thalberg or Schulberg. But will the visitor give him a ring tomorrow, and they'll have lunch together and talk it over?

Visitor leaves the studio and decides that his pal is a great guy. He has an appointment with a big shot and maybe he'll mention the visitor's name to the boss.

Tomorrow comes and the easterner calls the studio. Unfortunately old pal is in a conference, but won't the visitor leave his name and old pal will get in touch with him? No, he'll call later. Later old pal has just gone into the projection room to look at a picture. He won't be able to see anyone until tomorrow.

One-Minute Bell

Tomorrow, the visitor sees the old pal, who gets one of those one-minute bells from his stenog as soon as the friend is seated in his office. The one-minute bell is the business, with the stenog ringing his phone and saying nothing. "I'll be right over."

That's the big boss talking and old pal has to leave. He has seen the easterner and that's something. As far as old pal is concerned, the obligations are all over.

Then the outside desk starts the other works. Next time the easterner calls, old pal is on stage six. Following that comes a heel cooling period when he has to sit in the reception hall for an hour, only to find that old pal will be tied up all afternoon. Another try and the easterner is told by the receptionist that old pal cannot be disturbed and suggests that the visitor write him a letter. By this time the stall has been worked to the limit and the mugg calls it quits.

The Nuts

Old pal, to him, is strictly the nuts, but if he should meet him on the street, chances are that old pal will greet him with open arms and ask him where he has been.

When the visitor starts to tell him of the stall old pal usually does a burn and exclaims: "Darn those girls! I never got any of your messages. Call me up tomorrow. I have a date in five minutes, but don't forget—call me!"

New N. Y. Fire Safety Requirements; Lobby Candy Stands Are Mentioned

New fire regulations are in the offing for New York houses in what looks like a drive by the local fire department. In the resulting melee it is expected certain rules will become more stringently supervised, while others are to be changed. Some are calculated to offer far reaching effect on the operating policies of theatres.

Among the latter is a rule forbidding candy stands and other obstacles in lobbies. The latter are meant to be kept clear for customers' free passage. It may be only certain houses or type of theatres are to be affected, since in most instances the candy machines utilized are made as part of the columnar construction of lobbies.

Present activity of the fire department authorities looks to have come from an insurance direction. It is laid to the recent burning of two theatres, the National, 8th avenue and 42d street, and the Loew's Lincoln Square or upper Broadway.

Yet while certain rules may be looming as more severe than ordinary, changes expected in others may benefit certain theatres. Among the latter is a regulation now being considered by the Board of Standards and Appeal permitting for the construction of dressing rooms beneath stages. This now is prohibited as a fire precaution.

Under the regulation, as considered, it is aimed to change on condition the theatres so desiring dressing rooms will install concrete arches and floors below the stages. This has been indicated as agreeable from certain combo houses who are anxious to get more stage floor room above for vaude and unit show space. This space is now diminished by the forced inclusion of dressing rooms above the stage floor.

Flame Proof Screen

One of the more rigid rules is that which directs all theatres to install a new style of screen described as flame proof. Hitherto the screens have been okay if only fire proof. There is a wide distinction between the two kinds. This change looks to stand the theatres plenty of money.

In addition to this among other rules which are now being closely supervised is the prohibting of ropes to be utilized in holding back standees. Theatres must use tape. That's to allow patrons quick exit chances in emergencies.

Fire extinguishers in theatres are being more closely watched. Some houses have been advised to change their extinguisher liquids more frequently and keep same fresh by more frequent reloadings.

Another slightly expensive item is compelling theatres to paint all standpipes outside the houses a regulation red. This refers to the slaniose connection used by firemen for hose connection in case of fire. Black is forbidden since it delays quick discovery at night.

Craig's Musical

New musical, at present untitled, relights the dark 64th Street Craig May 25. George MacGregor is producing and reported as representing the theatre owners. This is the usual custom for the hard to book Craig.

Show may open in Boston May 11.

FANCHON AND MARCO IDEAS
A Fox Theatres Unit
Best of the Stage

THE SWISS JUGGLER
FELOVIS
Back From Five Months' Tour in Europe

What an English Critic Says:
THEATRE ROYAL
The Real Music Hall
"It is good to see the Theatre Royal packed to its doors and to hear the very walls resounding with the peals of hearty applause. The reason for this is not difficult to seek for the music hall programme is contributed to by some really splendid artistes.
"At the top of the bill comes Felovis, who has often entertained London audiences. He is described as a 'sensational juggler with a "velvet smooth" touch, who performs his feats with "lightning quickness".' For once in a way the adjectives are justified for Felovis is a master of his craft. He juggles with all manner of things from walking sticks to cigars, and the work he makes a rubber ball do would make even the most accomplished professional footballer pale into insignificance, and how he balances a heavy table lamp on the end of a thin stick must be seen to be believed. Felovis, himself, is a self-contained show..."

Now Playing LOEW DE LUXE THEATRES
AGENTS
WILLIAM MORRIS AGENCY AL. GROSSMAN

BACK FROM OUR SUCCESSFUL TOUR OF EUROPE
THE ORIGINAL
KING, KING and KING
Playing in Loew's De Luxe Picture Theatres
Now at the OHIO THEATRE, COLUMBUS
"The dancing trio of King, King and King is the slickest precision hoofing combination in the business." Karl Krug, "PITTSBURGH PRESS."
"King, King and King are without a doubt the most amazing tap dance trio in the world." —DETROIT "FREE PRESS."
"King, King and King are still the most amazing tap dancers on the stage today, monarchs in ability as well as name."—Cohen in the Pittsburgh "POST-GAZETTE."
Presented to the public by: LOUIS K. SIDNEY, MARVIN SCHENCK, SIDNEY PIERMONT

ANNA CHANG
"CHINESE STAR OF SYNCOPATION"
SECOND WEEK PARAMOUNT, NEW YORK (April 10)
Thanks to MAX TURNER—WM. MORRIS AGENCY
Featured in Boris Petroff's "Carnival of Youth"
PARAMOUNT, BROOKLYN (April 17)
FOURTH CONSECUTIVE YEAR WITH PUBLIX

THE DRAMATIC ANSWER TO A NATIONWIDE DEMAND!

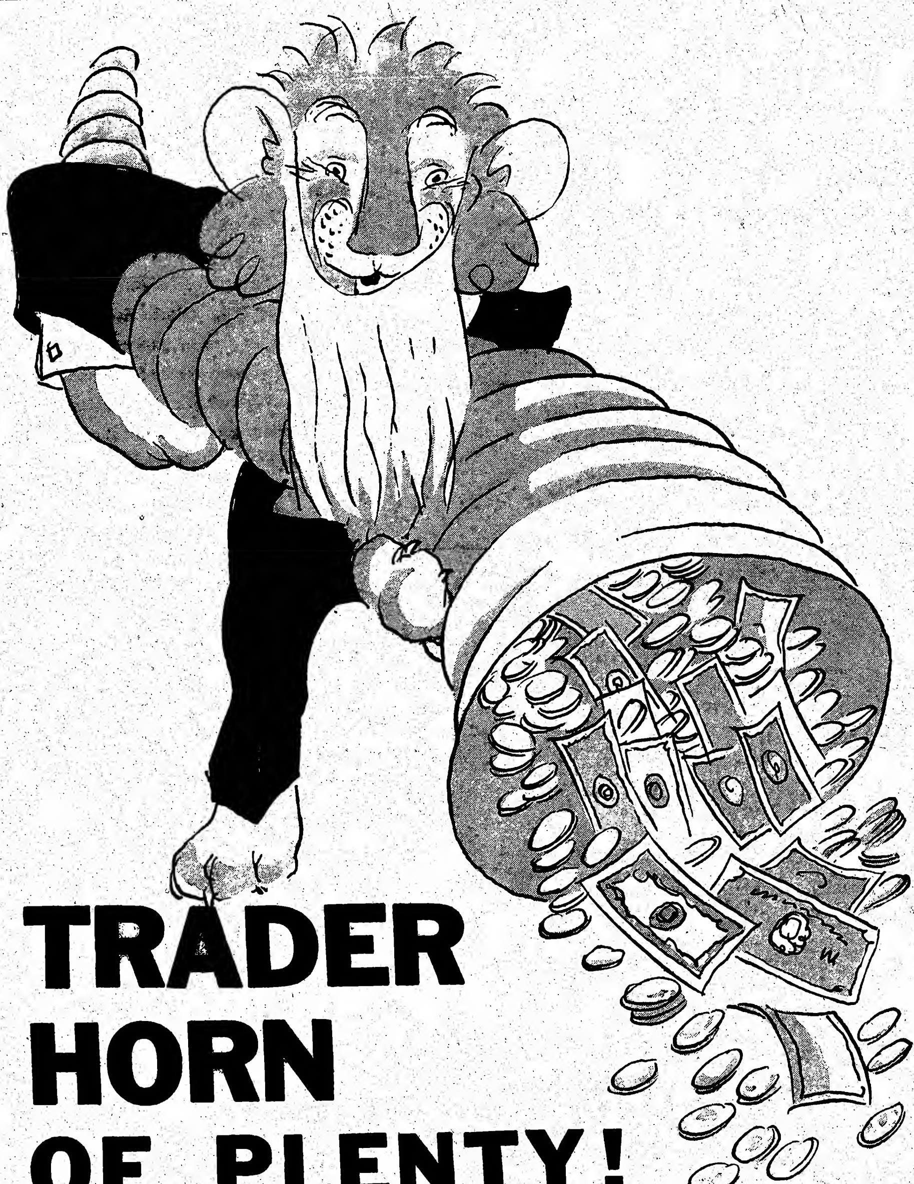
EVER since the sensational success of Gloria Swanson in "The Trespasser", there has been an insistent clamor for the star's appearance in another modern drama. Here it is. Gloria Swanson in "Indiscreet" is the triumphant vehicle the public has been asking for—the vivid story of a woman who finds that twentieth century society exacts a fearful penalty for those who violate its edicts. A poignant love drama with the glamorous star in the type of role that will sweep her to new heights of box-office fame.

Gloria SWANSON

in *Indiscreet*

PRESENTED BY
JOSEPH M. SCHENCK
A
DE SYLVA, BROWN and HENDERSON
PRODUCTION
with **BEN LYON**—ARTHUR LAKE
DIRECTED BY
LEO McCAREY

UNITED ARTISTS PICTURE



TRADER HORN OF PLENTY!

Making motion picture history in 32 Road-Show engagements at $1.50 top. No other picture today is so keenly awaited by the public!

35c Circuit Houses in Flare-Up Demand Protection on 75c Indie

Chicago, April 7.

Another protection fight between the exchanges and Publix-B. & K. is right around the corner, due to the sudden decision of the arty Cinema, on the near northside, to play regular program product.

Cinema, due to lack of suitable art films, has begun to use such regular features as "Cimarron," "Dracula," etc. Squawk comes from the Midwest Booking Company to the exchanges, warning them that the booking office considers it a violation of protection agreements for pictures to be allotted to the Cinema before they play the Windsor and Dearborn, two small houses nearby, which happen to be owned by Harry Balaban.

While the Midwest circuit is ostensibly not associated with Publix-B. & K., it is recognized in the business as practically a B. & K. subsidiary, with most of its officers having come over from B. & K.

Formal Protest

While Midwest has made no direct threat, merely registering a formal cold-blooded squawk with the various exchanges, it is possible that if the matter is permitted to ride to its climax, that Midwest will boycott those exchanges which refuse to satisfy the circuits demands. The balance of power is naturally with the Midwest, since they control a large number of neighborhood theatres.

As for the exchanges, they're burning, and claim that it can't possibly be a violation of protection, since the Cinema is charging 75c., while the two Balaban spots are 35 centers.

Ohio for Sundays

Columbus, April 7.

Ohioans no longer are law-breakers when they attend talkers on Sundays. The house and senate both voted the Sunday films legal here last week and the bill has gone to the governor, whose signature is looked for momentarily.

Most Ohio centers had been getting their Sunday shows right along for some years, despite the statute.

Little opposition to the new measure from any source, a last minute stand by one church body falling flat.

Texas Legislation May Hold Over for Year

Dallas, April 7.

Texas indies dropping the curtain on hardest legislative year in show biz of this state. Last successful stand before legislature's house committee seemingly defeated any kind of theatre taxation recently, but same committee withheld another bill proposing tax on film distributors.

Latter measure now white elephant, both exhibs and distribs fearing that it will be side-tracked for further study, with result that some kind of tax on show biz will pass. Reasons for this fear strong, as theatre legislation held the limelight during current session. Chances, however, even if house committee decides unfavorably, no definite action will take place until next year, giving distribs time to rally.

Fox's Star-Stock Bur

Fox's Star, at 106th street and Lexington avenue, New York, one of the oldest houses in the Fox chain in point of age and service for that circuit, goes burlesque shortly. Will be mid-Harlem's first burlesque house.

Theatre, playing vaude and pictures, tried Spanish-language shows but discarded the innovation after a week's trial. Mort Green replaces Tommy Dowd as manager for the new burlesque policy, stock burlesque and pictures.

Somewhat Intricate Is Sablosky's Phila Deal For Chestnut—For U. A.?

Philadelphia, April 7.

Abe Sablosky, John McGurk and others of the Principal Theatres Corp., local independent group with Paramount Alliances, are reported taking over the Chestnut Street opera house, a Shubert legit house, to play Chaplin's "City Lights" for second showing. Back of this is said to be the fact that United Artists, working through the Sablosky-McGurk group, may acquire the Chestnut for an invasion of Philly.

The deal has not been yet consummated, but it is rumored as going through within the next 48 hours. Inasmuch as United Artists has not disposed of "City Lights" in this territory and as it is reported Stanley-Warner has not bought "Front Page," the desire on the part of UA for a downtown outlet looks plausible.

Principal Theatres operate the Arcadia, small downtown house, and Erlen, new neighborhooder. It has affiliations with other local independents. It also operates upstate UA houses and one in Wilmington, Del.

There is a possibility, more remote, however, that if Sablosky and his group acquire the Chestnut, they will turn it over to Paramount, as they did Keith's. Paramount is said to be after second downtown house to be used for Publix stage shows.

Test on Commercial Theatre Ad Reaction in N.V.A. Short This Week

Indications point to the current as the test week for the industry on commercial advertising in theatres, screen and stage. The opportunity so long sought for an all-inclusive guage whereby filmdom may decide the fate of commercialized entertainment looks at hand with the present showing of "Stolen Jools," NVA charity short.

That the big experiment is so close at hand may be accidental since the short which was paid for and is backed by a cigaret maker was figured only as so much of a big contribution to NVA's charity fund. That it is offering the industry a technical experiment of so great importance looks to have been just one of those things.

This short is the only commercial piece of entertainment to be playing simultaneously in all the houses of the major circuits. That takes in a total of 2,200 theatres all over the country, of every size and playing policy.

That the short is playing that way is only because of its charitable commercial angle. That is there through the plugs given in the short for the company paying for its exhibition.

The reaction analyzed from its showing figures to give the theatres an acid test on the feasibility of commercialized screen entertainment if nothing more. It's reasonable to figure that whatever reaction can be gleaned from the short may have some effect on certain proposed commercialized stage entertainment.

Circuits mostly affected are Publix and Warners. These are affiliated with their own commercial short makers. Neither Fox nor RKO has affiliations that way. Fox is standpat on the policy against screen advertising and it is known that only the NVA end of "Stolen Jools" was what prompted the management to book it for showing.

Turnstile Houses

Indianapolis, April 7.

Return to the nickelodeon days, says the Syndicate Theatres, Inc., which has filed incorporation papers. New company intends to use turnstiles to collect coin in second class cities of Indiana.

Stock is divided into 5,000 shares no par value. Incorporators include H. C. Harrington, J. H. Wanner, Troy Edgar, M. J. Thompson and Harry E. Taylor.

One small downtown house is expected to be operated by the new corporation beginning May 1. Group has operative control over 15 Indiana and 10 Ohio houses, it is claimed.

99TH CONSECUTIVE WEEK

JOSEPH GRIFFIN

IRISH-AMERICAN TENOR

Direction MAX TURNER, WILLIAM MORRIS OFFICE

Publix-Balaban & Katz Theatres, Chicago, Ill.

JOE and JANE McKENNA

Swinging Around for Publix in Chicago

This Week, Oriental—Week April 10, Uptown

THREE BLUE BLAZES

This Week Oriental, Chicago—Week Apr. 10, Uptown, Chicago

Dir.—WM. MORRIS OFFICE—Thanks to HARRY SANTLEY

ROBERT ("The Man With a Hundred Faces") **BENCHLEY**

HOLLYWOOD MOVIE CAREER TO DATE

July, 1926 - - - - - - - - - - - - - - Title-Writing

December, 1928 - - - - - - - - - - - - - Acting

February, 1929 - - Acting, Story-Writing and Romping

March, 1931 - - - - - - - - - - - Dialogue-Writing

Next Trip - - - - - - - - Lighting and Sound Effects

OUR MOTTO

"You Don't Know What You Can't Do Till You Try"

VIC LAURIE

Headlining with JULES HOWARD in Loew De Luxe Houses with Loew's Vaudeville Revue No. 2

Now at Ohio Theatre, Columbus

Broadcasting In Every Town

What Lynden Morrow, Radio Editor of the Pittsburgh "POST-GAZETTE," had to say last week:

"Listened to Vic Laurie, in his broadcast through WJAS from the Penn theatre yesterday morning, and what a treat. Get a load of this fellow. He has all a radio songster needs, lots of originality and everything."

Thanks to Mr. LOUIS K. SIDNEY, MARVIN SCHENCK and SIDNEY PIERMONT

BERNICE and EMILY

PARAMOUNT, NEW YORK
(Week of April 3)

ORIGINATORS OF STAIR ACROBATICS

Thanks to NAT KALCHEIM

Boris Petroff's
"CARNIVAL OF YOUTH"—A Publix Unit

Allied Drive to Boost Buying Power as Resolutions Go Fliv

Chicago, April 7.

Finding themselves unable to gain any protection and price concessions by passing resolutions, the local Allied organization is planning to get what they want by increasing their buying strength.

Campaign is now on to widen the power of their buying group, with plans to increase number of houses on the buying list from the present 26 to a hope-for 85. Several of the larger independent circuits have signified their willingness to come into the group, including the important Lasker circuit.

Understood that Aaron Saperstein, president of the local organization and buyer for the circuit, will not continue as buyer, since his other duties with Allied and the management of his own theatres occupying too much of his time. Henri Elman, formerly exchange manager here for Tiffany, will probably become the chief buyer for the indie circuit, with Saperstein in on an advisory capacity.

Fox's De Luxe Meeting

Next meeting of managers of Fox's deluxe in the east is scheduled for April 14 in New York City. Session will begin at 11 a. m.

Sunday Nights Way Off On Gross at Reading

Reading, Pa., April 7.

Although no Sunday night shows were run, except at one house, during Lent last year, all the major film houses here were in operation the past six weeks on Sunday nights.

An effort was made to frame a working agreement to close Sunday in that period, but without success.

Some of the "10% war veteran benefits" gross did not meet the film rental.

Fight Films Made Legal For Maine Exhibition

Portland, Me., April 7.

Pictures of prize fights may be shown legally in this state after July 5. Governor Gardiner has signed a measure repealing a ban of 20 years' standing on such exhibitions.

Any form of photographic reproductions of boxing matches either in newspapers, pictures or otherwise has been illegal in Maine for years.

PLUNKETT'S INSPECTION

Visits All Over Schenectady, Boosts Town and Then Posts Notice

Schenectady, April 7.

A four-week notice for stage hands and musicians was posted backstage at the local RKO Proctor's. Similar notice has been the usual thing here each spring for the past 15 years but this one comes much earlier than customary. In past years it never meant much, as vaude continued through the summer months.

Jos. Plunkett and his aides visited the new RKO theatre in course of construction, then present vaude house. Plunkett went out around the town, visiting stores, shops, etc., also the General Electric Company plant and otherwise managed to get a line on conditions. At conclusion of his visit he said this town is much better off than most of cities in country.

Shortly after the party left the notice was handed out.

Conn. Off Censoring

Hartford, Conn., April 7.

No film censorship legislation by the Legislature at its present session. Managers all set at Capitol to enter protests, but needless.

Bad Accounts for Film Rentals Mount Up—Peculiar Situation

The loss for the producer-distributor of the Film Board system of adjudication of disputes between picture companies and exhibitors, plus that part of the system which called for rating, deposits and exchange shut-off for accounts breaking contracts, is resulting in more grief that is admitted in most quarters or can be seen on the surface. For the picture concern whose product has not reached the standard of previous years or does not quite measure up to that of major competitors, trouble with gypping, walk-out exhibs has mounted noticeably this season.

Generally for the others, there has been plenty of worry over the always-existent group of so-called "bad accounts" which run out of contracts on the slightest provocation with no Film Board rule prevailing, they continue to get service somehow.

Gypping on contracts, whether individually carrying arbitration clauses or not and are legally enforceable all over the country, continues apace, according to one distributor leader willing to look facts squarely in the face.

"There is no use suing most of these exhibitors, no matter what the loss has been to the distributor," he declares. "By the time retainer fees are figured and a judgment is obtained, the exhib has probably folded or has no money."

8 Years N. G.

Sometimes he will turn up somewhere else and chisel enough film to keep going, it is declared. In one known instance an account went eight years ago, but is still operating and apparently making money.

In scores of cases where previously the distrib had the Film Boards of Trade to appeal to for relief, now the only recourse is through its own legal departments. Only a minority of exhibs are brought to court through legal actions because of the cost of prosecution and the uncertainty of collecting judgments. Delays enter into the proposition, with the distribution department of most companies often figuring "a bad account will always probohly be bad and the cost of legal steps isn't worth retaining him as a customer." Gradually, the number of labeled "bad accounts" has mounted.

FRANK CAPRA

Expresses His Sincere Appreciation
for the Whole-Hearted, Loyal and
Efficient Co-operation to the
ENTIRE PRODUCTION STAFF
OF

DIRIGIBLE

"DIRIGIBLE"

FRANK WEAD

DIRIGIBLE

1930

Adaptation
"SHIPMATES"
(M-G-M)

Original Story
"DIRIGIBLE"
(Frank Capra)

In Preparation
"SEA EAGLES"
(George Hill)

Many navy, sea, gambling, air mail and other short stories sold to the "Saturday Evening Post," "American," "Ladies' Home Journal" and other magazines. "Century" will publish "THE STORY OF FLYING" *this spring.*

Representative—GEO. T. BYE
535 5th Ave., N. Y. C.

L. A. Phone OR 9922

MAURICE E. WRIGHT

FILM EDITOR

DIRIGIBLE

''DIRIGIBLE''

"DIRIGIBLE"
JOSEPH WALKER A. S. C.
Chief Cinematographer

DIRIGIBLE

Wrong Days for Right Pictures Picked by Too Many Exhibitors

Too many exhibitors are playing the weakest pictures on the best days, according to distributors who are beginning to fish around for some means of curbing this practice across the country, in big and small towns. The weaker sisters on Saturdays, Sundays and holidays, despite contrary opinions by the theatres, are lessening income for exhib and distrib, it is claimed within producer-distrib quarters.

The exhib psychology in most cases that the poorer product can be sluffed off to greater advantage on Saturdays and Sundays through benefit of trade that comes to the box office from fans who reserve the week-ends for entertainment purposes, staying away from theatres week-days, is all wrong, according to the distribs.

By this figuring, say the latter, the theatres are driving away for future week-ends the business they have been counting on as regular, meanwhile not doing anything to build up increased patronage for work days.

While the distributor benefits to a certain extent, under percentage playing, by getting fall-in business over the week-end for the poor product on the program, it is claimed that this does not make up for the losses suffered earlier in the week on the outstanding pictures.

The Wrong Days

Theatres have always picked the best days for weaker product to a certain extent, but never so much as now, it is revealed. Practice has reached the extent from coast to coast where the distribs are beginning to worry and may eventually invoke flat rentals for best days instead of percentage to protect themselves.

One of the reasons advanced for poorer product on best playing dates is traceable, it is pointed out, to the building up of kid patronage. To attract children, free from school on Saturdays and Sundays, many exhibs book in westerns, outdoor pictures and play double-features, this usually calling for weaker of pictures available for play-dating.

The average distrib believes, so far as kid build-up at the box office is concerned, the exhib should encourage that equally as strongly during the week, with kids expected to be instrumental in dragging parents to the theatre any week night if that's the only time when the fav western star or outdoor drama may be seen.

SOUND SCREEN ADS

Simpson Co. Pays RKO-Southern $100,000 Yearly for Privilege

Dallas, April 7.

Jas. P. Simpson Co., screen advertisers operating in Texas, going in for sound. Heretofore shorts have been limited to flashes, with little attention given actors. New idea along lines of Publix's recent experiment in screen plugs, with entertainment value emphasized.

Ace user of Simpson trailers is RKO southern loop. Simpson is understood to pay RKO $100,000 yearly for screen ad privilege. It's an heritage contract by RKO from its Interstate circuit buy.

MICHIGAN'S TAX BILL SENT BACK TO HOUSE

Lansing, Mich. April 7.

Professing a change in opinion toward their proposal, advocates of an amusement tax returned their measure to the Michigan legislature during the past week.

A similar bill was defeated by an overwhelming lobby in the 1929 session.

The measure is termed a "luxury tax" bill by its author. He said the house of representatives has had a change of heart in its attitude toward the measure. Thirty of the 31 members approached, he said, have expressed approval of the bill.

Open Sunday for Texas Shows Is Assured Should New Gov. Sign Bill

Dallas, April 7.

Following a hard 10-year battle, Texas indie exhibitors have finally won Sunday shows. Legislature passed the hotly contested law April 3 throwing Sundays wide open, leaving the yes or no choice to municipal ordinances. Only thing left is the governor's signature. Exhibs are confident of his favorable decision. A Sunday law was passed last year but it got a prompt veto from pious Gov. Moody. A veteran business man, the new governor, Ross Sterling, has taken a more sensible attitude toward the show biz in Texas.

The victory carries a dual significance, serving as a swan song for church-minded theatre reformers who are plentiful in the south.

Exhibitor-distributor combo defeated state censorship, gross and seat tax, then blue laws making it a grand slam of the showdown between church and theatre factions.

I. W. ROGERS FINED ON INCOME TAX DEFAULT

Springfield, Ill., April 7.

I. W. Rogers, Cairo, owner of a string of picture houses in southern Illinois, was fined $1,000 and costs and placed under 15 months' probation, when pleading guilty to a charge of attempting to evade his income taxes.

He was alleged to have withheld $7,933 taxes in the past three years.

"Front Page" on Terms

Chains and exhibitors wanting "Front Page" will have to pay the freight. United Artists has decided to sell the picture, contending it one of their outstanders, on the same basis as "Whoopee" was sold. The Eddie Cantor picture got the same rentals as a Fairbanks or Pickford production.

Deals with the large chains are now being worked out for "Page."

Bershon Film Buyer

Hollywood, April 7.

Dave Bershon has been appointed chief film buyer of the Hughes-Franklin circuit.

Adaptation and Dialog

"DIRIGIBLE"

JO SWERLING

CONTINUITY FOR

"DIRIGIBLE"

BY

DOROTHY HOWELL

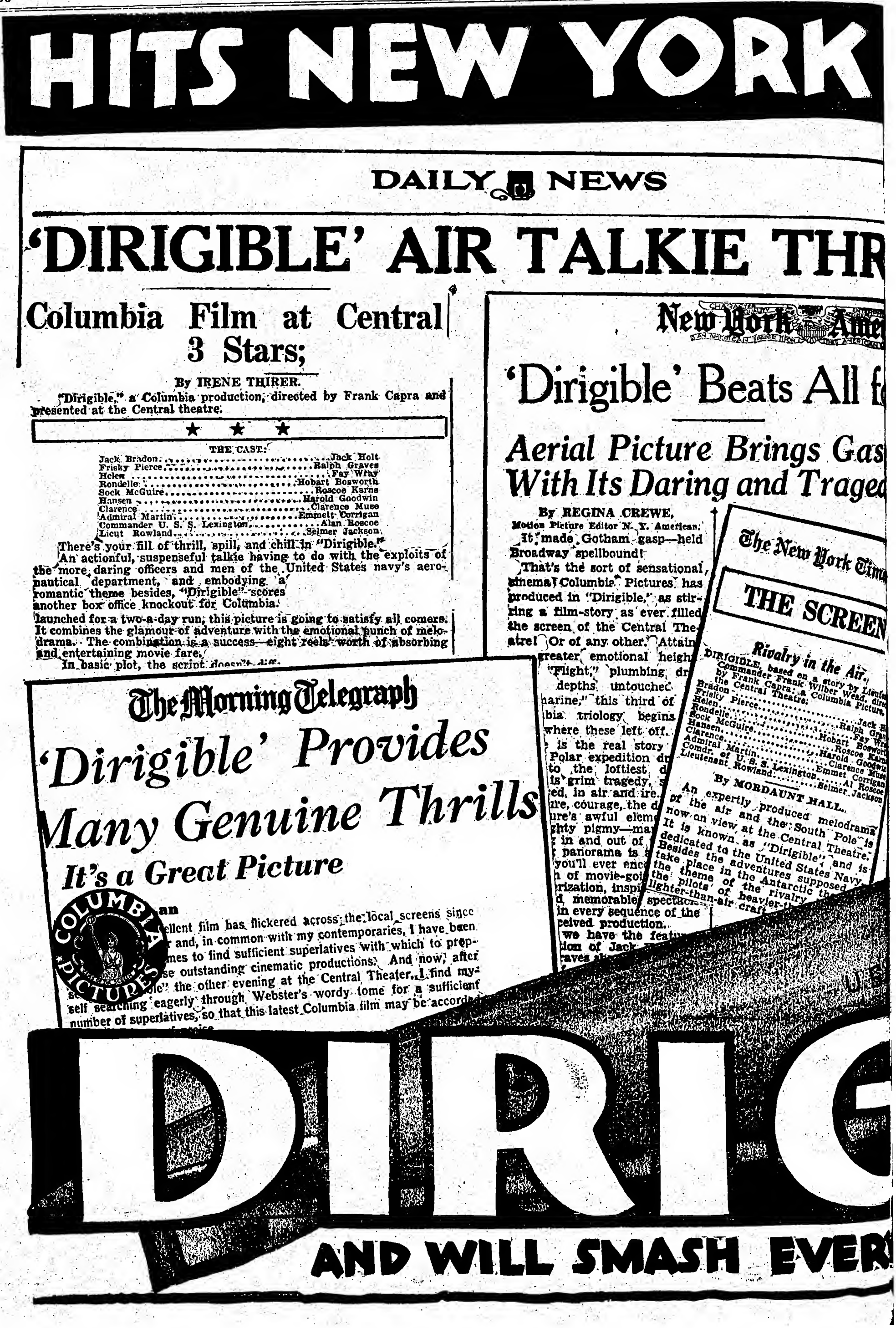
HAROLD GOODWIN

as "Hanson"

"DIRIGIBLE"

RALPH GRAVES as "Frisky Pearce"

"DIRIGIBLE"



HITS NEW YORK

DAILY NEWS

'DIRIGIBLE' AIR TALKIE THR

Columbia Film at Central 3 Stars;

By IRENE THIRER.

"Dirigible," a Columbia production, directed by Frank Capra and presented at the Central theatre.

★ ★ ★

THE CAST:

Jack Bradon	Jack Holt
Frisky Pierce	Ralph Graves
Helen	Fay Wray
Rondelle	Hobart Bosworth
Sock McGuire	Roscoe Karns
Hansen	Harold Goodwin
Clarence	Clarence Muse
Admiral Martin	Emmett Corrigan
Commander U. S. S. Lexington	Alan Roscoe
Lieut Rowland	Selmer Jackson

There's your fill of thrill, spill, and chill in "Dirigible."

An actionful, suspenseful talkie having to do with the exploits of the more daring officers and men of the United States navy's aeronautical department, and embodying a romantic theme besides, "Dirigible" scores another box office knockout for Columbia.

launched for a two-a-day run, this picture is going to satisfy all comers. It combines the glamour of adventure with the emotional punch of melodrama. The combination is a success—eight reels' worth of absorbing and entertaining movie fare.

In basic plot, the script doesn't diff

New York Ame

'Dirigible' Beats All f

Aerial Picture Brings Gas With Its Daring and Traged

By REGINA CREWE,
Motion Picture Editor N. Y. American.

It made Gotham gasp—held Broadway spellbound!

That's the sort of sensational cinema Columbia Pictures has produced in "Dirigible," as stirring a film-story as ever filled the screen of the Central Theatre! Or of any other. Attain

greater emotional heigh
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is the real story
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to the loftiest d
is grim tragedy, s
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The New York Tim

THE SCREEN

Rivalry in the Air.

DIRIGIBLE, based on a story by Lieute Commander Frank Wilber Wead, dire by Frank Capra; a Columbia Picture, the Central Theatre.

Bradon	Jack H
Frisky Pierce	Ralph Grav
Helen	Fay Wr
Rondelle	Hobart Boswor
Sock McGuire	Roscoe Karn
Hansen	Harold Goodwin
Clarence	Clarence Muse
Admiral Martin	Emmet Corrigan
Comdr. of U. S. S. Lexington	Al Roscoe
Lieutenant Rowland	Selmer Jackson

By MORDAUNT HALL.

An expertly produced melodrama of the air and the South Pole is now on view at the Central Theatre. It is known as "Dirigible," and is dedicated to the United States Navy. Besides the adventures supposed take place in the Antarctic th the theme of the rivalry the pilots of heavier-th lighter-than-air craft

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The Morning Telegraph

'Dirigible' Provides Many Genuine Thrills

It's a Great Picture

an

ellent film has flickered across the local screens since r and, in common with my contemporaries, I have been mes to find sufficient superlatives with which to prepse outstanding cinematic productions. And now, after le" the other evening at the Central Theater, I find myself searching eagerly through Webster's wordy tome for a sufficient number of superlatives, so that this latest Columbia film may be accord

LIKE A CYCLONE!

ILLER

can

r Film Thrills

New York World-Telegram

Tempest Smites Airship Thriller at the Central

REALISM'S PEAK HIT BY DIRECTOR OF "DIRIGIBLE"

Disaster of the Air Pictured with Profound Effect on Beholders.

By WILLIAM BOEHNEL.

The new film at the Central, "Dirigible," distinguishes itself by embracing in its story one of the most excitingly realistic airship disasters ever pictured on the screen. Frank Capra, the director, has

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DAILY MIRROR

'Dirigible' Is a Thriller With a Splendid Cast

By BLAND JOHANESON.

"Dirigible," at the Central Theatre.
Jack Holt, Ralph Graves, directed by Frank Capra, who made "Submarine" and "Flight," in a new thriller.
A knockout.

This trio can make movies. Their new one is as good as its predecessors, a thrilling, rousing, he-man drama, loaded with spectacular adventure, human incidents, plausible people.

It is a story of polar conquest by air. Holt and Graves are naval fliers. Holt is planning a flight over the South Pole by dirigible. Graves' wife, Fay Wray, uses Holt's affection for her to exact a promise that her husband be left behind.

The dirigible is wrecked before the flight is completed. Then Graves sets out to make it by airplane. He too is cracked up.

Stranded in the polar wastes, his danger is reported by radio newly

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EVENING JOURNAL

'Dirigible'

Vivid Aerial Shots Feature Film At The Central

By ROSE PELSWICK.

DIRIGIBLE, a Columbia picture, directed by Frank Capra from a story by Lieutenant Commander Frank Wilbur Wead; adaptation and dialogue by Jo Swerling.

THE CAST.

Jack Bradon	Jack Holt
Frisky Pierce	Ralph Graves
Helen	Fay Wray
Rondelle	Hobart Bosworth
Sock	Roscoe Karns
Hansen	Harold Goodwin
Clarence	Clarence
Admiral Martin	Em

"Dirigible"

NEW YORK EVENING POST

The New Films : By Thornton Delehanty

"Dirigible," an Epical Account of Antarctic Exploration, Opens at the Central

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IBLE

RECORD AT YOUR BOX OFFICE!

Editorial Plea for Vaudeville

(Reprinted from The Daily Argus, Mt. Vernon, N. Y.)

WILL VAUDEVILLE COME BACK?

In the West and South vaudeville is returning to its own.

In the East it seems to be passing, but at the same time there appears to be a sudden change in sentiment which may mean restoration of vaudeville as we once knew it, or as close to that as it can be made.

Some eight cities in the West and South have reported a sudden demand for vaudeville. In one city a petition was signed by 28,000 persons who urged that this form of entertainment be restored. Even on the Coast, the home of the movies, motion picture attendance has dropped off and there seems to be increasing sentiment for more vaudeville.

Here in the East conditions are somewhat different. At this moment the RKO interests are considering what is to be done with the Palace, the only remaining straight vaudeville house in the entire East. The policy may be changed any day.

In Westchester County vaudeville stands in a peculiar position. It was recently taken out of Mount Vernon and now White Plains is to lose its vaudeville programs, thus leaving Yonkers as the only city in Westchester presenting such features.

In Mount Vernon we find a new demand for restoration of vaudeville. A petition signed by some 1,100 persons has already been forwarded to the RKO offices and different organizations contemplate similar action. What this will bring about no one can say at this time, but we are of the opinion that eventually it must force action.

And when we speak of vaudeville we do not refer to the stage band presentation policy with a master of ceremonies. This policy has been successful in the West; it has not been successful here. By vaudeville we believe the people want six or eight acts offered in the manner that used to prevail and not under the direction of a master of ceremonies who constantly calls for applause for no good reason and attempts to "sell" himself rather than the show.

We cannot, of course, hope for another Hammerstein's Victoria, or an Alhambra, which functioned in the days of Percy Williams, Eddie Foy, Trixie Friganza, the Avon Comedy Four and others. Those were the days when vaudeville was variety entertainment, opening with an acrobatic act, with an intermission and a last half that usually carried the punch of the show. But we can hope for vaudeville that presents acts of novelty, comedy and originality.

It is generally agreed that the talkies, as efficient as they are, cannot replace the spoken drama nor the stage musical comedy. Pictures have their limitations. They have become routine and there is need for something new. If the theatrical interests will consider these points, taking advantage of the experiences they have had, both good and bad, perhaps we can get something in the future that will be lasting.

As for Mount Vernon, with a population of 63,000 and a vicinity drawing power of at least another 15,000, it would seem that we could support vaudeville—real vaudeville—with a well diversified program.

Fox-WC Pulling Out Stage Show at Pasadena—Reprisal on L. A. Union

Pasadena, April 7.

Fox West Coast's announced intention to pull out the stage shows of the local Colorado seems like a protesting slapdown to the labor unions for the latter's recent action in demanding an extra stage hand each to the Egyptian and Boulevard theatres in L. A. Notice has been posted to take effect in around 14 days from date.

Action on the Colorado by FWC may be the beginning of similar moves by the other chains. This is opinioned by execs because it is understood that under existing labor agreements the chains are always concerned individually and collectively.

It may be apparent from the FWC move that the matter which was to undergo confab scrutiny in the east has not been as yet settled.

Angle from the chains is that if the union action at the Boulevard and Egyptian is permitted to stand it will effect future operation by all. FWC protest on the Egyptian and Boulevard is because the two houses have straight films and do not need an extra stage hand each.

Losing the stage show at the Colorado puts it up to the union since around eight men may be shunted out as compared to the one man each added by the unions at the two Los Angeles theatres.

Mrs. Chevalier's Try-Out

RKO has booked Mrs. Maurice Chevalier, professionally Yvonne Vallee, into the 86th Street, New York, for four days starting April 11 on a showing.

Miss Vallee is doing an act with a pianiste. Contract forbids her being billed as Mrs. Chevalier.

Greenwald Moving

Chicago, April 7.

Maurice Greenwald, only remaining vaude producer in town, expects to trek eastward.

Greenwald is planning a trip to New York within the next fortnight to make a connection there and will move east permanently if a deal is consummated.

N.V.A. BENEFIT APR. 26 IN UNIT FORMATION

N. V. A.'s annual benefit performance in New York will be held Sunday night (26) at the Metropolitan opera house.

The show will be in unit form, with RKO, Fox, Loew, Warner and Publix each arranging a special unit for that night. The units will run about 25 minutes each. In between will be placed a few vaude acts, while the stage is set for the next unit.

The organization of the benefit into units will not be advertised as such. It is to expedite the running of the show.

Musicians Stop the WB Rialto's (Newark) Start

Newark, April 7.

Musician trouble caused postponement of reopening of Warners' Rialto. House was supposed to start Saturday (4) as Warners' Newark successor to the Capitol, condemned by the city and closed following a fire in the building last week.

Rialto went dark during the musicians' strike last fall. It was set to open Saturday when the local musicians' union reiterated its year-old demand for 10 men in the pit. Start was set back until a settlement is reached.

Bills for Bermuda

First of RKO's summer bills for a week stand at Reed Hall, Hamilton, Bermuda, sails today (8) to open April 11. Acts are Celino's Circus, Lita Corda, Vollmer Newsome, Nell Kirk and Adolph, Eddy and Gladys.

Jule Delmar is doing the booking for RKO. The Bermuda theatre will play the bills for a week every other week over the summer.

Jack Haley Tosses Over Two Weeks with $3,200 Through $50 R.R. Fare

A difference of $50 railroad fare between New York and Pittsburgh ruined the Warners' chance of playing Jack Haley as m. c. at the Stanley this week and next in that city.

Everything was set, including salary of $1,600 weekly, when Haley thought of the railroad.

"How about that fare?" asked he.

Somebody around believed he heard Jack say instead, "How about that being fair?," meaning the salary. They told him it sounded that way.

"What a way?," asked Haley. "Who's paying?"

"Paying what?," replied Charlie Morrison, the agent, with his pressure down to around 80, knowing Haley.

"You heard me," said Haley. "If I go to Pittsburgh someone is going to settle with the railroad both ways."

That's how it happened.

Campbell's phoned the Morrison office a special rate for any day last week.

Then Haley decided he would appear in vaudeville with Helen Lynd.

AD PLUG CAN'T BE TOO RAW, SAYS LOEW

Direct advertising by mention, or any other form of product plugging from the stage, will not be permitted in commercially tied-up acts on Loew's vaude bills. Loew's will order out all direct stage plugging to avoid offending audiences and will cancel any commercial act which violates the rule.

This will confine all Loew-commercial hookup exploitation to radio and elsewhere outside of its theatres. The acts' titles will be the only direct mention allowed. Circuit considers this as sufficient stage display.

As the vaudeville circuit's chief requirement for the acts is an air rep, Loew's advertising return will come mainly through the acts' mention of Loew theatre engagements during commercial broadcasts. The other benefit for Loew's is the possibility of securing popular radio names for its vaudeville stages at slight cost, in some cases nothing beyond the obligation to advertise the acts and advertisers in the billing.

Loew's contention is that commercial names for acts will not tend to cheapen the stage entertainment as long as the direct plugging is held down.

Limited Material Protection Idea for High Salaried Comics

Protection of comedy material of acts bought by RKO is in the offing It will start with the act of Jack McLallan who just finished his third straight week at the RKO New York Palace. After a summer trip to Europe he will open a long route for RKO in September.

The RKO booking department will have a complete transcript made of McLallen's material which will be sent in the near future to all managers on their circuits with instructions to watch all comedy acts with the view of eliminating from their routines, any of McLallen's material.

It is planned to repeat this material protection thing with all the higher priced comedy acts RKO plays next season.

The idea will not become general but will be concentrated mostly on comedy and money acts.

Whether or not RKO is prepared to go into the question of ownership of material in connection with this protection of their high priced comics, is not divulged.

$4,500 Act Sliced in Salary to $1,750 Weekly in Repeating RKO Route

In pursuance with the expressed intention of the RKO booking office to reduce what it claims to have been inflated salaries of name or headline acts on the circuit, Herman Timberg has accepted a return route of around 40 weeks, shortly commencing, at $1,750 a week. Last season when Timberg with the same act-production played for RKO Timberg received $3,500 and $4,500 weekly. The former salary was on cut weeks.

Timberg with the same people will reappear. Only difference is that whereas Timberg played the act in two turns on same program last time, it will now play as a single act, of shorter running time than the previous two turns.

RKO bookers claim the name or headline turns of inflated worth did not prove their value to the box offices, or if not that, secured the bookings when RKO had an emergency need for them with the acts aware of the emergency.

From $6,000 to $2,000

An act recently applying to RKO for a return engagement and receiving $6,000 for the last week it played the Palace, New York, had its offer of $2,500 for the repeat booking rejected. A further slice by the act to $2,000 is reported still pending. The first cut to $2,500 is said to have been made by the head of the turn after informed by the RKO bookers the act would not be worth one-half of what it formerly received, if again booked on that circuit.

The same absent treatment by the booking office in the early part of this season brought many voluntary salary reductions. RKO has its 4-act units filled in for some time ahead and appears not eager to sew up acts for the future. Other non-unit time for RKO is the spot booked houses east of Chicago. There are not many in this class.

He Said It

A man and wife team in their home were visited by a friend who had just returned from Europe. Asking about the foreign trip, the friend replied it had been terrible.

"See, you," said the husband to his wife, "I always told you we wouldn't take that trip until we owned a boat of our own, so we haven't missed a thing."

Rumor-Bitten Actors Ignore Warnings; Hop For Coast "Revival"

Chicago, April 7.

Recent vaude spurt on the Coast is causing high blood pressure among layoffs around here who think they see a way out this summer by heading westward. Already a number of acts have started to trek to California. Others are waiting for warm weather to make the jaunt by car.

Although warned from many sources to wait until the coast vaude situation is more clearly established, actors take no heed. They figure to get the jump on others by being on the ground.

In a number of instances actors, financially unable to make the hop, are hitch-hiking it or attempting to work their way through.

30c Payment to Dancer On One Amateur Night

Amateur nights at the Eltinge, New York, where stock burlesque is the weekly fare, are not causing any joy among the acts. Reason is the money distribution at the close is far below that which the acts had anticipated.

Thursday night (2) some six or eight acts took part, among them a Negro dancer. The latter, after doing his stuff, was handed 30c. net. "Hot Foot," as he is called, is still trying to figure out the pro rata basis.

The Eltinge paid the amateur actor promoter $15 for the one-night show.

PEG'S ROUTE

Peggy Hopkins Joyce is booked over the Bill Howard intact route for RKO and opens the latter part of April in Cincinnati. Before going out she will play the RKO Fordham, New York, April 11, and the Palace April 18.

Herman Timberg starts a long intact route for RKO May 28.

How Rajah Fell Down Over Bronx Copper in Skirts

Rajah Rabold, supposed to know everything, didn't know that one of those who asked him questions about the future, at the Bronx opera house, was a policewoman. Upon answering the policewoman, Emma Gross, the Rajah was handed a summons on a charge of fortune-telling. Bail was set at $250 for a further hearing today (8) before Magistrate Walsh in Morrisania Court.

Revealed at the hearing that the Rajah's real name is Maurice P. Kitchen.

LOEW UNIT BOOKINGS

Loew's presentation unit, opening April 23, has Borrah Minevitch, Raymond and Caverly and Mickey Finn.

Kate Smith was signed by Louis K. Sidney for a future Loew unit.

"Movie Ball" by N.V.A. Infringes in Chicago, Say Picture Operators

Chicago, April 7.

Objecting to the NVA's use of the word "movie" in trailers plugging the NVA Gala Movie Ball, local operators' union refused to run the trailers in theatres owing to confliction with its own slogan.

Operators claim the Movie Ball tag has been used exclusively by them for 20 years. NVA affair comes off at the Stevens hotel April 11, while the operators' dance is May 4 at the Trianon ballroom.

Proximity of both dates was most important in the union's squawk.

KIDDING ACTS CAUGHT RAW BY SAM TISHMAN

Chicago, April 7.

Discrepancies among RKO acts, whose tendencies are to fall down on the job when away from official surveillance, were discovered by Sam Tishman, of RKO's booking office, while on an inspection trip through this territory.

Tishman stopped off here on his way back from Minneapolis, where he looked over the first eight-act unit road show, with which RKO hopes to tighten its vaude bolts.

Booker slipped in on the acts in several houses, finding a free-for-all clown fest going on. Offending acts came in for some pretty strong warnings from Tishman.

Union Item Postpones Boston's 8-Act Bill Start

Union trouble forced postponement for a week of RKO'S eight-act vaudeville bill policy at Keith's, Boston. Extended stage show experiment was to have opened Saturday (4).

Boston stage hands' local demanded four additional men for the added three acts. Under its five-act policy Keith's Boston employs 12 hands on two shifts.

A compromise is being arranged.

PUBLIX FORESEES VAUDE

Entire West Looks to Vaude As Antidote for Bad Film Biz; Circuits and Indies in Scramble

Los Angeles, April 7.

With the RKO Coast division, under management of Cliff Work, showing over a 30% increase in grosses with the eight-act policy, the entire Coast is going the limit for vaudeville.

Local RKO office has received a score of wires in the past few days requesting information regarding vaude bookings. Most of the inquiries come from theatres in Oregon, Montana and Idaho, vaude-starved for the past year.

RKO houses in Portland, Seattle and Tacoma, which opened the eight-act policy Thursday (2), report their business 60% and more over the last four-act opening day. Orpheum in Oakland, Golden Gate at San Francisco, and RKO, Los Angeles, were way ahead of last week in spite of Holy Week and Good Friday, following the opening day.

Orpheum, Salt Lake City, which also inaugurated the eight-act policy last Wednesday, doubled the previous opening day's business. That the eight-act policy has caught on is evidenced in the California RKO houses, which have built up each week during the first five weeks of the bills.

In the northwest, Idaho Falls, Twin Falls, Nappa, Boise, Pocatello, Butte, Livingston, Burlingame, Billingham, Reno and Longbell have queried Los Angeles booking offices regarding vaude bills for their towns.

In 30 Houses

In line with the general stampede for vaude, Fox West-Coast is figuring on installing vaude in over 30 of its houses in this division equipped with stages. Most of these are in smaller towns where Fanchon & Marco units are not playing. F. & M. would handle the vaude routes for F.W-C, with plants not set yet as to how the shows are to be framed. It is presumed the bills will travel as units of the L.A. offices.

It is understood the same plan will be inaugurated by Fox in the middle west, with 10 weeks already lined up out of the Chicago office.

Publix is also contemplating installation of vaude in its Northwest houses. First to add stage entertainment in that territory was the Victory, Salt Lake City, which opened vaude April 2, after two years of straight pictures. Opening day showed a healthy gross increase. House is using four acts booked out of the Bert Levey office here. Circuit has seven other houses in that division which may add four-act vaude bills.

As it stands just now, vaude is the most discussed subject in show business here, with the opinion that it may be the solution of the bad business epidemic which has hit the Coast recently.

NVA BROADCASTS

Special Programs for Saranac Patients by Utica Station

Regular radio programs for the NVA patients at Saranac may become a regular weekly feature soon over WIBX, Utica, N. Y.

A special "Jubilee Week" program will be broadcast from WIBX tomorrow (8) at noon.

Willie Edelsten Ill

Willie Edelsten, the agent, after several spells of illness, is again sick.

This time it's pneumonia and serious.

ANITA ACAVEDO FALLS

From Top of Tent in Barnes' Circus—Badly Hurt

Los Angeles, April 7.

Anita Acavedo, of Alex and Anita Acavedo, iron jaw act with the Barnes circus, fell 30 feet from top of the tent. She sustained possible fatal injuries when a swivel in her mouthpiece broke during yesterday's matinee. Show was at Beverly Hills.

At the Hollywood Receiving hospital a surgeon said Miss Acavedo had possible skull, jawbone, pelvis and leg fractures.

Hoofer Lange Pinched For Letter Threat to Audrey Gibson's Ma

Davenport, Ia., April 7.

Robert Lange, 23, who said he was formerly with a dance act headed by Evelyn Dean in vaude, wrote love notes to Audrey Gibson, but when he penned threatening letters to Mrs. Petie Gibson, her mother, he landed in jail. In a hearing before Judge W. W. Scott, Lange was remanded to jail and faces a revocation of parole in an old case of breaking and entering, here, a year ago.

Mrs. Gibson, whose daughters Audrey and Eva are in Carl Shaw's act, playing the RKO Capitol here, caused Lange's arrest. He lived here before going into the show business as a dancer. He met Audrey Gibson in Chicago, proposed marriage to her and met with opposition from the girl's mother. Lange continued to write throbbing letters to the girl, who told the judge she didn't care for Lange or his mush stuff.

Lange claimed Mrs. Gibson slandered him and caused him to lose his job, after which he came home to work as a dance teacher with a local school. When the Gibsons came here to play a date at the Capitol, Lange had a bellhop carry his pash note to Audrey, but the note fell into Mrs. Gibson's hands.

Lange wrote her a seven-page, threatening letter vowing he'd follow her until he got revenge. He was arrested in the Capitol while watching Shaw's act and after a warrant for his arrest was issued charging disorderly conduct. The love stricken hoofer still on parole for an old offense may get a break if he quits molesting the Gibsons, the judge told him. He's still in jail.

Turner-Gibbs Suit on In Springfield, Mass.

Springfield, Mass., April 7.

Terry Turner, New York booking agent, has filed suit here for a $30,000 share in profits from vaude appearances of the Gibb sisters, Siamese twin daughters of John R. and Margaret H. Gibb of Holyoke, Mass. Turner declares the share is due him under a recent accounting.

Plaintiff and defendants have been unable to agree on the amount due.

Syndicates' Photo Loss

Picture news syndicates are protesting at publicity departments distribution of stills to house organs and small time publications throughout the country. These minor publications had been an important source of revenue to syndicates.

House organ editors are getting wise and writing direct to the studios.

SUBSTITUTE FOR TWIN TALKERS

Experimenting This Spring in B Houses of Mid and Northwest — Double Feature Bills Disliked Even Though Successful—Vaudfilms Favored

NORMAL IN FALL

By the coming fall when Publix anticipates conditions will have neared normal, extensive use of live talent with that to supplant further or wholesale spread of the double feature policy, will probably become a fact with this largest of chains.

Meanwhile, during the spring and summer, experimentation with vaude or so-called Class B units is in mind, mainly for the middle west, around Chicago and in the northwest. The south, in some portions, may also be given a trial.

Publix's sudden conversion of a number of Class A first runs into double feature policies, including Birmingham, Atlanta, Toledo, Knoxville and others, was an overnight move after a long stretch of bad business, with important red. It is explained in operating quarters the double-feature policy comes on the eve of summer and can be thrown out as fast as inaugurated.

Vaude Preferred

Opinion is growing among chain and distributing showmen a policy of pictures and vaude at lowered prices is to be preferred to double features, despite comparative costs as against box office possibilities. This opinion is shared by some of the higher Publix minds, it is known. It is admitted that even though double features gain ground, it is never too late to try vaude along with single features. One fear is that indies may use vaude along with double features and there w: be no backtracking out of the duo-billing policies.

While Publix is trying double features successfully in Knoxville, it is planning to try single features, plus a vaude show, at its deluxer in Chattanooga, the Tivoli. The operations are called "twin operations," with that giving Publix an opportunity to study results as compared between double features in one and vaude-pictures in the other.

Vaude, spot-booked into Omaha and Des Moines, deluxer operations in the Blank territory, and human entertainment in various other towns in the middle west, including stands in Illinois, is declared to be profitable, with Publix flirting with the idea of further experimentation, in that territory as well as in the F. & R. towns in the northwest.

At present most of the living talent used by Publix in the west is booked out of Chicago. A few attractions are arranged for from New York by Harry Hollander, who maintains a close contact with Chicago, while stray others are routed out to Chicago with Publix's regular road stage shows.

Not yet set where Chattanooga will gets its acts. If not booked from Chicago, a deal may be made with Radio-Keith-Orpheum for the routing of RKO's intacts into Chattanooga after they play Atlanta, with a local line of girl or something added.

Emmett Rogers, Publix's division manager in the Tennessee territory, is among those within Publix who has had considerable experience with vaude.

Russ Brown's Partner

Russ Brown and Flo Robinson, both from "Flying High," are a new combo, teamed for vaudeville by Charlie Allen.

Brown was last in vaude with Mrs. Brown under the standard team name of Brown and Whittaker.

Actors Complain of Censoring, Billing, Radio, Outside Work, Etc., On RKO Tour; Driving 'Em Dizzy

So many dont's and do's are being heaped upon vaude acts playing for RKO it is driving them dizzy, they say. Getting together an act is the simplest part of the vaude business but the censorship campaign, the photograph and billing must be combined with the lack of places to get an act into playing form before showing, is fast breaking the actors' morale, according to their own words.

Among many acts mentioning these things are standard turns. Why the censorship thing is going to the extreme limits as at present, they cannot fathom. They point to certain talkers on screens with them and point out lines, gags and situations they claim pass unnoticed. Why the pictures are condoned and the actors are made the goats is one of their riddles.

The photograph and billing thing is another thorn in their already harpooned sides. No matter what contractural obligations they might have made with people in their supporting casts, the RKO billing department dictates who is to be mentioned. It is causing plenty of grief internally among the casts.

Radio

The broadcasting angle, according to acts returning from the RKO road, is still another temper disturber. Acts say after doing four hard shows each day, there is the compulsory RKO broadcast which must be done according to contract, or else.

Then again tieups with stores and newspapers demanding personal appearances and all sorts of trick stunts to promote business on the road. These things must be done before matinee time and usually in the morning. It breaks up the sleep and rest the acts claim necessary to their health and work.

Still another ruling on the road, and one the actors state is universally held to in all RKO out of town theatres, is the money drawing rule. It prohibits the house manager from advancing an act over $100 even if due without wired permission from New York. The act must pay the wire and the answer. The hundred cannot be drawn either they say, unless you have it coming to you by playing a certain number of shows.

Blotto!

Eddie Foy sought some vaudeville bookings last week. He visited several offices. At two he was accepted, the booker saying: "We'll rub out an act over at so and so's theatre," but Foy refused the dates rather than take them away from another act.

He talked it over with his wife, Barbara Newbury, that evening and they agreed he might as well take the bookings because the booker would likely use the rubber anyhow. Next night at dinner Eddie told Barbara he had followed her advice and was booked for Warners' Elizabeth.

Said she:

"Yeh? I'm the act they rubbed out!"

FOX BARS GAGS ON POLITICS

Political gags that tend to cause a demonstration are banned from Fox stages in the east. The ban specifically mentions remarks for or against the federal administration or on the political situation in New York City.

The order looks like an extension of the Fox recent stand against screen propaganda. On the vaude end it also includes prohibition which may stir up approval or annoyance from customers.

All house managers so concerned are to be held personally responsible to see that such censorship is made effective.

All smart, wise or off-color remarks about Federal, state or city officers, celebs and prominent people are now taboo on all stages booked by Fanchon & Marco.

Clause has been inserted in the new F. & M. contract that eliminates derogatory comment.

Not Leading Lady to Fehl or "Rin-Tin-Tin," Says Dora Maughan

Chicago, April 7.

Starting a divorce action and cancelling her RKO route marked Dora Maughan's local engagement at the Palace last week.

Miss Maughan's suit for her freedom is from Walter Fehl, actor, on grounds of desertion. According to the complaint they were married in 1923. There are no children. Miss Maughan waived everything from alimony to what goes with it.

Cancellation came after a dispute over billing, with Miss Maughan complaining over being topped by 'Rin-Tin-Tin,' the picture dog. According to Miss Maughan, she notified the booking office in New York that she wants to get through after this week in Cleveland.

In any event, Europe will see her again this summer, said Miss Maughan.

Lockhart Marries; Pinched

Louisville, April 7.

W. L. Lockhart, 33-year-old vaudevillian, who married four days ago, is under arrest charged with forgery and vagrancy.

Detectives said Lockhart was nabbed while trying to pass a check on an Atlanta bank. Store officials claim they had previously cashed two checks on the Atlanta bank and that they were returned.

RAY DOOLEY'S EDDIE DOESN'T KNOW BETTY

Eddie Dowling, musical star, is being confused, mostly by newspapers, as the Edward D. Dowling, divorced last week by Betty Compton.

The musical Dowling has gone to the dailies, pointing out he is still married to Ray Dooley, and is returning a lot of miscellaneous mail, received at his Fifth avenue office.

Dowling leaves for the coast in about two weeks to make "Honeymoon Lane" for Sono-Art. He may also make a talker of "Sidewalks of New York," in which Ray Dooley was featured on Broadway a few years back.

Vidovich Must Serve

Galveston, April 7.

Marino Vidovich, former vaude comedian and professional baseballer, sentenced to serve a year in federal prison on liquor charges, has lost his long fight to keep from doing time.

Vidovich surrendered to U. S. marshal at Houston after his appeal to higher courts had been turned down.

JACK OSTERMAN

"BROADWAY PLAY BOY"

ON MY 41st WEEK
FOR RKO THIS SEASON
AND STILL GOING

CHAS. AHEARN

AND HIS MILLIONAIRES
"AT THEIR PRIVATE CLUB IN PARIS"

RKO PALACE, NEW YORK
THIS WEEK, APRIL 4th

50 WEEKS TO FOLLOW
BOOKED SOLID

REPRESENTING
THE CREAM OF THE
VAUDEVILLE PROFESSION
FOR RKO

THE JACK CURTIS AGENCY

1564 BROADWAY, N. Y. C.

BERNARD BURKE
Office Manager

ANNA BEDRICK
Secretary

Associates
MILES INGALLS
HARRY WARD
GEORGE LUKES
JACK CURTIS, Jr.

BOOKING ACTS IN
EUROPE NOW
See
H. NATHANO

Now writing material
for anybody anywhere.
JOHNNY HYMAN
under 5 year contract
to Jack Curtis

EDDIE CONRAD AND MARION EDDY

"IN THE MUSIC MASTER"

ACCLAIMED BY
LONDON AND PARIS

DICK HENDERSON

"HE'S FUNNY AND HE SINGS"

BOOKED SOLID RKO

(THIS WEEK APRIL 4th)
CINCINNATTI

Cable Address
CURTART, N. Y.
Telephone
BRYANT 9-3468 and 9

Inside Stuff—Vaude

Ralph Farnum has had an interesting interview on the famous Scotty of Death Valley (California) syndicated. In the story Farnum says the signs indicate the gold mine Scotty is suspected of owning is beneath the $1,000,000 "crazy house" as it is called, Scotty has been building for several years away out in the desert, 40 miles from habitation.

Farnum was an active vaude and legit agent in New York until sinus trouble obliged him to go to a dry climate. Farnum was one of the few Keith agents of the old days with any guts. Agenting in another's office, when Farnum was asked if he wanted a Keith franchise as an agent for himself, he answered no, and left the Keith office. Taking up musical comedy placements, his success was immediate and uncommon. Farnum has been Will Mahoney's show representative for some years. Mahoney, under Farnum's wise guidance, has gone to the top of musical comedy in starring position and salary.

When Farnum decided he must go away, and to a dry climate, he went the limit, as usual, going into the California desert alone. Many going into that Death Valley desert have never returned. Not only did Farnum go there, but he mixed in with the Indians, a primitive tribe, he says, living with them, gaining their confidence, and incidentally meeting Scotty. Growing friendly also with Scotty, Farnum visited him at his desert home.

Scotty, whose source of unlimited income seemingly has been unknown for years, won't talk about the gold mine reports. What Farnum told in the syndicated interview was from observation, not information, and no breach of confidence.

Farnum, now in Los Angeles, may shortly return east.

When Alfreda Codona appeared at the Garden Friday and told the details of his wife's, Lillian Leitzel, fatal fall in Copenhagen, women of the Ringling circus were in tears. Curiously enough, an article with facts by Codona on falling and how aerial acrobats protect themselves in that extremity, appeared in the Saturday Evening Post shortly after her death. The story had been accepted months before and was actually printed prior to the accident.

Leitzel's last appearance was in a Copenhagen so-called cabaret, which explains why she was but 20 feet from the floor. Usually she works aloft twice that height. Her attendant took his position beneath the rings. It is probable that he could have broken her fall, if not saving her from real injury. At the moment the swivel snapped, the attendant's attention had been diverted to a table nearby and he acted too late.

Leitzel struck her head. She spoke to Alfreda who went to Copenhagen by plane and said she would be all right. Reported improving, two days later she was in a delirium. Autopsy revealed a brain injury and physicians told Codona that had the aerialist survived she would probably have been a cripple for the balance of her life. That is the crumb of comfort the sad accident gave Codona.

Another, the third, police dog in the Heidt band act at the Palace, New York, this week. When Clarence Moore lost his first dog, "Lobo," through poisoning, the dead dog's son, "Pal" had a touch of the same tainted food. "Pal" went into the act for a while, after trained by Clarence, but lately developed symptoms traced to the poisoning. Moore sent for the current acting dog, it arriving here from Germany about three weeks ago. "Pal" will shortly pass out.

Irene O. Boganghi, wife of the dwarf who was a fixture with the Ringling-Barnum circus, in a mechanican equestrian turn, has asked the District of Columbia court to declare him legally demised. The wife avers she has neither seen nor heard from her husband in eight years.

Boganghi was engaged by the Wirth Brothers circus, Australia, and remained there for five or six seasons. He returned to this country but is said to have gone back to Italy, where he is supposed to be conducting his own two picture theatres.

In the passing of Vic Richards, the 72-year-old minstrel man, Saturday (4) in Atlantic City, the stage lost one of its most active of young minstrel trainers. Vic Richards during the past 20 years he spent with the Steel Pier Minstrels had brought out more end men and burntcork comics than any other man in the show business.

Among his proteges were Frank Tinney and Eddie Cassidy. It's doubtful if there is a minstrel man in the U. S. who didn't know Vic or who hadn't worked with him at one time.

With no decision made regarding the retrial of Alexander Pantages on charges of attacking 17-year-old Eunice Pringle, opinion locally is that the former circuit owner may not have to face trial again. Supreme court granted a new trial last week and censored the prosecution on its conduct during the trial.

Meantime, Pantages is under indictment on similar charges in San Diego, where complaint was filed against him in connection with a "love-market" investigation.

"Masked Crooner" in Roemer's Homers Radio Gang, which opened for Loew, is not the same fellow who is heard over the air. Band featured on that hour, which broadcasts Sundays over WMCA, is Frank Galassi's. The leader himself is the real "masked crooner," but when the vaude dates were arranged it was thought that Galassi wouldn't look right.

Sub "masked crooner" is Howard Phillips, who unmasks at the finish.

The Orpheum and RKO theatres in Los Angeles cut their space in the "Examiner" and "Herald," Hearst papers, to the minimum of one inch daily in the theatre page.

On the opening day at the RKO, following the theatre's reduction in space, critics on both papers panned the show severely, while all the other papers boosted the show.

Vaude vets of the world war are filing applications for the bonus loan granted by the last Congress.

Among those now in New York who have received their bonuses are Bob Adams, Tom McNamara, Al Gamble, Bert Miller (Miller and Murphy), and Dick Sexton (Larkin and Sexton.)

The $4,500 salary quoted for the Bert Lahr-Ben Bard combination at the Palace April 11 is the salary for Lahr alone. Bard receives another $1,000 for his own act and doubling as Lahr's straight man on the same bill.

June Carr, partner of Dave Schooler in his return to vaudeville, is a daughter of the Cliff Bragdons (Bragdon and Morrisey), veteran variety team.

Double Dangers

(Continued from page 11)

and the other distributor, playing percentage, will further add to difficulties by demanding split figures that are not too high.

More Troubles

For years the distribs have been able to break up double featuring in many situations, but now it is openly admitted a penalty clause cannot be placed into the contract and enforced. It is also feared that the distrib will have considerable trouble over protection and zoning, with exhibs under double-billing breaking protection where before this couldn't be done.

Against this, where exhibs ask for a reduction in the initial percentage, the distribs will endeavor, one leader stated, to maintain that initial percentage, especially where an old account comes up.

If double-billing, which has alarmingly spread in various keys during the past season, envelops every situation throughout the country, taking in former worthy first and second runs, with chains going in for the policy, the small indie will be wiped out in a couple of years. One of the major producer-distribs serving hundreds of small accounts, is fearful of this untimely end for the indie through inability eventually to get major product.

The large chains have increased their buying power within the past two years, but with double featuring in many situations are further adding that buying power. Even the chain subsids of the large companies are beginning to go wild in the opinion of distribs, and rather than jumping into double-billing should have held out a little longer for better times.

Where a large chain previously bought 175 features, using 150, in certain situations, they will now buy 350 pictures. Result will be consumption of major output before the season is half over, with further squeezing of the indie. If production by majors is increased to save that indie, quality will be lowered to meet rental possibilities. That in turn, it is pointed out, will make it still tougher for the first runs without double features.

THE IMMORTAL "TOPSY"!

ROSETTA DUNCAN

OF DUNCAN SISTERS

A New Act with Sensational Reports

By BLANCHE MERRILL

Last Week (March 28)

RKO **PALACE** New York

WEEK APRIL 11, RKO ALBEE, B'KLYN.

N. Y. "TIMES"

PALACE CELEBRATES ITS 18TH ANNIVERSARY

Rosetta Duncan Feature of Pleasant Show

"Rosetta Duncan, the impish member of that sisterhood, is the bill's chief new "name." Trying her luck behind the footlights for the first time without the assistance of the saccharine Vivian, she scores something approximating high success as a single entertainer. Her numbers are all characterizations—a youngster with a toothache, a Chic Sale-ish old man, and, of course, the dusky-skinned, tomboyish "Topsy"—and even if their delineation is accomplished more through high spirits than through genuine creative artistry, they are still effective music hall stuff."

N. Y. "AMERICAN"

PALACE HAS SMASH ANNIVERSARY BILL

"Rosetta Duncan proves she can get on well enough alone, singing some bright songs from the pen of Blanche Merrill."

N. Y. "EVENING GRAPHIC"

"Without underestimating the ability and talent of Vivian Duncan we can't help but feel that Rosetta gives a much better performance alone. We have never seen her put on a better show anywhere. As Topsy she stopped the show."

N. Y. "TRIBUNE"

Rosetta Duncan and Others Also Featured on Program

"Celebrating its eighteenth anniversary, the Palace is presenting this week a program far more entertaining than last week's show, which was one of the best.

Making her Palace debut as a solo performer, Rosetta Duncan conveys the impression that the absence of her sister, Vivian, as a stage partner is not insufferable. Of course, the pleasing harmony of the sisters Duncan is absent, but clever songs and characterizations, not forgetting a brief revival of "Topsy," the bug-eating pickaninny of "Topsy and Eva," serve to keep one amply diverted."

Direction, WILLIAM McCAFFREY and LEO FITZGERALD

AMERICA'S GREATEST FLASH SHOW

MARCUS SHOW

FEATURING

LEON MILLER—BEN McATEE—ELMER COUDY

AND FIFTY OTHERS

CHORUS OF TWENTY-FOUR GIRLS

ALTERNATES REVUES AND LATEST BROADWAY
MUSICAL COMEDY HITS EACH WEEK

PLAYING EXTENDED STOCK ENGAGEMENT
AT UNIVERSAL'S

CAPITOL THEATRE

ATLANTA, GEORGIA

NOW IN 9TH CAPACITY WEEK

THE RECORD BREAKING NUMBER ONE COMPANY IS SCHEDULED TO RETURN TO

RAMONA PARK

GRAND RAPIDS, MICH.

THE MOST BEAUTIFUL
AMUSEMENT PARK IN THE NORTH-WEST

FOR ITS

FOURTH SUCCESSFUL SEASON

PRESENTING A

**COMPLETE STAGE PRODUCTION
EACH WEEK—WITHOUT PICTURES**

OPENS MAY 31, 1931

**OPEN TIME AFTER SEPTEMBER 7
OTHER COMPANY OPEN TIME MAY 2**

Union Labor Too High, 4 More Publix Towns Drop Units; Now 17 Weeks

Houston, April 7.

Publix's four de luxers in this section are now tossing out stage shows for what may become a permanent straight picture policy. Notices have been given stage hands and musicians, effective April 16, in San Antonio and Houston and effective April 24 here and in New Orleans, units going out on those dates.

There is a possibility Denver will also come off the Publix route shortly with the presentation shows finishing in Minneapolis, the point from which they now jump to Colorado. While Los Angeles was in the route, Denver provided the jump between the west coast and the south. Since then it has been the jump breaker between Minneapolis and Texas.

Publix is not contemplating double-feature policies in any of these de luxe operations, it is understood. The chain is believed throwing out the units in the thought that until overhead, which includes cost of union labor, comes down, the use of living entertainment will not be profitable.

With recent elimination of Los Angeles and Toledo from Publix road route, plus the Texas time now to go and possibly Denver, the Publix unit route will be down to about 17 weeks.

2D RUNS AND VAUDE AT NATIONAL, L'VILLE

Louisville, April 7.

Switow Brothers, affiliated with M. Switow & Sons, operators since 1920 of the Kentucky ace downtown second run, have leased the National for 25 years at an average of $40,000 yearly. Second run films and vaude split week.

A. Bass, owner of the building, has been operating the National for past few months and is responsible for bringing back live talent to Louisville. He played first-runs and Fanchon and Marco units until Rialto lease was taken over by Fred Dolle, who booked in RKO acts. Then Bass tried straight pictures, second runs, on a weekly change and last week discontinued entirely.

Switow Enterprises own 25 houses in Kentucky and Indiana, some leased to Publix.

Doc Howe's Tour

Doc Howe, chief booking manager for Fanchon & Marco, is on a three-week tour of the F. & M. time. He will make all the eastern and southwestern towns, afterwards spending a week in Los Angeles and then return to New York by way of the Northwest.

On his tour Howe will talk things over with several small town theatre prospects who have asked for F. & M. vaude.

Butte, Wichita Pending

Hollywood, April 7.

Butte and Wichita will come back for Fanchon & Marco units if the layoff schedule can be adjusted or the days shifted. Latter most likely, with the Fox, Butte, to play Tuesday, Wednesday and Thursday, and the Miller, Wichita, on Friday, Saturday and Sunday.

Otherwise, for the F&M shows to play the week-end in Butte for three days they must lay off four.

NEW ACTS

Harry and Curly, acrobats.

Abner Silver and Frankie Finn.

Roscoe Ails and Thelma White.

Ludwig Satz, Ghetto comedian.

Beverly Bayne and Paul Decker.

John Gustin and Edward Gray, Los Angeles, vaude producers, have corraled 10 picture extras who resemble stars for a "Hollywood Stars' Double Revue."

Frances Upton, Joe Wagstaff, Charles Sabin, three-act.

Eddie Moran Co. (6).

Kenneth Casey, former single, with 14 people.

LOOKS LIKE 28 WEEKS FOR RKO's SUMMER

Unless other houses suitable for the policy are added, including one to make up for 81st Street, and unknown others not eliminated, RKO will operate over the summer with 28 weeks for intact shows, this including added but brief Publix time in the south. While the 81st Street may be substituted with another New York house, none with the exception of the Fordham or Coliseum, and these doubtful, seems likely. The 86th Street will probably remain with its stronger five-act policy, it is believed.

For some while RKO has discussed the possibility of infacting the circuit in a more general way for longer routes, better exploitation and the application of chain merchandising to a greater extent, but it's declared as improbable anything in that direction will be attempted.

BOOKING DEAL POSSIBILITY

With four Publix southern towns going to RKO April 12 for stage bookings and Waterloo, Ia., the next to follow, a Publix-RKO vaudeville booking deal is a future possibility.

It would be the first amicable arrangement of importance on stage talent between two of the major circuits in years.

Present RKO grade of unit show at $3,000 was factor in Publix's decision. As the only uniform vaudeville entertainment of its type now booked at the same price and quality it was considered by Publix as the best means of filling the southern stage opening. This prompted Publix to overlook its own booking department for the arrangement with RKO.

Further regular vaudeville expansion in the Publix theatres would extend the present Publix-RKO booking relations to deal proportions. Profits available to RKO from this probably are considered secondary at this period to the chance for opening its vaudeville in new territory through Publix.

RKO office receives a booking fee from each of the theatres and the customary 5% from the acts for booking office maintenance.

Latter stated it will book any theatres Publix wishes to send over if they fit in the RKO books without interfering with RKO's own spots.

Waterloo will start playing RKO bills when arrangement is completed for trafficking the acts there. Publix wants the small unit shows played in the middle west by RKO for Waterloo. These are booked by Willie Berger with the balance of western time recently transferred east from Chicago.

Would Adopt Ma

(Continued from page 1)

postponed until the three principals can appear before the local court.

Miss Slattery met the actress some years ago when Miss Samuels, playing in Syracuse, was stricken ill. Her ministrations won Rae's friendship. The ties between the two strengthened until the actress determined to adopt the elderly Syracusan as her mother.

Before leaving here Friday, Miss Samuels engaged an apartment for Miss Slattery and made arrangements for her care and comfort.

RKO Concludes Indie Vaudeville Field Now Ripe for Inclusion of Talent Booking—Road Men's Quest

First concentrated attempt to revive the once flourishing and now dormant independent, or small time, vaudeville field will be started shortly and extended through the summer by RKO. Road men will be sent through the east and middle west to sell RKO vaudeville to theatre managers of small towns.

It is believed by RKO that vaudeville in its own theatres has shown sufficient value to hold attractiveness for others; that RKO as a vaudeville booker is best situated amongst the other booking offices to become a stage talent source for indie theatres, and that by now the independent managers who once lost confidence in RKO's predecessor (Keith's) by its ruinous methods and lack of foresight, have forgotten the past through RKO.

Another RFO belief is that despite that Keith's once stood still and died thereby, while the indie theatres it booked gradually slipped away from the Keith loadstone to keep in step with changing amusement tastes, RKO in reconstructing the former Keith properties has not only regained the ground lost to the indies and others, but has surpassed the majority in the stage show line.

About a year ago a plan for connection of RKO's stage and picture booking departments to offer complete booking service to independent theatres, with exploitation by the circuit's press bureau also included, was partly formulated but never materialized. The new plan for this summer does not involve any RKO product other than vaudeville.

In Chicago, Bob Sherman has been added to the RKO booking department for indie scouting purposes. Two or three more men will be engaged for the scouting in that territory, with probably half a dozen placed under eastern booking office supervision.

Ernie Forrest, discontinuing as an agent to take the job, is first of the eastern scouts appointed by RKO.

Forrest has been with the Maurie Rose agency.

ACT'S LIFE CUTOUTS FOR RKO LOBBIES

Another offensive of RKO looking toward exploitation of vaudeville and the building of business at the box office, directly through vaudeville, is the decision to use life-size cutouts of acts in lobbies, with two from each show. This will be tried with intact shows.

One will go in advance for lobby use and will probably be the opening act, while the other, of the headline attraction, will be utilized currently.

First intact getting the cut-outs is the one in which Puck and White and Vanessi are the two acts chosen for the new lobby exploitation. This show plays Syracuse this week, where the cutouts will go in use. Second intact will have a cutout of Pepito, the clown, which he is painting himself.

Cost of the cutouts, to be prorated among the theatres, will be nominal.

Comerford May Create Indie Vaude Time of His Houses by Fall

With M. E. Comerford now operating around 50 theatres in the east, mostly in Pennsylvania and New York, the prospects for an indie vaude route look good. At present through the Amalgamated Agency, Comerford's own booking office, vaude acts are being supplied only to a minor number of towns, chiefly Fay's, Philadelphia; Fay's, Providence, and Rome, N. Y.

By next fall, with Comerford expected to expand further, possibly going into other states, it is declared probable stage attractions will be much more widely used as necessary support for pictures.

Comerford is not taking back from Publix any of the 70 houses acquired by the large chain last summer.

In Philadelphia Comerford wholly controls Fay's, while in Providence he has a part interest in Fay's there. In addition to Syracuse, Rome, Rochester, Ithaca, Utica, Oneida, and other towns up-state N. Y., Comerford has absorbed the outside interest in eight theatres in Binghamton, in which he has been a part owner for years.

Irving Yates
PRODUCTIONS
160 West 46th Street
NEW YORK CITY

BERT JONAS, Dir. BILLY JACKSON
THE SIX
FRANKLINS
April 3-4-5-6—Audubon Theatre
April 8-9-10—Fabian, Hoboken
Warner Bros.——R-K-O——F. & M.

EDITH BOW
"Party Girl"
RKO
Direction: LEE STEWART

Marcus Loew
BOOKING AGENCY
General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

WILMA EARLYNE
WALLACE
RKO Circuit of Theatres
Dir.: Weber-Simon Agency
Thanks to Nick Bolla

BOB
BILLY
HARRY

GORDON--REED AND KING
"THREE YOUNG MEN OF MANHATTAN"
Playing LOEW'S DE LUXE THEATRES
Personal Manager CHARLES V. YATES

BOOKED SOLID AND HEADLINING
FOR RKO UNTIL JAN. 2, 1932
VIOLET CARLSON
WEEK APRIL 11, BUFFALO, NEW YORK
Direction: ARTHUR S. BLONDELL & WM. MACK

TRIXIE FRIGANZA
RKO THEATRE, TOLEDO, OHIO
CHAS. H. ALLEN, Personal Mgr.

DAVE GENARO
And His "YOUNGSTERS OF YESTERDAY"
April 11, Madison and Chester, New York
PLAYING RKO CIRCUIT Direction: HARRY FITZGERALD BOOKED SOLID UNTIL FEB., 1932

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

According to tabulations offered in the suit of Lily Pons to break her managerial contract with Maria and Giovanni Zenatello, she receives only $41.67 out of every $100 she earns under Met contract. One-third of all her earnings go to the Metropolitan management for hiring her, she stated, while Bruno Zerato, Met musical director, gets 1-20 for his professional assistance; M. Alberti, 1-20 for recommending her, and the Zenatellos pick up 15% for managing.

Former Municipal Court Justice John R. Davies has been elected chairman of the National Board of Review, succeeding Dr. Walter W. Pettit, who remains a member of the board's executive committee.

UFA may lease a New York theatre for the showing of its films.

According to report, the Met will lose both of its stage directors, Wilhelm von Wymetal and Dr. Ernst Lert, after this season. Both are Austrians.

Bernarr Macfadden has acquired from the Patterson-McCormick interests, publishers of the N. Y. Daily News and Chicago Tribune, the national weekly, Liberty. Part of the bargain was the transfer from Macfadden to Patterson-McCormick of the Detroit Daily, a tab.

The much-discussed marriage of Betty Compton, stage dancer, to Edward Duryea Dowling became unique when revealed the actress had received a divorce March 21, last, in Mexico. She married one week, separated shortly after, and divorced by final decree three weeks following the separation.

Helen Gahagan married her leading man, Melvyn Douglas (Hesselberg), April 5.

Josephine Larkin, widow of the late John Joseph McGraw, who fell to his death from an icy ledge while trying to force the window of Marietta Bailey, Josephine's girl friend, will marry Paul Rose, of London. Date not set.

Florenz Ziegfeld will open his "Follies" in June, he says.

Frances Williams returned to the "New Yorkers" cast after several weeks in Florida.

Remains of Fred G. Nixon-Nirdlinger, killed in Nice, France, by his wife, the former Charlotte Nash, arrived in this country last week. No one at pier save an undertaker's assistant.

Helen McKay, secretary to John Golden, will marry Jack DeMaye, heavyweight fighter, April 12, at St. Aedan's Church.

Clarence Darrow, at an A. M. P. A. luncheon, urged that the film industry conduct a fight against all forms of censorship.

By coincidence, the ashes of Lillian Leitzel arrived aboard the "Mauretania" Friday (3), the day on which the Ringling-Barnum circus opened at the Garden. As the steamer lay at anchor, Fred Benham, acting for Lillian's late colleagues of the Circus Saints and Sinners Association, hovered overhead in an aeroplane, dropping three wreaths of flowers.

Counsel for John C. Flinn and Henry F. Lally, seeking a change of venue for the film men who were indicted in connection with the fatal fire at the Pathe studios last year, stated the press is taking a "fiendish delight in vilifying the defendants."

Mrs. Augusta Pinza, pianist and wife of Ezio Pinza, Met basso, is seriously ill of a heart attack.

Broken in health, his money lost in Wall Street, Joseph Kilgour has entered the Percy G. Williams Home for Aged Actors at East Islip, L. I. At one time he owned a seat on the Chicago Board of Trade. He usually played the parts of millionaires on the stage and screen. His last appearance was with Alice Brady.

Dave's Blue Room was held up by two bandits last week and robbed of $200. About 40 persons were in the restaurant at the time, but didn't learn of the robbery until the thieves had escaped.

Harry Blaney, Jr., with Leonard Bergman and Raymond Payton in the production of "The Rap," withdrew.

Mme. Florence Easton, concert soprano, who sailed last week, was not operated on for appendicitis in Doctor's hospital, as reported. Patient was Ruth Easton, lead in "Privilege Car." Dailies confused the names.

Dorothy Knapp is in New York to make her last public appearance before donning the veil of a nun in a Mexican convent. She came here to testify in her $250,000 suit against Mrs. Anne W. Penfield, backer of the ill-fated "Floretta."

Dissatisfaction over the model of Radio City recently exhibited before the public has led architects working on the project to announce a new model is being prepared.

John Galsworthy advises authors to secure film rights contracts that will prevent "little or nothing" of their original work being left when their writings are transcribed to the screen.

LOS ANGELES

An estate valued at approximately $50,000 was bequeathed to friends and relatives by the late F. W. Murnau, German film director, killed in an automobile wreck near Santa Barbara, Cal., March 11. Bulk of the estate goes to his mother, Mrs. Ottilie Plumpe, of Berlin.

Vivian Duncan will be in Los Angeles within two months to defend a civil suit brought against her by Mary Astor, film actress, for $1,170, rent and damages for a house which she asserts she rented to Miss Duncan. Trial is set for June 8.

Declaring Luther Reed, film director, innocent of infidelity and stating that his wife's conduct is not above reproach, the court awarded Jocelyn Lee a divorce on grounds of cruelty. In addition, she received the household furniture, their home in Beverly Hills, custody of the two children and $100 a week alimony. Miss Lee charged that she caught her husband in a room with another woman, and that he had beat her and cursed her.

In a cross-complaint, Reed charged that his wife disgraced him while they were on their honeymoon in Agua Caliente. His witnesses, among whom were Mr. and Mrs. Bert Wheeler, averred that Miss Lee had bitten and scratched him without cause. They also stated she continually threw things at him. Reed is living with a friend in Hollywood, claiming he has no funds.

Los Angeles theatre, now film house on South Broadway, has passed into the hands of the receivers through a friendly action brought against the Gumbiner Theatrical Enterprises, Inc., by S. Charles Lee and S. Tilden Norton, architects. Receivership suit asks for $52,747 due the architects and was brought to protect the assets of the concern and the theatre site owned by the architects from foreclosures. By joint stipulation, George M. Thompson, an accountant, was made receiver.

Contending that his refusal to reinstate Rita Rozelle to theatrical classes resulted in threats being made against him that she would get even, Robert W. Major, stage school head, answered the suit for $100,000 breach of promise brought against him by the girl. Miss Rozelle charged that Major had posed as a single man and that he proposed marriage at one stage of their affair.

Major asserts Miss Rozelle knew all the time that he was married and had two children.

Hearing on the contested divorce suit of Nacio Herb Brown, songwriter, and his wife, Ruby Porter, was set by the court for April 17. She alleges cruelty and names Doris Eaton, actress. Brown's cross-complaint charges cruelty and desertion.

He is at present in Reno preparatory to starting suit for divorce in Nevada.

Julie Duncan, actress, and Austin Merrifield, aviator, were arrested when Merrifield's car collided with the automobile of Sid Reiser, of Universal studios. Miss Duncan was booked for possession of liquor and Merrifield was charged with being drunk in an automobile and liquor possession.

Miss Duncan wore bandages about her legs as a result of an accident near Ponoma, where they said their car overturned earlier in the day.

Grand theft complaints have been issued for Calvin Bird, alleged wild man, and Jennie Ubangi, wild woman, both of Barnes' circus, now playing here. South Sea Island Joe, tom-tom player, alleges that his wife, Jennie, eloped with Bird and took the $500 he had saved.

Jennie Ubangi is easily identified by the large wooden plates she wears in her lips to extend them, the lower one being about 12 inches long.

Dailies all went for this press story.

Convicted of the robbery of the apartment of Caroline Looney, former actress, George Bevan was sentenced to serve a term in Folsom prison from seven years to life.

John E. Fox, circus midget, who stands three feet six, filed suit against Jess J. Combs for $40,000 alleging alienation of affections. He claims that since Jan. 15 last Combs has given his wife, Norma Fox, expensive presents and large sums of money.

Karl Gutohrlein, one of the Sisters G, dancing artists, lost her suit for $62,500 damages against Zultan Korda, film director. The young dancer was injured when Korda's car, in which she was riding with her sister, and another automobile collided. The dancer received a broken nose and injury to her head. The accident occurred last November 30. Korda denied negligence and claimed the accident was unavoidable.

Mrs. Jerome Storm won a divorce from the director for desertion. She was granted custody of their child, right to resume her maiden name, Mildred Richter, but renounced all claims to alimony.

She will start at once to look for work in her old capacity as a film editor. Ten years ago Storm was one of Hollywood's best known directors.

A fire of undetermined cause partially destroyed the Rainbow theatre in downtown Los Angeles. Damage, partly from water, was estimated at $3,500.

Hal Roach, film producer, and his wife denied rumors Mrs. Roach had established residence in Las Vegas, Nevada, for divorce purposes. Roach avers Mrs. Roach has never been in Las Vegas and that divorce has never been discussed between them.

Malcolm Stuart Boylan pleaded not guilty to charges of making a fraudulent income tax return.

Walt Disney Productions Company has filed suit for trade mark infringement that may involve more than $1,000,000 in film profits against Pathe Exchange, and the Van Beuren Corp. Suit charges Pathe and Van Beuren adopted the characters "Mickey" and "Minnie Mouse" in their "Aesop's Fables." Plaintiff asks an injunction and an accounting.

On condition that she enter a sanitarium for a rest, Mrs. Oliver Hardy, wife of the comedian (Laurel and Hardy), was placed on parole in psychopathic court. Mrs. Hardy was taken there on the assertion that she is addicted to excessive use of stimulants.

A wild bullet assertedly from a gun in the hands of Mrs. Eddie Gribbon, wife of the actor, perforated the ankle of John O'Brien, auto dealer, following a drinking party at the home of the actor last week. Mrs. Gribbon denied all charges.

Pleading guilty by long distance phone, Sally Blane, actress, was fined $50 by the Justice of the Peace in Ventura for speeding 65 miles an hour on the Rincon highway. Judge suspended $20 of the fine.

Helen Ferguson, actress, won judgment on two notes each for $1,750 from Alice E. Cook, L. A. school teacher, by default. Notes were dated Nov. 11, 1929. She was also awarded $200 lawyers' fees and $20 delinquent interest and court fees.

Miss Ferguson is now the wife of Richard L. Hargraves, Beverly Hills banker.

Helen Twelvetrees has been granted a final decree of divorce from Clark Twelvetrees for cruelty. Married in New York in 1926.

Count Alain de la Falaise and his bride, the former Margaret Webb of Philadelphia, are honeymooning. Count is the brother of Henri de la Falaise, estranged spouse of Gloria Swanson. Countess de la Falaise was "Miss Atlantic City" of 1927.

Carter DeHaven, actor, was ruled not in contempt of court because he is $2,800 arrears in his alimony to his former wife, Flora Parker DeHaven. Under the property settlement DeHaven agreed to pay his wife $75 a week or more depending on his salary. Says he is making only $108 a week. DeHaven previously asked that the alimony be modified because of his salary, but under the ruling of the court the request was not pressed.

The final hearing on Duncan Renaldo, actor, on charges of illegal entry to the United States, has been set for Aug. 26. Renaldo may be deported. He is at present out on bail of $2,000.

Walter Huston became involved in an automobile accident last week when his car caught the rear end of another, overturning it. Three persons riding in the capsized car received minor injuries. Huston was not hurt.

CHICAGO

Genesee theatre, Waukegan, taken for $350 at the cashier's window. Theatre is around the corner from the police station.

Alfred E. Goddell, stockholder in the Arlington Park race track, and owner of the Keystone Club, road cafe, is being sued for divorce on charges of knowing too many women too well. Wife, Rosaloe Goodlell, obtained a temporary injunction restraining her husband from disposing of any of his reported $500,000.

30c TAB TOP WITH UNIONS CO-OPERATIVE

New Orleans, April 7.

Limey Stillwell will bring a tab troupe into the Crescent April 12 at 30c. top.

Stage hands and musicians have agreed to work on a commonwealth plan, establishing a precedent for New Orleans.

Had to Go Co-op

People's on the Bowery continued co-op after the company found the operator had left it.

This is the second time the People's stock has had the no salary gag happen, according to the members who have been working the house.

Rudy Kahn is managing for the co-ops.

2 B'klyn Closings

With sudden burlesque stock closings in Brooklyn, Odeon and Liberty, some 24 chorus girls are still trying to collect a week's salary.

Neither house has reopened.

Stock's Fast Collapse

Chicago, April 7.

Empress, South Side burlesque, folded suddenly Sunday (5).

Biz has been brutal since a police raid several weeks ago.

FOLLIES, L. A.

(Stock Burlesque)

Los Angeles, April 2.

After a pinch two weeks ago, T. V. Dalton, operator of the Follies, cleaned house. There's not a bit of business in the performance this week unfit for family audition.

Entire personnel of the production is new. Frank O'Neil and George Rehn are the comics, former doing Dutch and latter sap. Adeline Parks, Thelma Laurence and Maxine De Shon work a mild form of teaser. Skirt comes off, lights go on and that's it. Too many coppers have been visiting the house.

Word is around that there's nothing to be seen but scenery, and biz is off plenty. Just one of burlesque's many unsolvable problems. Al Golden and Don Trent are straight men and Johnny Cook is the juve.

Plenty of scenery changes had the customers dizzy. Chorus line of 30, all in the pony class, not so magnetic. Routines are ragged. Performance is listless.

George Clark is the producer and Grover Frankie stages the dances.

At all times the body beautiful is kept well covered and the typical burleycue audience is ill at ease.

The Follies, with a nut close to $4,000 weekly, is just about getting by with 50-75c admission. Three shows daily to less than half a house is the wrong answer.

Life has become very complicated.

Call.

Coast Burlesk Lies Down and Lays Its Eggs

Los Angeles, April 7.

With repeated raids by the local gendarmes, burlesque is breathing its final gasp in Los Angeles and along the west Coast.

Formerly a good field for stock burlesque, there are only three houses offering this type of entertainment on the Coast between the Mexican and Canadian borders. Survivors are the Capitol, San Francisco, operated by Warren Irons of Chicago, and the Follies and Grand, Los Angeles. Former is operated by T. V. Dalton, who has been producing burlesque here for the past 14 years. Latter is the remains of a Mexican musical stock company.

Follies' Pinches

At one time Dalton had three houses running here. About a year ago he dropped two, being content to handle the grief arising from operation of the Follies.

This house has been pinched several times during the last year, with the beef usually being squared before a closing order was received. In each case the complaint was about the dialog. Teasers exhibited here are usually a tame brand compared with the article strutted in points east.

'Frisco, once a hot spot for wiggle festivals, was without a burley house for several years until Irons reopened the Capitol last year. Venture has just about made the nut so far, with an alert police force keeping one eye on the house.

Most of the former burlesque producers got out of the business when they found it impossible to engage recognizable talent on the Coast. Bringing a cast here from the east, with the popularity of burlesque waning, was thought too risky.

One-Day Notice Up as Chi Haymarket Folds

Chicago, April 7.

Haymarket, westside, folded suddenly last week, with Warren Irons, promoter, giving the musicians and stagehands one day's notice.

Leaves the Academy as sole burlesque survivor of westside district.

Walked Out of 5th Ave.

Billie Miflin and Morris (Lefty) Kevino, principals, with Charles Bragg's new 5th avenue burlesque stock, New York, walked out last week.

They had gotten their notice and claimed they should have received a full week's salary. Management retaliated the duo had already received advances more than covering the two days they worked.

Clark's Replacement

Fred Clark joins the Minsky forces as supervising producer.

Clark's first changes for the two stocks which alternate between the Republic and the Apollo, New York, was to let out 12 girls, replacing them with what he calls "The Tiller Girls." The replacements are not from any Tiller school.

Erin Jackson's Accident

Erin Jackson was in a taxi which crashed into another cab last week.

Facial and body bruises prevented her from opening at the Apollo, uptown.

Mutual Wheel

Weeks of April 13 and 20.

Cabaret Girls—Lyric, Bridgeport; 20, Howard, Boston.

California Beauties—Gayety, Brooklyn; 20, Lyric, Bridgeport.

Fashion Follies—Hudson, Union City; 20, Gayety, Brooklyn.

French Frolics—Route No. 1; 20, Gayety, Baltimore.

Fun and Frivolity—Star, Brooklyn; 20, Fox's Jamaica, New York.

Hello Broadway—Gayety, Washington; 20, Hudson, Union City.

Mirth Parade—Howard, Boston; 20, Star, Brooklyn.

Palm Beach Scandals—Gayety, Baltimore; 20, Gayety, Washington.

Round the Town—Fox's Jamaica, New York; 20, Trocadero, Philadelphia.

White Crooks—Trocadero, Philadelphia; 20, Route No. 1.

PALACE

(St. Vaude)

"Who is Chancellor of the Privy?" asked Phil Baker at the Palace Monday night.

"Chic Sale," replied James Muldowney, Phil Baker's balcony box plant, also at the Palace Monday night.

They had been talking about England up to the point marked by that gag. That's as near as they got concerning England.

Some time ago RKO stated, or rather ultimated, and rather vehemently, sternly and threateningly, that in its white washing of material on the RKO vaudeville stages the Palace would not be passed up. That's as far as RKO got concerning the Palace.

Which is okay for the Palace and RKO and the acts at the Palace.

There is no need to get too dirty, even at the Palace. But it seems necessary to get spicy now and then. The Palace audience always indicates what it prefers by a laughing response; what they laugh at most is generally spicy. Whatever RKO says or does about what it calls dirt at the Palace would not change the taste of the Palace audience. It could more easily turn the Palace into a Sunday school classroom and drive the Palace audience to another theatre.

Had that Palace anti-dirt edict proceeded beyond the announcement, it would have been tough mainly on the few new acts seen there. For the repeaters, after the first few return weeks, the clean-up routine would be simple to learn. Boys like Baker and Ben Blue. The latter, also Monday night, said he hadn't been at the Palace for a long time—at least not for a week, anyway.

To which the booking office replies in a stock monotone: "Anyone who doesn't like the Palace repeats will please inform us where to dig up some new ones." It's a better answer than it is good business, but RKO can't help it. It's a heritage from the old days. The traditional system was to depend solely on the agents for new material for the Palace and the rest of RKO vaudeville theatres.

This is old home week at the Palace. The alumnus is there in lots: Baker, Blue, Burns and Allen, Adelaide Hall, Horace Heidt and Muldowney. With nobody thinking even once to ask the audience to stop them if they've heard that one before. Though the audience never appeared to mind or remember. Everything and everyone did nicely. What a softie for oldies in faces and gags!

This return week after a lapse of one, following two straight, for Gracie Allen of Burns and Allen involved a new experience for her—m. c.'ing. A cute girl like Miss Allen can't help but enhance the between-the-acts pauses, no matter what she says while doing so. She's much better in a green lace gown under lights than the back-stage piano and broom pushers in white shirt sleeves on the dark stage. Then she had Nat Burns to help most of the time and Baker, Blue and Heidt at other times. After Miss Allen's 11 m. c. minutes, pro rata among five appearances, the Burns-Allen team closed the show, not getting on till 11:10.

Pretty late for a talking act, following seven others and Miss Allen's announcing. That announcing showed enough promise in Miss Allen to tempt the audience to stick, apparently, for they stuck, while Burns and Allen made it easier by doing only seven minutes. They landed despite the hour.

Madie and Ray, the brother-sister dancing and lariat kids, haven't been at the Palace in about a year, almost like never playing there before. They're No. 2 again and a hit again, with little changed. Nothing wrong excepting the girl's costume in her solo number.

Charlie Ahearn's "Millionaire Band" of musical tramps made it three novelty acts in a row, with the bill also staying dumb during that time. Ahearn's turn is a polished and smoothly worked affair, of many props and much timing, just as polished as Ahearn has become in his new work after nearly two years all over the world. There are no traces of bike riding any more. The act seemed the Palace's best novelty number in many weeks and scored accordingly.

Adelaide Hall was fourth for three regulars and two encores. For her second number she stripped to shorts after a chorus, revealing Adelaide is putting on weight. The two encores were earned on Miss Hall's customary Palace click. Two assisting pianists had one hot number to themselves and could have done another.

Baker and Muldowney finished the first part with the Chic Sale gag and the comedy material test at which the audience flunked completely, fortunately. "Do you know 'Three Little Words'?" asked Muldowney. "Go to hell," replied Baker. The laughs for that one were as loud as the others and there were plenty, and all loud. "Stolen Jools" and the NVA collection occupied intermission.

Blue opened the second part with his singing girl assistant and two stooges. One is a yodeling stooge, something different and fancy. Blue's results with his clowning and dancing were another Palace generality, being of the usual large proportions. Heidt bandstand coming next forced Blue into "one" for his dancing, an unfamiliar spot for him.

Heidt boys did but 19 minutes this time, or half of last week's staying time, but with just as much quality in the shorter length. One legit musical number played this week. One is okay but there should never be more by the Heidt bunch, for this is a distinct novelty band in its own class for band novelty, while most any band can play music or tries to.

Sandy Lang's roller skating company (New Acts) opened.

Rain cut the standees down at night but the lower floor was holding. Double deep in the rear at the matinee. This is Easter Week.

Bige.

HIPPODROME

Current bill is an eight act layout, had an s.r.o. first show but the feature was the loud and profuse comment by customers as expressed against the advertising plug on "Stolen Jools," the NVA charity short. The vehemence and voluble expressions heard in the crowded house was unusual. It must have been noticed by theatre attendants. The squawks were against the cigarette firm auspicing the film rather than against the NVA.

On the vaude side Hardeen, his magic tops and a bill that is good all the way gives reason for the Hipp's strong attendance. The film end supplies "Beyond Victory" (Pathe) as a first run.

Show includes Hill's Circus, Joseph Pope Jones, colored tenor; Jim McDonald, Miriam Hoffman or maybe it's Marion, and band; Senator Murphy, Jack Randall, and Seed and Austin.

McDonald does hoke with four stooges plus some harmony by the latter. Fair here and spotted third was a good position. Act lacks neighby than anything else.

Jones has a pleasing mien and satisfied. Clear diction went over in this big house sounding best with ballad material. No. 2. Opening act was late getting started and the pit had to do some extra overturing. After Hill's dogs, ponies and elephants got working, especially the pachyderms, the applause was there and deserving.

Senator Murphy and the same monolog finished satisfactorily.

On the girl band act the lights were profuse but looked to be working hap hazardly. Probably fixed now. Group uses special platform lighting.

Customers get plenty for their money here, show running 225 minutes. That takes in around 15 minutes scheduled for NVA collection. Five minutes of newsreel, and the feature went to 80 minutes. Vaude altogether ran around 124 with some waits, including a five minute overture. The NVA reel followed the screen leader. *Shan.*

58TH ST.

House for the second show Saturday was way off. Blanche Sweet the stage feature. Miss Sweet was heavily billed on the marquee, along with the feature, "Behind Office Doors" (Radio), and Mary Astor, featured. Looks like a sure sign that the draw of former screen stars who go vaude just isn't when they can't pull in the neighborhoods.

Bill shaped up as a neighb pleaser. Nothing outstanding, but nothing below par. Miss Sweet was spotted in the trey. Monk turn, La Belle Pola, showed off. Act has been seen around often of late.

Novelty instrumentation of Gregory and Raymon put them over in the deuce. Boys' big bet is squeezing tunes out of an inner rubber tire, rubber gloves, rubber attached to vacuum cleaner, etc. Violin, banjo and saw instrumentation, also. One of the boys weaves in a few short song and dance numbers.

Blanche Sweet's skit followed. Not much punch to the skit except for closing lines. Miss Sweet looked and worked well, although the part calls for no extraordinary histrionics. At times she appeared to speak to swiftly, and in a large house like this some of the lines could not be caught.

Pop Cameron's slapstick had no difficulty making the grade. Gang, two boys and a femme, are the act, with Pop shaping up as an assist. Low comic, in knitting garb, dishes out most of the comedy with knockabout antics. Another boy used at odd moments for pansy hahash and at the closing for a hot eccentric. Girl is a looker and supports with a song and dances.

Charlie Melson closed. In a previous review some weeks ago it was suggested Melson eliminate the "Would You Like to Take a Walk?" number with Miss [illegible]. That still goes, for the number is an [illegible], and were it not for Melson's punch in the "Screen Test" bit it would be bad. Melson's "Screen Test" is [illegible]. It's a talkie with Melson from the stage talking to himself on the screen. Screen-stage crossfire nicely timed.

As at the rest of the theatres in town, "Stolen Jools" N. V. A. film is here.

81ST ST.

Biz just won't stand up on the Saturday mats, especially when the weather looks so inviting for the open.

Vaude section as unfolded here Saturday mat wasn't bad; ran smoothly and gave entertainment as a whole, with Fred Keating doing a sweet job of m. c.'ing and working in his disappearing canary.

Dorothy Stone, tog and the talented daughter of Fred Stone never worked in her life as she does in her vaude offering. Keating appears first, wisecracking a bit and then introducing Van Cello and Mary. Van Cello is a neat juggler of barrels with his feet and makes some of the pedal juggling Japs look bad at their own routines.

Raynor Lehr and his colored company of two did very well with their dancing. Blues warbling of the woman was well received. Lehr had changed his act a little and has dropped his country hotel blackout and substituted a Negro impression which was well done. Lehr is a hard worker, no staller and doesn't mind sliding all over the stage in a light suit.

May Usher next. Got off slowly, but clicked nicely when she swung into her card game characters. At this type of clowning with the Arab dilleact amusing in its conception, Miss Usher is adept.

"Behind Office Doors" (Radio) and "Stolen Jools" (NVA) on the screen. *Mark.*

STATE

With "Hell's Angels" running for a picture, vaude this week is cut to four acts playing just an hour. It's a good show and makes up in talent what it lacks in length.

Art Landry and orchestra of 15 men has Landry lolling around the stage for laughs. He gets 'em. The band never gets going for any serious playing, going in mostly for laughs and hoke. It seems like a smart trick on Landry's part to sell his outfit this way.

Eno troupe is a mixed foursome of Japs who do risley work on a steel perch and the usual handy footwork by the ladies with barrels. One girl went into vaude's past and dug up balancing a bamboo umbrella with her feet, opening it and finally closing it with the pedals. The trick was so new in this day it landed perfectly.

Berry Brothers, colored, are okay when in fast turns and knee drops by the taller brother, but they sing and fool around, stalling for that punch that sells the act. It's a good trick the tall boy does, but the hard way he lands on his knees will wear him down before long. Knee droppers in vaude have had a hectic past and fade out of the picture rapidly. Three minutes of this act is good vaude.

The boy scout, Bert Gordon, big red ears and all, is back and still has Vera Kingston alongside to set his laughs. Comics say they are as good as their straight man. According to this, Miss Kingston must be oke as a feeder as Gordon sent them into hefty laughs. Miss Kingston delivered a solo in nice style. Turn is the same they have been doing for a long time, with no new gags or angles to it. They have done "Haunting Melody" so long it's like special material for them. Good hoke.

Business top and bottom packed into every corner Monday night.

JEFFERSON

First show Saturday ran almost five hours, stage end using 66 minutes and balance of time divided between an early morning feature, Pathe News, NVA's "Stolen Jools" and audience canvass by usherettes; overture and "Behind Office Doors" (Radio), the regular film.

Harry Kahne, who closed, deserves credit for holding the customers to their chairs with an exhibition of mental agility that almost places him in the freak class. His forte is carrying several subjects in his mind simultaneously. Hanging upside-down by his feet he recited the "Face On the Barroom Floor" as he writes headlines from a daily, interspersed with numbers which later proved to be the key to a complicated mathematical problem.

In the middle of the seven act layout, Ray Stanton goes most m. c.'s one better by planting three stooges in the auditorium. Ray's talent in his present set-up consists chiefly in looking personable and beating a bass drum. He has five competent assistants who do most of the work and prove [illegible] in three black-outs and individual specialties. Joe Mandis Trio opened with a [illegible] pyramid of tables and chairs.

Ann Suter, fifth, walked off after three inoffensive songs and declined the encore asked for. Maybe [illegible] even she is convinced that she can't stop a show—and at the Jefferson [illegible] material that night [illegible]. Tracy and Vinette, [illegible], scored nearly as a [illegible] comic and looker.

Ward and Van couldn't get going [illegible]. Laughs on some numbers and good response to a [illegible] solo, yet their off-key instrumentation didn't click. Dancing were McGarry and Dawn, boy and girl, promise much until their last number, a double-drunk routine that has them both in tuxedos. A flight of trick stairs that collapses repeatedly is worked for all it's worth and secures a hand at [illegible].

PALACE, CHICAGO

Chicago, Apr. 3.

Riding along on the middle rail of average value this vaude line-up, while presenting nothing outstanding in the way of variety entertainment, will probably get by. As for b.o., it's up to the picture currently, "Dracula" (U). Film appears capable of doing the honors, having previously clicked heavy at the State-Lake.

Show runs to no great heights but skips the puddles. Frances White is in the headline spot and got the one reception of the afternoon. Her routine has been changed as to material, but the method is the same. The special songs are pleasing enough but are not strong enough to linger.

Crystal Trio, skating act, opened. Some tough breaks at the first show due to the canvas arena being warped at the edges. Folds in the canvas also caused a few awkward spills. Regulation skating spirals formed the bulk of the stunts.

Joe Wilton and Rex Weber went to a speech in the deuce, the audience getting excited over the hoke talk. Billy and Elsa Newall, next to closing, were over easily. Audience found Miss Newell's prop rubber legs funnier than the Helen Morgan mugging, which was as it should be. She has a sharp sense of the redic.

In closing, Count Berni Vici comes back to town after a long absence. Flashy act with a girl band, specialty performers and a flock of tableaux that makes it okay. As for Vici, he shows what a Bronx boy can do with a cultivated mustache and an accent. He occasionally forgets to turn on the accent, but the mustache is always there.

86TH ST.

A bill of five acts should unloose a punch somewhere, but the one here under consideration never even threatens it. Yet the show probably costs as much as the average for his house. Any way looked at, the value's not there, and the picture, "Behind Office Doors" (Radio) will have to hold up the business if it's to be held up the first half.

About a half house lured Saturday afternoon. The names of Hal Skelly and Louise Groody (New Acts) and possibly Babe Egan's Hollywood Redheads, pretty well known around, might be expected to do a little drawing even if the show as a whole doesn't do any more than passably satisfy.

Meehan's Canines opened with a touch of lethargy. Seemed to work slower than usually, aside from the fact the dog tricks are elemental in character, bringing about the suffering of sameness. Boxing contest novel but poorly done, leaving it to the leaping greyhounds to save the turn at the finish.

Second, Blunes and Kaye (New Acts), team which reminds of Burns and Allen, with the girl working along the same lines as Gracie Allen and merchandising a similar type of material. The act possesses some good features, including a few gags on the opening and some of the dance routines but generally indicates signs of too much weakness even for No. 2.

Groody-Skelly team spotted next and over mildly in a mildly entertaining offering of songs and dances. Dragging noticeably and never socking over anything outstanding, the combination probably won't get far unless bettering or changing the act. [illegible] himself minus the question marks proved a pleaser and across nicely with his talk, imitations, etc.

Bringing up the rear, Babe Egan's entertaining band of 11 girls doubling for vocal, instrumental, dance and comedy specialties. A thoroughly versatile group, with a line of specialties and bits that make this a great deal more than just a band. As such does nicely, but as a band, also, is oke and generally will be liked anywhere. [illegible]

[illegible]

[illegible] "A Spring Sleeping Time" [illegible] idea of getting the audience to sing, [illegible] enough [illegible] wanted [illegible] the pipes.

Pathe news and "Stolen Jools" [illegible] N. V. A. [illegible]

Char.

RKO, L. A.

Los Angeles, April 2.

Strange is the spectacle of a capacity audience applauding, laughing and being stirred by the familiar items which make up the eight-act RKO units playing 7½ weeks of western time. Those who contend that there is no place today for vaudeville have not been in the midst of [illegible].

Judged coldly, the bills are far from distinguished forms of variety, but in the abundance of things offered by eight acts lies the attractiveness of these units, the same [illegible] exercized by vaudeville throughout the world.

The one great danger of eight-act bills is boredom, but there can be none of that if the major acts are pared of that extraneous material with which every performer loves to bedeck his routine. The RKO booking office is eliminating this material.

This week the unit from the east costs slightly under $4,000, while the additional four western acts slice a bit more than $600 into fairly even quarters. But there is always sunshine here, and oranges are cheap.

Among the western acts was Ken Kennedy, banjoist, (New Acts) whose mastery of his instrument would be a distinctive feature for an eastern band. Also Vlaskin-Sahot Revue (New Acts) which, with better scenery, would satisfy on a cross-country route with their acrobatic Russian dance routines.

Another not known away from here is the Nims Trio (New Acts), two girls who tap while their boy partner plays piano and accordion. The act needs more professionalism before venturing away from the home grounds, but was quite satisfactory here.

Remaining locally booked turn was Kane and Ellis, gent comic with femme straight. They are permitting their material to become outmoded.

Four acts from the east are Gilbert Brothers, good hand-to-hand and stationary bar workers; Jean Boydell, standard singing comedienne, whose loose-jointed postures provide her individuality; Harris and Van, colored comics who make laziness an art and carry a younger brother to close with a whirlwind Bill Robinson imitation, and Art Frank with a troupe of nine. All were greeted with long, loud applause.

Art Frank's act, drawing top salary, centers on his likeable if familiar study of a G. A. R. veteran who has the pleasant illusion of being highly sexed. Supporting him is a six-piece jazz crew with its ancient uniforms and beards as judicious contrast to the music; two song and dance girls, and a singing juvenile. A thread of story runs through the routine and there is "Stars and Stripes Forever" to get the act off nicely on a wave of patriotic applause.

Business capacity Thursday afternoon. "Bachelor Apartments" (Radio), feature, and the N. V. A.-Chesterfield "Stolen Jools" short on the screen. This screen plea for N. V. A. contributions has Bob Hall in person linked 80 ways. *Bang.*

Radio Engagements

Belle Baker on NBC Sunday afternoons.

Dad Dailey, Wednesday mornings on Radio Home-Makers, WABC.

Tony Cabooch, as Anheuser-Busch's One-Man Radio Show, CBS network Mondays.

Cecil Widdifield, Bennie Watson and Fred von Ammon, vocal and instrumental entertainers for O-Cedar Time Players hour, WABC on Tuesdays.

Jean Beamline, on La Gerardine broadcasts each Monday and Thursday over WABC and 18 Columbia chain stations.

Hartford C. Taylor, Carlo V. Davis, Rudolph E. Ituly, Clyde (Red) Foley and John L. Lair, leader, entertaining quintet known as the "Cumberland Ridge Runners" on new Olson Rug Folk Songs series of broadcasts which started April 4 over Columbia's network.

Edgar A. Guest and Victor Kolar conducting the Detroit Symphony Orchestra on a renewed series of 13 weekly broadcasts over CBS.

Frances Upton, Janet Reade, Brad Browne, Al Llewelyn and Freddy Rich's 40-piece orchestra on Radio Roundup Hour April 8, WABC.

Jeanette Vreeland, soprano, and Eugene Ormandy conducting a symphony orchestra on Columbia Concerts program over WABC tonight (8).

Sam Lloyd, puzzle expert, and Harry Salter's orchestra for the Central Savings Serenaders on CBS.

Raymond Bauman, pianist-composer, will be guest speaker on Radio Home-Makers' Club April 9, CBS network. He will also accompany Vivian Holt, soprano.

Gloria Caruso, 11-year-old daughter of the late tenor, will make first radio appearance with her mother over CBS network April 27 under auspices of American Child Health Association. Speakers on same hour will be [illegible], April 10; Mrs. [illegible] Reynolds, April 24, and [illegible], May 1.

Ruth Chatterton, [illegible]

(Continued on page 47)

CAPITOL, N. Y.

New York, April 3.

A stage show of moderate entertainment appeal and value, which should hold up the Capitol's business this week to at least average. Feature, "Parlor, Bedroom and Bath" (Metro) has two names that mean more or less at the box office, Buster Keaton and Charlotte Greenwood. Added for b. o. attractiveness should be the old stage farce, done before by Metro as a silent in 1920.

Stage unit is "Manhattan Serenade," effectively staged by Arthur Knorr in settings novel and eyeful.

The Chester Hale Girls, fixture here, open in a drunk number in suitable atmosphere to make way for Ben Dova's specialty, which runs the gamut from eccentric dancing to contortion work, latter performed on top of a swinging street lamp prop.

Following up are the Three Gohs, colored, recently off the Publix time, in their surefire dance and novelty singing routines. This trio have an unusually good little act, topped for a surprise by a bit in which they sing in German. For each specialty the Capitol this week provides background that seems to fit right. A battleship drop was handed the Gohs.

William O'Neal is injected into the middle of the unit for a couple of song numbers. He's from musicals, and included "Lover Come Back to Me," even though the number is pretty old by now. O'Neal followed that up with another operetta fav, in which his diction was poor at the Thursday night show.

Between this point and the close the Hale girls do two routines, both good, with Rome and Gaut, comedy team, sandwiching in the same act they've done for years, including former appearances here. They may never change that act since it seems to please even on repeats at this deluxer.

Outstanding for audience reaction in entire stage show is the Hale routine in which the 24 girls are split up into groups of six each for striking color effects from lighting similar to that obtained by Colorama. The exposed portions of the girls, such as the face, neck and arms, show up as a deep lavender, while the dresses in the respective groups of six show up as blue, orange, green and rose, bringing about kaleidoscopic results that uproot immediate applause and appreciation.

The finale is entirely with the same Hale girls, who seem to be getting a big plug in this unit. They do a number which has as its base the imported pop hit, "I'm a Gigolo," with the dancers split into two groups.

Additional to the unit and feature this week is "Stolen Jools," special two-reeler commercial with 55 names from the various studios, topped by an appeal by Bert Lytell for this week's NVA drive.

The Capitol sent Hale girls into the audience for usual collections on top of the "Jools" short, but did not go on with the show as some theatres do while the baskets are being passed. House tried to be different, placing a large wicker container on the stage with the girl collectors dumping their hauls into that on returning from the audience, then thanking the patrons and taking a bow.

The Capitol grand orchestra, with Yasha Bunchuk now past the apprentice stage as its conductor, this week, appropriately enough, offers "Easter Melodies" as the overture, with a large mixed chorus on the stage singing timely numbers.

Hearst-Movietone News around the trailer on next week's show.

Char.

ROXY

New York, April 3.

Roxy is making a heavy play for Easter week vacationists, with emphasis on the major child potentiality which should be realized if the program is any indicator.

A stage that opens from a fractional Easter card into a full stage of eggs in cut-outs, and individual life-sizes, affords the lighter side of the unit entertainment.

Eggs first hatch the ballet, which does a cute chick number. After that the Roxyettes are born as bunnies with tall pink-lined ears. Leonide Massine and Nina Polsley as the rooster, in red and gold, and the hen, all in white, finally break out of huge eggs on either side of the stage.

A serious thought is conveyed in the reproduction, by a tableau, of "The Last Supper," mural by Leonardo Da Vinci in a Milan church. This is effectively staged by exhibition lasting only a few moments after Viola Philo in one balcony and the Roxy chorus in the other sing between a darkened stage and pit, "O, Divine Redeemer."

By way of divertissement another in the series of "In Old New York" units is the closing stage feature. Band stand and a city park on a Sunday afternoon the atmospheric motif. Songs such as "Tootsie Wootsie," "Bells on Your Fingers," etc., by the chorus before the assemblage is used as a background for individual performers. Clown bicycle act drew plenty of laughs from tonight's audience. Duets by Maria Samson and Frank Hornaday registered. A regular exhibition by adagioists closed the individuals when the usual finale was called.

Roxy Symphony Orchestra wisely veered from heavy Easter music, using the effervescent "Dance of the Hours."

Feature is "Three Rogues" (Fox) and newsreel Fox-Hearst. *Waly.*

CHICAGO

Chicago, April 3.

Swarms of kids who came to see "Skippy" (Par) stayed to whistle with a giggle at Herschel Henlere's demented orchestral conducting, and to awesomely recognize star after star in the Chesterfield sponsored NVA short, "The Stolen Jools" and to sit through the New York unit and into the feature again.

"A mess of kids and a mess of trouble" was the comment, overheard, of an usher. This gives another viewpoint to the deliberate policy of Paramount to entice kids back to talking pictures. In other words it's not universal happiness when the kintergarten pours into a deluxe cinema.

Henlere is the news at the Chicago. After a trial of several weeks he is beginning to get the feel and the theatre reports favorable reaction. Henlere succeeded Leopold Spitalny, a seasoned musician. This was just odd enough to be typically theatrical as a paradox. A musician succeeded by a clown who had never held a stick or conducted an orchestra in his life.

Henlere has an excellent idea that should reach increasing effectiveness as time and performance give him a chance to carry it through to its logical development. Circuit heads wisely estimate that any novelty, change, or comedy injected into the formerly dry-as-dust overtures of picture palaces is an advantage. It starts the show off with needed zip and is added insurance against mediocre film.

An even more stressed contrast between the dignified musician suddenly going nutty as well as numerous touches of idiocy will occur. Meanwhile, it is important to remember that Henlere is tackling a new and strange assignment and doing remarkably well.

It is perhaps constructive to point out that many persons are slow to comprehend and therefor unlikely to appreciate satire. There are those well known persons who cannot tell the difference when an actor or musician acts crazy. They assume he really is and talk and feel as if the theatre is imposing upon its patrons by employing subnormal entertainers. And picture fans, if the 12-year old mental level still is in force, need burlesque bluntness rather than satirical subtlety.

As a comedy pianist Henlere has been in vaudeville for years. He is a master tickler of the ivory oblongs, skilled in blending, shifting, transposing, and other tricks bespeaking nimble digits. He wears his hair long, also his cutaway. He affects broken English, a slight shimmy, and volatile temperament. He may be in the vestibule of a new variation for picture houses. It's an evolution worth watching.

Land.

FOX, B'KLYN

Brooklyn, April 4.

No matter what kind of a show turns up across the bridge at Fox's theatre in Brooklyn, the audience still has Bob West, the organist, and Sam Jack Kaufman, band leader, and what favorites they are in the city of rubber plants.

The first part of the stage show is a vaude act called the Roxy Gang. It has two men and two women singers with an accompanist. Several solos and a finale of a Victor Herbert medley sung in nice voice and good style sent them off okay. The announcer in the act said that they were the best of the real Roxy gang. This act gave way for West and his singing gags and screen slides.

The Fanchon and Marco unit is "Gondoliers Idea." It utilizes the familiar scenes of Venice for a background. Settings pretty and nicely lighted. 12 line girls open with a routine dance into which a man and woman (unbilled) intertwine a waltz. The girls finish with a nimble toe dance with flowered hoops. The Romeros, three young chaps, do some fast tapping in unison. Moro and Yaconelli are Italian characters, playing the violin and accordion. Good combo—this with plenty of laughs from mugging and business with the instruments.

Jazz Lips Richardson, short colored fellow, slid around with some corking eccentric steps and finally pulled solid applause with his real slow split that is an original piece of eccentric dancing. The Ben Ali Blue Devil troupe of six men featuring Slayman Ali, tore through some fast acrobatics.

The finale, using the stage band and all performers, was well staged with everyone doing a tambourine dance. It held color, action and rhythm. Musical setting for this novel. A swift moving vaude and unit show that totaled just 45 minutes.

House jammed to the doors with hold outs. Picture, "Mr. Lemon of Orange" (Fox).

BRANFORD

Newark, April 4.

A quick shift brought Pat Lane here as m. c. He makes a favorable impression. Young and personable, he is a corking dancer, but does not sing. He does a bit with Lester Allen and Ginger Kennedy sings a song to him, roughing him up. Takes the stage himself for some gags and dancing, doing a tap without the band, imitating cops, and skipping rope deftly to big applause.

Speaking briefly, Lane explained he was a vaudevillian and this was his first appearance as m. c. He should drop his mannerism of covering his face, which is tiresome. And pansy stuff became stupid at the Branford months ago.

As for the Lester Allen unit, it clicked. A number of kids present went wild over Lester, and Three Cressos completely stopped the show with their cigar to cigar-in-mouth balancing and had to be summoned for an extra bow. The lack of scenery seemed strange in a Publix unit, but it failed to hurt this one.

Added is Ned Wayburn's Kiddie Revue. Introduced by a long story on the screen which should have gone out at the first show. Only connection it has with revue is wearing of a rabbit's suit by girl m. c. No scenic embellishments to this but excellent dancing by nine kids of varying sizes and ages, and acrobatic dance by little girl who rocked house with one hand spins and fast whirls and splits; 22 minutes and fine for Easter week.

"Stolen Jools" much liked. Pathe sound news had orch playing thru most of it and helped.

During N. V. A. collection, Harold Rieder played pops with invitation to sing, but as no words were on the screen, audience was bashful. During long trailers announcement made emphatically that no features would hold over. As none ever has if memory serves, during history of house, seemed superfluous. Feature, "50 Million Frenchmen" (WB) over big and wildly applauded by patrons who evidently hadn't read the notices. Orch filled and good enough for Saturday mat. *Austin.*

PARAMOUNT, L. A.

Los Angeles, April 2.

Easter Week, and it looks like happy days all over town. Local bookings were designed with a special eye to the kids this week, and "Skippy" (Par) is here. Holy Week business was surprisingly good, too.

Ed Smith booked this flicker in for two weeks and won't go wrong on his advance dope, judging by the mild riot which attended the early morning show opening day. That the 15-cent scale for the kids (35 cents for adults until one o'clock) had much to do with it is undeniable, but the Par has had many a week when it hungered for those three jits per kid.

Show generally is tip-top. Second week of the new stage policy, Jack Partington producing the operas locally, is working out smartly. Show has more pep and go and is intelligently held down throughout.

Lack of backstage alertness evidenced itself on two occasions with tardy curtains, one of them practically making a bum out of the "Stolen Jools," NVA short. Entire idea of the introductory titles was muffed through the curtains being drawn only when the action of the Chesterfield-NVA comedy short had commenced. Thus it all started abruptly, with the audience groping for the meaning, although Bert Lytell's finishing talk got in the real plug. Again, for the Paramount News' finale shot on the wide screen, the backstage boys were probably finishing a hand before and after handling the ropes.

The "Stolen Jools" short, with its 50-odd stars, should be a means for players to gauge their own value; also probably a measure for the studios to determine relative popularities of their stars, especially in relation to the juvenile audiences at this house.

Brox Sisters are the added feature for the stage show. This is in line with Smith's and Partington's ideas about spot bookings, especially with an eye to the local favs. Next week will see the KHJ Radio Follies in person on the stage. Jack Holland and June Knight are subfeatures with the Broxes. Formerly of Holland and Barry (Jean Barry is now clicking in the Cochran musicals in London), Jack Holland and his new partner are equally nifty.

They got in their innings twice. The first was a wow rumba which belongs on a class cafe floor. It was part of Oscar Baum's evolutions of the drum, dating back to the primitive tom-tom rhythms, with Leo Denny illustrating that, and down the line to the Spirit of '76, the martial victorious 1918 drums; the ragtime drums and the ultra-modern Cuban rumba with another form of percussion. It was a novelty orchestral overture not new in conception but well developed. Louise Hunt lent vocal support. The dancers registered later with a smart waltz.

The Broxes' vocal arrangements were, as usual, distinctive. Their "Falling in Love Again," straight and a la Dietrich, was especially distinguished, topped by a femme midget's aftermath.

With the Paramount's nut cut about $3,000 through local stage production, this theatre's long battle to establish itself is on the threshold of realization.

House also staged a special "opening" for the new staff of usherettes. Thursday night saw Mary Brian on stage doing an m. c. to introduce the s. a. usherettes, who look nifty in their pyjamish unies. Only males are at the gate and on the sidewalk for the barking. *Abel.*

IMPERIAL, TORONTO

Toronto, April 5.

Swell pacing and excellent mounting and costuming makes the current stage presentation one of the most elaborate staged in this deluxer in weeks. Stage sets a bit lacy and Easter-cardy, but must have run into dough and are eye-filling. Lighting also rates.

Bill opens in full with three-tiered dais at back flanked by band in regimental mess jackets. Ballet line-up in usual opener, but girls worked with unusual spirit. Maybe it was the holiday. In abbreviated scarlet costumes, silk toppers and sticks, they offered a swift routine.

Band changed tempo to a hot low-down with girls into staccato torso-tossing and arm-waving. Darkening of stage and introduction of subterranean lighting at girls' feet created a nice effect.

Don Santo on next and took everything out of the hands of Jack Pepper, m.c., for nearly 20 minutes. Nobody knew what this boy was going to do next. He was all over the stage and did everything but knock down the sets. He has a swift offering of gags and dance burlesques. Uses Exi Butler, red-headed yodeler, for s.a.

Three Dynamos were next for seven minutes of tumbling. Trio worked with flash and were nicely costumed in blue. Registered. Pepper, m.c., next in two songs with uke accompaniment. Held over for third week here, this lad has a heavy femme following.

Harrington Sisters followed with their kid harmony singing. Personable pair of half-pint brunettes encored with a gold-digging number that the censors up here may start slashing unless the innocent air of the delivery offsets this danger. They had no trouble clicking.

Lamberti and his xylophone arrived before the finale. With a burlesque that includes collapse of the instrument, misconception of directions on the part of the stage band and general clowning by Lamberti, he had an easy time with the laughs. Bill closed with ballet back on the dais and Three Dynamos downstage, a fast finale, enhanced by rapid light changes and wind effects which set the girls' costumes fluttering.

"Man of the World," with William Powell, feature. Between this and a short was an organ medley by Kathleen Stokes and an Easter overture by the pit band. *Sinclair.*

Newsreels

"Variety's" intention is to continue this department weekly. An attempt will be made to make a general survey of the various newsreels, most of which are viewed in projection rooms.

EMBASSY

Fox-Hearst is putting on better shows at the Embassy. Current program exhibits enterprise and an obvious effort, this time successful, to get away from a plentitude of magazine filler.

No other reel goes in for the descriptive detail of the Nicaragua catastrophe as the one credited Fox. It runs for over five very interesting minutes.

The reel wasn't satisfied with just showing the Grand National race in London. It sent a crew to Buffalo to close-up the American winner of the second purse. Following the dailies closely was again exhibited in getting Nevada's governor to come through with a hot talk for open gambling; also the close-up of a wheel in motion after its legalization.

Among the thrill clips were motorcycle races in Melbourne with several bad spills; life guards training in huge breakers; aviators flying over African mountains and Mexican motorcycle cops doing a stand-up and high jump.

Fashions slipped in with a little more art this week. Done in color, they were secondary to garden displays in Charleston, S. C.

The Knute Rockne subject was tastefully edited. From the airplane wreck the clip dug into the library for a silent live pose of the coach, then to the field and his greatest lesson to the new team: "Go out there and practice the thing you are weakest at."

A three-year-old Brooklyn girl's intelligence and one of Harry Hershfield's best known gags got the laughs.

TRANS-LUX

Of 17 clips Monday (6), 11 were Pathe's and the remainder divided between Paramount and Universal. Paramount covered the Nicaragua quake sufficiently to give an ample idea of smoking ruins, but a lot more detail could have been used effectively in the program at this theatre.

Next outstanding clip was Universal's bullseye view and close-up of the Damsite dam construction.

Opening views of Mayor Walker's return to Manhattan were marred by lighting, but semi-close-up interview with the Mayor righted itself. Fans here are openly divided when Walker is shown. Some hissed at one of the shows as others applauded. Pathe worked up laughs out of one of those twin subjects in which adverse opinions are expressed. A numerologist no sooner goes on record for Col. Lindbergh than John Mulholland rants against that ism.

Some excellent views of the Grand National. This close-ups and slow motions some of the jumps over hazards.

Laughs and some sighs are aroused by Pathe's interview with Dot Devoe, after her release from prison on the Daw indictment.

The blind youth who recovered his sight is identifying flowers which he learned earlier by their smell.

Considerable effort was expended by Pathe to get interviews with football stars and coaches who knew Rockne.

Other clips include Florida water skiing; Bobby Jones at Agua Caliente; water autos; the army-day parade; cross-country motorcycling in London; Zurich accordion players; circus elephants.

FOX, DETROIT

Detroit, April 3.

Easter Week and 800 kiddies on the stage should mean plenty at this box-office. Tots are an offshoot of the dancing school, conducted by the theatre as a publicity feature. With only the admission ticket to the theatre needed, and that only 15c at all times for kids, the immense enrollment the school has worked up is no surprise. To date this is understood to be around 18,000. Allowing for shrinkage, there are still more than enough to pick 800 for a show of this type.

Building a complete act such as this, and using it in addition to the unit and feature, mistake was made of too much show. It all runs three hours and 10 minutes.

The flash is on a big scale. In fact there is a possibility that this entire show may be carted to the Roxy, N. Y., during the summer. But lavishness is obvious with such numbers as 600 children in the finale and over 200 in the bridal scene.

One unique angle is that the youngsters pay for their own wardrobe. So the kiddie show costs the theatre apples.

This is the second of these juvenile interludes to be presented. The one at Christmas created lots of comment. The present show, like the first, is presented under the supervision of Ethel Riddle, who is in charge of the school. Film feature is "Not Exactly Gentlemen" (Fox) and business good. *Lee.*

NORTOWN, CHICAGO

(NEW)

Chicago, April 4.

Saturday's opening of this northwest side house makes it No. 33 for the Publix-B&K string in town. For a city that's been overseated for years 33 houses in one group alone is something to think about.

That B&K did think it over before starting on this new one is evident. Location of the Nortown, at Western and Devon, is visualized as a choice spot. No opposition for miles around except for a small indie stand, the Ridge, about a mile away. It leaves B&K with practically no competition, unless from its own northeastern houses like the Norshore, Granada and Uptown. But these deluxers are too far away to cause any damage.

Another thing considered before throwing around $500,000 into the Nortown is the potential real estate future of the neighborhood. If and when a building boom comes then the property alone, standing B&K about $100,000, should multiply heavily. Right now the district seems to be an enterprising business and residential combination with enough population to support the theatre.

Architectural style of the Nortown, credited to J. O. E. Pridmore, is along the same lines as that of the B&K Paradise, only not as large nor pretentious. Capacity is 2,400 comfortably spread out with about 800 in the balcony. Same sky effect as at the Paradise, but lobby space is stingy. Can't hold more than 125 people at a time.

Sound quality is excellent. With

(Continued on page 47)

Louise GROODY and Hal SKELLY
Singing and Dancing
17 Mins.; One and Full (Special)
86th St.

This is the third act for Louise Groody, last with Neville Fleeson and it's probably the weakest yet, whether the best on appearances and production value or not. For Hal Skelly, another name, who's also been in pictures, plus legit, it's also probably the poorest attempt he's made in vaude. Doesn't compare with Skelly's "The Chump," long done in the two-and-more-a-day.

There isn't much talk in the Groody-Skelly act and what there is is handled mostly in a vocal way. Brief opening, with a hotel entrance drop in one-and-a-half shows Skelly entering, act going to fullstage where he is about to hold up a ballet dancer or at least someone who's dressed that way. This leads the pair into dialog along song lines, working into a dance double.

Changing set to what appears a garret hallroom, Skelly goes in for the clown stuff, doing a special written around a clown's defeat by old age. Given his notice and apparently wanted no more, he turns on the gas and goes into his best routine, until flopping on the floor. Idea here is novel but Skelly fails to give it anything in the execution.

In another scene the Groody-Skelly team does a number inspired by "The Peanut Vendor," closing with a special that invokes the atmosphere of "Green Pastures" (legit), and with Miss Groody here permitted to do cooch.

Hand medium at Saturday matinee. *Char.*

BIRNES and KAYE
Comedy, Singing, Dancing
12 Mins.; One
86th St.

Only about half as long on entertainment value and performance as it should be for No. 2 spots in the better class neighborhoods, here or in other cities, the act of Birnes and Kaye is in need of improvement. Main necessity is material.

Team reminds of Burns and Allen, with the girl (probably Miss Kaye) selling material similar to that used by the other comedy team and after the manner affected by Grace Allen. That's okay but the material isn't there for the beginning of a comparison, except at the outset, where Birnes and Kaye indulge some talk that gets over suitably. Balance of the comedy matter is quite weak.

Routine is talk, followed by a song and dance double, more talk and again a song-dance double with the girl for an encore offering a single. Singing is the least of which the act contains and the dancing is the best, particularly the work of the girl, who displays a neat, free-and-easy style.

With gags that get somewhere, and more dancing, whether exclusion of singing or not, the act might have chances at least 25% better than now.

No. 2 here and down mildly. *Char.*

KEN KENNEDY
Banjoist
8 Mins.; One
RKO, L. A.

What this boy can do with a banjo is worthy of feature spotting with a crack band. He takes the plink out of string plucking and produces adroitly melodious music which can challenge any instrument. His eye-appeal is an engaging personality and the amazing rapidity of his handiwork.

As an excellent highlight there's his torrid handling of "St. Louis Blues," with weird laughing tones interpolated by pressing a wrist-attached bar to the strings.

Alone on stage, seated on an ordinary kitchen chair, he lacks the proper surroundings. Here's a pip soloist for a good band. *Bang.*

TRACY and VINETTE
Songs and Comedy
12 Mins.
Jefferson

This team is new to "Variety's" files but old in experience. A hoke act like so many others in that the man is diminutive and homely, while the girl is tall, willowy and a looker. There is a spot for this team; their personalities linger after others on the same bill are forgotten.

Tracy wears misfit clothes and shows ability as a dancer, trombonist and bashful comic. Miss Vinette vocals oke, wearing white and black gowns with equal ease. Material could stand improvement but it's clean and funny enough to hold up the third spot on a seven-act layout.

NIMS TRIO
Dance, Musical
8 Mins.; Three
RKO, L. A.

Very young duo of tap and toe-tap sisters, accompanied by a boy with piano and accordion. Dancing is ably executed and dressing is neat but the necessary professional air is still not developed. Minor turn at present.

Best is a toe tap on stairs. Boy's music is more or less in the throes. *Bang.*

VLASKIN-SABOT REVUE (4)
Russian Acrobatic Dances
10 Mins.; Full (Special)
RKO, L. A.

Suitable intermediate dance act worked by the two billed men and two girls. Most of the routines are of Russian origin and familiar, with colorful costumes as flash.

Two featured periods are a clever acrobatic pedestal dance by one man, on necessarily limited space, and a knife dance by the other.

Better hangings are needed. If more time is supplied they'll probably buy 'em. *Bang.*

BRADFORD, CRISHAM and VAN ALST
Songs, Dances
21 Mins.; Three
State

Fair song and dance flash that would rank over fair if cut. At this house it opened and was much too lengthy for an opener. No matter how spotted in other houses, it still will run too long as is.

Two boys and one girl. All sing in some way or other, and dance. Hoofing gets far the better break. Boys are oke dancers, graceful and with fair steps.

Girl is shapely and a nice worker. Could be given a little more to do.

SANDY LANG (4)
Roller Skating
9 Mins.; Full (Special)
Palace (St. V.)

To the customary speed of the Sandy Lang skating acts has been added some novel production help. All but three brief items include phosphorus costumes, brightly colored, for the three skating girls assisting. That places much dependence on the lighting systems of the vaudeville theatres. If the lights don't miss, neither will this turn.

Lang keeps in the background, coming under the glare but twice and briefly to twirl one girl around. For the finish twirl he's not visible on the darkened stage. The girls are in their reflecting costumes.

Tap dance in skates by the blonde of the trio is okay as a dance, but could look better were the girl more favorably costumed. *Bige.*

NORTOWN, CHICAGO

(Continued from page 46)

equally balanced projection it's good sight and sound from any angle.

Question of product is still secondary in a house of this type and location. For the rest of this year the Nortown will be in the "B" and "C" classification. Which means its pictures will be third and maybe fourth run out of the Loop. B&K plans for next year are to rate this site in the "B" class strictly, but that is a matter the zoning commission will decide later.

Of significance is the house policy. With three splits a week, Sunday, Wednesday and Friday, it will be a tough scramble for product and ultimate double featuring is not unlikely if the present general attitude on dual films continues. The 10-25-40 scale, inclusive of Saturday and Sunday, is nominal for this sector.

Inaugural program was topped by "Stolen Heaven" (Par) and a Laurel and Hardy comedy. Added shorts included a cartoon and an "Easter Greetings" scenic display. Only human in the theatre is Eddie House, a B&K standard organ bearer, who also vocalizes. Whether House will remain posted here is problemetical as he ranks as a first stringer. In any event the organ stays.

Manager is Melvin Murphy who appears to be an official house opener for B&K. Murphy last debuted the Gateway. House service is typically B&K, military male ushers, etc. *Span.*

LOEW'S STATE, L. A.

Los Angeles, April 7.

With Cliff Edwards brought in for this week to draw the flaps and b. f. s. and counterbalance Tibbett's more mature appeal in "The Prodigal" (Metro) Fanchon & Marco came through with a winning "Varieties" bill that garnered plenty applause.

Led off with the Flying Flemings, trapeze act working 30 feet high and cashing in on double and triple twists for the catches. Three men and like number of girls comprise the act with the seatholders on edge during the double trap work. Loses final punch in coming down from the bars for the final bow instead of a curtain on the last trick.

Baker, Dove and Allen denced with their club tossing and fast patter, winding up with swift juggling that just missed the comic between the two. House went for this big.

Timely act was the Meglin Kiddies, working in front of an Easter cutout. Kids stand out in the hoofing, while young prima donna brought the house down at the finale of the act with a pop ballad. Before this, juvenile accordionist clicks, as well as a baby acrobatic team who are old-timers by now, starting here at least three years ago and recognized by half the audience as old favorites. This pair of six-year-olds have their rough and tumble flipping down pat for a load of laughs.

Three Rolling Stones waltzed in for their on-the-floor comedy, dishing out the hoke and making the patrons like it. Didn't forget anything, from the funny hats to the slapping bit, which was new as far as most of the house was concerned. Wound up with best bit, a slow-motion fight.

Cliff Edwards, with Dave Snell from M-G-M studios at the pit piano, did four of his numbers with that uke, which must be growing on his vest by now. Edwards has cut out his "yi-yip" and "wah-wah" tactics to conform with changing tastes, and bats his songs out smoothly. Got a little indigo with one "revival day" number and a gag or so, but cleaned up both before he finished. About 14 minutes and in the unit for this week only.

Norman Thomas Quintet closed for sure-fire hot stuff. Dusky drummer steals everything with his mad pounding and leaping all over the stage. Modernistic drop is distinctive. Two male hoofers are neat and dexterous, while Thomas does some nifty piano tinkling and sole femme opens with a song in male attire.

Plenty of laughs all around and not out of the way with the Tibbett picture, "The Prodigal." Pathe News and Fashion clips, with appropriate music by Vic Ince and the band. "Stolen Jools," NVA short, went big. Ince confined his activities to announcing the acts.

Business first night capacity.

STANLEY, PTSBGH.

Pittsburgh, April 3.

Having presentation trouble here lately, what with Dick Powell, m. c., on and off the sick list. Beginning this week, Powell is a. w. l. for a month in an effort to come back from a recent attack of flu. Ray Teal, well known around here, is pinch-hitting. April 17 Peter Higgins comes in for a fortnight and will stick until Powell returns.

Management is still going in for extra bolstering of the Publix units. This one, "Dragging in the Dragon," which folds here, needs plenty. Peggy Bernier, getting to be quite a frequent visitor at this site, is back again. She gives the show a much needed punch, working in one and apart from the unit with Teal.

Teal makes a creditable showing as m. c. For his own specialty he offers a couple of imitations of Rudy Vallee and Chevalier, both of which he has done here before. Chorus opening followed by Stetson, juggling comedian, preceding Bernier and Teal, and then a natty production number with John Quinlan and Helen Gordon singing and an adagio by Easter and Hazelton. Girl in latter act slipped on a difficult jump opening show but got up immediately, apparently unhurt, and went through.

Moss and Fry are also getting to be frequent visitors and they still can't be heard beyond the middle of the house. Fry is doing a wow of an "Old Man River" for an encore.

For the Easter overture, Dave Broudy features 30 of Father Cox's choir boys, which gives the symphony leader something different in addition to a real flash. Picture "Ten Cents a Dance" (Col). *Cohen.*

DENVER

Denver, April 4.

If the rest of the program had been up to the standard set by the overture and the special Easter feature, a children's chorus of 25, it would have been a knockout. Fred Schmitt and his orchestra presented about 10 minutes of Easter music and played the accompaniment for the children who sang the Russian religious chorus, "Kamennoi Ostrow," in a manner that was a revelation. Chorus was prepared by Geraldine O'Neill, musical director of the Denver "Post's" Just Kids Club. Church window backdrop and lilies on the orchestra pit.

Stage unit "On With the Dance" is just that. "Dishonored" (Par) the screen feature picture plus the NVA special reel, "The Stolen Jools," and news.

Radio Engagements

(Continued from page 45)

Three Cheers Vocal Trio, Sol Hoopli and his Hawaiians, Bobby Gross and Hazel Warner with a mixed chorus directed by Dr. Carl Omeron, for Sunkist Musical Cocktail Hour, CBS chain tonight (8) from Los Angeles.

Nan Halperin, Ted Husing, Roundtowner's Quartet and Freddy Rich's 30-piece orchestra on Vitality Personalities program, WABC tonight (8).

Helen Kones, guest speaker; Bennett Green, tenor; Teddy Black's orchestra on Peter Pan hour tonight (8).

Frances Upton, Janet Reade and Buddy Doyle, "Radio Round-Up," CBS, April 9.

Marie Dressler to be interviewed by Louella Parsons on Sunkist program April 15 from KHJ, Los Angeles.

Gloria Caruso, daughter of Enrico Caruso, April 16 on American Childs' Health Association program, CBS.

Tom Terrant engaged as radio skit writer by Young & Rubicam, advertising agency.

Wild West Wide Open

(Continued from page 1)

already commencing to lure the high-powered croupiers from the Cote d'Azur (Blue Coast), as the Mediterranean Riviera is termed, to the call of the roll.

The picture bunch is quickly getting conscious of what Nevada, with its wide-open air, has to offer. Excursions to spend American dollars on American soil, instead of the gyp and take Mexico has not a few of the film folk highly pleased at some other spot taking the edge off Mex gimmicks.

Rave reports are percolating back about the charms of Reno, its host of fashionable would-be divorcees, eager for jollity while conforming with legal minimum residential requirements. This plus the gaming and excitement at all hours and all spots.

Making Tuckee

The famous Calneva club on the California-Nevada state-line, from whence its name, is quickly putting Tuckee on the map, that town being the nearest to the border. Casino itself is outside the town proper.

The gig and hoof thing at the Hotel Ambassador, Los Angeles no less, with its Thursday afternoon Continental teas (at $1.50 per tea), has caught on so well, the Biltmore is pulling the same stunt Tuesdays.

The Louis Seize room at the Ambassador now sees S. R. O. as the gaping femmes are intrigued by the novelty of it as smart thing for Spanish lay-offs. They volunteer to teach 'em the Argentine hoof styles.

The hotel management's dignified showmanship in spotting shill couples to start it off, plus its polite segregation of the gigolo species—strictly on the cuff, put the tea thing quickly across.

The Carlos Malino tango orchestra gives out the odd-beat rhythms. It draws a 90-10 split on whether the customers just sit and watch, or go in for the hoofing.

Arkansas Hungry

Little Rock, April 7.

Hot on recent boost for Reno gambling, Arkansas getting set to make a play for the Nevada roadstop's divorce customers. Surrounded by a lot of pretty scenery, but finding it a little difficult to diet on peanuts, merchants and hotel owners can't see why there shouldn't be something more profitable to hold thousands of tourists that roam through the Ozarks each summer.

Three weeks ago Governor Parnell signed a law, effective June 12, lowering legal residence for divorce applicants to 90 days. Grounds: desertion for one year; court conviction of crime; habitual drunkenness for one year; cruelty; bigamy; physical incapacity; indignities rendering condition of other party intolerable; adultery. Any other good alibi will do.

Chiefly concerned is Hot Springs, state's noted health spot. Town already has around $5,000,000 invested in hotels, amusements, parks, besides a race track. Figure there's enough to interest any loafer.

Evidently the Hot Springs c. of c. intends to start a ballyhoo to dub the town as "divorce capital of America," pointing with pride at their bargain prices—a 100 berries will split the knot, court, attorney, and all.

Mexico at Easter

Mexico City, April 7.

Prospect of reaping a golden harvest was blighted for a number of big time gamblers when the Jalisco state government issued an edict forbidding short odd gambling with the customers at the short end at Lake Chapala. Lake Chapala is Mexico's greatest resort during the Easter season.

Understood the edict is in connection with a visit that United States Ambassador Jay Reuben Clark paid to the governor of Chapala.

Although games are flopping in other parts of Mexico, some die-hards are offering half rates to those who eat on the various courses at Chapala. Pony golf is the biggest attraction there at this time, the one course always having a plenty long waiting line. Course charges about a dime.

Films Purer Than Plays

(Continued from page 9)

as it is to get under way pictures that will elevate the public mind from everyday surroundings in many of its communities that is in back of Hays' dictum for picture men to go slow during the new season on the rabid type of story.

No secret is being held that as the result of the action of the Hays directorate in New York, and Hays' personal present trip, many production schedules will be revised before announced at conventions of companies' salesmen to be held this month and the next.

For the first time, to the general knowledge of the film industry, the revisions reveal that the average picture company, despite early season announcements, is proceeding at the admittedly ultra-precautious rate of only a month in advance, and in some cases just two weeks. This means that in the event of a picture emergency, such as the discovery of a sudden twist of public taste, the titles heralded as completing one company's expected output of features for the ensuing year may be withdrawn with wholesale substitutions at will; yet, without loss to the producer through careful feeling along the camera way.

Neither gang pictures nor morbid subjects, any more than a dash of sex here and there, will be abandoned, however, it is as generally conceded in quarters that contribute toward the maintenance of the Hays circle.

It is not Hays' idea, personally, to extinguish these types of themes, according to those close to the General. One such party, in interpreting the Hays outlook, has it:

"The industry is entering a year where it will have to assume a broader and more statesmanlike perspective on production if it is to keep time with the public demand at the American box office."

Gang Diet

Only 32 pictures during the past year, or, out of approximately 600, actually dealt with gang activities, it is pointed out. The lesson derived from these is not so much number as the fact that they were bulked in exploitation to the point where the public began to feel it was getting a gang diet from Hollywood.

"Interlarding" is a word that will be one of Hollywood's most popular before the year is out, according to New York indications. Educationals, travelogs, classics and the rest of that ilk shall be so interspersed among gang attempts during 1931-32 as to make shooting, double-crossing reporters, crooked politicians and their ilk, seem as less as the gangsters seemed numerous during the year just passed.

There are still 40% of the citizenry in the U. S. that doesn't go to the picture theatre. That "interlarding" is hoped to do more towards getting them in than anything else.

What the "interlarding" will do to the steady customers, who seemingly have thrived on gunplay and sex, does not concern the sages of filmdom. They dismiss it with:

"A lot of people always have gone to pictures and always will go to pictures just because they are pictures."

Darrow Says

Getting back to the Broadway stage-film controversy, filmdom's spokesmen quote Clarence Darrow quietly on the point which has been held up as their leading failing. In this respect the lawyer is credited with:

"Titles are not immoral. They are just plain stupid."

As for the material that goes into the play and how it is refined from the play into film presentation, the same sages cite "Front Page" as the leading topic.

"Front Page" had to be passed upon three times by filmdom before it was considered sufficiently purified for projection in the same Broadway neighborhood where it had spoken freely as a legit play.

As a picture "Front Page" is making more money than as a play.

Pretty soon "It's a Wise Child" will make its debut as a picture on Broadway. But little will be said about the ice man. Whatever has to do with the freezing character will be accomplished by way of innuendo. Yet, say film solons, watch the picture and see if it does not make many times more money on Broadway than the play with all of the details did.

"Command to Love" is an exception. Hollywood took too much heat out of it, even changing the title. But that, it is declared, is one of the few exceptions. Stage shows that are too hot shouldn't be considered for Hollywood in the first place, it is alibied.

Variety Bills

NEXT WEEK (APRIL 11)
THIS WEEK (APRIL 4)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (11)
Bert Lahr
Ben Bard
Havana Casino Bd
Ruth Roland
Marion Sunshine
Harry Burns Co
Phil Baker
(One to fill)
(4)

Hippodrome (11)
Chas Ahearn Co
H Nauratt Boys
Chevalier Bros
Pilcer-Douglas
Honey Boys
Joe Huberts Rev
Al Norman
(4)
Hills Society Circ's
Joseph Pope Jones

EDDIE STANLEY SEZ
Perseverence Tells:
After many years I've found how to get an extra bow.
P. S.—Am now taking one bow.
Dir. LEDDY & SMITH

Sandy Lang Co
Maddie & Ray
Chas Ahern Co
Adelaide Hall
Phil Baker
Ben Blue
Horace Heidt Bd
Burns & Allen
Chester
1st half (11-15)
W Walters Co
Bernice Claire
Ward & Van
(One to fill)
2nd half (16-18)
Chaney & Fox
Paul Mall
E Stanley & V Rae
Youngsters of Y'l'y
2nd half (8-10)
8 ft of Rhythm
Furman S' & Lo'ne
Pepito
Puck & White
Coliseum
1st half (11-15)
G D Washington
H Delmar's Rev
(Two to fill)
2nd half (16-18)
Milton Berle Co
(Three to fill)
2nd half (8-10)
E Jack & Betty
Strand Twins
Ruby Norton
R Alls & White
Willard Robison
81st St.
1st half (11-15)
Blanche Sweet
Ann Suter
(Two to fill)
2nd half (16-18)
Enos Frazere
Frank Conville
Carry On
Burns & Allen
2nd half (8-10)
Monroe Bros
Paul Mall
Chaney & Fox
Bert Lahr Co
86th St.
1st half (11-15)
Zelda Bros
Herb Williams
(Three to fill)
2nd half (16-18)
G D Washington
Jack McLallen
(Three to fill)
2nd half (8-10)
A & Gertie Falls
D & Helen Blossom
Peter Higgins
Milton Berle Co
58th St.
1st half (11-15)
Dorothy Stone
Seed & Austin
(Three to fill)
2nd half (16-18)
Lanzen Selig Co
Foy Foy & Foy
Don Galvin
(One to fill)
Herb Williams
2nd half (8-10)
Enos Frazere
Worthy & Th'mpson
Steve Savage
Bernice Claire

Jim McDonald Co
M Hoffman Co
Senator Murphy
Jack Randall Co
Seed-Austin
Hardeen
Jefferson
1st half (11-15)
Bentell-Gould
Lanzig Selig Co
Larkin-Saxton Co
Danny Small Co
Irene Vermillion
Eddie Carr
Ann Codee
2nd half (16-18)
Gannon-Perez Co
Helen Gray
Landry Co
Belle Bennett
Bob Murphy
Chris Carlton
2nd half (8-10)
Clem Bellings Co
Ethel Norris
Naval Engagement
Cy Landry Co
Ludwig Satz
Lydia Barry
Frank & M Britton
Royal
1st half (11-15)
Allan & J Corelli
Worthy & T'pson
Reynolds & White
Helen Gray Co
2nd half (16-18)
Ted & Al Waldman
Rickard & Grey
Frank Devoe Co
McCarthy & Sto'rd
Francis Black Co
2nd half (8-10)
3 Silvers
Lindsay & Mason
Tracey & Vannett
C Wentworth Co
Jack McBride Co
Rimace
BROOKLYN, N. Y.
Albee (11)
Jack Osterman
Babe Egan Co
Rosita Duncan
(4)
Willie Mauss
4 Carlton Bros
Marion Sunshine
McLallen & Sarah
Havana Casino Bd
Flushing
1st half (11-15)
6 Yellow Jackets
Peter Higgins
McLallen & Sarah
(Two to fill)
2nd half (16-18)
Milo
Dorothy Stone
Steve Savage
(Two to fill)
2nd half (8-10)
Bradford Crisham
La Belle Pola
Blanche Sweet Co
Honey Boys
Chas Melson
Kenmore
1st half (11-15)
Enos Frazere
Frank Conville
Carry On
Burns & Allen

2 in 1
FANCHON & MARCO UNIT
JEANNE CARR
HARRY SAVOY
Dir. LEDDY & SMITH

P Emerton Bd
Fordham
1st half (11-15)
Maddie & Ray
Frank Devoe
(Three to fill)
2nd half (16-18)
Le Rays
Eddie Carr
Peggy Joyce
Hal Sherman
(One to fill)
2nd half (8-10)
4 Casting Stars
[illegible]
Milo
H Delmar's Rev
Franklin
1st half (11-15)
[illegible] & A Belle
Joe Roberts
Hayes & Cody
Ludwig Satz Co
Raynor Lehr
Chapelle & C'rlton
2nd half (16-18)
B Morrell & Co
Anna Tobon
Fellman's Revels
(Three to fill)
2nd half (8-10)
[illegible]
Allen Rogers
Bobby Jackson
Helen Gray Co
Ann Suter
4 Camerons

2nd half (16-18)
B Sweet Co
Ann Suter
(Two to fill)
2nd half (8-10)
Van Cello & Mary
Raynor Lehr Co
Harry J Conley
Dorothy Stone
Madison
1st half (11-15)
Chaney & Fox
Paul Mall
E Stanley & V Rae
Youngsters of Y'T'y
2nd half (16-18)
W Walters Co
Bernice Claire
Ward & Van
(One to fill)
2nd half (8-10)
[illegible] & Rochelle
Primrose Semon
Lew Hearn Co
Phil Cook
AKRON, OHIO
Palace (11)
Robbins 3
Nash & Fately
Olsen & Johnson
(One to fill)
(4)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza

ALBANY, N. Y.
Keith's
1st half (11-15)
Mulroy, McNeece, R
Gleason-Allen
Burt Lehman
2nd half (16-18)
Jerry Baby Grands
Raynor Lehr
(Two to fill)
2nd half (8-10)
Goody Smith
LaMarr & Boyce
Frank Richardson
Wallace Sis Co
ATLANTA, GA.
Keith's (11)
Harum & Scarum
Ruth Ford
The Ingenues
(4)
3 Shades of Brown
Colleano Family
Lillian Roth
Jock Usher
BALTIMORE, MD.
Keith's (11)
Franklin & Doyle
Laddie Lamont
Pickard's Syncop's
Cardiff & Wales
Ruby Norton
Johnny Hale
Buster West
Hardeen
(4)
J Collier Co
Racine & Ray
Lee Twins Co
Bob Hope
Antics of 1931
Seeley & Fields
Walter C Kelly
3 Lordens
BOSTON, MASS.
Keith's (11)
C Evans Co
Manny King Co
Ada Brown
P Rooney Co
Stevens Nelson & S
(4)
Larry Rich Co
Living Jewels
Phil Rich Co
Leatrice Joy
BUFFALO, N. Y.
Hippodrome (11)
Southern Gaieties
Kirby & Duval
Signor Friscoe Bd
Violet Carlson
Serge Flash
(4)
Dance Aristocrats
Roy Rogers
Aileen Stanley
Maddox & Clark
R Huling & Seal
CEDAR R'PDS, IA.
Keith's
1st half (11-15)
N Lockford Co
York & Johnson
Bob Robison
(Two to fill)
2nd half (16-18)
Forum Boys
O'Dunn & Day
4 Peaches & A Jay
(Two to fill)
2nd half (8-10)
Franklyn D'Amore
F X Bushman Jr
Flo Lewis
CHICAGO, ILL.
Palace (11)
McDonald 3
Dick Henderson
Lita Grey Chaplin
Art Henry Co
W Osborne Bd
(4)
Crystal 3
Wilton & Weber
Frances White
Billy & E Newell
Count Bernivici
CINCINNATI, O.
Keith's (11)
Arnaut Bros
Billy Gleason
G Edward's Stars
(Two to fill)
(4)
McDonald 3
Dick Henderson
Lita Grey Chaplin
Art Henry Co
W Osborne & Orch
CLEVELAND, O.
Palace (11)
Crystal 3
Wilton & Weber
Frances White
Billy & E Newell
Count Bernivici
(4)
Lamont 4
Rin Tin Tin
Leavitt & L'kwood
Dora Maughn
Sammy Cohen
105th (11)
Wilson Keppel & B'
El Cleve
Wm Edmunds Co
Rae Samuels
(4)
Robbins 3
Nash & Fately
Olsen & Johnson
(One to fill)
DALLAS, TEXAS
Keith's (11)
The Agemos
Irving Edwards
20th Century Rev
(4)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
DAVENPORT, IA.
Orpheum
1st half (11-15)
Franklyn D'Amore
F X Bushman Jr
Flo Lewis
2nd half (8-10)
6 Hot Shots
Brooks & Rush
Chris Charlton
DES MOINES, IA.
Orpheum
1st half (11-15)
Forum Boys
O'Dunn & Day
4 Peaches & A Jay
2nd half (16-18)
L'z'nd Dennett Tr
Henry J Kelly
York & Marks
2nd half (8-10)
N Lockford Co
York & Johnson
Bob Robison
FT. WAYNE, IND.
Palace
1st half (11-15)
L Osborne & Chico

H Foster Welch
Faber & Wales
2nd half (8-10)
3 Rhythm Girls
N Morton Co
Frances & Wally
Bomby Co
FT. WORTH, TEX.
Keith's (11)
Lorgo & Morgner
Victor Oliver
Joe Besser Co
Ross Wyse Co
(4)
The Agemos
Irving Edwards
20th Century Rev
HOUSTON, TEXAS
Keith's (11)
Wilfred Du Bois
Lubin Larry & A'
Impromptu Rev
Hal Jerome
(4)
Doris Girton
Rita Gould
White & Manning
Britt Wood
IND'APOLIS, IND.
Lyric (11)
Osak Boys
Elinor Sherry
Ryan & Noblette
Moran & Mack
DePace
Joe Marks Co
(4)
Christensen Br Co
Morgan & Stone
Melino & Davis
Our Gang Kids
Ada Gordon Co
LINCOLN, NEB.
Stuart (11)
6 Hot Shots
Brooks & Rush
(Two to fill)
(4)
Stanley Twins
J & K Cavanaugh
(Two to fill)
LOS A'G'L'S, CAL.
Keith's (11)
Nellie Arnaut
F & J Hubert
T & R Romaine
Georgie Price
(4)
Gilbert Bros
Jean Boydell
Art Frank Co
Harris & Van
LOUISVILLE, KY.
Keith's (11)
Christensen Br Co
Melino & Davis
Zelda Santley
Our Gang Kids
Fields & Georgie
Lamont 4
(4)
Rexola Bros
Claudia Coleman

OKLA. CY., OKLA.
Liberty (11)
C Blossom & June
Bobby May
Yorke & King
(4)
Large & Morgner
Victor Oliver
Joe Besser Co
Ross Wyse Co
OAKLAND, CAL.
Orpheum (11)
Bert Nagle Co
Devito & Denny
Joe Regay
4 Orions
(4)
Nellie Arnaut
F & J Hubert
Tom & R Romaine
Georgie Price
OMAHA, NEB.
Orpheum (11)
Kikutas Japs
Millard & Marlin
Gallo & Tison
Joe Browning
(4)
Olympia's P' Win's

2nd half (16-18)
Frish, Rector & T'
L Osborne & Chico
H Foster Welch
Faber & Wales
Paula & Polly
2nd half (8-10)
Vardell Bros
Marty May Co
ST. LOUIS, MO.
Keith's (11)
Tracey & Hay
Ashley Paige
Clifford & Marion
Melody Parade
Wm & Joe Mandel
(4)
Falls Reading & B'
Wilton Sis
Jarvis & Harrison
Kitty Doner
Johnny Burke
ST. PAUL, MINN.
Orpheum (11)
The DeToregos
Sidney Page
Aunt Jemima
Michon Bros

SIDNEY PAGE
Week April 11
St. Paul, Minnesota
Personal Dir. O. L. OZ

Murray & Allen
J & Kath Lee
Al K Hall
PATERSON, N. J.
Keith's
1st half (11-15)
H & D Dixon
Nee Wong
Burne & Kuyo
Belle Bennett Co
Bob Murphy
2nd half (16-18)
Zelda Bros
Haig, Haig, Haig
Seed & Austin
Jack Randall Co
Ann Codee
2nd half (8-10)
Ward & Van
W Oakland Co
R Hughes & Pam
L Brown Co
Earl & Jerome Sis
PORTLAND, ORE.
Orpheum (11)
6 Lucky Boys
Carleno Diamond
Lewis & Moore
Barry & Whitledge
(4)
Gordon's Dogs
Borkes & Wallace
Ardino & Tyrell
A Robbins
ROCHESTER, N.Y.
Keith's (11)
Kafka Stan' & Mae
Talent & Merit
Vanessi
Burns & Kissen
(4)
Wilson K' & Betty
El Cleve
Wm Edmunds Co
Rae Samuels
ROCKFORD, ILL.
Palace
1st half (11-15)
Magic Fountain
Whitey & Ed Ford
Joe May & Dotty
2nd half (16-18)
Vardell Bros

(4)
Pasquali Bros
Harry Fox
Beatrice Curtis
Small Br & Hayes
Evans & Mayer
SYRACUSE, N. Y.
Keith's (11)
8 Ft of Rhythm
Furman, S' & L'r'n'
Pepito
Puck & White
(4)
Kafka, Stan & Mae
Walter Walters
Vanessi
Burns & Kissen
TACOMA, WASH.
Keith's (11)
The Tanzolas
Foster Fagan & C'x
Edgar Bergen
K Murray & Ch'st'
(4)
6 Lucky Boys
Carleno Diamond
Lewis & Moore
Barry & Whitledge
TOLEDO, OHIO
Keith's (11)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
(4)
Betty Jane Cooper
Lathrop Bros
Medley & Dupree
Cardini
Charlie Foy Co
TORONTO, CAN.
Hippodrome (11)
Dance Aristocrats
Roy Rogers
Aileen Stanley
Maddox & Clark
R Huling & Seal
(4)
Lois Torres
Jed Dooley Co
Lottice Howell
Stewart & Lash C'e

Joe WESTON and LYONS Collette
INTERNATIONAL HEADLINERS
HEADLINING FOR FANCHON & MARCO IN A NEW ACT BY LEW MANN
Week April 11, Bridgeport, Connecticut.—Dir.: LYONS & LYONS

M Montgomery
Eddie Miller Co
Moran & Mack
Phyllis Rae 6
MADISON, WIS.
Orpheum
1st half (11-15)
Vardell Bros
Marty May Co
(Two to fill)
2nd half (16-18)
3 Rhythm Girls
Frances & Wally
Bomby & Gang
2nd half (8-10)
Magic Fountain
Whitey & Ed Ford
Joe May & Dotty
MEMPHIS, TENN.
Orpheum (11)
Fields & Bell
Radio Texans
Emil Boreo
Girls from T'neland
(4)
Everett's Monks
Gracie Barrie
Carl Shaw Co
Roy Sedley Co
MILWAUK'E, WIS.
Riverside (11)
Betty Jane Cooper
Eddie Miller
Cardini
Chas Foy Co
Carney & Winton
Bee Starche
(Two to fill)
(4)
Jack & Jerry
Ned Haverly
Brownlee's H' Fol's
Gaudsmith Bros
Venita Gould
Bobby Pincus
Jack Sidney Co
Dale & Myers
N. ORLEANS, LA.
Keith's (11)
Doris Girton Co
Rita Gould
White & Manning
Britt Wood
(4)
Harum & Scarum
Ruth Ford
The Ingenues
MIN'POLIS, MINN.
Keith's (11)
Gaudsmith Bros
Venita Gould
Bobby Pincus Co
Jack Sidney Co
(4)
The DeToregos
Sidney Page
Aunt Jemima
Michon Bros
NASHV'LE, TENN.
Princess (11)
Everett's Monks
O'Brien & Hewett
Carl Shaw Co
Roy Sedley Co
(4)
DePace
Ryan & Noblette
Joe Marks Co
Zelda Santley
NEWARK, N. J.
Keith's (11)
Zelaya
Genevieve & Joe
(One to fill)
(4)
[illegible] Lee & Day
[illegible] & Joe
Eddie Stanley

Marty May Co
(Two to fill)
2nd half (8-10)
Forum Boys
O'Dunn & Day
4 Peaches & Jay
SAN ANT'O, TEX.
Keith's (11)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
(4)
Wilfred Du Bois
Lubin Larry & An'o
Impromptu Rev
Hal Jerome
S'LT LAKE, UTAH
Orpheum (11)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
(4)
Kikutas
Millard & Marlin
Gallo & Tison
Joe Browning
SAN FR'SCO, CAL.
Golden Gate (11)
Audrey Wycoff
Galla Rini & Sis
Billy Kelly Co
3 Swifts
(4)
Bert Nagle Co
Devito & Denny
Joseph Rogan
4 Orions
SC'N'CT'DY, N. Y.
Keith's
1st half (11-15)
Aussie-Czeck
Seed-London
Swan-Lewis
(One to fill)
2nd half (16-18)
Goody Ora, Smith
Townes-King

TRENTON, N. Y.
Keith's (11)
Munroe Bros
J Howard Co
Mae Usher
Don Blue Co
(4)
Larimer & Hudson
Tommy Evans Co
J Herbert's Rev
Bob Murphy
TROY, N. Y.
Keith's
1st half (11-15)
Goody-Ora Smith
Townes-King
Frank Richardson
Wallace Sis Co
2nd half (16-18)
Mulroy, McN'-Ridge
Gleason-Allen
Bert Lehman
Jack & K Spangler
2nd half (8-10)
Aussie-Czeck
Ted & Al Waldman
Seed-London
Swan-Lewis
UNION HILL, N.J.
Keith's
1st half (11-15)
LeRays
Marty & Nancy
Bernie & Walker
F & M Britton
2nd half (16-18)
Willie Mauss
Reynolds & White
Coughlin & Lyons
At the Night Club
2nd half (8-10)
Constance Evans
Ross & Davis
Youngsters of Y't'y
Fortunello & C'r'l
VANCOUVER, B.C.
Keith's (11)
James Evans Co
Donovan Girls & B'
Weaver Bros & E'y

OFFICIAL DENTIST TO THE N. V. A
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Judson Cole; Marguerite Allen

Frank Richardson
Wallace Sis
2nd half (8-10)
Sue Russell
Angus-Searle
Pat Rooney Co
SEATTLE, WASH.
New Orpheum (11)
Homer Romaine
Major Sharp & M'
N'l Mills & Bobby
D Apollon Co
(4)
The Tanzolas
Foster Fagan & C'x
Edgar Bergen
K Murray & Ch'st's
SIOUX CITY, IA.
Keith's
1st half (11-15)
L'z'nd Dennett Tr
Henry J Kelly
York & Marks
SO. BEND, IND.
Palace
1st half (11-15)
[illegible]
3 Rhythm Girls
Frances & Wally
Bomby & Gang

(4)
Homer Romaine
Major Sharp & M'
N Mills & Bobby
D Apollon Co
WINNIPEG, CAN.
Capitol (11)
Pasquali Bros
Harry Fox
Beatrice Curtis
Small Bros & Hays
Evans & Mayer
(4)
Paul Kirkland
J & H Kennedy
Joe Termini
White & Morton
YONKERS, N. Y.
Keith's
1st half (11-15)
[illegible]
[illegible] & Robles
Cy Landry
LaBelle Pola
2nd half (16-18)
Worthy & Th'pson
[illegible]
[illegible] & Sab'n
Burns & Kaye
F & M Britton

Picture Theatres

NEW YORK CITY
Capitol (4)
"M'h'tan Serenade"
William O'Neal
3 Gobs
Ben Dova
Bryant, Raine & Y'
"Parlor, B' & B'th"
Paramount (4)
"C'nival of Youth"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Dub Taylor
Allen Foster Co
Roxy (4)
"Easter Greetings"
Louis Korkuff Co
Marie Samson
Frank Hurnalay
Leonide Massine
Nina Polsey
"3 Rogues"
BROOKLYN, N. Y.
Fox (4)
"Gondoliers" I
The Romeros
Jazzlips R'ch'son
Moro & Yaconelli
Ben Ali's Co
Sunkist Ens
"Mr. Lemon of O'"
Paramount (4)
"Welcome Rudy"
Rudy Vallee
H Fine & Howard
B Hee & Rubyatto
Buster Newman
Florenz Dancers
Hortense Ragland
CHICAGO, ILL.
Chicago (10)
"Romantic Ku'la"
Roy Cropper
Ray Bolger
Olga Steck
June Worth
Lawrence Male Ens
"City Streets"
Paradise (10)
"Bits of B'way"
Mark Fisher Bd
Tom Potricola
Pesel 2
Ann Roth
Lambert Hallet
"Body and Soul"
Tivoli (10)
"Footlight F't'sles"
Peggy Taylor
Gary Leon 4
Buddy Howe
Crowell & Allan
C Tornoy Girls
"Unfaithful"
Uptown (10)
"So This Is Spring"
Al Kvale Bd
S Carol & N Stuart
Joe & J McKenna
3 Blue Blazers
N Wayburn Danc'rs
"Body and Soul"
BOSTON, MASS.
Metropolitan (4)
"Winging Home"
Nick Lucas
Benny Meroff
"Conn't Yankee"
BUFFALO, N. Y.
Buffalo (4)
"Imagine My Emb"
D & J O'Groman
Alfred Latell
Benny Ross
"Skippy"
Hippodrome (4)
Herb Co
Aileen Stanley
Ray Huling Co
Maddox & Clarke
Roy Rogers
Dance Aristocrats
"Parlor, B' & B'th"
Shea's (10)
"Cupid's Carnival"
Lamberti
Don Santo
Exie Butler
Harrington Sis
3 Dynamos
Bobby Sanford
CLEVELAND, O.
State (4)
"Broadway Rev"
Jim Toney
Honey Fam
Rosemary Deering
Olive Sibley
Peg Bates
Thelma Temple
"Tailor Made Man"
DALLAS, TEXAS
Texas (10)
"On With Dance"
Ted Leary
Gus & Will
Erner & Fisher
Auriole Craven
Seena Mnkiiszova
Hines Tr
DENVER, COLO.
Denver (10)
"What A Night"
Hurst & Vogt
Les Ghezzis
4 Queens
Mae Joyce
Gamberelli Co
DETROIT, MICH.
Fisher (4)
"Shakin' Blues A'"

Gilda Grey
Al Kvale
Ray & Harrison
Joe Griffin
"Conquering H'de"
Fox (4)
"Prosperity" I
Lucille Page
Jack Laveir
Danny Beck
Aaron Sis
Harris & Daniels
Sunkist Ens
Eddie Peabody
"Not Ex'y G't'm'n"
Michigan (4)
"Illustrations"
Frank Gaby Co
Llora Hoffman
"Skippy"
HOUSTON, TEX.
Metropolitan (10)
"Rookies"
Dane & Arthur
Harris & Elino
Zolla Sorell & Val
Lamberts Co
IND'APOLIS, IND.
Indiana (10)
"Illustrations"
Frank Gaby Co
Llora Hoffman
Stanley Bros
Foster Tr
JERSEY CITY
Stanley (4)
Horace Heidt Co
MIN'POLIS, MINN.
Minnesota (11)
"Miniatures"
Val & E Stanton
Julia Curtis
Blanche & Elliott
3 Jacks
Bob Sanford Tr
N. ORLEANS, LA.
Saenger (10)
"Paintin' Town"
Rica & Warner
Boyd Senter
Karneff
4 Co-eds
Evans Co
NEWARK, N. J.
Branford (4)
Lester Allen
N Wayburn's Co
Pat Lane
3 Oreans
Mayo & Marie
Ginger Kennedy
Florio Vestoff
"50 Mil'n French"
NEW HAVEN, CT.
Paramount (4)
"Sweethearts"
Kearney Walton
Eddie Weaver
Henry Busse
"Skippy"
PHILAD'HIA, PA.
Earle (11)
"Westward Ho"
Gene Dennis
Teddy Joyce
"Single Sin"
Mastbaum (4)
"Boardwalk Rev"
Jay Mills
Collins & Peterson
5 Reilly Kids
Ada Brown
A Carr & Betty
"Tailor Made Man"
PITTSBURGH, PA.
Enright (4)
"Cheer Leaders"
Brian McDonald
Tiny Sparo
Ross & Edwards
"Hot Heiress"
Penn (4)
"Bits of Wit"
Jack Benny
Evelyn Wilson
Marie Marsh
A Duval
Billy Rolls
"Dishonored"
Stanley (4)
"Spring Frolics"
Ray Teal
Peggy Bernier
Moss & Frye
John Quinlan
Helen Gordon
Easter & Hazelton
"10c A Dance"
PROVIDENCE, R.I.
Fays (4)
Leon Janney
W Seabury's Co
Roatina & Goff
Gautier's Toy Circ's
Bruno Weise Co
"Father's Son"
SAN ANT'O, TEX.
Texas (10)
"Old Man Rhythm"
Block & Sully
Geo D Washington
White & Stanley
Gould Tr
ST. LOUIS
Ambassador (10)
3 of A Kind
Hal Neiman
Fred Sylvester Co
Grace Bowman
Geo Prize Co
Fred Evans Trios
TORONTO
Imperial (10)
"Porcel'n in Jade"
Valentine Box
Velma Walters I
Douglas Stanbury
Larry Adler
Maureen & Sonny
Dorothy South
A Kournan Co

Loew

NEW YORK CITY
Boulevard
1st half (11-15)
4 Elly-Otts
4 Emperors of Har
Rame & Gordon
Lewis & Ames
Neil Golden
Herbert's D'm'd Co
2nd half (16-18)
Bardelangs
Al Abbott
Grey Fam
Harry Holmes Co
(One to fill)
Capitol (11)
Dolores Eddy & D
Mitchell & Durant
Louis Harrison
Sheila Nelson
2nd half (8-10)
2 Rozellas
Harvey & Connors
Geo Libby Co
Hayes & Cody
Joe Young Co
YOUNGSTOWN, O.
Keith's (11)
Victoria & Lorenz

Metropolitan (11)
Little Pipifax Co
George Beatty
Vercell Sis Co
Shaw & Lee
Bosch Radio Co
National
1st half (11-15)
Jungleland
Mickey Feeley Co
Ferry Corwey
Oscar Stang Orch
Lazar Morse Co
2nd half (16-18)
Claude DeCar Co
George Morton
Mabee & Gordon
Eddie Moran Co
Nell Golden Co
Morgan & Stone
Cast & Lehr Co
[illegible]
The Merediths
(4)
Southern Gaieties
Kirby & Duval
Signor Friscoe Bd
Violet Carlson
Serge Flash

Orpheum
1st half (11-15)
Eileen Dougall Co
Harrington & Gr'en
Lee Lee Lee & Lee
2nd half (16-18)
Joe Young Co
Jack Pomeroy Co
(One to fill)
Paradise (11)
3 Gobs
Wm O'Neil
Ben Dova
Bryant Rains & Y
Rose Blink
State (11)
Monroe & Grant
Kaye & Sayre
Miss Patricola
Willie Solar
Marcellus Dancers
Larry Rich Co
BROOKLYN
Gates Ave.
1st half (11-15)
Jordan & Grace
Bernard & Henrie
Sol Gould Co
Al Abbott
J & J Walton
2nd half (16-18)
Lottie Atherton Co
Miss M McKinney
O'Neill & Manners
Krugel & Robles
Eileen Dougall Co

Drifting High
(One to fill)
BOSTON, MASS.
Loew's (11)
J & M Mason
Maxine Lewis Co
Francis Renault
Hilton & Garon
Chas Withers Co
BUFFALO, N. Y.
Loew's (11)
Wesley Eddy
Jim Toney
Thelma Temple
Honey Fam
Peg Bates
Rosemary Deering
Olive Sibley
CLEVELAND, O.
Granada (11)
Jules Howard Co
Bob Hall
King King & King
COLUMBUS, O.
Loew's (11)
Benny & Marsh
Evelyn Wilson
Billy Rolls
Ade Du Val Co
J'RS'Y CITY, N. J.
Loew's (11)
Harry Richman
Al Wohlman
Felovis
Fred Sanborn
J & M Jennings

PROVEN
Best by Test
JACK POWELL
A
KORKING KOMIC
Dir. LEDDY & SMITH

46th St.
1st half (11-15)
Luster Bros
Sonny O'Brien
Irving's Flappers
Cole & Snyder
Drifting High
2nd half (16-18)
2 Gobs
Harriet Corty Co
Stan Kavanaugh
G & P Magley Rev
(One to fill)
Pitkin
1st half (11-15)
Milton Berle Co
(Two to fill)
2nd half (16-18)
Young China
Armida Co
(Three to fill)
Valencia (11)
Chester Fredericks
Dezso Retter
6 Galenos
Nina Olivette
ASTORIA, L. I.
Triboro
1st half (11-15)
Gruber's Oddities
Nina M McKinney
Collins & Petersen
Ted Adolphus Co
2nd half (16-18)
Luster Bros
Bernard & Henrie
Ferry Corwey
Jans & Whalen
Vogues of 1931
BALTIMORE, MD.
Loew's (11)
Castleton Mack & O
Cecil Graham
4 Kemmys
BAY RIDGE
Loew's
1st half (11-15)
Boyd & Wallin
George Morton
Hartley & Alvarez
Dorothy Henry Co
Harry Holmes Co
2nd half (16-18)
Bud Carlell
Wally Sharples Co
McGrath & Deeds

Cecilia Blair
Warren Hoffman
Rite Kenny & C
MONTREAL, CAN.
Loew's (11)
Marlin & Martin
Hibbitt & Hartman
Eliz Morgan Co
Harto & Mann
NEWARK, N. J.
Loew's (11)
Louise & Sterling
Borsoni
Walsh Ellis L & B
Corinne Tilton
Wm Seabury Co
PITTSBURGH, PA.
Loew's (11)
Ted Claire
Jack Powell
Aileen Clark
2 White Flashes
Skating Bear
Martha Claire
ROCHESTER, N.Y.
Loew's (11)
Williams & Delan'y
Yvette Rugel
Gordon Reed & K
Joyce Coles
Jones Prebble
SYRACUSE, N. Y.
Loew's (11)
Benny Davis Co
Bobby Gillette
W'SHINGT'N, D. C.
Palace (11)
Bert Frohman
Wilbur Hall
D & E Barstow
Bert Faye
Vivian Faye
YONKERS, N. Y.
Loew's
1st half (11-15)
Bardelangs
Myrtle Boland
Wilson & Dobson
Jans & Whalen
Stars of Yesterday
2nd half (16-18)
Davids & Glass
Sonny O'Brien
Howard Smith Co
Bert Gordon Co
Sunshine Sammy

Fanchon & Marco

NEW YORK CITY
Academy of Music
1st half (9-12)
"Gondoliers" I
The Romeros
J'zzlips Richardson
Moro & Yaconelli
Ben Ali's Co
Sunkist Beauties
Audubon
2d half (13-15)
"Gondoliers" I
The Romeros
J'zzlips Richardson
Moro & Yaconelli
Ben Ali's Co
Sunkist Ens
ATLANTA, GA.
Fox (9)
"Doll Follies" I
Les Klicks
LaSalle & Mack

Helen Petch
Chrissie & Daley
Sunkist Beauties
HARTFORD, CT.
Fox Capitol (9)
"The Dance" I
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Dave Robel
Sunkist Beauties
H'LYW'D, CALIF.
Pantages (9)
"Russian Art" I
Bill Telaak
Walters 2
Russian Ens
HOUSTON, TEX.
Loew's State (9)
"Southern" I
Hall & Herman

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Doyle & Donnelly
Ramon & Virginia
Ray Loomis Co
BRIDGEPORT, CT.
Fox Poli (9)
"M'nlight Revels"
Weston & Lyons
Charles Briggs
Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazelle
Sunkist Beauties
BROOKLYN, N. Y.
Fox (10)
"Espanola" I
J & H Griffith
Harry Vernon
Mayo & Caruso
[illegible]
Abbey Green
Sunkist Beauties
DETROIT, MICH.
Fox (9)
"Top o' the World"
Gene Morgan
Fawn & Jordan
Russell & Johnson
Sunkist Beauties
FRESNO, CALIF.
Wilson
1st half (9-11)
"Mickey Mouse" I
Mickey Mouse
[illegible]
[illegible]

Jimmy Lyons
Helen Warner
3 Society Stoppers
16 Tiller
JOLIET, ILL.
Rialto (9)
"Headliners" I
Mel Klee
Mangean's Intern'l
[illegible] & Baddy
Wells, Winthrop & S
Gay Sis
L'S ANG'L'S, CAL.
Loew's State (9)
"Great Raymond" I
OAKLAND, CAL.
Oakland (9)
"Submarine" I
[illegible]
[illegible]
Robert Cloy
Ward & [illegible]
Lea & Stuart
Steve Moroni
Sunkist Beauties
MEMPHIS, TENN.
Loew's State (9)
"Fountain of Youth"
[illegible]
[illegible]
Frank Stever
D & J [illegible]
Ed Cheney
Sunkist Ens

(Continued on page [illegible])

Joe Freiberg Takes on Hotel Manger Charge; Ranks 4th; 1,900 Rooms

Manger Hotel, $7,000,000 investment on 7th avenue, has passed from the Manger Hotel Company to Bing & Bing. The realty firm held a second mortgage and built the hotel.

Management, with the hotel to be rechristened The Taft, has been placed with Joe Freiberg, formerly with Muschenheim at the Hotel Astor for years as maitre d'hotel. Freiberg has a continental hotel background. He last operated the Hotel Somerset, New York, for five years.

Freiberg is given full sway in direction. He intends to build up the restaurant business with a $1 dinner and in other ways use a new broom.

The Taft has 1,900 rooms. It is the fourth largest hotel in New York, opening about four years ago; shortly afterwards a large addition was placed in the rear.

Mr. Manger, who operated it along with several others, including the Times Square in New York, gives as his reason for retiring from the hotel business he has over 30 million dollars' worth of real estate in the metropolis and feels that it must be given his undivided attention.

Freiberg, the new managing director, is popular in all branches of show business.

A FIGHTER'S AMBITION

Carnera Bugs On Acting—Says So —$5,000 For Not Acting

"I want to be actor," bluntly says Primo Carnera, when Marvin Welt and Leon See indicate the huge wop is hard to get. Primo doesn't exactly crab the bookings and then again he doesn't help much.

The extra-heavyweight made a short for Paramount last week for which his manager collected 5 G's. Idea akin to vaude routine; with a midget the valet and climbing ladders to dress the giant.

Walyou Primo is booked for a week at the stock burlesque house in Paterson, N. J. Report is Carnera likes the burlesque dates best of all. For Paterson, $5,000 is in escrow in bank. Average get in vaudeville and picture houses $4,000 weekly.

A Chicago Wail

Chicago, April 7.

A late Chicago refrain is:
"I'm the only one left of that 'Old Gang of Mine'."

Pony Golf Courses May Net More as Speaks

Boston, April 7.

At least 17 pony golf courses on the north and south shores here have reopened for the spring as speaks to meet the fall-off of the craze the owners feel certain is due. Most of the liquor spots and courses are concentrated near Revere, the state's little Cicero, and amusement park site.

The move to open speaks in the courses has gotten some push from a police warning this week that a sharp inquiry will be made of courses that burn down. Fires in two thumb courses in past three days, both burning flat.

ODLEY GOES BERSERK

Overpowers Three Brutes But Slips and Gets a Black Eye

Ben Odley, pianist usually playing for single women in vaude and last with Mary Nolan, arrived at the Somerset Hotel on W. 47th street, where he resides, in a badly bruised condition last week. Odley was found on the floor of a cab in a dazed condition and his left eye puffed.

Odley claims that he ran into a batch of poison hootch in an apartment. After a few drinks he went wild and tried to wreck the place. He said that he faintly remembers three big powerful men trying to hold him, but he broke away and tore into the bathroom, where he slipped and fell on the tub, thus getting the black peeper and other bruises.

Leeches and raw beefsteak brought the trouble down in a day or so and Odley is now trying to remember where the flat is that all the trouble happened in.

'Round the Square

Default Judgments for Whitewash

"Variety's" publisher doesn't expect to go to jail in Paris for a year or pay the fine levied in Paris upon him for 150,000 francs at the same time, with sentence and fine upheld by the French appellate court. Both were assessed by a French lower court when a judgment was given one Pierre Meyer, a dancer, against "Variety," without "Variety" or its publisher having been served in any manner, over there or over here, and without an appearance in court by the defendants.

Some of the French and English dailies in Paris, reporting the affirmation of the judgment, erroneously stated "Variety's" publisher had been in Paris when the suit was started. "Variety's" publisher never has been in Paris nor in any other part of Europe or Great Britain.

The alleged libel stated that Meyer had obtained a principal's position in a Paris musical through the influence and wealth of a woman. With no defense offered at the trial, Meyer's statement it was not so had to be accepted. However, the dancer did not appear to think the damage done to his standing or reputation in France, if any, was so very serious. He made overtures to vacate the judgment, before it was appealed on behalf of "Variety," if this paper or "Variety's" publisher would aid him in securing an American engagement for the stage or screen. Appealing the judgment was preferred. These overtures were made in Paris and transmitted to New York.

Default judgments abroad against "Variety" and its publisher, apparently very easily obtainable for whitewash purposes, will likely prevent the publisher from ever taking a trip around the world. There are one or two such judgments in England also, one obtained by Sir Alfred Butt some years ago. Perhaps others elsewhere abroad.

Walter Hagen's Guaranteed Income

Walter Hagen is under a long term guarantee of not less than $25,000 annually from L. A. Young, the Detroit capitalist. It's for the use of Hagen's name on the golf balls sold by the Young company especially formed for that purpose.

Though Hagen's guarantee is $25,000, it is said he has not received so far less than $75,000 yearly under his percentage agreement.

Young is the Detroiter who invested seven millions of his own money in Tiffany Pictures.

Dizzy Restaurants

Restaurant proprietors around town are complaining the foreign or "interesting" restaurant fad is cutting into their business materially.

Any restaurant "foreign," serving mysterious foods, can get the trade away from a plain place to eat. People want to go to a restaurant to be amused as well as to eat, it seems. They like to grow merry over the menu with its odd dishes and eat up any exotic "atmosphere" offered them. People from out of town as well as New Yorkers will go any distance to dine in an odd or foreign restaurant. And they can't be too foreign. Italian restaurants are considered purely domestic products to diners with exotic tastes, now.

There are restaurants of thirty different nationalities in the city now and any number of them. Any dirty little place that hangs up a fez and calls itself Turkish can get the trade away from a cleaner, plainer

(Continued on page 53)

Colonna Sent Away as He Failed to Report Under Former Parole

Rocco Colonna, 36, former conductor and violinist in the orchestra of "The New Yorkers" at the Broadway, was sentenced to the penitentiary up to three years by Judge Nott in General Sessions. Colonna had violated the terms of probation under which he was placed in 1929 after given a suspended sentence on a plea of guilty to unlawful entry.

Besides sending a letter to Judge Nott pleading for leniency and another chance, Colonna informed the court he had been employed regularly since his last arrest. He claimed his failure to make regular reports to probation officers was due to a nervous breakdown, caused by his wife threatening him with divorce. The judge learned the musician had been on a long "bat" and recently failed to appear on the job with "The New Yorkers."

Colonna was arrested in February, 1929, for breaking into an apartment at 366 Broome street while intoxicated. He was indicted for burglary, but allowed to plead guilty to unlawful entry. Judge Nott suspended sentence and ordered him to report weekly to probation officers for three years. His re-arrest occurred March 28. It was learned he was living with a woman not his wife at 241 West 51st street until dispossessed for holding wild parties.

In his letter to the Judge, Colonna said besides being with "The New Yorkers" for 17 weeks, he was with Al Jolson for three years, and for seven years was a director in the Keith theatres.

The penitentiary term is an indeterminate one of from six months to three years, depending on the Parole Board.

WIDE OPEN THING IN PTSBGH CHOPPED OFF

Pittsburgh, April 7.

Pittsburgh's lid is tight. Recent administrative scandals have the boys getting orders to lay off.

Gambling joints, dark now for a couple of weeks, speaks are taking it easy, redlight joints are finding it tough and nite clubs are sticking to the straight and narrow.

Whole thing came suddenly when a grocery firm accused city's department of supplies of buying food from favored bidders. For first time all three local newspapers united as if one and pounced upon the administration.

Nobody is safe. Dailies are laying the cards flat on the table. Pampered pets among the racketeering element apparently have gotten the word from their "protection" to hideaway. Most of them are doing just that. The town is shut down.

THEFT OR LOAN?

Mrs. Alice Richardson and Edmund Bunora Far Apart on Stones Over Bracelet

"Oh, Judge, what a mean man. He took me to a party and when he brought me home I fell asleep. And while I slept he took my $1,000 diamond and sapphire bracelet," sobbed Mrs. Alice Richardson, 25, artist model, to Magistrate Harris in West Side Court, when she appeared to prosecute Edmund Bunora, 29, salesman, of 1900 Longfellow avenue, Bronx.

Mrs. Richardson, said to be a divorcee, sought to drop the complaint. Asst. Dist. Atty. Bernard Botein informed her she would have to prosecute, having signed the complaint. Harry Steinhart opposed Botein's motion.

Mrs. Richardson, who resides at 320 West 84th street, related her story to Detectives Bill McConachie and Charles Kellerman of the West 68th street station.

Bunora told reporters Mrs. Richardson is addicted to telling fairy yarns. "I was broke and she loaned me the bracelet to pawn. I sent her the ticket. So far I have been unable to redeem it," stated Bunora, who works for the firm of Coyne Engraving Co., 30 East 21st street.

He will have a hearing this week before Magistrate Dreyer in West Side Court.

Easy Columnizing

By Joe Bigelow

To Marie Dressler

Lindbergh flew the broad Atlantic,
Admiral Byrd's was a feat gigantic,
World War was the fight of fights,
But the earth has still
To have a thrill
Of lamping you
In tights.

Pittsburgh censors cut down "Millie" by 22 minutes. The only man in the world that can speed up a gal by slowing her down is a censor.

Educational Dept.

Learn to pronounce the following correctly and qualify as a comedian in any of the given dialects. Then get yourself a straight man with a ballad and an amber spot and go back to work, you loafer:

"Vas you effer in Zinzinnati?"—Italian.

"Whatsadamat, meester wisa da guy, you no unstan who is Mooslini, eh?"—Hebe.

"Yas suh, small change, I'se fum de souf—souf Cahlina to be perzact." —Swedish.

"Ay bane down to yail house just now."—Negro.

"Parley vous francais? You are ze sweet mamzelle."—Scotch.

"An me faather wuz a cop befo-r-r-re me."—German.

"Mine poddner und I vill now seeng 'Kees Me Hagain for 10% Off'." —Irish.

"So ay tukk tha nickel an puttit ina tha bahnk."—French.

Sports Dept.

Brooklyn—Young Kid Slugnutty, that promising though round-heeled lightweight (very) of this borough, issued a unique statement to questioning sports scribes this afternoon.

"That Dutch comedian, Max Schmeling, ain't nowheres near my record," declared the Kid. "He's only champ in 32 states, but I'm a bum in 48."

Would the radio sopranos, tenors, musicians and speakers sing, play and talk with such confidence if they knew just what some of their auditors were doing at the moment? Would a well-bred society coloratura be able to get the regular amount of push into an aria if she knew that a truckdriver were taking his monthly bath while listening in?

Here are a few radio fans' pastimes while tuning in:

Whiskbrooming the mattress while a megger croons "The Little Things in Life."

Husband kicks wife in face, suggested by dramatic elocutionist reciting "Boots."

Peeling onions for dinner as band plays "Tears in My Eyes."

Spanking little Billy to "Sonny Boy."

Mixing highballs during address by member of Anti-Saloon League.

Brushing teeth with plain soap and water to Amos 'n' Andy.

Essay Contest

(This dept. will pay, if properly sued, $1 for the best answer, accompanied by 10 good reasons and cigars.)

Why is Edmund Lowe?
Why is "Flying High?"
Why is Frances Upton
When it's so much nicer
Downtown.

Little White Lies

Jimmy Walker's going talkers,
"City Lights" brought silents back,
Closing acts like early walkers,
Circuits' grosses 100% black.

Mother-in-law your best pal,
Gen. Hays wears low-cut collars,
Peggy Joyce a one-man gal,
This deal involves $1,000,000.

Talking films just a fad,
Radio singers always beauts,
The average juve is just a lad,
Burlesque lines are plenty cute.

Morals better since prohibish,
Tom Mix is very mean to horses,
Following animal acts is delish,
Learn to draw six easy courses.

Broadway is the Easy Street,
Booze and salaries both uncut,
Fame for all, the life is sweet,
If you've read this far
You're off your nut.

10 Days for $22 Dress

Pleading guilty to shoplifting, Hazel Johnson, 27, cabaret entertainer, of 30 West 138th street, was given 10 days in the workhouse in Special Sessions.

Miss Johnson was arrested March 26 after stealing a dress worth $22 from Klein's.

Lorraine and Potsdam Freed on Craps Charge

Harry Lorraine, 38, producer, 93 East 115th street, and Sol Potsdam, 34, salesman, of 863 Southern boulevard, Bronx, were acquitted in Special Sessions of a charge of maintaining a room for gambling.

The two men were arrested Feb. 14 following a raid by the police on a room on the ninth floor of 1560 Broadway, believed to be Lorraine's office. The officers testified that 13 men were gathered around a table shooting craps when they entered. The police charged Lorraine with running the game and Potsdam with being employed in the place.

The Justices decided the evidence against the men was insufficient.

NO PAYOFF, BUT FILM MOB HOT FOR POOLS

Hollywood, April 7.

On the crest of publicity for distribution of the $2,000,000 won on the English Derby Sweepstake, Hollywood is flooded with salesmen offering any of a dozen pools promising the winner from $500,000 up. All tickets are selling for $2.

Most are handled by Canadian and Mexican outfits, but two are being operated out of Las Vegas, Nev., where gambling is legal.

Studios are going for the tickets.

Pools have been worked here previously, with most failing to pay off.

ZIEGGY AS BEAUT JUDGE

Taking Chances at Galveston's Affair—Other Judges

Galveston, April [illegible]

Florenz Ziegfeld has accepted the Chamber of Commerce offer to be one of the judges at the beauty pageant.

King Vidor and John Held, Jr. had previously signified their willingness to serve as the others.

CHATTER

Broadway

John Van Druten to London.

Joe Leblang returned from Florida.

Russell Crouse on his next book.

Mickey Marx's father pretty sick.

Helen Ford interested in vaude.

Leon Janney in town and hatless.

Harry Padden now an indie vaude agent.

Henrietta Malkiel sailing for Berlin.

Irving Strauss leaves for Europe May 15.

Chub Munster handling "Right of Happiness."

Nick Dawson was once p. a. for the big tops.

The Jeff McCarthys are packing. Europe in May.

Ben Washer has new column on the World-Tely.

Sam Warshawsky has walloped out another play.

Ginger Rogers trying words and music on her own.

Frank Knight practices French between broadcasts.

Mr. and Mrs. Harry Rose and daughter to Havana.

Tod Browning, from Boston, looking over the old town.

Kay Brown, Radio scenario head, home from Hollerwood.

The Pop Camerons go to their St. Lawrence River home May 1.

Jeritza is the least self-conscious of broadcasting opera stars.

Joe Meyer worrying over what's to become of song business.

Eugene Ormandy owns more than 20 sets of flannel underwear.

Morton Downey given a reception by CBS staff on his return to air.

Nat Brusiloff, on vacation, snipe hunting in Pennsylvania mountains.

Percy Hammond back from Floriday and drama reviewing for Trib.

Peter Bijo and his "Samovar" musicians dress for every broadcast.

Harry von Zell has written the first 3,000 words of a novel and is stuck.

Gregory Ratoff in town. Goes into road company of "Private Lives."

Mr. and Mrs. Artells Dickson have named their new daughter, Arthea Howell.

Florence Tuttle has made five visits to the League of Nations at Geneva.

Fire in the Shubert press department last week. Only two wires crossed.

Ruth Eastman out of "Privilege Car." Appendix. Marian Herson replaced her.

Marie Armstrong, former wife of Ben Hecht, editing "This Week on Long Island."

Tim Lahey is now on Southern Pacific boats between New York and New Orleans.

Lambs Gambol at Met April 19 billed as "an apotheosis to drama-musical spectacle."

Emery Deutsch has added another traffic cop's signature to his already extensive collection.

Oliver D. Bailey, former lessee of the Republic, now house manager of the New Yorker.

Billy Pierce is returning to New York next week. He's been in London since September.

After a six months' try Babe Ruth's haberdashery store on Broadway will close.

Shorty, assistant to W. C. Fields, back at his old racket—dock hand, short for stage hand.

Wayne Pierson's foursome of youngsters are Tillering it to the tune of Whooping Cough.

Leo (Central Park Casino) Reisman got his first break at an affair attended by Mayor Walker.

Sixty-five stations of CBS will commemorate 25th anniversary of San Francisco's great fire.

Prince Elner, midget clown, returns to the Ringling Circus after out a season under medical treatment.

Blanche Calloway, sister of Cab Calloway, the orchestra leader, has come east from Chi with her own band.

Kate Smith denies singing "Blow Hot, Blow Cold" over NBC, as reported in the network's song censorship.

With the word "gigolo" so common now, Joe Bigelow doesn't know when his friends are kidding or on the level.

Wallace Beery a Sunday night spectator at circus. Once he was an elephant man with the Forepaugh show.

The Leo Godowskys move to Rochester in June for two years' research on color film at the Eastman laboratories.

Jesse Crawford wears a different suit for each show at the Par. He has 21 outfits hanging in his private room backstage.

David Ross was teacher in an orphan asylum and secretary to a Russian baroness before he became a radio announcer.

According to Lorna Fantin, numerologist, baseball's big league winners this year will be the Cardinals and the Yankees.

The first two names of H. C. Taylor, guitarist, are Hartford Connecticut. He was named after a brand of horseshoe nail.

David Belasco's first show visit upon his recovery was at "Wonder Bar." As he walked down the aisle the entire house heartily applauded.

When in Asheville, N. C., recently Ethel Barrymore took a golf lesson. Jack Ostermann is also vacationing in the town at the Grove Park Inn.

Libby Holman visited Columbia and was asked how she liked college men. Libby replied she has been so near-sighted for 10 years she couldn't say.

George Patton's mother suffered a paralytic stroke last week. The son cancelled a vaude date to hurry South and bring her to the Patton home in Elizabeth, N. J.

Among the patients in the NVA wards in French hospital, New York, are Jean Gordon, Carmen Noriega, Billy Kelly, Harry Brooks, J. Z. Pope, Prof. H. C. Wilson and Val Trainor.

Al Siegal, pianist, ill for months, is in New York for a few days. He has placed a song with DeSylva, Brown and Henderson. Must return to northern farm retreat under doctor's orders.

Louis Dean, who announces at WABC and should know, recommends for embryonic announcers—adding that no one has ever spoken it correctly—"The seething sea ceasoth and thus it sufficeth us."

Halsey Raines, of Metro, narrowly escaped a worse fate Friday night (3) when a bottle of cold mineral water suddenly exposed to heat exploded in his hands, cutting both so seriously several stitches were required.

Max took Max for the regular weekly $60. That means he ruined him on the greens, and on the long end is Winslow. The payoff member is Gordon, the scene is Lakeville, and it will not be in the new revue.

The wimbrola, new musical instrument a little larger than a ukulele and with six strings, is named after Dale Wimbrow. Dale had one built to order and a manufacturer bought the exclusive rights from him.

William Fox gave Bobby Crawford more or less of a golf lesson at Augusta, Ga. Crawford had Fox five down at the end of the first five holes, but the match finished all square. Fox is remaining south for a couple of weeks.

London

New snack bars overnight.

Alex Esway off to the States.

H. V. Morton is not J. B.'s brother.

Arnold Bennett, author, seriously ill.

Sam Eckman's only vice, Arthur Dent.

Adrian Brunel making amateur films.

Bathing suit parades on store roofs.

Alex Esway recovered from auto knock.

Betting now 7-4 against Sunday opening.

Mussolini's son likes American show people.

Carlyle Blackwell's green barge back in town.

Dorothy Bartlam got $150 down for that novel.

Gene Gerrard tells press he's a keen gardener.

Edgar Wallace actually backed the wrong horse.

Francis Laidler doing provincial revue on big scale.

Jones's Restaurant after 20 years ritzing performers.

Di Gatano Girls roving round with real counts in Rome.

Carl Harbord getting his name in lights at the Palace.

Carl Brisson, a Dane, thinks he ought to play Hamlet.

Ernst Rolf cabling Percy Athos to produce his new show.

Agents organizing Bargain Week, with $300 acts at $100 per.

Charles Munyard now with Francis Mangan, at Paramount.

Warwick Ward asked to open theatres and things. Refuses.

R. Instance, Tivoli second in command, now bossing the suburbs.

Christopher Mann takes film critics to lunch and tosses who pays.

Lists of flopping plays may be printed in the obituary columns in future.

There's talk of a rupture between Mansfield Markham and Reginald Fogwell.

Walter Mycroft remembered a playwright he used to know in Brighton.

Ned Williams wearing a hand bandage for congratulations by clubmates.

British International made a talker in four days, just to show the rest of the field.

Sinclair Hill was guest at a Stoll studio party, when he moved out to Gaumont's.

Londoners gradually acquiring tastes for waffles, although not the pronunciation.

Madeleine Carroll now picks her talker parts herself, advantage of having a contract.

Nine retakes through sound track getting bawled up down at Elstree on a current talker.

West End cafe charging 12c. for morning coffee, including cream, biscuits and cigarette.

Dean and Clifton and Sandy Powell, two English vaude acts, drew horses in Irish sweep.

Elissa Landi in "Body and Soul" voted an improvement on the Elissa Landi of English studios.

Henry Sherek, having disposed of his Bentley, is finding it difficult to get a London taxi to fit him.

A. E. Bundy, who took the Palace for "Tell England," booked for a fortnight and hoped for the best.

Mrs. Jack Hylton drew a consolation prize of $5,000 in the Irish sweep. One of the Fleet street legmen got a $5,000 sweep prize.

Berlin

By Max Magnus

Ben Miggins here.

Marcel Vandal in town.

Conrad Veidt in Vienna.

Karl Lamac made his 25th picture.

Mary Wigman back from the States.

Guenther Mamlok nightly in the Jockey bar.

Joe Hess is staging the Spadoni show in Italy.

Kurt Gerron goes with Ufa to stage pictures.

The cabaret Simplizissimus in Cologne has failed.

Richard Oswald making a talker, "The Captain of Koepenick."

Cristoph Muellenelsen, pictures, on trip through Mediterranean.

Gustav Schwab going to America in April to sell German pictures.

Kurt von Wolowski has established an actors' studio mainly for Poles.

Intention to close the home for unemployed actors meeting great resistance.

Ministerial director, Dr. Seeger, film censor, gave weak defense of his censorship tactics.

Anny Ondra intends to go to Hollywood with her husband, Karl Lamac, to make pictures.

Terra-United Artists has three directors, Erich Engel, Fedor Ozep and Kurt Bernhardt, for next three pictures.

Max Reinhard engaged Hungarian actor, Georg Denes, for the Viennese performance of Bourdet's "Weaker Sex."

Schillertheatre in Altona, financially distressed and lately managed by the actors themselves, is to be sold at auction April 15.

Heinrich George awaited from Hollywood. He will take the lead in "Alexanderplatz" after the novel by Alfred Doeblin, to be directed by Piel Jutzi.

Laban, new ballet master of the "Staatsoper," dismissed seven ballerinas and soloists, Dorothea Albu, Daisy Spiess, Eugenia Nikolajewna, Edith Moser, Jens Keith, Walter Junck and Walter Koelling.

The story of the short romance between the late sister of the former Kaiser and the Russian, Alexander Zoubkoff, is always brough back to the public eye. Announced the story of Zoubkoff and Princess Victoria Luise may be worked out for the stage by the American dramatist Marc Connolly.

Australia

By Eric Gorrick

Business brightness bucks box office.

Orchestra coming back into picture houses.

Night life is the bunk here now. Cabaret business blooie.

W-T will produce "Alibi" with Frank Harvey in Sydney.

"Morocco," at Prince Edward, Sydney, should stay seven weeks.

"Lightnin'" failed to strike popular appeal on week's run for Hoyt's.

"Charley's Aunt," current State, Sydney, figured by U. T. set for long run.

Union Theatres will road show Chaplin's "City Lights" over its entire circuit.

Censor won't allow kids to see "On Approval." English producers plenty sore.

"Lilac Time" ran five weeks on 2d revival, fooling the lads who tipped revival as flop.

"Middle Watch" in for season Athenaeum, Melbourne. Censor prohibits kids from viewing.

Williamson-Tait announce profit since January with their attractions. Organization dropped a bundle last year.

Empire, Sydney, had a fling with vaude-picture policy, but quit after two weeks. Idea billed as latest New York craze.

Fullers tickled with success "Dawn Patrol." New policy better than "cawfee-cake" days with pop vaude, say Fullers.

E. W. Morrison, who produced "Within the Law" here years ago, is living in Melbourne and produces for independent managers.

"Lady Surrenders" and "Playboy of Paris" flopped as figured long runs in Sydney. Both started okay, but blew up in second week.

George D. Parker, only American producer operating now for W. T. Parker, staged "On the Spot," "First Mrs. Fraser" and "Mary Rose."

Ernest Rolls scoring with his revue, "Topsy Turvy," at St. James, Sydney. Rolls bringing in new revue in a few weeks, with Charlie Sylber and Janet Gilmore.

Failure of minny golf should give dance halls a break this season. Skating was the big craze last year, but cold now. Several roadhouses reopening after lean season.

Stockholders in Hoyts kicked up shindy when company passed dividend for last year. Directors told the gang everything okay, now Fox organization back of Hoyts.

New Zealand business slowly recovering after earthquake disaster. Vaude dead, but pictures in principal cities standing up. Pony golf lasted three months in New Zealand.

Fullers going "suburban" by buying up one or two local picture shows. Since vaude did a bust, Fullers getting growing pains. Fullers have tried vaude, productions and pictures, with latter best bet.

Running under direction of Modern Amusements, of which Hugh McIntosh is the big noise, "Hay Fever" opened at the old Tivoli, Melbourne, for run. McIntosh tried vaude and revue, only to cry quits when both flopped.

Much boomed "Diversity" entertainment started off slowly at Capitol, Sydney, this week with week's gross not so hot. Current show strongest Union Theatres has played in for many months, providing corking entertainment. Should U. T. decide to carry high overhead along for a few weeks, new entertainment idea may make good. Depends how much the checkbook can stand.

Joan Shashoua has lodged a creditor's petition in Bankruptcy Court against Hugh D. McIntosh. Petition alleges McIntosh is indebted to Joan Shashoua for $6,000, contributions payable by McIntosh to Mrs. Shashoua in connection with guarantees to National Bank of Australia to secure overdraft of Harry Rickard's Tivoli Theatres. Woman claims she has been called upon to pay $20,000, while McIntosh had paid nothing. Case up for hearing this month. Joan Shashoua is wealthy Australian. His late father, John Norton, controlled biggest weekly newspaper over here.

Winnipeg

By Maurice Corbett

George Dowbiggan dreaming of Montreal.

Phil Sherman of United Artists now located at 'Peg.

William Ruhl drove from Spokane to open in Dominion stock.

Clare Marshall drove in from North Battleford with dog sled and beard.

Dennis O'Brien running demon campaign for Marigold stock on publicity.

J. J. Fitzgibbons and Leo Devaney in town on conference with H. M. Thomas. No casualties.

Alf Wishart, chief projectionist, Capitol, in hospital with appendicitis. Coming along well.

Horatio Alger would enjoy Pop Nichols' rise from doorman of Capitol theatre to present mgr. of Crescent.

Free Press editorials rap condemnation of censor board, pointing out "what the public should and should not take" is ticklish problem.

Mike Goodman, innocently wandering into local theatre on show business, finds they are receiving race bets and is listed by the cops on raid.

65-year-old hoofer won special amateur contest at Capitol's weekly opp. nite. Fiddler partner of 72. Chaps keep wolf from door winning contests.

Town all het up watching for success of its junior hockey champs, Elmwood Millionaires, down east. Every home in town is tuned in on broadcast of game. Between acts and reels mgrs. of theatres have to stop show to announce running accounts of game.

Ottawa

Mitchell Franklin, son of Keith's manager, stars at basketball.

John G. Montreuil, projectionist at the Ottawa Regent, passed away.

Ambrose Nolan packs them at the Columbia with silverware nights. New to Ottawa.

Ray Tubman of the Imperial demonstrates the new angle of ladies' hats with his iron derby.

Joe Franklin gets 1c dividend check from an Oklahoma oil company. Decided to frame it. Frame cost 85c.

Hon. E. A. Dunlop puts through his bill providing for a film quota law in Ontario which has a big "if" in front of it.

Paris

Curtis Melnitz around.

Millard Webb in town.

E. E. Cummings around.

H. W. L. Dana to Berlin.

French films much better.

Marie Bell buying a plane.

Ralph Morgan vacationing.

Restaurant Voisin closing.

Ira Morris writing a novel.

Colette back from Bucharest.

Dinah has yet to see Harlem.

Cole Porter still at Bricktops.

Syd Chaplin golfing at Cagnes.

Alex Fisher back to New York.

Frieda Leider back from opera.

Toda, Japanese Paris artist, dead.

Jed Kiley telling about his yacht.

Charpini back at Concert Mayol.

Beulah Livingstone at Ange Bleu.

No one works when the sun comes out.

Vieux Colombier more and more arty.

Yvonne Gall heavier than last year.

Al Trahan is doing his full act here.

Maria Olczewska back from Chicago.

Jean Acker always on the Riviera?

Carl Young here from Switzerland.

Carlos Gardel in the new Palace show.

Hendrik Von Loon here to join father.

George Broadhurst at Riviera parties.

Elda Norena from Monte Carlo to London.

Mrs. de Courville, ex Gould, at the Lido.

Valentin Mandelstamm to the Riviera.

Ed Haffel writing book on woman dramatists.

Arno Dosch-Fleurot wants something to do.

Hendrik van Loon draws wherever he dines.

Allan Ross MacDougall's scenarios for Par.

Laure Jarny and Au Pesage bar getting a play.

Thelma Edwards drawing heavily at Monseigneurs.

Victor Glover not doing films any more for Herald.

Every Montmartre joint awaiting Joe Zelli's reopening.

Victor Manes and Sir Walter de Frece on the Riviera.

Argentine Revue booking passage back to South America.

Affidavits in the ads of "Roi des Resquilleurs" record film.

Cochran closed new revue in London by phone from here.

They're getting a local angle now on the Nixon-Nirdlinger case.

Mrs. Ogden Reed sending over recruits for the New York Herald.

Roger Gaillard did five shows at five different theatres in one day.

King of Spain and Queen of Roumania doing the shows, but not together.

Best French families now trying to get their sons and daughters into pictures.

Publisher Titus will have his troubles plenty when he turns legit producer.

Doris Niles back in Paris in Francis Mangan's Paramount presentations.

George Gordon taking his chewing gum, lasso-sub Will Rogers act back to New York.

Florabelle Constantine is now Roumanian star headed for United Artists recognition.

James Joyce dining in a Montparnasse restaurant, whilst Valentin Mandelstamm with Bernard Grasset and Alice (Dick) Turpin were at another table.

The French administration is vainly trying to collect a luxury tax on a diamond bought by Jenny Dolly, alleging evasion of settlement was screened by having the stone delivered in England.

Honolulu

By Mabel Thomas

Tourist season over.

Mischa Levitzki, after two local concerts, left for Australia.

Stan Laural due here for a month's vacation with his family.

Rudolph Friml, on way to Orient, left his son at the beach for one month.

George O'Brien and Jack Ford arrived from Manila. Touring the islands.

Mr. and Mrs. Robert McQueston, daughter, March 13. Father is musical director of K. G. M. B.

Gloria Swansons "What a Widow" at the Hawaii, fell short of even being entertaining to local Swanson fans.

Phylis Haver (Mrs. Wm. Seeman) is at the Royal with her uncle Joseph Seeman and his daughter Mrs. Ellis of New York.

CHATTER

Hollywood

Harry Wilson fan-magging.

Mitchell Lewis will take it easy in Reno.

Hunter Lovelace agenting with Ruth Collier.

Jack Oakie has been Palm Springing it.

Regis Toomey driving a swell new gasoline buggy.

Barbara Weeks is now a Laurel Canyon resident.

Jack Tenny is associated with Ira Gay's booking office.

Buddy Post is taking off weight. Down to less than 300.

Arthur Rankin out of the hospital after a serious operation.

Lawrence Grant may go on a world tour with a camera.

Dave Bennett will return to New York in May to stage dances.

Fifi Dorsay wants to make an unemployment tour between pictures.

Harry Cohn is offering a booby prize for a monicker on the new boat.

William A. Seiter, director, was nicked heavily for income tax arrears.

Zelda Sears will lay off in December to take that trip around the world.

Clara Bow has a hideaway in the mountains 100 miles from here, but won't tell.

Richard Arlen and Walter Huston owned a yacht 50-50. Now it's all Arlen's.

Sonny Nupoff, dance band leader, operating a towel supply company on the side.

George K. Arthur copying Jack Oakie, parading the main drag in a sweat shirt.

Joan Crawford is distributing her collection of 2,000 dolls among the orphanages.

Samuel Schwartzberg, Broadway barrister, has gone native. Will practice here.

Merle Armitage, former manager of the L. A. Grand Opera, on his way to N. Y.

Dick Arlen gives his nine-year-old daughter her first inside looksee of a studio.

Lilyan Tashman has one of the swankiest dressing rooms on the Paramount lot.

Harry Meyers, assistant technician at KFWB, is a lieutenant in the Naval Reserve.

Lady Mountbatten, with Mary Pickford as her guide, has been sitting on studio sets.

Mob at Toluca Lake has formed a bicycle club and goes for the gay '90 stuff every Sunday.

Len Boyd, Radio p. a., is staking out a homestead in the desert on his two weeks' vacation.

Following completion of "White Shoulders" next week, Mary Astor will laze at Palm Springs.

Jack Robbins east after trying to revive musicals again around the studios, especially Metro.

Larry Weingarten, under the weather, has been resting at a Santa Barbara sanitarium.

Jack Partington received a royalty check for a song he wrote 10 years ago. Amount was $1.41.

W. S. Butterfield returns to Detroit April 10 after two and one-half months' of California siesta.

The Country Drama Association will print a magazine for little theatres, to be called "The Olympian."

Shoe-shiners have started a price war of their own. Now two-bits for black and whites in Hollywood.

Seven girls at the Studio Club chipped in to buy a 1921 car. They spent last week figuring how to start it.

Current Broadway show, "Privilege Car," by Willard Keefe and Eddie Foran, offered to pictures for $50,000.

Daryl Zanuck has gone in for polo and is already talking of investing in a whole stable. It's tho Caesar influence.

Helen Francis Wilk has had her first story accepted. "A Patriarch in Hollywood" goes to the "American Hebrew."

Kay Francis goes heavy for pets. Two dogs, one cat, one rabbit, one frog, two canaries, one parrot and seven gold fish.

Bert Wheeler has a bicycle to ride from stage to stage on the Radio lot. Robert Woolsey trumped him with a motorcycle.

An ambitious young actress is reported to have paid two grand for the privilege of going in the cast with Mrs. Leslie Carter.

Ralph King is off on another of those scenic thrillers. This time he is heading for Lower California waters to get whale stuff.

Hollywood Music Box still has that "Most Beautiful Girls in the World" sign on the roof. It's a relic of the Carter De Haven days.

Al Lewin batting for his fellow associate producer, Larry Weingarten, on "The Great Lover," at Metro. Weingarten ill for a few days.

Lily Shadur left H. B. Franklin as pvt. sec. and signed her first agency deal with Sam Goldwyn, placing Adrienne Ames with U. A.

RKO-Pathe claims a record on its latest short, "Night Class," written and directed by Harry Fraser. It's a gangster yarn without a dick or shot.

Jack Keefer, freelance announcer, has worked up a bicycle route. His longest jump is from Beverly Hills to downtown Los Angeles over the supper hour.

Out-of works among local carnival acts were taken into pictures at Radio studio. About eight tent artists were cast in a "Going, Going, Gone" carnival scene.

Mildred Walsh, sec to J. J. Murdock, still at Santa Barbara San, playing golf daily as per orders and gained eight pounds. Returns east with J. J. about April 15.

"Pat," police dog, with F. W. Murnau when he was killed in the recent automobile accident, disappeared immediately after the crash and is still missing.

Tennis pros getting a play now almost as hearty as the golf pros. Picture mob getting the back swings perfected for the picture colony tournament, May 6.

Gordon Kahn of Metro will walk to the alter with Barbara Brodie, non-pro from Manchester, N. H., May 3. They'll look at Mexico from a boat deck for their honeymoon.

Moss Hart gone native to the extent of buying a dog (from the pond) and calling it "Oncey" after "Once in a Lifetime." Hart also reported dickering with a swimming pool.

Career of Majorie White's Great Dane was saved by a photographer. Marge had decided to sell the dog when she had some publicity stills taken with him. He looked "so cute," she changed her mind.

As a gesture of good will to service clubs and civic organizations, the Fanchon & Marco office is staging a series of luncheons and dinners at the new Hollywood headquarters to acquaint local business men with the entertainment factory.

Florence Eldridge returned to New York after coming here to answer a since-postponed suit following an automobile accident. Assured by Paramount that Fredric March, her husband, will be held at the Astoria studios until fall at least, they have taken a home on Long Island for the summer.

Saranac

By Happy Benway

Write to those you know in Saranac.

Lilly Leonora improving. Up at times.

Mae Armitage smiling. What a comeback!

Angela Papulis slight setback. Not serious.

Helen Antalek more exercise, more weight.

Mae Delany, a-bed, coming around okay. Improvement.

George Harmon says "There's colds in them thar hills."

Annamae Powers back to bed. Slight setback. Up soon.

Charley Barrett holding his own. Doing great and showing it.

Tots Koban licked it. Vows he owes his life to our Dr. Stiever.

Mike McMameo up, first time in 10 months. Surprise of Saranac.

Bobby Hatz added exercise. At his best. Last x-ray report great.

Fred Rith off the red. Starting to walk around. Regaining lost weight.

Nellie Quealy passed another milestone. Looks younger than her age.

Fred Nees, doing the "cure" trick in Tucson, Ariz., reported at his best.

Adam (formerly Adam and Eve) had the first thoracoplasty (rib operation).

Andrew Molony has adopted a permanent cockney dialect. Doing well at it.

Eddie Voss beat a serious setback. Soon ready for exercise and his family Lizzie.

Gladys Palmer added exercise. Down for two meals. Fine x-ray report, more weight.

Fred Buck up on short exercise. Hits the banjo occasionally. Soon down to dining room.

Toni Temple, after a siege of the bed, on short exercise and downstairs eats. Doing fine.

John Louden added weight and okay. Would take a trip to Scotland if it was in New York State.

Harry "Pop" Barrett, oldest hat juggler in the world, will do his stuff with the St. Bernard Church minstrels.

Florenz Ames gets big report on final x-ray. Matter of short time before he will hit the Big Street on the okay side.

Ben Schaffer joined the Good Cheer Club. Says he will stick with it, providing they don't give over three cheers away at a time.

Xela Edwards, a pneumo-thorax (gas) patient, back to bed, but doing okay. Nela now on her third year as a faithful "curer."

Tom "Cy" Lenihan left Albuquerque for a whack of that Tucson air. He is now testing the medicos at the Fairview Sanatorium in Tucson. Likes it there.

Mary Bradin, who left the sanatorium a year ago to get married, now doing well. Mr. and Mrs. Bill Willette at 25 Lafayette street. Mary used to do a little sec. work for Mae Woods.

Boston

By Len Libbey

Tunnel to East Boston costing $16,000,000 started.

Eddie Zorn has won six medals for rifle shooting.

City Censor Casey won out in the attack on his methods of censorship.

Floyd Bell is going to be chained up by Henry Taylor during circus week.

Charles Branham comes here to warm weather from Florida for Publix.

Charley Winston, New England manager for RKO, recovering from a long illness.

Twelve Publix musicians given eight weeks' notice of orchestra cut at Metropolitan.

George Trabert and bride, who was Lise-Lotte Tilson, opera singer, returns after six years' abroad.

Joe Gilman, former Dartmouth football star, named as president of the Boston Garden Corporation, to try and get it out of red.

Larry Bears, former house manager for several Boston houses, reported in line for stork congrats shortly. Address Montreal.

Madeline Dunbar, show girl, played Lady Godiva on a real horse in a tableau at the Scollay, falling off the horse at the opening show.

Jacques Renard and Mickey Alpert, broadcasting buddies, to court to iron out disagreement over ownership of the Cocoanut Grove, night club.

Mrs. Kathleen I. Anthony (nee Nixon), English actress, divorced here on grounds of cruelty. She was married in Rangoon, India, while on tour.

Charley Forsythe, m. c. at the Mayfair, night club, is an ordained Presbyterian clergyman. "Post" on Sunday gave him a full page color spread with all the trimmings.

Karyl Norman gave Keith-Albee audience a rebuke Saturday night at the last show as the result of being given the razz from the balcony. House agreed with the performer.

Death of Harry F. Campbell in Newton Highlands removed from the local amusement world one of its outstanding figures. Associated with Fox Films as New England manager for over 20 years.

Mae West's book is an artistic gem, comparable with Shakespeare, according to Attorney Joe Connors in defending a local bookseller charged with selling obscene literature. Judge Reeve read the book through from cover to cover and fined the bookseller $150.

Montreal

Doc Mason passes through.

B. M. Garfield down with flu.

Gus Bourassa donates cup to cops.

Bridge gag at Palace catching on.

Tommy Conway back from New York.

All cabarets waking up for tourist biz.

Letting out ushers at main stems to cut.

John MacAdam leaves Star for England.

Vic Sutherland out of Orpheum Saturday.

"Rango," cut to three reels, turned out bigger attraction than "Beau Ideal," which left fans cold.

Big social ballyhoo for "Romeo and Juliet," with Metopolitan leads plays one night at Loew's May 7.

Chez Maurice only cabaret advertising regularly. About six night clubs this season as against 18 last.

Bill Lester, running comic strip will full-page United Amusement theatres advertising during Lent for Nabe.

Racing news service cost up from $15 to $70 a week. Weekly running scarehead story on racket run from Chicago.

Radio announcer gives out "Cavalry" as name of Good Friday cantata. Fans razz station by phone and mail.

Rochester

By Don Record

Plaza pony golf dark.

Mathews stock likely to fold soon after Easter.

RKO Palace has called in bronze disks and reduced pass list.

Hollywood Grill, formerly the Grotto, padlocked for six months.

Jake Carey, fight promoter, says czar is needed to clean up boxing.

Assets of Teall's, 65-year-old restaurant and catering firm, sold at auction.

Manager Dave Nolan of Loew's Rochester bought a set of classics and reads it.

Flower City Band organized by Edward Carroll, with Clarence Sauer as conductor.

Russ Kahn, Palace orchestra leader, explaining he is not Russ R. Kahn who filed marriage intentions.

Betty Bradstreet, Wellesley College publicity director, will do newspaper work in Rochester this summer.

Manager Herbert Kaufman of the Regent has a hideaway office backstage so he can work without interruption.

Eddie Moore, once noted minstrel dancer, comes out of retirement here occasionally to show a few tricks at an Irish party.

Dan Cupid mulling plenty at Batavia. Not a marriage license issued in more than a month. Usual number 10 to 15.

New way for theatres to get headlines—announce closing. Publix got three front page streamers in the Times-Union on the Eastman.

Trained phone operator at Convention Hall on fight nights. To "locating" wives inquiring about husband, answer always is "Yes, he's here." Squarer.

Otto Luening, former director of Eastman opera department, who married Ethel Codd, one of his pupils, awarded $2,500 Guggenheim fellowship for creative work.

Harry Essex, with Ray-Miner corporation, here for two weeks as manager of Kendolf-Folmer stock company to start season. Formerly managed stock here two seasons.

Willis Broadbrooks out as city ed of the Hearst Journal in big shake-up after seven years. E. R. Murphy, news ed, succeeds and Ralph Young, Sunday ed, becomes news ed. Jim Love, copy desk, and Esther Tobin, reporter, dropped.

Players for Kendolf-Folmer stock include Jean Adair, Elsie Esmond, Princess Ami de Cerami, Dorothy Tree, Betty Blythe, Katherine Fagen, Joan Sheldon, Carl Benton Reid, Henry Wardsworth, Charles Ritchie, Harry Ellerbee, John Brooke, Arthur Behrens and Fred Tidne. Elmer Brown again director.

Brooklyn

By Jo Ranson

Rudy Vallee returned to the Par without a p. a.

Vaude acts at the Albee broadcast every Sat. over WBBC.

Stage show at the Fox sent over the air weekly from WFOX.

Mrs. Charles A. Levine, wife of the aviation man, back from Paris.

Lya de Putti came in on the "Europa," refusing to see the reporters.

Martin Dickstein, film critic of The Eagle, resting up in Atlantic City.

John Galsworthy's only New York lecture was at the Academy with a big turnout.

Captain Frank M. Hawks and Alex Woollcott boarded the "Europa" Europeward.

The entire company of "Tonight or Never" at the Gahagan home in Flatbush celebrating wedding of Helen Gahagan to Melvyn Douglas.

William Daly, 93, one of America's leading turfmen, died here. Daly trained such jockeys as Snapper Garrison, Danny Maher and Jimmy McLaughlin.

Hortense Ragland, Rudy Vallee's latest discovery, played the Par for a day and was stricken with throat trouble. The girl got swell sendoffs from all the local scribes.

Canton

By Rex O'Connell

Penny Arcade downtown dying.

Pony golf courses ready to open May 1.

Johnson Brothers, Hillbillies, back at WHBC.

Inez Leedam, tab femme lead, back home here for visit with home folks.

Charles Brill, Akron, tried burlesque at Grand for one week. Plenty.

Local company forming to open stock burlesque next month at Grand.

Frank Ruttman here for a month on special promotions. Says rackets are bad this spring.

George K. Brown, for five years exploitation at Meyers Lake Park here, quits. Future indef.

Two recent boxing matches at municipal auditorium took it on the chin. Wrestling no stronger.

Bill Copeland, studio manager and announcer WHBC, won a new fur coat. He won it for cash.

"Strange Interlude," first legit in Canton for months, drew only fairly in three-day stand at Grand.

Canton McKinley high school basketball team lost state championship by one point to Portsmouth High at Columbus.

Jim Londos, former Canton wrestler, now a topnotcher, wants $5,000 guarantee for grunt contest before home folks. So far no favorable local grunts.

Dick Harter, dram critic Canton Repository, laid up with grippe. Dennis Smith, formerly Canton News "Stage and Screen" commentator, pinch hitting for Dick while abed.

Louisville

By M. W. Hall

Merchants plugging Dollar Day campaign.

C. E. H. Bueschemeyer, prominent druggist, suicides.

What few road houses are left are about ready to blow.

Brown Hotel has $10,000 Western Electric portable talker machine.

Jefferson Post, A. L., trying to recapture title "world's largest post."

Phil Brown, Kiwanian, has perfect attendance record for over nine years.

Col. Roy Easley, director of safety, determined to keep bookies closed.

Fourth Estate Club, ending bridge tournament, now immersed in checker fights.

Taxicabs warring. One company now gives mile for 10c, with 5c each additional.

Jack Richards and Billy Church, former Fields minstrels, due here in Shrine Minstrel show.

Mrs. Annette Grove, wife of Sylvester Grove, theatre owner, granted divorce and $100 monthly.

Mary Virginia Willis, selected as most beatiful girl at U. of K., married Frank Frazee in Louisville.

Abe Bass and Schwartz and Cooper of Great Lakes Theatres leased National to Switoros.

Men at Optimist club found blonde mother of Jean Darling, "Our Gang" kid, as interesting as daughter.

Real rabbits turned loose in parks during an Easter-egg hunt. Children finding long-ears kept them as pets.

Davison Taylor succeeds J. E. Walsh as radio editor on Courier-Journal. Second change in two months.

Auto dealers trying to cash in on veterans' bonuses by heading used car lists with "Vets! You want bargains, we have them!"

Theatres now asked to send all passes to central department of newspapers. Not even critics favored with individual oakies.

Marion Green and Emma Loving, "Times" and "C-J" society editors, back from N. Y., where all hotel expenses paid for two weeks' stay by one of hostelries.

Charles B. Truesdale, Newport writer, wins suit against Clarke Publishing Company, Chicago, for $175 for writing 58 pages of material for "History of Kentucky."

Fay Marvin, director public welfare, advocates birth control, pointing out most unemployed men in city have average of 10 children. Fay ought to count up in New York.

Storm growing on U. of Louisville campus as new president, Raymond A. Kent, changes faculty around. Austin R. Middleton demoted from biology department head to professor.

Judge Robert W. Bingham, "C-J" and "Times" publisher, replaces James B. Brown, former publisher of "Herald-Post" on L. and N. board of directors. Brown also out on Turf Board.

Governor Flim-Flam-Flem Sampson has added Howard Thurston to his long list of Colonels. Wickliffe B. More, Herald-Post artist, is only other magician to bear title. Wickie is amateur.

Frances Ogilvie, Princeton, Ky., has had her first novel published, "Green Bondage." She's lived in same house since 1905, when born, and follows in grandmother's footsteps.

Grover Page, C-J cartoonist; L. P. McNeeley, Times sports editor and Dan Thompson, film critic, are already confirmed anglers. Page has patented artificial fish bait which Indiana firm will market.

James B. Brown, former publisher, financier and president Banco Kentucky, indicted for embezzlement and conspiracy to embezzle in connection with failure of his bank. Three indictments now against Brown.

Seattle

By Dave Trepp

Charles Cadman in concert.

George Hood in town and just looking.

Jean Singer singing with Tiny Burnett's band at the Orpheum.

Ray Watkins rushed to the hospital. Goodbye to the appendix.

Jack Paige to Minneapolis and Jack Willarde from Minneapolis for Bainbridge-Bostick players.

British Columbia adopts "no gin weddings" with required notice of wedding to be given for eight days.

Elks committee seeks Lawrence Tibbett for the national gathering. Or Madame Schuman-Heink to entertain the herd.

Ken Murray boosting for Elks' convention to be held in Seattle this year, and Elks boosting for him. Murray at the Orph.

Wrestling as conducted in the northwest is a "promotion, show and entertainment." No matches here can be advertised as contests, merely "exhibitions." Control of wrestling in the west is under the palm of Strangler Lewis and Billy Sandow, the Seattle commission has so ruled.

CHATTER

Washington

By John Daly

After posting notice backstage management of the Belasco theatre opens for three more weeks—with two new plays in the offing.

Lee Freeman, of New Orleans, author of "All Alone Susie," spent Easter week in Washington gathering material for a new play.

Washington Monument, with red lights atop of it to warn aviators, will soon have flood lights at the base, brilliantly lighted.

Three hundred thousand visitors in Washington to see the Japanese cherry blossoms on Easter Sunday—and not a bloom. Delayed by cold weather.

Nelson Bell, picture editor of the Post, enlarges his scope—takes in drammer and travelogs, along with rotogravure. Post economizing.

Neither Interior Secretary Wilbur, Agriculture Secretary Hyde or Attorney General Mitchell is going to resign from the cabinet, according to spiked rumors at the White House.

Admiral Cary Grayson, physician to the late President Wilson, has sold his vast Virginia estate to Secretary of the Treasury Mellon, to be used by the Secretary's son and his bride.

French Strother, former editor of World's Work and now literary advisor to President Hoover, announces his departure from the White House in June—to write fiction at his home in Long Island.

Matthew Hanna, American minister at Managua, was absent without leave from his post, said to have been in a Marine airplane at Guatemala, when the tragedy occurred—the earthquake. So troubte ahead.

William R. Castle, Jr., promoted to Undersecretary of State, to fill vacancy caused by death of Joseph Potter Cotton of New York, will be succeeded as Assistant Secretary by J. Theodore Marriner, of Me., close confidant of Secretary Stimson at the London Naval Parley.

Washington boys banding together to meet Bryan Untied of Towner, Col., school boy hero coming here to spend a night in the White House as guest of the President. Boys' band will meet here at station. Idea to have him appear in a local theatre tabooed.

Pittsburgh

By Hal Cohen

Julia Gerrity is back.

George Jaffe back from Hot Springs.

Johnny Harris' raccoon didn't see much service this winter.

Villa Royale, roadhouse, opening season early with Jack Pettis.

Tom Waring around doing an occasional broadcast for KDKA.

Dick Powell Miami-bound with the Missus for month on sick leave.

Pearl Regay's peke still following her around. She's at Show Boat now.

Grover Whalen and Paul Block in town for the Burchfield testimonial dinner.

Fuzzy Pfarr, "Sun-Tele" columnist, breaking out as a luncheon speaker.

Karl Krug is doing series of yarns on backstage tragedies for his rag, the "Press."

Jackie Rodgers and Johnny Datto suspended by state boxing commission for their fight at the Garden the other night.

A flock of 'em laughed at the Penn when Jack Benny introduced Marie Marsh as his wife. They thought he was kidding.

A. Brown Boughner, oldtime newspaperman in these parts, has landed with state highway department at Harrisburg.

When "Rhapsody in Black" comes to town, Bill Robinson won't chase any more burglars. Last time here, he chased one for a lady in distress and a copper shot Bill by mistake.

Oakland

By Wood Soanes

Herb Harris of Hip is having his usual policy change. Vaude out again and straight pics. in.

Catharine Sibley, U. C. girl who got picture start with John Barrymore in "Moby Dick," visiting family here.

Frank Craven due April 19 to try out local golf hurdles—and play "That's Gratitude" at the Fulton for a pair of weeks.

Norman Field out of acting, but still on Fulton pay roll. He is the managing secretary of the Theatre Guild of the Eastbay.

Shirley Grey, blonde lead at Fulton, hit coast front pages with an airplane jaunt to Hollywood for a U. A. screen test. She got the job.

Eddie Hogarty, part owner of Fulton, grooming himself to take over exalted ruler post at Elks, replacing William St. Sure, amateur thespian and director of local fame.

Jane Corcoran, late of "Hilda Cassidy" in New York here on visit with Tom Kelly and Dorothy Desmond, who are now in the radio racket. Miss Corcoran is a native San Franciscan, better known in the east.

Cincinnati

By Joe Kolling

Frances Raine's second. Boy.

Rose Schmidt golfing. Fore!

Jerry Lischkoff handling radio for Post.

More ribbons for Cliff Boyd's chows.

Pat Winsell manages town's bulkiest poster crew.

Glenn Sisters and Ramona, WLW, readying for whistle stops.

Lou Holleb, ex-Keith Chi booker, student managering at Albee.

More men talking to themselves on main pavements than ever.

Al Capone's Great Dane adjudged best of breed at local dog show.

Bill Danziger's stunt barrage still hitting columns of three dailies.

Pawnshop newly opened in Palace Theatre Building. That's service.

Reports of L. B. Wilson selling his northern Kentucky theatres to Warners.

Happy Golden home fresh from folding of Red Grange's barnstorming minstrels.

Police yanked Hawaiian bandbally from Family lobby during screening of "Aloha."

Eddie Rottman, page one copy when he quit managing Strand to attend Berea College, back.

Milford Unger slipping in his English since Erlanger-Grand has gone in for German talkers.

Of all the pretzel venders on downtown streets, none will reveal location of closest home-brew joint.

Ike Libson sunburned from Florida. He's Cincy's most rumored exhibitor since RKO took over six of his houses, leaving one for Libson.

Indianapolis

By Ed O'Neal

Police clamped lid on all gambling.

Beulah Bondy, of Valparaiso, in New York cast of "Street Scene."

Dan Odom, of Peru, vet circus man, has leased the New Southern Hotel at Shreveport, La.

Francis Key, Anderson operator, restrained in Federel Court from showing copyrighted films.

Floor show of Dusty Rhodes, former local fav, going big at Antler's Towne club, city's only night club.

Sportsmen and politicians seeking a berth on the new boxing commission which was created by last legislature.

Smiling Ed McConnell, radio performer, ordered by court to pay for damages to landlord's house, after testimony revealed "parties" damaged the furnished house.

Chuck Wiggins, local fighter, 30 days, after the pug had "taken up both sides of street with his auto." The Hoosier playboy recently has had more battles with cops than in the ring.

Commenting editorially on the statement of Will Hays, Indianapolis Star urged return of romanticism on the stage and screen, decrying the use of the theatre for problem play clinics.

Syracuse

By Chester B. Bahn

Manlius, local suburb, by a vote of 4 to 1, decided to permit Sunday films. Reopens village's single theatre, dark for some time. It will be operated by A. R. Zinsmeister.

Paul H. Forster, Fox-Eckel organist, has recruited a quartet from the house ushers. Boys make their debut this week, singing "Sleep, Baby, Sleep," with a yodel effect.

Mrs. Blanche Weaver Baxter, retired Syracuse actress, has returned from a West Indian tour during which she retraced the route she covered as a stock star 40 years ago.

Olive Huth, professionally Iris Huth, soloist at the New York Paramount, spending Easter at home, sang Sunday at the services in the English Lutheran Church of the Atonement.

After a series of auditions, William J. Tubbert, Keith manager, has selected Frances McLoughlin, Syracuse University senior, as a potential Rudy Vallee. Collegian will open at the theatre shortly.

Thelma Cholet, Syracuse dancer, now with a Publix unit, will wed Paul Ghezzi, of Paris, in May as a result of a romance developing on tour. The groom-to-be is with his brother in an act called "Tumbling," in the same unit.

Bert Gordon, vaudevillian, is a bona fide Syracusan; he has domiciled his wife, the former Edna Wheaton, New York News beauty contest winner, in a home on Hickok avenue, a street which takes its name from her grand-uncle.

Olsen and Johnson after their last show in Rochester Friday hopped back to Syracuse for the midnight premiere of "50 Million Frenchmen" at Warner's Strand. Their Keith contract precluding an appearance on the stage, but the two nut funsters put on a 15-minute act in the aisles. Despite the Good Friday handicap, the Strand set a new high for a midnight opening.

Detroit

By Lee Elman

Dave Davidson to Chi. For the holidays.

Theatres are going in for lobby attractions again.

Norman Edwards suffers from insomnia. Works overtime.

H. M. Richey speaking at a Rotary luncheon at Grand Rapids.

George Trendle, on a vacation, is letting Publix do the worrying.

Publix gang's sun-ray machine keeping Art Schmidt's tan pure.

A woman fell in the fish pond at the Michigan but only caught cold.

Sid Goldie is still giving the night spots the double oh! when getting the check.

Lew Smith transferred to N. Y. office of Publix. Joins the wife and child there.

Mr. and Mrs. Elliott Stoddard Kinney announce a baby girl. Father fairly jubilant.

Herman Kaplan, ass't conductor of the Hollywood theatre orchestra, in N. Y. on vacation.

Bill Raynor, manager of the Fox, just gave the tailor a break. Four new suits. For Easter.

Lyndon Young has been using the Publix sun tan machine. But failed to spread the tan evenly.

Al Shagir, local food impresario, and Dorothy Miller of the Miller Twins are getting hitched.

Midnight amateur shows every Monday now at the Colonial. Getting a big turnout from the Greeks.

Jerry Carman and Dona (Dona and Darrell) married. Just for fun; bride and groom at a fashion show.

Al Goodwin, house manager at the Fox, is going the way of all flesh. Moved from the Shrine Club, no women allowed.

Dutch Brock trying to teach his daughter back-bends, etc. She is 2½ years old and doing okay. No booking till next year.

Fox theatre opened a third studio for its dancing school. Plenty of empty offices they can still take over. Kid enrollment now around 18,000.

Theatre men around town have been getting themselves appointed deputy sheriffs with Weisfeldt, Platt and MacDonald of Publix and Frudenfeld and Kinelly of RKO sporting the brass badges.

Denver

Politics are warming up for city election in May.

Willis Kent, Hollywood indie producer, visited here.

Robert Ryan, former WB salesman, now with Pathe.

Pony given away by Rialto Saturday packed the house.

A. de Bernardi, Jr., "Post" dramatic critic, on vacation.

Wayne Ball, formerly mgr. ERPI here, now salesman for Warners.

Linoleum spread across walk in front of Paramount advertises film.

Ed Schulte, Casper, Wyo., theatre owner, in Calif. for six weeks' vacation.

Denver Post dropped the Al Smith editorials and the News grabbed them.

Max Hill returns to the "Post" after a few weeks with the United Press.

George Baker bought a white collie—one of those dogs needing a bath daily.

Film Delivery-Natl. Theatre Supply bowling team took lead from Fox bunch.

Governor's proclamation called local attention to "Player's and Patron's Week."

George Baker is the "Merry Old Hoot Owl" on the Paramount's midnight organ broadcast.

Buzz Briggs put on benefit at State for wife of the bus driver who lost his life going to aid of school children stranded by the recent blizzard.

Exhibs seen along the row: Wilfred Williams, Kemmerer, Wyo.; Tom Berta, Rock Springs, Wyo.; Robt. Taylor, Berthoud, Colo., and A. F. Allen, Glenwood Springs, Colo.

Joe Frasier, Ray Thome, Foster Schell and R. R. Adams tried to absorb some of the wild west atmosphere by horseback riding all morning. They were sorry the next a. m.

Out-of-town exhibs seen on the row: J. S. Burbanks, Laramie, Wyo.; Ed Schulte, Casper, Wyo.; Ed. Ward, Silver City, N. M.; M. Myers, Manzanola, Colo., and R. L. Katzenbach, Thermopolis, Wyo.

Toronto

By Gordon Sinclair

Lottice Howell here.

Bernice Claire in town.

Polo players limbering up the ponies.

Olga Boyd back from Hollywood, doing fashion notes.

Jessie Frances fling off the matrimonial manacles.

Al Grossart launching a new sports mag, "The Thorobred."

Charlie Ayres starts new "Peepin' at the Platers," turf column, in Telegram.

Jack Russell, painter, back from four years in Paris, with more oil than paint.

Art Wells dubbing Howard Rutsey, radio playlet writer, the Bad Gags Grabber.

Plunketts rehearsing a new "Dumbbells' Revue" for tour. G. G. Garette will p. a. it.

Frank Chamberlain, Russia-bound scribe, doesn't know the Sov. gov. has cancelled his visa.

Oswald Mann, nite mgr. of Royal York Hotel, takes over mgrship of the Lord Nelson at Halifax.

C. E. Marley, advertising mogul, drowned while bathing at Copacabana Beach, Rio de Janeiro.

Raymond Massey of this city reviving Somerset Maugham's "The Circle," at the Vaudeville theatre, London.

O'Gorman Bros., Imperial headliners, reminiscing with Bill Entwhistle over cricketing days in Surrey, England.

Going into liquidation and finding it illegal to sell beer on hand, Lake Ontario Brewery dumped 10,000 gallons into the lake.

Westport

By Humphrey Doulens

Mrs. John Held jr. ailing.

Edna May Spooner home.

Increased tax assessments.

Phil Dunning back from coast.

Helen Lowell going with stock.

Town still sad over flop of Ted Healy's show.

Phil Ott, local boy, and Betty Ackerman married.

John Tunis sailed for France to cover tennis matches.

Harriet Carling, society show girl, at the Princeton prom.

Roland Thayer engaged to Miriam Ewart, Stamford school superintendent's dotter.

Mary Gibbs Spooner, matriarch of a grand old stage family, is ill at their homestead.

Although a leading baritone for 10 years, Greek Evans still takes singing lessons.

David Morrissey, ex-financial editor of late New York World goes with brokerage firm.

Death of Charles Goodrich universally mourned in Norwalk. He started theatrical colony here with late Charles Klein and Harrison Hunter and Edmund Breese.

Milwaukee

By Frank J. Miller

Eight acts now at RKO Riverside.

George F. Lounsbury is now associate editor of the Milwaukee Sentinel.

Sherman Brown is a grandfather. Parents of the girl are Mr. and Mrs. Herbert Brown.

Karl Biron, once an actor, has turned artist, doing chores for the Riverside and Palace-Orpheum. Still looks the actor.

Lenore Ulric's brother-in-law, Elmer Biersach, looks like a film star but is connected with the leading jewelry shop of the town.

Rod La Rocque's grandmother, Mrs. Michael Rice, Milwaukeean, gave reception for her grandson at the Wisconsin Club; 80 guests, all relatives, present.

Talk football to Fred Meyer of the Alhambra and you will hear plenty. Jr. is one of Wisconsin university's most promising backs for the coming season.

The old town doesn't look the same to Will Singer, manager of the RKO Riverside, who came back after a quarter century to the place where he got his start.

With the great Art Shires and Cuckoo Christensen on the same ball team, it has been proposed Milwaukee American Association outfit be called the Cuckoos instead of the Brewers.

Anne McDonough, who does the publicity for the Davidson and Alhambra, almost pulled a boner recently at the Davidson. Seeing a portly gent in the lobby who looked from the rear like her husband, Jerry, attorney, the lady publicist was on the point of slapping him chummily on the back when he turned. It was Paul Whiteman!

Westchester

By Francis Kenny

Vaudeville died Saturday in Keith's, White Plains.

Bronxville Woman's Club watches the showing of pictures very closely.

Stage stock will open at the Westchester, Mt. Vernon, April 13. House seats 931. Will be done over. Needs it.

Joseph Medill Patterson paid $400,000 for the 100-acre Villard estate at Dobbs Ferry. Subdivision and development planned.

Loew's, Mount Vernon, will shortly invite all persons who have never seen or heard a talker to be house guests, through co-operation with the Daily Argus.

Joe Downing, formerly in the pit at Proctor's, Mount Vernon, was given three votes in the Community Award selection for the citizen who has done the most for the community during the past year.

Sheriff Louis N. Ellrodt has recommended enactment of legislation in all municipalities in Westchester County which would license roadhouses, and require observance of a one o'clock closing rule. It is expected that different boards will take up the proposal during the course of the next two weeks.

Jury disagreed and new trial likely in case of Mrs. Irene Weeks Jackson against Walter J. Rich, New York promoter, whom she sued for $350,000 at White Plains. Mrs. Jackson alleges that sum is due the estate of her late husband as his share of commissions for the sale of Vitaphone patents to Warner Bros.

Twelve groups are entered in the Westchester County Little Theatre Tournament schedule to be held week April 20 at County Center. Groups include Community Players, Mount Vernon; Wayside Players, Scarsdale; Fireside Players, White Plains; Manor Guild, Pelham Manor; Cosmo Players, Mount Vernon; Bronxville Woman's Club Players; Woman's Club Players, Larchmont; Tarrytown Players; Workshop Players, Crestwood; Juniors, New Rochelle Woman's Club; Oliver Hopper Players, and Studio Workshop Players, of Greenwich, Conn.

St. Paul

By George H. Bradley

Paramount on front page of one daily for 10 days helping auto safety drive with a trailer.

Ray O'Connell, relieved as RKO Orpheum manager for vacation, with his wife, left for Hollywood.

Orpheum had 43 kids in a harmonica contest under park board auspices to help the holy week box office.

Theatre masher drive here, request number, put three men in the hoosegow for 90-day stretches on the feeling charge.

Al White drew a panning from a critic for his lack of effort. Scribe didn't know he had a cold and should have been thanked for keeping quiet.

Johnny Johnson's Hotel Lowry orchestra moves onto the Orpheum stage Friday night (10) as payoff for trailer on band house is using this week.

Plenty complaints from fans making most of loop houses when they found "Stolen Jools" serving as comedy in all of them. Looks like finale of that stunt, here at least.

Garrick, loop indie house, folded when customers failed to answer the "men only" lure after three weeks of it. Reported also last week for Lyceum, P-P operated loop grind house.

Theatres nicked for extra advertising by one daily which has instituted a monthly "suburban day." Folks from surrounding towns are invited in by a special edition, distributed gratis to non-subscribers. Also hits the department stores.

Loop

Arch Herzoff has a fiancee.

Tom Maloy's layout at the operators' union is a lulu.

Irving Tishman in town long enough for a sandwich and coffee.

Bill Hollander taking a long planned vacation. A trip west through the Panama ditch.

Lincoln Tavern is the first of the roadhouses to open. Jack Huff lighted up his club Saturday (4).

For euphonic reasons Helen Conroy has changed her radio name to Dorothy Davis for broadcasting over WENR.

Now that she's discovered that her name is no drawback, Elda Diederich can quit the music business for pictures.

Club Artists' Protective Assn., local organization, celebrated its first anniversary the 24th, with about 200 people in attendance.

Donald and Grace Kahn, son and wife of Gus Kahn, have written a tune for Red Star, with the kid said to be the youngest writer in the business.

Idol-busters around town are certain that there's no philanthropy in the plan of William Wrigley, Jr., to buy cotton with the receipts of his Southern company. Just a nifty press stunt.

In a Courtroom Scene

By Claude Binyon

Hollywood, April 4.

First Extra: I like this here courtroom stuff. If they keep foolin' around I can finish knittin' this sweater for the baby.

Second Extra: This ain't nothing. You should sleep on a von Stroheim set once.

Mr. Rawleigh (director): As soon as the judge says that, you pick up your hat.

Mr. Kenton (player): Do I pick up my hat to leave the courtroom, or do I just pick it up like anybody would pick up a hat?

Mr. Rawleigh: No.

Kenton: No what?

Rawleigh: Just no.

Script Girl: It's neither one of those things. He picks up his hat and looks at it but all at once he leaves anyway.

Rawleigh: Of course.

Kenton: Yes, sir.

Judge: Mr. Rawleigh! Hey, Mr. Rawleigh!

Rawlaigh: Always yelling "Mr. Rawleigh." Shut up!

Judge: But Mr. Rawleigh, if I don't know my lines how can he pick up his hat?

Rawleigh: My ear! You've only got 50 words and you can't learn them.

Judge: It's not my fault. You changed them on me twice and then you changed them back once or twice.

Rawlaigh: I didn't touch them.

Script Girl: Your wife did it, Mr. Rawleigh. When you were out to lunch she did it.

Rawleigh: Who's directing this picture—me or my wife?

Everybody: ————

Rewrites

Judge: At first when I got to that part about "to be hanged by the neck until dead" I said it just like that. Then somebody changed it to "be hung by the neck until dead." Then somebody changed it to "be hanged by the neck until inert."

Rawlaigh: Say it the first way. You can't afford to monkey with these scripts.

Judge: Okay, Mr. Rawleigh. But you forgot to shoot some stills of me. I'm the judge, you know.

Rawleigh: Don't bother me! I'm no still man.

Kanton: By the way, Mr. Rawleigh, when I pick up my hat and look at it do I look at the judge afterward? He's talking, isn't he?

Rawleigh: Of course he's talking.

Kanton: Well, when I look at him, where do I look? Where is he in regard to me?

Rawleigh: What?

Kenton: Do I really look at him or do I look at where he's supposed to be? Is it the same?

Rawleigh: Of course it's the same. I think you're nuts.

Cameraman: No, it ain't the same. You look right here, Mr. Kenton.

Rawleigh: Did you hear him? Look right there.

Kenton: Okay, Mr. Rawleigh.

Rawleigh: Okay, Joe? Ready?

Joe (in sound booth): I've been ready two hours.

Assistant Director: Quiet, everybody!

Rawlaigh: Shut up, you!

First Extra: There! I think this sweater 'll look great on him.

Second Extra: Is he a boy?

First Extra: Yes.

Rawleigh: Quiet, everybody!

Kanton: Mr. Rawleigh! About this hat——

Rawleigh: Give me that hat! (Smashes it.) Now!

Script Girl: If he hasn't any hat how will people know he's going home?

Rawleigh: You tell 'em.

First Extra: I think I'll start another one.

CHATTER

Minneapolis

By Les Rees

All Century employes taken care of by Publix when that house closed.

Bernard Suss, Bainbridge stock director, back on job after two weeks in hospital.

Eddie Ruben, Publix divisional head, back from vacation at Excelsior Springs. Recuperating from flu.

Harold Kaplan, erstwhile Beau Brummel and Century manager, transferred by Publix to Rochester, Minn.

Attendance at initial Sunday afternoon pop symphony concert about 3,000, considered very satisfactory.

More than 200 persons paid $20 for season tickets to the national handball tournament. Makes event a financial success.

Jack Paige, leading man, transferred from Seattle to local Bainbridge dramatic stock at Shubert. Formerly second man here.

Dallas

By Rudy Donat

Dine and dance biz bum.

Jim Hayden somehow got a new lid.

RKO Majestic going to Thursday openings.

Once man-about-town, Ray Beall seldom seen now.

Mild spring turned into coldest in years for this section.

Rosa Fairtrace, femme p. a., recovering from blood poisoning.

H. A. Cole, Texas Allied proxy, back from N. Y. with usual silence.

Jimmie King, skipper for the Publix-New, Ft. Smith, Ark., released. House closed.

Barry Burke's removal to Des Moines marks going of Publix's pioneer exec in this section.

Theophilus Fitz, Los Angeles, herded the pious natives for a religious musical, "Womanhood Glorified," March 30-31. Churchites footing the bill. Calls his organization "Bibleopera Productions."

Jack Gardner reopened Dick Penney's office (Bert Levey circuit). Town's lone vaude agency.

Don Douglass, film board head, able to enjoy spring after a hard legislative winter at Austin.

Harold Ramsay bought an airplane. Wants to become a pilot. Started first lesson with crash.

Charlie Webb still making good as town's youngest headacher. Promoted to RKO Capitol from a clerical job.

Eli Sanger re-elected head of civic concert assn. Idea clicked in its first season under millionaire's guidance.

Shirley Vernon ("Song o' Guns") in town. Hubby, H. W. Orvis, New York oil broker, looking over new Texas boom.

Toledo

By Dick McGeorge

Grapefruit at 3c. each.

Jack O'Connell still about.

Don Butler added to WSPD.

Abscess on the tonsil not so good.

"Grand Hotel" running in Blade.

Wonder where that cigaret holder is.

Harry Callian back at the Empire.

Dick Roberts back after pneumonia.

Pantheon changes to Thursday openings.

Bill Hall, Blade, first to go on vacation.

Staff remains the same at Par. after policy change.

Ed Wing, Toledo youth, now sec to Stanley Smith, of stage.

Will Rogers' eulogy of Knute Rockne liked the best of any.

Mitch Woodbury turns practically all of his col. over to some Toledo showman or booker for a series on "Memory Lane."

Mitch Woodbury took half a col. last week to tell what he thought of petters who disturb him in a picture house. Attaboy, Mitch.

Stage band, released by Par two weeks ago, now on its own playing for dances.

Tom Kenny on days at the Blade after a year and a half nites at police station.

Earl Aiken, former newspaper man, at Commodore Perry Hotel, in charge of pub.

Wally Caldwell and Bernie Lustig, Valentine, in the newspaper offices every day.

Bronx

Arthur M. Payne is a dentist.

"Home News" typewriters have new ribbons.

Charlie Weinstein teaches sign painters how to sign paint.

Sam Suchman new publicity man for the local Consolidated houses.

Gertrude Ederle will be asst. mgr. of new Bronxdale Swimming Pool.

Julius Joelson, whose circuit was absorbed by Fox, negotiating to get some of them back.

Henry Suchman booking the pictures for the Bronx houses acquired by Leo Ochs from Fox.

Prospect will end its season next week as a wind-up to one of the most disastrous years in Yiddish theatre history. Michal Michalesko may not return to the Prospect next year.

Memphis

By Walter D. Botto

Harahan Club folded.

Theatres cutting—2 for 1.

Cecil Vogel o. k. after flu.

C. W. Lamb p. a. for Loew's.

Max Halperin gave the town another look.

Gene Price, former RKO, new Warners p. a.

Frank Ahlgreen now has city desk for Evening Appeal.

Harold Mirisch had 5,000 kids see "Father's Son" at Warners.

Ned Courtney, with the Commercial Appeal, dropped dead March 31—heart trouble.

Fanchon and Marco units have put the weekly business at Loew's State back to normal.

Atlanta

By Ernie Rogers

Barbecue joints opening.

Bill Munday, NBC sports announcer, has fallen arches.

Sunset Club, WSB kid organization, now has 27,000 membres.

Bread manufacturers gobbling up radio time. Trying to beat chain store "nickel loaf" cut in.

Foster B. Steward in town to promote flower show. He's the guy who takes 10 minutes out every day to kick himself.

Special session of the legislature getting the razz. Only bill passed is one authorizing payment of their own salaries at $7 a day.

New Haven

By H. M. Bone

Lew Schaefer beat grippe.

Astrology racket has hit town.

Paddy Carter pinochle champ of Par stage crew.

Caleb F. Eddy, ex-Yale Capt., sued for divorce.

Pro hockey has folded with local entry bringing up rear.

Wells and Goggin, local bookers, report improvement after a hand-to-mouth winter.

Charles Duffy and J. J. Callahan bound over to Superior Court for working fake program adv. game.

Kansas City

By Will Hughes

C. E. McBride, sporting editor of the Star, regular over WDAF.

Gabe Kaufman's masked wrestler is Pat McGill, old-timer on the mat.

Harmonica playing taught on city playgrounds this summer. Who thought of that?

Papers kidded Ray Whittaker, Jerry Zigmond and Barney Joffee for showing Africans. Suggested their pictures be shown at the city zoo to give the live animals a laugh.

Providence

By A. A. Marcello

This burg can now be naughty until 1 a. m.

Amateur nights the rage in neighborhoods.

Professional boxing, wrestling and hockey doing very well.

Providence will soon have a third paper in the field, backed by big money including Senator William H. Vanderbilt's.

Round the Square

(Continued from page 49)

place. And this is what is happening. A lot of phony places are springing up all over town to cater to this vogue for the interesting eating place. Not much trouble is gone to. Just a few odd ornaments are hung up and some decidedly mongrel concoctions served as dishes but this is enough. All the restaurant needs is a Syrian, Turkish or the like and the patrons will seek it out.

People who like odd restaurants do not go to Chinese places which are more or less standard for a certain class.

Some Italian restaurants have installed Chinese cooks in order to pick up their trade.

Ad Short's Guarantee

Chesterfield, the cigaret maker, is said to be under a guarantee of $1,000,000 for the commercial short with its brand to be distributed during the N. V. A. week next month, without charge to the exhibitors.

The amount from the advertising will go to the N. V. A. fund. It may reach $200,000 under the distribution agreement.

Hang-Outs

There are not many vaudeville actors to congregate in mobs before the Bond Building now. Broadway crowds change. It is across the street, in front of the Gaiety theatre, that the largest professional crowd is now to be found. This is called the musicians' curb market. About 3:30 in the afternoon the musicians, saxophone, etc., in hand, start to appear. They are looking and hoping for a chance to get an engagement to play some place that night.

In front of the Mayfair burlesque people may still be found. Some of the old vaudeville crowd are mixing in with them now. It has been known as Columbia Beach.

NEW YORK THEATRES

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO Thea., W. 44th St. Eve. 8:40. Mats. Thurs. and Sat., 2:40

MAX GORDON presents
Clifton Webb
Fred Allen Libby Holman
in
"Three's a Crowd"
"Greatest revue ever produced in America."—Garland, Telegram.
SELWYN W. 42d St. Eves. 8:30. Mats. Thurs. & Sat., 2:30

E. RAY GOETZ, Presents
THE NEW YORKERS
FRANCES WILLIAMS CHARLES KING HOPE WILLIAMS
ANN PENNINGTON RICHARD CARLE MARIE CAHILL
WARING'S PENNSYLVANIANS and
CLAYTON, JACKSON & DURANTE
1,000 CHOICE SEATS $1, $2 and $3
Eves., 8:30. Pop Price Mats. Thurs. and Sat.
BROADWAY THEATRE, B'way and 53d St.
Seats Selling 6 Weeks in Advance. Col. 5-6445

A. H. WOODS presents
ARTHUR BYRON in
"FIVE STAR FINAL"
CORT THEATRE 48th Street East of B'way
Eves., 8:40. Mats. Wed. and Sat., 2:30.

Gilbert Miller presents
"The outstanding dramatic success of the season."—Burns Mantle, News.
Tomorrow & Tomorrow
A NEW PLAY BY PHILIP BARRY
with Zita JOHNSON & Herbert MARSHALL
HENRY MILLER'S 124 West 43d Street
Eves. 8:40. Mats. Tue., Thur. & Sat. 2:30

"A splendid American playwright at her best."—J. Brooks Atkinson, N. Y. Times
JOHN GOLDEN presents
AS HUSBANDS GO
by RACHEL CROTHERS
JOHN GOLDEN Theatre, W. 58th St. Cir. 7-5678.
Eves. 8.30. Mats. Wed. & Sat., 2.30.

Dr. John Haynes Holmes Says:
"The most beautiful thing you have ever done. Your sincerity and art have worked a miracle. The audience was profoundly moved."
Channing Pollock's
THE
HOUSE BEAUTIFUL
APOLLO, W. 42d St. Mts. 2:35. Eves. 8:40
Best Seats (including Sat. Eve.), $3.00

THEATRE GUILD PRESENTS
Miracle at Verdun
By HANS CHLUMBERG
MARTIN BECK THEATRE 45th St. West of 8th Ave.
Eves. 8:40. Mats. Thurs. and Sat., 2:40

Getting Married
By BERNARD SHAW
Eves. 8:40. Mats. Thurs. and Sat. 2:40.
GUILD THEA. 52nd St., West of Broadway

JOE COOK in His Fleetest, Funniest Musical
FINE and DANDY
Eves. 8:30. Pop. Mats. Wed. & Sat., 2:30
ERLANGER'S Thea., W. 44th St. PEnn. 6-7963

ROXY 50th St. & 7th Ave.
"THREE ROGUES"
with VICTOR McLAGLAN
Fay Wray Lew Cody Eddie Gribbon
Easter Show. Roxyettes. Chorus. Orch.
Friday, April 10—"A CONNECTICUT YANKEE"

PARLOR, BEDROOM and BATH
"Funniest Comedy Ever Made"
(A Metro-Goldwyn-Mayer Picture)
Revue—William O'NEAL, 3 Gobs, Chester Hale Girls, Bunchuk; Orch.
CAPITOL B'WAY & 51st St.
Next Fri.—Norma Shearer—"Strangers May Kiss"

RKO MAYFAIR THEATRE Broadway & 47th
Continuous from 10 A. M. Midnite Shows Pop Prices Bryant 9-6851
Epic of an Empire
"CIMARRON"
with
RICHARD DIX
IRENE DUNNE

GLOBE THEATRE. Circ. 4-8500 Broadway at 46th Street
Continuous Shows Daily All Seats from 10 A. M. till 1 P. M. Daily 35c Except Sun. and Hol. Midnite Shows
Bert Wheeler and Robt. Woolsey
in
"Cracked Nuts"
with Dorothy Lee
Edna May Oliver

RKO Always a Good Show
PALACE 47th ST. & B'WAY
PHIL BAKER
HORACE HEIDT AND BAND
ADELAIDE HALL BEN BLUE
Charles Ahearn Burns & Allen
Extra, 'Stolen Jools,' with 55 Stars

58th ST. AT THIRD AVE.
Wed. to Friday, April 8 to 10
"FATHER'S SON"
Lewis Stone—Irene Rich
BERNICE CLAIRE (In Person)

86th ST. AT LEX. AVE.
Wed. to Friday, April 8 to 10
"FATHER'S SON"
Lewis Stone—Irene Rich
PETER HIGGINS
MILTON BERLE & CO

Oklahoma City

By Geo. Noble

Liberty dropped [illegible] films.

Manager Savage tried [illegible] restore [illegible].

Pat McGee [illegible] theatre [illegible] dent.

With the Summer the Beaches

By Grace Green

Hollywood, April 4.

Eddie Cantor, complaining on and off of the lack of benefits, has found himself in a sudden whirl of these free performances. Out here they hold benefits literally in the middle of the night, commencing at 11:30 or midnight and ending at 2:30 or 3:30.

Seems that all the institutions, hospitals and equally worthy charities have bunched the benefits around this time.

To ensure attendance of the talent, patronesses of those charities give gala suppers to specially invited guests at some ritzy hotel, prior to the show. And how these workers vie to have the largest list of stars at their table is a laugh to the celebs.

At one such last week, the stage come-back of Ethel Levey even had the show people pleasantly surprised. The wife of Claude Graham-White is out here making a picture for Radio.

Despite her self-admitted 51 years, here's a girl who easily shows why she was such a big star in her time. Her form would make many a younger person envious, and the way she wore a stunning white satin evening also created comment. A particularly striking touch to the gown was the long sheaf of 12 fresh gardenias encircling her left arm, reaching from the back of the shoulder down to the waistline. Besides which she still knows how to deliver a song effectively.

Beach Talk

With summery weather everyone is making plans for the beaches. To hear them all talk, one wonders if there's enough beach frontage.

Among these in their beach house at Santa Monica are Carmel Myers and her lawyer-hubby, Ralph Blum.

At one of her last parties at their Garden of Allah home in Hollywood, Carmel was outstanding in charm and personality. Her simple little fur-banded, short-sleeved frock, of tan, brown and green print, further enhanced this delightful hostess.

Ina Claire looking rather tired had to dash off early to enable an early rising for a full day on the lot. Miss Claire's smart navy-blue tailored suit would have more chic if the skirt had been a few inches longer.

Alice Glazer, sister of Jack Pulaski, wore a stunning black velvet gown with gardenias along the entire length on one side of the criss-cross bands on the low decolletage back. Alice is very jolly company and is invited to many parties 'round these parts.

Didja know Harpo Marx is a backgammon fiend, but loses on an average of 50 buckaroos a day?

Bennett Reunion

At Malibu Sunday there seemed to be an unofficial house warming up and down the beach. Part of the Bennetts staged a reunion with Richard calling on his daughter Joan, and his adorable little granddaughter. He looked less severe but much grayer and thinner than when last on Broadway in "Jarnegan."

Capt. Jefferson-Cohn who is being divorced by Marcelle Jefferson-Cohn, of France, expressed himself as having gone Hollywood in a big way. The famous British sportsman says he prefers California to Palm Beach and Arizona to both.

Another international figure was Mrs. Victor Emmanuel who wore a lovely white file silk suit. She is the wife of the same Victor Emmanuel whose hobby is to take along with him, on jaunts to London and Paris, the entire cast of a musical comedy paying all expenses of his theatrical friends.

Looking decidedly cunning in dark rose running trunks and a white satin blouse, with a Peter Pan collar, was petite Raquel Torres who is recovering from the flu.

A "Kiss" Discussion

Even in this hot-spot of pictures "Strangers May Kiss" at the Carthay Circle is getting more discussion than many another film has in a long while. The women go for it and the men are almost equally unanimous in panning. What the boy friends don't like about it is what they call its lack of reality; people don't act like that even in Boston, New York or San Sebastian society, they say.

Just the same Norma Shearer grips the femmes' attention with a combination of clothes and talent, 'specially the clothes, for she sure has an eyeful of truly Parisian creations.

As ever, at the Carthay, Abe Lyman with his novelty band is the welcome stage feature.

Mickey vs. Lovers

Pantages certainly did business with "Honor Among Lovers" on the screen and Mickey Mouse, himself, not a picture, on the stage.

The clever Fanchon and Marco unit in their Mickey costumes, consisting of bright red velvet panties, white gloves and clever masks, is not only a swell ad for the Walt Disney cartoon character, but swell entertainment.

There's no doubt that despite the popularity of Claudette Colbert and Fredric March around Los Angeles, Mickey Mouse is also an excellent attraction and the stage show was partially the draw, especially for the kids.

15c Trouting

A new fad getting a play is Ruth Roland's trout lake where for a 35c admission fee you get a rod and a reel and bait. That's called a stream fee. For every trout caught, 15c extra.

People go for this heavy on week ends. One night last week 13 amateur anglers were counted patiently waiting for a haul. It was funny to see a woman dressed in a red outfit with a silver fox across her shoulder struggling to get a fish off her line.

Exactly two fish were caught in the half hour one waited round getting an eyeful of this new pastime.

WOMEN JUST STYLE RACKS

Several Prove This in "Fifty Million Frenchmen"

"Fifty Million Frenchmen," photographs the women with flattery, dresses them prettily, and then dilutes their personalities till they're left with almost nothing.

Helen Broderick, robbed of her worldliness, becomes a sweet little lady fluttering about Paris in innocent helplessness. Claudia Dell is a pleasant cipher. Carmelita Geraghty is turned into a nice girl dressed up as a Latin vamp who speaks French with a Hollywood accent. The robust comedy of Vera Gordon's role emerges as something to be passed over as quickly as possible.

All of these actresses have proved by past performances that they can register on the screen, but everyone in this picture is sacrificed to Olsen and Johnson.

Technicolor is kindest to blondes who look radiant under the halos of their pale hair. Miss Dell wears a gold cloth evening wrap buried under a lush collar of fitch fur that's a tone poem in gold. Although its cut is mediocre, there's a splendid idea here for blondes who would shimmer o' nights. Miss Geraghty struggles in a Hollywood conception of how wicked ladies dress. However, no logic enters into "Fifty Million Frenchmen."

Girl Band Costumed Well, but Sets Gaudy

Girl band acts are those least apt to attain perfect production. If the girls are good musicians, they're dressed badly; if well dressed their costumes are often destroyed by heavy, submerging backgrounds.

This applied to Miriam Hoffman and Her Girl Friends at the Hippodrome.

They are good musicians, dressed neatly in green velvet trousers, blonde satin blouses with orange ties and sashes, costumes appropriately suggesting band uniforms.

A simpler background would outline the costumes more clearly, the present one confusing a stylized pattern with a radiant sunburst, two large red and black standards and what appears to be a mountain of blue and silver. Miss Hoffman is smartly dressed in a brief jacket of silver cloth over full-skirted white pajamas.

The girl with Seed and Austin wears a pretty green satin, but the diagonal neckline too highly cut to be flattering.

Did You Know That—

They say Helen Menken and Johnny Galladett will have the knot tied very soon.... Florence Eldridge March is back from California.... Jack Osterman had the Asheville (North Carolina) caddies hysterical last week.... Florence Humburger marries Frederick Conger Bryan on April 23 in Los Angeles.... Grace Menken and Bert Lytell are playing a series of guest star stock engagements on their way east.... Eddie Buzzell will be in full charge of Columbia's short department, henceforth.... Rita Weiman, that gracious lady, wore a lovely jade green gown with orchids and an ermine wrap at the opening of the new Jed Harris show.... Virginia Smith is playing the Inez Courtney role in "Good News" in the new Brandt Stock company in Jamaica this week.... Dorothy Gish, wearing a red coat and a wistful expression, had a midnight sandwich at Park and Tilford's recently.... Nannette Guilford's charity concert, at Carnegie Hall, was well received.... Mary Astor is rumored engaged to her doctor.... Ruby Jolson and Mary Crawford looked sweet, shopping in Bonwit Teller's the other day.... Harlan Thompson, recently on from Hollywood, is at work on a new "musical" book.... Ellin Berlin attended the Saturday night performance of Jolson in "Wonder Bar".... Starting next week they will allow smoking during that show.... Tillie Winslow is getting ready for the Thousand Islands and the fish are waiting to play tag with Max.... The Charlie Einfelds will summer on Long Island.... Herb Harris and Bobbie Perkins (Mrs. Harris) have that vacation all mapped.... That two girl battle in Hollywood may have been over the title of the film colony's best dressed woman, both are claimants.... There has not been any fisticuffs at the New York Mayfair in weeks, but pull up a chair.... The Ned Marins will reside in Great Neck, L. I., Kitty arriving next Sunday from the Coast.

STUFFY FURNITURE

Found in Sets for "Laugh and Get Rich"

"Laugh and Get Rich" at the Mayfair promises silver linings for ladies married to ne'er-do-well husbands. It takes the part of men who are not quite the sturdy pillars of strength the American conception of a good husband demands they be.

Edna Mae Oliver takes her trouble with resignation that sputters now and then for comedy. Everything she does squarely hits the mark. Coupled with her professionally finished performance is her own wholly likeable personality.

Radio's familiar interior mansion set of dark brown gilded columns and stuffy furniture almost makes a person want to keep on being poor.

Marital Mix-Ups Too Much Like Real Life

Just as though married couples didn't hear enough arguments at home, "Divorce Among Friends" invites them to listen to more than an hour of connubial bickering. Neither Irene Delroy nor James Hall has magnetism enough to outweigh testy characters. Instead of turning wrangles into light comedy, the marital battles are nasty, bad mannered and without one redeeming feature.

What sympathy there is, is given the wife by a nagging husband, so helpless he can't find his shirts when they come back from the laundry, so characterless he flirts with the first pretty woman who pays him any attention.

Natalie Moorehead plays the menace for all there is in lowered lashes, a leering smile and ridiculously overdone clothes. Her diction is painfully proper except for those lapses that permit mispronunciations like "thr'ee" and "clem-masine."

FESTIVE UNIT

Anna Chang Goes American With Curls, Ribbons and Wiggles

"Carnival of Youth," Paramount's stage show, is just another unit. Carnival it is—how else explain the heterogeneous costumes and thoroughly festooned set. The "Youth" part is a bow to the feature, "Skippy," and to the madly enthusiastic youngsters in the audience, who respond to this stage show, and how!

Anna Chang is a darling little Chinese girl who has looked upon Occidental ways and found them to her liking. She curls her straight Chinese hair, ties a pink satin ribbon bow on it, slips into American dancing shoes with wide ribbon ties, shortens the trousers of her yellow satin Chinese pyjamas and cuts down their neck, then sings American torch songs with all the western pointings at the ceiling and wiggling from the elbows.

Bernice and Emily do handsprings down a huge flight of stairs, a new trick and a spectacular one. They're in beaded lightly white satin bodices and skirts faced with cerise; the effect is trim and neat.

Allan Foster Girls are cluttered up with costumes that are half white glistening leotards, half cerise satin dresses, and hats with tall cerise plumes.

BEHIND THE KEYS

(Continued from page 17)

April 4. Pictures. James McClusky, house manager.

Altoona, Pa.

Grover L. Williams, 39, picture operator in Warner theatre, Altoona, Pa., recovering from gunshot wounds in the abdomen and right thigh, accidentally inflicted.

London, Can.

Windsor men and an Ontario showman (name not divulged) have taken options on property on main street of Tillsonburg for a theatre. Present White Star will be sold at auction, subject to a reserve bid.

Chicago.

Max Sachs is in charge of the West End theatre.

Scranton, Pa.

Publix has begun its weeding out process in the former Comerford circuit here. Gem, one of the older suburban houses, closed Saturday (28).

J. Breese, manager of the Gem, moved up through the resignation of E. M. Simonis, manager of the Capitol, central city house, who has taken a position with the Beaded Screen Company, New York.

Edward Cline, manager of the State, goes to the Capitol. Edward Murtaugh, brought here to teach house staffs the Publix methods, moves from the Manhattan to the State. Breese gets Murtaugh's place.

Denver.

Rick Ricketson, manager Northern Rocky Mountain Division Fox-West Coast, now division manager for Hughes-Franklin with headquarters at Kansas City. Before going to Fox, Ricketson and Dick Dickson owned the Consolidated Theatres here. Dickson is also with H-F as purchasing agent.

Frank Morris, assistant, succeeds Glen Wagner as manager of the Pueblo theatre at Pueblo. Wagner is taking job outside the trade in Denver.

Mrs. Lee Mote, theatre owner at Riverton, Wyo., has organized a company and taken over the Lyric, Powell, Wyo.

Oklahoma City.

C. H. (Buck) Weaver is erecting a theatre in Uvaldo, Texas. F. M. Ferguson and Mr. Cain have purchased the Amusu at Winnsboro, Tex.

Majestic, Comanche, Tex., destroyed by fire.

C. A. (Windy) Daniels appointed traveler for U. A. in Texas.

New Philadelphia, O.

Bijou, this city, passes from Fred Schramm, Cleveland, to F. Arthur Simon and Nate Schultz, Cleveland. A. B. Abel will continue as local manager.

New York.

Sol Levoy is out as manager of RKO Proctor's, White Plains, with Bert Lowe, transferred from New Rochelle, in; latter succeeded by Arthur White in New Rochelle.

Erie, Pa.

Warners' new straight picture theatre, Erie, opens Friday (10).

BRITISH ACCENTS MAKE SILLY STORY CHARMING

It's so much fun listening to the broad "A's" trip off the tongues of the cast in the British talker, "The 'W' Plan," that one almost forgets what good acting accompanies them. This is a picture peopled with actors who prove what a really pleasant language the King's English can be.

Nice acting, soothing diction, fine story telling, all over a preposterous theme of spies and how the Allies won the war.

"The 'W' Plan' has set itself a terrific task with its absurd story, so the production does what it can by being completely civilized to offset its far-fetched plot.

Madeleine Carroll doesn't set the screen on fire, but she's satisfactory to sustain the mild love story in a picture concerned with bigger things than love.

STATE SHORT ON GIRLS

Man Acts on Bill Fail to Entertain Women in Audience

It's a man's world at the State this week. Four acts, two without a skirt and two with gals who don't get a name on the annunciator.

Vera Kingston is a statuesque foil for Bert Gordon, her expansive prima donna dignity fighting a valiant but foredoomed battle against the gaucheries of her partner. In regal black velvet fitted firmly, with a majestic Queen Elizabeth collar of silver cloth and rhinestones, she sings leaning against one side of the proscenium arch just to prove she can do things in moments when she isn't being bedeviled. Singing, her voice is pleasant, but the music leaves it when she talks.

Eno Troupe, Japanese equilibrists, make incredibly accurate balance machines of their bodies. So well trained are they that they lose that precious "to err is human" touch that makes balancing exciting. The women eschew Occidental styles save for wide pink hair ribbons that are supposed to smarten up their straight black hair. They look like little, subservient Japanese dolls in their kimonos and the white silk stockings on their child-like legs.

Beauty Hits or Flops Alone in German-Mades

Whatever success women realize in German films is a personal achievement since production departments do so little for them.

Charlotte Ander, Irene Ambrus and Grete Natzler, personable trio in "Wien, du Stadt der Lieder," are strictly on their own. The camera does nothing to enhance their good looks, but, on the contrary, in certain shots seems determined to disfigure them. Their make-ups are the foreign mask variety. Gowns, which may have been considered attractive in Germany, screen like drab, hausfrau frocks.

The studio apparently thought so little of Charlotte Ander, it gave her one dress, a dowdily draped printed chiffon, to wear throughout the film. Grete Natzler suffers most from bad make-up. In several shots she screens quite prettily, singing one chorus of the theme song with arresting charm.

Charlotte Greenwood Emphasizes Lankiness

Charlotte Greenwood is like the giraffe that, when pointed out to a little boy, occasioned the answer, "I don't believe it." Miss Greenwood is so lank, so long, so capable of covering unbelievable distances with one easy stride you can't just believe her.

An eccentric comedienne, her style is so grotesque that it will be hard fitting her into the screen's realism. She won't find many parts as suitable as the society eltress in "Parlor, Bedroom and Bath."

Miss Greenwood's gowns are well chosen to increase stature. She wears full-skirted satins that add inches to a lengthy stride and a pair of black pajamas, not content with vertical white appliques, that have long trails of black and white flowing away from the ankle.

"Marriage" Questions for Study By Prof., Dig In on Intimacies

Chicago, April 7.

Prof. E. W. Burgess of the Social Science Research Committee of the University of Chicago is conducting a "Marriage Study," using married Chicagoans as his subjects.

A questionaire distributed to selected areas and among various social classes runs to eight pages of interrogation. There are so many questions that only a college professor would have the patience to fill in all the answers. Only a college professor, among whom the mania for statistics leads to absurd extremes, would seriously propound such a quiz.

At times the questions sound as if Corey Ford, Ted Cook, Ring Lardner or some other humorist was in a particularly merry mood. Asks the professor:

"Do you kiss your wife every day? Occasionally? Almost never?"

"Do you confide in your husband? Rarely? In everything?"

"At what age did you stop going to Sunday school?"

While intended for laymen of permanent residence and daily routine, perhaps the women of show biz would like to answer this question:

"Do you get stage fright?"

There's a whole list of yes or no questions designed to give the academics a clue to what makes each individual clock tick.

Questions asked include:

"Are you sometimes the leader at a social affair?"

"Do ideas often run through your head so you cannot sleep?"

"Are you frequently burdened by a sense of remorse?"

"Do you daydream frequently?"

"Have you ever had spells of dizziness?"

"Does it bother you to have people watch you at work, even when you do it well?"

"Can you stand criticism without feeling hurt?"

"Are you touchy on various subjects?"

"Do you frequently feel grouchy?"

"Do you find it easy to speak in public?"

"Do you usually feel that you are well-dressed?"

"Do you think divorce is ever justifiable?"

Marriage Relations Chart

Check One Column for Each Item Below	Always Agree	Almost Always Agree	Occasionally Disagree	Frequently Disagree	Almost Always Disagree	Always Disagree
Handling family finances						
Matters of recreation						
Religious matters						
Demonstrations of affection						
Friends						
Intimate relations						
Caring for the baby						
Table manners						
Matters of conventionality						
Philosophy of life						
Ways of dealing with in-laws						

DOES DAUGHTER PET? SYMBOLIZED BY LEE

Small boys unleashed from school for the Easter holidays are beseeching their mothers to take them to the Globe to see "Cracked Nuts." Mothers who yield won't fare so badly. They'll have their children's enthusiastic blessings and get a chance to take a little nap themselves if uproarious laughter doesn't disturb them too much.

"Cracked Nuts" is an opus graded for adolescent males. Vaudeville humor with a touch of musical comedy depth, an extravaganza cooked up for simple digestions.

Love interest, sustained by Dorothy Lee and Bert Wheeler and menaced by Edna May Oliver, is too burlesqued. Miss Lee is a prep school lad's ideal of a wonderful girl, her attractiveness is what every high school freshman yearns to be. Her clothes are fitted for curves and flutter for babyishness. Miss Lee stands for the girl at school whose dance program is always filled the first, who is her daddy's darling and whose mother is a bit concerned about whether, and how much, she pets.

Dorothy Stone Mimics Parents at 81st Street

Though Dorothy Stone is new to the two-or-more-a-day, she is well informed on ways of gaining the affection of vaudeville audiences. The 81st St. is not the only neighborhood house that loves any displayed mother and father—particularly when they happen to be Mr. and Mrs. Fred Stone. Dorothy cagily suggests her father by dancing to the song hits of his former shows, occasionally mimicking his pantomime and eccentric style.

Wearing a gown of white ostrich feathers, she revives one of her mother's song successes and conjures up the affectionate picture of a theatrical family carrying on through the second generation.

Van Cello's assistant, lovelier than most prop bearers, has three attractive costumes. They are spick and span adaptations of page suits, respectively, gold, black moire with rhinestones, white and green satin.

May Usher's blue silk is simply draped, with a slenderizing line and [illegible] sleeves modishly banded with [illegible].

PALACE'S DIZZY M. C'ESS

Gracie Allen Delights as Dumb-dora —She Can't Remember Names

Being dizzy—she's glad she's dizzy, because boys like dizzy girls and she likes boys—Grace Allen is a blithely unconscious mistress of ceremonies for the Palace.

In her vague way she arrives onstage untroubled by the exigencies of announcing acts whose names, for the moment, escape her. Little bows tied about her fingers help her only to forget.

The next act, for all Gracie knows, is the headliner of three weeks ago or the next week's act at the State. Her own name vanishes in a state of mild amnesia. Her voice is soft because it wanders through a mental fog; her manner timid because she's never quite sure of what to do next, her style delightful because she's the most expert of all the dumbdoras in vaudeville.

Somewhat of a fashion crisis must have occurred back-stage when Miss Allen and Lynn Dore discovered they were wearing similar dresses in an identical shade of pale green lace. Neither gave in, Miss Allen getting first crack at the audience in a demurely hung gown trimmed with narrow ribands. Miss Dore's frock hugged her figure in a way suited to a sizzling songstress with crazy elbows, undulating wrists, bobbing knees, slinking hips and a warm, guttural voice.

Gigolos Not for Easter

The Chester Hales are featured this week in one of the color illusions the Capitol handles so expertly. Yellow dresses become green, white changes to yellow, as necks, faces and arms turn to deep purple under effective light transformations.

There are other transformations in this week's "Manhattan Serenade" that are not quite in keeping with the deep fervor of a religious Easter tableau. "Gigolos" dress like girls in brilliant sports pajamas; "Gigolettes" affect striped short trousers, tailored coats and bunches of violets to appear as women-about-a-topsy-turvy-town whose buildings whirl dizzily for a mixed-up flash finale.

But the Hales return to normal in pretty satin dance suits trimmed with orange and yellow bunches of tulle, to comb the [illegible] for [illegible] to the N. V. A.

ANTI-WAR FILM

But "Beyond Victory" Minus Femme Appeal

"Beyond Victory" suggests that someone wrote an interesting novel, considered mistakenly to have screen possibilities. The film is episodically treated to establish the characters of four men and define their reasons for going to war.

Other war films have been more poignantly put together. This one is a dreary succession of battle shots.

Four women in the film—mother, wife, German and an American sweetheart—are merely incidental marionettes voicing the author's opinion of war and its futility.

Jackie Cooper Brings Tears of Sympathy as Film "Skippy" at Par

The heartbreaks of a child are real, genuine hurts, a source of intense suffering more poignant far than those in store for him as an adult. "Skippy," at the Paramount, makes no attempt to belittle childhood's disappointments. Its sincere realization of the depth of young emotion makes it a picture that wracks the grown-ups in the audience, gives them something honest to cry about, reminds them of their own childhood problems and bathes them in a flood of sentimental memories. "Skippy" is one of those rare pictures of universal appeal, moving because its basis is truth.

Percy Crosby has created a living, lovable personality in "Skippy," so real to his vast horde of followers that many feared his desecration in the hands of a picture production, but a miracle happened. Jackie Cooper is the faithful transcription to the screen of the character. This youngster was born to personify Skippy. His intense little face, his brooding, beset with problems walk, his thatch of unruly flaxen hair, his touching boyishness all make masterfully brewed essence of Skippy. Little boys whose mothers have wept at this picture are going to be suffused with a new tenderness and understanding, because of perfect Jackie Cooper and Enid Bennett's sympathetic portrayal of what a feller's mother ought to be.

Mitzi Green, thrust into a genuine children's atmosphere instead of the artificialities in which she shone in the past, manages anyway to be a real child, if a pesky one. Robert Coogan looks like his illustrious brother, but seems frightened, weighed down with exact following of direction. Jackie Searl is a convincing, loathsome tattle-tale. Skippy himself is so darling that a sobbie who clinched her title sobbing lustily over him is hoping for another picture quickly before he grows up.

Nothing Subtle About These Double-Features

Carmel Myers is the sort of vampire the New York theatre loves, especially on double feature days, when audiences are not prepared for confusing subtleties of film action. They like an actress to come right out and show whether she's good or bad, making the film that much easier to comprehend.

One glance at Carmel's heavily made-up eyes and mysterious, wicked smile apprises them she's up to no good. Her heavy accent, French one moment, English the next, caresses syllables menacingly. Just the way she exhales smoke and toys with a long onyx cigarette holder admits she's an accomplished adventuress.

All these tricks are worked into the "Lion and the Lamb," which casts Miss Myers as the ringleader of a gang of diamond thieves with headquarters in Limehouse. Miriam Seegar is the heroine in this tale of unbelievable adventure.

"The Lightning Flyer" glorifies homely household tasks in a way guaranteed to make every woman feel there may be glamour after all in domestic drudgery. Dorothy Sebastian performs pleasingly as the good little housekeeper who reforms a shallow gay-spender into a two-fisted, [illegible] engineer.

RKO's Stylist Sees Stage as Fashion Window for Audiences When Modern Ideas Are Adopted

Footlights are the greatest enemy of feminine charm on the stage, according to Janette Hackett, RKO's fashion advisor. Despite the glamour of their name, footlights shorten the stature, reveal lines and hollows of age in the face, and show up other physical defects in harsh detail. Theatres of the future will eliminate footlights entirely and substitute side lights and those thrown from the balcony, in Miss Hackett's opinion.

Lighting to be flattering to women must hit horizontally. Beams shining from an angle distort the normal planes, turning them into something grotesque. Back and side lights soften an actress' face and make a halo of her hair. Becoming lighting is as important to an actress' appearance on the stage as her costuming and her make-up. Color must be adjusted to the individual.

The trend in stage make-up follows that which is fashionable for the street. Formerly the face was covered with heavy grease paint to block out the player's own features and create conventional doll-face prettiness. The ideal today in utter naturalness, achieved by placing rouge where color would normally be found, confining eyeshadow to the eyelids instead of running it up to the eyebrows, and following with lipstick the natural contour of the mouth. Hair in vaudeville has not kept pace with the improvement in make-up. It still is set in rigidly close permanent waves for the most part, offering few novel coiffeures to interest audiences.

Advice For Actresses

In advising vaudeville actresses on their costumes, Miss Hackett believes in stressing color and line, punctuated by interesting accessories. Costumes must contrast in color with their backgrounds and sets, otherwise they mean nothing. An act containing more than one woman should dress them all in the same sort of costumes, either all in day clothes or all in evening dresses. Dancers should wear clothes that are comfortable for them to work in. Shoes should not call attention to the feet, and shorts, pleated like skirts, lend far more sex appeal to a dancer than tight-fitting trunks.

Leotards, by their widespread adoption, are too common to be interesting while rhinestones and spangles have met the same fate. Striking color combinations worked into novel lines make a "hot" costume today.

Vaudeville costumes should seek to give clothes ideas to the women in the audience. They should be daring, definitely for the stage, yet contain something capable of adaptation for general wear. Street clothes do not belong, for in this field many actresses are unable to compete with the clothes worn by the audience.

Satin requires such excellence of line and perfection of workmanship and shows wear so quickly that it had best be left alone. Chiffon, too, gives in swiftly. Crepe romain behaves better. Styles for vaude can be as significant as those in smart legit. productions once vaudeville actresses realize their sartorial responsibility to their audiences and themselves.

'DIRIGIBLE' GRIPS AND LAPSES FOR WOMEN

Difficulty of introducing a heroine into an Antarctic Expedition is apparent in "Dirigible." Producers obviously wracked their brains constructing a yarn that would sweep to a mighty climax without sacrificing love interest.

Taking a woman to the South Pole would have been too foolish. The next best thing was for the young wife to write her husband a letter to be opened after he has reached the Pole. In the note she confides that she is weary of sharing him with fame and headlines and that, by the time he reads her letter, she will have secured a Paris divorce and married another.

It's a pretty mean thing for any woman to do, it loses sympathy for Fay Wray, but it was the producers' only way of including her in the story.

Drama that could have fashioned a grand situation for feminine audiences was permitted to lapse over long icy stretches of Polar photography. It is the one mistake—a serious one, from the woman's angle—in a gripping film that benefits by the presence of Jack Holt and Ralph Graves, two of the screen's most appealing leading men.

ROXY'S EASTER PARADE

Frisky Bunnies and Chicks Share Bill With "Last Supper" Tableau

The Roxy is an orthodox celebrant of any holiday. Before it sits down to a merry feast, crammed with symbols of the current season, it likes to be reverent for a moment and offer a religious tribute in a manner befitting a Cathedral of Cinema.

This year's Easter celebration, easily adapted to Roxy style, is a tableau reproduction of Da Vinci's "The Last Supper," beautifully lighted through a hazy scrim that seems to separate it from material spectacles.

Ecclesiastics dispatched, the Roxy is ready to flood its stage with baby chicks, animated bouquets, pink and white bunnies, brilliant Easter eggs and confectionery ballets. Such is its gift for unifying entertainment. It makes an adagio troupe, a quintette of Russian dancers and a bicycling tramp (the supremely artful Joe Jackson) a logical part of an Easter parade.

The chorus, brought into limelight last week, gives prominence to one of its members, a lost chorister who never quite catches up with her singing sisters.

Fay Wray's Usual Luck

Fay Wray is cast as a lucky girl in "Three Rogues." All the tough hombres of the Western plains are mad about her for restoring their shaken faith in womankind. With honest, homely love surrounding her, she finally gets a brave hero as handsome as any prince in a story book.

Except for crack horsemanship (which probably utilized a double) the part calls for little more than screening prettily. Miss Wray fills requirements, wearing maidenly calicos of a 19th century gold-digger, acts quietly and with subdued charm.

MARRIAGES

Karl Godwin, New York artist, and Virginia Marvin, actress, of Berkeley, Calif., filed marriage intentions at Greenwich, Conn.

BIRTHS

Mr. and Mrs. Jack Ross, April 3, in Hollywood, son. Father is secretary to Carl Laemmle.

Mr. and Mrs. Buddy Whitson in Chicago March 25, son. Mother formerly in vaude as Florence Reeve. Father with Famous Lucky Boys act.

Voices Oke, but Shapes N.S.G. in Italian Film

Carmen Boni's role in Paramount's Italian version of "The Devil's Holiday" in which Nancy Carroll graduated to dramatic roles, not so good for the girl. A part that should be built up lightly to emphasize strong, dramatic scenes is played by Miss Boni in one key. She screens prettily enough but is not the scheming flirt, irresistibly young and gay.

Copies of costumes worn by Nancy Carroll do not suit Miss Boni's more mature figure. Frocks unadorned and tailored should by carried with an air by a figure that can flaunt its curves beneath simple drapery.

Possibly because of the liquid flow of Italian speech, there seem to be no harsh-voiced Italian women. All the girls in "Le Vacanze del Diavolo" speak in soft voices, low and musical.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Variety, published weekly at New York, N. Y., for April 1, 1931.

State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Harold Erichs, who, having been duly sworn, according to law, deposes and says that he is the business manager of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 442, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher—Variety, Inc., 154 West 46th street, New York city.
Editor—Sidne Silverman, 154 West 46th street, New York city.
Managing Editor—None.
Business Manager—Harold Erichs, 154 W. 46th street, New York city.

2. That the owners are: Variety, Inc., 154 West 46th street, New York city; Sime Silverman, 154 West 46th street, New York city. Sidne Silverman, 154 West 46th street, New York city.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ...... (This information is required from daily publications only.)

Harold Erichs,
Business Manager.

Sworn to and subscribed before me this 30th day of March, 1931.

Nathan Newman,
Notary Public.
(My commission expires March 30, 1932)

15 YEARS AGO

(From Variety and Clipper)

Barnum & Bailey's Circus opened April 6th in the Madison Square Garden New York. Carrying out usual custom, big show opened with a huge pageant titled "Persia."

"The Dumb Girl of Portici" made by Universal Pictures and featuring Anna Pavlowa, was shown initially on Broadway at the Globe theatre.

Willard-Moran fight pictures in three reels commenced to play the Loew circuit as special feature. It replaced one act on all Loew vaudeville bills.

Lou Tellegen brought suit against Maynard Waite for $11,175 for alleged failure to comply with provisions of a contract made several seasons before between Waite and Tellegen. Waite instituted a countersuit for return of money totalling $400 advance to Tellegen.

General Film Co., merged its two New York exchanges into one, now serving its 750 exhibitors at the 23rd street branch.

John L. Golden and Winchell Smith organized a new theatrical firm.

Representatives of the White Rats in Boston picketed the booking offices and railroad depots. A number of acts starting for theatres were turned back to have their contracts altered, to conform with a minimum wage scale of $5 per day.

Eddie Cantor of Cantor and Lee was engaged for the Oliver Morosco show "Canary Cottage," written by Earl Carroll.

Inside Stuff—Pictures

(Continued from page 27)

decided to retreat. They had no choice. Enraged mothers when baited too long form a theatre problem which can't be solved by courtesy.

Unusual contract exists between Hal Roach studios and Zasu Pitts and Thelma Todd. Each has a contract for six pictures for the new program, as a team. Pair are permitted, however, to work at other studios, with a clause in the ticket that Roach must notify each 30 days in advance of starting a new picture.

Generally similar contracts are written with the notification to work in other pictures binding on the players.

For the two weeks when the Roxy on Broadway celebrates its anniversary yearly, the house ushers scale the heights to be classed as the highest paid uni boys in the industry. Around 70 of them of which half make a one-minute appearance on the stage four times daily during that anniversary period in a special fast drill. For that minute each of the boys rates 50 cents or $15 per week, for 28 minutes of work.

Pay is additional to regular salary.

Decision by the Board of Aldermen on what are considered most important revisions to two of the ordinances dealing directly with New York theatres and studios is expected in film circles by the end of June.

Building code, whereby structures may be erected over theatre auditoriums, and fire regulations, through which greater leniency would be permitted film carriers and studio construction, are to come up in the meantime for preliminary aldermanic consideration.

Paramount's publicity department at the Hollywood studio has been advised not to give any mention to associate directors in press matter. New title for the extra director goes on the main credit title of the picture but he's a nonentity outside of that.

Studio hasn't decided yet whether the associate director will be an assistant or a co-director. Dudley Murphy is the first megger to get the new tag.

Although March 27 was official closing day for the $100,000 Motion Picture Relief Fund drive, as last year it will be dragged along until the full amount is subscribed. Official count is not immediately available because of the diversity of pledges but indications are that the drive will have to be extended as heretofore.

The $100,000 quota this year is an increase of $25,000 over 1930.

Same thing happened last year.

Along with J. J. Franklin's "resignation" from Hughes-Franklin, Lily Jay Shadur left as Harold B. Franklin's private secretary.

Miss Shadur is going into the agency business with her brother, Bill Jason.

J. J. Franklin's concern in some union difficulties over the Mirror, Hollywood, and other details, is said to be behind Franklin's "leaving" his brother's circuit to become an independent theatre operator.

Not to be outdone by the army of writers and gag men on the Marx Brothers picture, Eddie Cantor has an equally imposing array of scribblers working on his proposed "Palmy Days."

Piece was written originally by Guy Bolton and Morrie Ryskind, and the latter is now on the Coast for further work on the picture. Also David Freedman, Ray Harris, Felix Adler, Jack Wagner and Lex Neal. And Cantor sits in on the so-called writing conferences.

A large Coast studio sends out pounds of publicity copy on the importation of a big shot foreign writer, who was p.a.'d as the greatest living author and playwright in his section of Europe.

He was assigned a secretary and for the first few weeks was ordered to read the papers printed in his language and translate all the things said about the pictures of that particular concern.

Metro's price for "As You Desire Me," Luigi Pirandello's play, reported at $40,000. Show now on Broadway.

Another Pirandello play taken by Universal is "As Before Better Than Before."

Reason for the advertising splash "Front Page" got in the metropolitan dailies was that booking into the Rivoli was one of the quickest and most hurried in the theatre's history. This was brought on by the unexpected dive taken by Mary Pickford's "Kiki."

United Artists boys had only two days for the advance "Page" ballyhoo and took it out largely in paid space.

Metro contemplates 100% use of the new Eastman super-sensitive stock. Switch is being made as fast as new units start and cameramen become familiar with the film.

On this lot they have found a favorable reaction to the new process from the players, who state that with less lighting they are less fatigued after a day's shooting.

Warners is sending its pictures out for both sound track and disk, but all prints carry the sound track. For theatres only having disk equipment the track is masked out.

Result is that all Warner films in the smaller houses flash the square shaped image necessitated by sound track recording although the reproduction may be on disk.

Universal would have taken over distribution of Liberty's indie production of "Mother's Millions" (May Robson), had Hollywood Productions relinquished the New York state's rights back to H. L. Gumbin, head of Liberty. Hollywood had the New York rights on a sharing arrangement, and while Liberty was willing to pay a consideration for the return of such rights, Hollywood's $35,000 demand was too much to suit Liberty.

Jimmie Grainger, of Fox, takes his cue from other industries in the stabilization of business by observing that the difference with the picture business is that it always expects to top its highest peak.

Leveling of standards in general, observes the film economist on the west coast, is not anticipated by the showmen who, all things considered, are not doing bad.

First instance of a cutter getting a crack at shooting added scenes to a picture occurred when Eddie Kahn, who's editing "Up for Murder" at U, grabbed a meg and did three days' work with Lew Ayres and other members of the cast to round out the story.

Monta Bell, who originally directed, is on a trip around the world.

RKO-Pathe's contract with Harry Joe Brown as an associate producer carries a clause that he will be allowed to direct at least one picture a year.

A director for Charles R. Rogers, before the latter took over the Pathe production management, Brown doesn't want to get out of practice.

Tenants within the area marking the site for RCA's entertainment center on 5th avenue, are being slowly moved out to make way for demolition of buildings and early construction plans. Mike O'Toole, biz mgr. of the M.P.T.O.A. is the latest to be asked to scram.

Character player who gets $1,200 a week when he works—and that's often—pledged $5 to the Motion Picture Relief Fund, and availed himself of the plan to pay his subscription in two semi-yearly contributions.

His check for $2.50 was returned—without thanks.

Metro is planning a comedy with Buster Keaton, Marie Dressler, Cliff ("Ukulele Ike") Edwards, Polly Moran, Reginald Denny, Marion Davies, and others in the cast. Story is now in work. Either Charles Reisner or Edward Sedgewick will direct.

M. Batsel, engineer and 16 millimeter and wide film expert for RCA, is due in from a business trip to Europe April 15. It is understood the visit involves the purchase of several foreign inventions and patent rights along home film lines.

Radio has decided to let Charles "Chic" Sale write his own material for the shorts soon to be started at the Hollywood studio for coming season release.

The rustic comedian-writer is to do six two-reelers.

Paramount's newsreel had the earthquake pictures in New York April 3 24 hours ahead of its nearest competitor.

Inside Stuff—Legit

It was Jed Harris who declined to submit to Shubert orders to keep Walter Winchell, a barred Shubert theatre critic, away from the premiere of Harris' "Serena Blandish" two seasons ago. It was while Winchell was on the Graphic and shortly after Lee Shubert had barred him.

Lee's late shift of base with Winchell, inviting the columnist to reappear in Shubert houses, recalled the Jed Harris revolution in the Shubert camp. To enforce his position so that no Shubert could keep anyone out of any theatre with a Harris play, Jed, prior to the premiere, secured an injunction, as tenant of the Shubert house, enjoining the Shuberts or anyone else from interfering with his operation of the theatre. Judge Aaron J. Levy granted the temporary injunction, which was never argued, since Winchell saw the show.

After that and until Lee altered his barring pose, Winchell only saw shows in Shubert houses when disguised in some manner.

No mystery or complications actually exist in the Chester Erskin activities despite all the rumors of what he is doing, will do, or won't do. Erskin's contract with the Frohman Co., as a Paramount subsidiary finishes May 1, with a mutual agreement between the two that nothing will be done by him for them in between.

His new contract with Erlanger's, as an associate producer, begins July 15. In between those two dates Erskin will devote himself to the Theatre Guild for purposes of staging his own adaptation of a French play by Savoir entitled "Lui."

Indoor production of plays, one of the major activities of the actor-artist group which summers at Woodstock in the Catskill mountains, may be curtailed this season as a result of the destruction by fire, last week, of the building which had been used for this purpose. Blaze broke out at midnight.

The theatre, seating 300, was a converted barn on property which, before its purchase by the Woodstock Country Club, was used as a boarding house. It was remodeled under the direction of David Reasoner.

The Beck Theatre is under lease to the Theatre Guild until Dec. 31, next. It is doubtful if there will be a renewal. Guild made the Beck deal a couple of years ago when the availability of Broadway bookings were not what it is at present. The house is desirable to the Guild, but the latter feels it should not be tied down with a lease which requires spotting attractions there most of the season. Matter of terms may also figure.

First known theatrical printer going Broadway angel is Samuel Golden, reported as buying a Woodstock theatre for tryouts and producing those plays tried out, if okay, on Broadway next fall. In with Golden is David Boehm, writer.

Alfred Lunt and Lynn Fontaine, signed by Metro to make a picture this summer, with producer holding option for a second next summer, will receive a reported $90,000 for their first, with money running to around $125,000 for a second, if done.

Inside Stuff—Music

While trying to convince Mayer, Thalberg and all the supervisors on the Metro lot in Hollywood that a song, if intelligently worked into a picture, has a good chance, Jack Robbins was served as a third party in the Nacio Herb Brown-Ruby Porter Brown divorce wrangle. Robbins Music Corp. has been withholding some $40,000 due Brown as royalties on several songs, but the lawyers for the wife want that paid Brown so he can meet certain alimony obligations. Brown, who is no longer under contract to Metro-Robbins, and is in Reno on his own trying to get a divorce, doesn't want that money paid him until after his matrimonial affairs are straightened out.

Metro isn't especially anxious to pay Brown for reasons of their own in that "Should I?" and "Chant of the Jungle" are currently in litigation for alleged plagiarism. They want to protect their legal fees, but Robbins states he has turned the money over to Metro, his partners, and it's up to Metro.

Meantime, so far as musical talkers for Metro are concerned, Robbins has the slim satisfaction that the Metro executives have assured him next time they make a musical talker they'll bring him out in an advisory capacity on the proper song-spotting, for which he is currently battling.

"Fats" Waller, colored songwriter and organist, and two friends planned to go into the publishing business under the firm name of Rhythym Music Company. Boys hired a room in the Hilton Building and invited everybody over for the gala opening Saturday (4).

Publishers and songwriters trouped up to the office to pay their respects but when they got there the office was closed. Up to yesterday (Tuesday), no one had appeared.

Variety will hereafter print the six best song sellers once monthly. Heretofore they have been printed weekly. As it seems unlikely the musical retail field can change sufficiently within a week, except at intervals, to mark new leaders in sales, the once monthly publication will be substituted.

CRITICS' CURRENT SCORE

Dramatic Critics' Box Score

Score as of March 31, 1931

Key to abbreviations: S. R. (shows reviewed), R. (right), W. (wrong), O. (no opinion expressed), Pct. (percentage).

	S.R.	R.	W.	O.	Pct.
BROWN ("Post")	53	47	6	0	.887
WINCHELL ("Mirror")	30	25	5	0	.833
ANDERSON ("Journal")	56	45	7	4	.804
ATKINSON ("Times")	61	48	5	8	.787
GABRIEL ("American")	58	45	13	0	.776
GARLAND ("Telegram-World")	53	41	10	2	.774
HAMMOND ("Herald Tribune")	49	35	6	8	.714
MANTLE ("News")	46	32	11	3	.696
LOCKRIDGE ("Sun")	59	41	14	4	.695
SELDES ("Graphic")	57	39	13	5	.684
"VARIETY" (combined)	79	73	6	0	.924

(This score compiled on failures only.)

Film Director May Be Called In For Staging of Play on B'way

Predicted use of film talent, directorial and acting, for use on film produced stage plays on Broadway, gets its first actuality in a reported production to be made through Paramount's legit subsidiary, Ray Miner Corp., and due next season. Direction for the play is to be by a Par film director, and the femme lead a Par actress, both formerly from legit.

Show is "Something Borrowed," tried out recently by R-M, with George Cukor reported as directing and Miriam Hopkins as leading. "Borrowed" is by Blanche Turnbull and Kirby Hawkes. Par in giving the lead to Miss Hopkins, in addition, to cashing in on her stage experience, is thought to indicate a build up for her. Actress played in "Fast Company" for Par with film public not knowing her. Cukor is now on Tallulah Bankhead's second Par film.

With Worthington Miner in the film company's stage subsid as a director, explanation of an outside stager for "Borrowed" is thought to lie in the piece being an extra on the Ray Miner schedule. Miss Turnbull, co-outhor, is a relative of Mrs. Jesse Lasky.

Play is due on Broadway next October.

LUNT-FONTANNE'S FILM WILL BE 'GUARDSMAN'

First picture that Alfred Lunt and Lynn Fontanne will make for Metro is "The Guardsman," by Molnar. Play produced by the Theatre Guild in 1924 with the pair in the leads. Metro owns the film rights.

Contract calls for one talker, with an option for a second. The players are at the call of the Guild and can make pictures only as granted time by the Guild.

Gene Buck with Zieggy Working on New 'Follies'

Gene Buck has returned to the Flo Ziegfeld staff, to write the book and lyrics for the new Ziegfeld "Follies." Show is expected to open around June 5 at Atlantic City, then into the Ziegfeld, New York.

Associated with Buck as composer likely will be Walter Donaldson.

The first tentative engagement is Joe Laurie, Jr., as one of the principal comedians. The Junior Laurie sort of faded everyone at the recent Lambs Gambol, with Buck present.

It's a long while since Buck was with Zieggy; it's a long while since Zieggy has had a smash.

First rehearsal is set for next Monday (13).

Canadian Stock

Hollywood, April 7.

Brady Kline is in Hollywood organizing a dramatic stock.

Troupe will play at the Vancouver (BC) Opera House.

P. A.'s Rake Off Benefit

First week's management of "Joy of Living," opened Monday (6) at the Masque, has been taken by TPROA, replacing the press agents annual benefit. Play produced by Lederer and Womrath.

TPROA has sent out tickets netting its emergency fund $1 on each sale.

OFFICIAL HELP ON PLAY JURY CENSORING

The Play-Viewing Committee, an arm of the Conference Board of the Theatre, designed to pass on questionable Broadway plays and thereby fend off censorship from Albany, has made a contact with Police Commissioner Mulrooney and District Attorney Crain. They said each will work in sympathy with the idea.

The city officials were asked to forward complaints to the Play-Viewing Committee, trivial communications not to be seriously considered. Should any show deemed indecent in the opinion of the judging group, that would carry weight in subsequent prosecution if the show continued and arrests were made.

The Play-Viewing Committee is to consist of seven persons. One each will represent the managers, Equity and Authors' League, respectively, the remaining four to be selected from various civic bodies. Each of the latter will be asked to name 20 members who might serve, those to act on the committee being selected jury fashion. Committee's names not to be made public.

A vote of 5 to 2 is required to rate a show unfit. Such attractions must close or undergo radical changes. If all four members from the civic bodies vote against it, that shall be sufficient to rule out a questioned show.

Helen Cohan in Dad's Play—N. Y. in Fall

Helen Cohan, daughter of George M., is to appear in her father's production of "Fast Friendship," which he wrote and in which he will also take part. It is Miss Cohan's first stage appearance, although she played in the Fox talker of "Lightnin'" with Will Rogers.

Minor Watson also has a part in the play, which Sam Forrest is staging. It opens May 4 in Atlantic City and then goes to the Tremont, Boston. Broadway won't see "Friendship" until fall.

BROWN OF POST STILL IN LEAD

Winchell, "Mirror," Second with .833 — Producers' Low Average, 17 Hits of 115 Tries at 3d Quarter

79 FLOPS SO FAR

At the three-quarter mark of the 30-31 legit show season, John Mason Brown of the Evening Post retains his guessing lead amongst the metropolitan dramatic critics of the 10 New York morning and evening dailies. This count is minus Robert Littell and Charles Darnton of the late Worlds. They were sixth and fourth, respectively, in the critics' standing when their papers expired.

Score is computed on the season's legit failures so far only. They number 79, out of 127 openings up to April 1.

Second in the standing, due to a good leap from ninth at the half-way, is Winchell, Mirror, with .833 This columnist critic is now catching 'em all, seeing the Shubert flops also without wearing whiskers. Anderson of the Journal was another climber, his .804 mark, comparable to about .250 in big league batting, kicking him up to third place.

Otherwise the critical boys are turning into the home stretch in about the same positions they've held through most of the latter part of the race.

Their composite average on 522 flops caught for a catching average of 52.2 shows each, is .761, not bad. Together they guessed right 398 times, wrong 90 and delivered 34 no opinions.

Atkinson (Times), fourth in the box score with .787, saw the most flops, 61, and Winchell the least, 30. Second most prolific flop grabber was Lockridge (Sun), who scanned 59 and passed up only 20 of the total legit lemons.

Just Awful

The legit show producers have not done so well in percentages or otherwise thus far this season, the 79 flops standing against them among ratings determined to date being rather awful. As an indication of the odds against successful legit ventures, the producers' average in batting out money shows is but .313. That includes hits and moderate successes. The 17 hits this season give a low hit percentage of .148.

Variety's 73 rights and six muffs on the 79 shows by its combined staff amounts to an average of .924, or no change from its half-way percentage in January.

An unofficial count of batting averages on the reviewers' total efforts, including opinions on successes as well as failures, indicates the league leader, Brown, will have to struggle to retain the legit slugging crown for a second straight season.

Lonergan Acting

After three years as a director Lester Lonergan goes acting in "Brass Ankle," produced by Jimmie Elliott and staged by Harold Winston.

Show opens in New Haven Wednesday (15). In New York the following week, probably at Longacre.

Play for Film Break

Hollywood, April 7.

"Isle of Cuckoo" opens at the Windsor Square theatre of the Ebell Club, Los Angeles, Monday (13).

Chiefly being put on for possible film break.

Erlanger's Coast Production of B'way Hits or New Plays May Mean Extensive Show Expansion for Firm

God in 2 Plays

God will be on two different stages of New York when the Theatre Guild's production of Savoir's "Lui" goes on. Instead of sticking to the exact text of the play, Chester Erskin, adapting, made the character God instead of a crazy man who thinks he is God. Paul Muni is rehearsing the role, but may be replaced before play goes on.

In "Green Pastures," all-colored, is also a character representing God.

HOLLYWOOD SET FOR MUSICAL COMEDY—$3

Warners' Hollywood on Broadway is set for a musical comedy career henceforth. Its scale is to be $3 top, with $1 and $2 tickets among the 1,600 seats of that house,

Whether Warner Bros. will produce the first musical or back it or book a produced musical by others or enter into some deal with an expert musical comedy producer of standing has not been decided. That is up to Dan Michaelov, the WB theatre operator, who will consider such proposals as may come before him.

The Hollywood contemplates playing a musical show by the summer. It is a refrigerated house. On a legit policy the Hollywood will be one of the very few legit theatres along Broadway air-covered.

Watkins' Invisible Angel For "Marsh's" in L. A.

Los Angeles, April 7.

Financed by an English angel, identity so far one of those dark, mysterious things, Maurine Watkins' new play, "Marsh Land," is slated for a premiere here. Miss Watkins is coming to Los Angeles within a week to sit in on rehearsals.

No house set yet. Nahum Zemach has been engaged as director and is lining up a cast.

Talk is of formation of two companies here, with one going to London, if the opener clicks.

Angel is said to be heading this way, too.

Composer Returns with Score to Erskine's Opera

George Antheil sails on the Bremen April 9 for American with the score of a new opera he has written to lyrics by John Erskine, the novelist. Plan is to get the opera its world premiere in New York next fall if possible.

Antheil wrote "Transatlantic," first complete opera by an American to get a premiere in a European state-owned opera, being produced last year in Frankfurt Germany.

Play with 2 Roles

"Two's Company," new play with two characters, goes into immediate rehearsal.

It is by John Patten Russell, with Rollo Peters and Ann Davis cast. Howard Schnebbe is producing.

Plans for legit production on the coast are being laid by the Erlanger office. 'If going through this week, almost certain, Erlanger's will send a legit producer to California with instructions to start immediately. He will take along about a half dozen scripts."

Erlanger's has been laying out the scheme for several months, but first definite move was taken during the past few days. Eddie Blatt, indie producer whose past productions include "Subway Express" and "The Up and Up," is the probable choice for the Coast job, having had a number of conferences during the week with Marcus Heiman and Gus Pitou of the Erlanger office.

Idea includes not only coast production of proved New York successes to run at the same time with New York, but to set new and untried plays.

It was with this idea Erlanger's has recently made bids for road rights to "Private Lives" and "Grand Hotel" among others. Both deals fell through, the rights to "Private Lives" going to Selwyn, and Shumlin refusing to dispose of rights to "Grand Hotel" on the plea he didn't want companies out until the New York run finishes.

1st For Coast

Among deals pending is one with John Golden for rights to "As Husbands Go." If deal is completed this play will probably be the first on the coast schedule.

According to the way the Erlanger office figures, it is about half as cheap to put on a show in California as in New York.

Picking plays that have hit in New York and putting them on in the west on the same Broadway scale, but at a lower cost is figured as a natural to bring back profit enough to allow of some experimentation on the production of new plays before bringing them to Broadway.

Plays will be put on at Los Angeles or San Francisco and allowed to run as long as possible in both spots, before leaving for the road.

NO "SUNDAY NIGHT" SUMMONSES ISSUED

Magistrate James E. McDonald declined to issue summonses to Captain Amander O. Hayes of the West 47th street station for the appearance of those in charge of the Hudson theatre for violating the Sabbath law.

A patrolman under Captain Hayes appeared and sought several summonses. The Court flatly denied the application. The application was made as a result of a letter purporting to be written by Powell Crichton, attorney for the Sabbath Committee, 475 5th avenue, received by Captain Hayes.

The cop stated the summonses would have been for the principals of the show and attaches of the theatre. Harold Krenzberg and Yvonne Georgi, dancers, were at the Hudson at the time Crichton is alleged to have complained.

No Curing This Angel

Clipped for about $4,000 on the flop "Right of Happiness" has acted as no deterrent to further angeling by Stephen Le Maistre, college professor show backer. The Prof. states he will probably take additional plunges in the near future.

In addition to the professorial money, "Happiness" is reported having another twist with Roy Davidson, its billed author, being Robert DuBoy, co-producer and in the cast.

No Real Ambition of Extras on Stage or Screen—Just Working Job

Average person of the theatrical profession has as little tangible ambition or definite hope of success as the average office worker.

For the few who are fired with ideas of glory there are many who work at bits on the stage or as extras in pictures, who never think of themselves as anything but extras. The stage or screen is just a job to them; a means of earning a living with which they are familiar.

Most laymen think young girls in pictures or on the stage are ridden by the idea they must get to the top; they have a peculiar interest in their work that differs from the prosaic interest that most people who must work hold for their jobs. The extra girl in pictures and the bit player on the stage differs in no way from the stenographer who does a routine job to get a pay envelope weekly.

Many realize they are not qualified to show winners. It is the commercial idea in their minds before everything else. They are so filled with the commercial idea and with the whole business as work, that, regardless of what the role is or how it may effect them, they take it.

Pictures particularly abound in professional extras; people who never hope to be anything else.

This seems a satisfactory situation for stage and pictures as far as the business end is concerned. A backbone of routine workers is needed even in the theatrical profession. For this reason rather than for their experience, which often is negligible because of the insignificance of the roles, old hands at the extra business are always welcomed. They are sought in preference to new persons, fired with a desire to reach the heights, while owning a disrupting and restless ambition.

SHORT CAST PLAYS ALWAYS IN FAVOR

Seeming vogue in legit to open shrimp cast shows in addition to the cheaper one set idea now has two adherents. Philip Gerton is casting "Three Men and a Mistress," and Howard Schnebbe has "Two's Company" rehearsing.

"Mistress" has four as total characters, "Company" two, with Ann Davis and Rollo Peters those.

Unbeatable record for cast shortness is held by "Courtesan," one role play produced several seasons back.

Stage Judas Iscariot Kills Self with Gas

Auburn, N. Y., April 7.

"Shall I go into peace?"

Judas Iscariot spoke those words 1,900 years ago when he went out to hang himself after betraying the Christ for 20 pieces of silver.

Alfred E. Hooker, 32, of the Auburn Amateur Dramatic club, was to have spoken those words in character Sunday when portraying Judas in an Easter pageant in the Second Presbyterian Church here.

But Hooker didn't live to do the role of the Biblical suicide. He took his own life by inhaling monoxide gas in his auto six miles south of Auburn Saturday afternoon.

Hooker parked his machine, attached a hose to the exhaust pipe and placed the other end in his mouth. No reason has been ascertained, although fellow members of the cast said that Hooker had become strangely moody during the intensive rehearsals for the Easter drama.

More Mind Readers

Second trick bally to open on Broadway in a legit theatre happened Monday (6) when Dolores, astrologist, and Hermes, "problematist," started at the Belmont.

Dolores has a radio tie-up regarded as her best business bet. She broadcasts over a local indie station. Arthur Lee is billed as presenting the show.

GOT WIFE FROM CHORUS, NOW ASKING DIVORCE

Worcester, Mass., April 7.

She left the chorus of the "Greenwich Village Follies of 1923" for a theatre magnate who showered her with gifts. Mrs. Grace Meda (Bond) Pryor declared in her answer to the divorce suit brought by her husband, John Pryor, owner of several theatres in the south.

The suit was filed at Crestview, in Okaloosa county, Fla. Mrs. Pryor's evidence was presented in Worcester before Attorney W. Arthur Garriety as master, commissioned by the Florida court to take evidence of Massachusetts witnesses.

Mrs. Pryor resides in Brighton, Mass. She is 25 and her husband 47.

Pryor charges cruelty and intoxication. His wife testified here that her only drinking was after she had met the theatre owner. She said he met her while she was in the chorus, gave her a mink coat, an automobile and jewelry, and persuaded her to leave the stage and marry him. They married at Baltimore, Octo 17, 1925.

Testimony was given that Pryor had made love to his wife's sister, Mrs. Louise Witchell. Pryor previously had been divorced.

LATEST GAMBLE, WORK GRATIS

Latest wrinkle on the part of Broadway's cuff producers, attempting to continue shows without money, is to sell the cast the idea of playing a week without pay on the "likely chances pictures will buy the play." It worked for a show now closed, but not sold.

Although the cast signed the agreement, claims have been registered at Equity and the producer placed on "unfair list."

Signers of Williams Petition Deny They Know All About It

Frances Williams rejoined the "New Yorkers" at the Broadway Thursday matinee (2) upon her return from Miami, where she went to clear up a throat condition. While away the show management filed a request with Equity for permission to replace Miss Williams, who was under a run of the play contract. By arbitration, Miss Williams' right to rejoin the cast was upheld.

Under the rules such contracts are not subject to cancellation unless the player is absent over 10 days because of illness. Attached to the managerial request to Equity were the signatures of the cast, supposed to verify certain lapses on the part of the actress. That was regarded as unusual because of the manager's request.

After the "petition" was filed with Equity, most of the signers phoned Equity to say they had not read the communication and wanted their names stricken off.

'Unborn Child's' Low Gross; Bond Pays Stage Crew

With a gross of $2,300 for its week at the Windsor, Bronx, stage crew of "Unborn Child" revival took their first week's pay from the bond posted at the union. Weiss Brothers, film producers, staging the revival, have the cast on an Equity bond waiver.

Show this week at Jackson Heights, L. I.

2 Producers-Actors

Saul Z. Martell, producing "The Ebb Tide," will play a small role in the play.

Hyman Adler will play the lead in the musical play he is producing, because of a hankering to return to the stage.

SPLITTING ROYALTY

Foreign Rights Bring One of Play's Authors, $22.50

Spanish and Portugese rights to "In the Best of Families" by Anita Hart, Maurice Braddell and Russell Medcraft sold by Thomas Kilpatrick, producer of the show in New York. Buyer is a foreign indie.

One of the author's netted $22.50 as his royalty on the turnover.

FOOLISH ANGEL ADVISED TO KEEP OUT

Two attorneys are the only possible beneficiaries in a blasted debut of a show-hungry angel to enter show business. It is an unusual story that came out after the outsider was advised to keep his money—and from the least expected source.

The would-be backer with the 100 G's, plus an accent and a machinery business, called on a well-known casting agent. The agent was hard to see, but after dodging sundry phone calls he talked with the man and was amazed at his idea. The caller stated he wanted the agent to do business with him, having heard he was an up and up fellow.

After verifying the man had the coin, a director-showman was called in. During the first conference both thought the thing was a gag—maybe one of the Barnett brothers.

Eventually a revue was decided on. Book, skits and score were lined up. Cost of show was to have been $60,000. Agent and director had warned him production is hazardous, but he was willing and anxious to take the chance. Two leads accepted tentative engagements in the proposed revue.

Lawyers

About that time the director brought in his lawyer. That seemed none too tactful, since the lawyer instilled the idea in the angel's head that he should be represented by counsel too. He asked the agent to suggest some attorney familiar with show business. The agent refused to make a recommendation and told the man to go to Equity. There he was referred to Paul N. Turner, Equity's counsel.

From that time the idea started to chill. Turner is reputed to have advised the man that conditions were bad and that it was no time to go into the show business. The agent contacted with Turner and the latter stated he was advising the man as a private client and not on behalf of Equity. The agent and director cannot understand discouraging a production by an Equity official that would have provided engagements for Equity members. They are speculating on developments, figuring the man's yen for show business will eventually lead him to Broadway—and maybe into hands that may not give him as good a break.

SHUBERTS MAY BUY IN HAMMERSTEIN AUCTION

Hammerstein's theatre and office building at 53rd and Broadway will be auctioned off tomorrow (8) in foreclosure proceedings started by the Manufacturers Trust, which has the mortgage. Although no special bidder is named, understood the Shuberts will try to buy the property.

The mortgage is for $1,300,000. As the land is said to have cost Arthur Hammerstein within $100,000 of that figure, the purchaser figures to get a bargain. At $1,500,000 the buyer figures to be $1,000,000 ahead of the total cost to Hammerstein, who recently went into bankruptcy.

It's reported that whoever may buy in the property will consider its present owner, Hammerstein, as the new tenant. In that event, from accounts, Hammerstein may proceed with his contemplated music hall entertainment.

Hammerstein had decided on the music hall program before informed by the Trust company it would complete the foreclosure. That information followed his petition in bankruptcy.

Actors' Fund Involved in Contest Over Niles' Will—$1,000,000 or More

Cambridge, Mass., April 7.

The private life of Irving Harris Niles of Cambridge, whose will bequeathes at least $200,000 and possibly more than $1,000,000 to the Actors' Fund of America, was discussed at length in Middlesex County Probate Court where relatives of the millionaire have been contesting his will for many months.

Judge Charles N. Harris took under advisement a request to have the case laid before a jury, after eight cousins had resumed a year's fight to break the will.

The issue is whether Niles was of sound mind at the time of the execution of his will. In an effort to show that he was not, counsel for the contestants offered to prove that Niles, in his youth and while a student at Harvard, joined a musical comedy company, surreptiously became an actor for three or four weeks, finally confessed to his father, saying that he wanted to be an actor, and then abandoned that ambition when he was threatened with being disinherited.

Counsel for the will said he would show that Niles' bequest to the Actors' Fund was to the charity in which he was the most interested.

Irving Harris Niles, died Feb. 1, 1930. In his will he left all of his own estate, with the exception of about $73,000 in private bequests, to the Actors' Fund of America. His personal estate was inventoried at $287,930 making that bequest to the Actors' Fund approximately $200,000. He also left to the Actors' Fund all other property that he had controlled and the Actors' Fund claims that this includes his father's $831,966.02 trust fund.

Contest

Soon after the son's will was presented for probate the eight cousins gave notice of a contest. An aunt, Julia F. Burleigh, the only heir-at-law and next-of-kin of Irving H. Niles, assented to the probate of the will as it was written.

Attorney William J. Flaherty, representing the cousins, proposed to show that Irving Harris Niles during his life had no occupation except the handling of his estate, that he had no interest in life or in public affairs and never had voted. Counsel said he would show that Niles' only interest was in music and that he was exceedingly proud of his baritone voice. According to the lawyer, he had no understanding of his position under his father's estate, was incapable of understanding the simplest of problems, was incoherent in thought and action and found that trivial matters were a great burden.

Although he had an income of $40,000 a year he insisted he was too poor to take a vacation, it was proposed to show; he dreaded to consult a doctor when ill for fear the doctor would say he was insane; he frequently talked of suicide; believed things which he conjured up in his own mind; flew into a rage when speaking of his cousins (the contestants) and wished that all of them were dead.

Attorney Thomas W. Hunt, counsel for the will, declared that he proposed to show that Niles was an entirely different type of man; a keen, shrewd business man, extremely intelligent in business affairs, of fine mind and judgment and of strong will and mentality. Counsel added that it would be shown that Niles was a member and, in one instance, treasurer of theatrical clubs.

After hearing arguments of both attorneys, Judge Harris said that if he were to believe the statements of both sides he would be forced to the conclusion that Niles was a veritable Dr. Jekyl and Mr. Hyde.

WEBER DENIES HE IS QUITTING LONGACRE

Return of the Longacre, on 48th street, to the Shuberts, and the withdrawal of Lawrence Weber as the house lessee and manager, is reported. Date of the give-up is named as early summer.

Weber, said to have 25% of the Longacre, denies withdrawal. Recently his name, up on the theatre house boards with F. Ray Comstock's, were withdrawn. They were not back up to Saturday (4).

Longacre's season, including two productions, "Lived Next to the Firehouse" and "Napi," both by Weber, has been one of plenty red. Several indie shows, including "Overture," for Bela Blau, and "Long Road," for Herman Gantvoort, also had short Longacre stays and poor grosses.

Broadhurst, on 44th street, Aarons and Freedley leasing, also reverts to Shubert operation again shortly.

TWO-FOR-ONES PERNICIOUS

Two-for-ones, as admission to Broadway legit shows, have never before been as pernicious as now, it is said.

Operating in this manner are "Meet My Sister," Shubert musical, "Best of Families," for Thomas Kilpatrick, "Dr. X," Brandts' mystery, "American Tragedy," stock revival, "Privilege Car" for Abraham and Fields, and "Grey Shadow," mystery flop produced by Edward S. Brown.

The 2-for-1s are sent out in hundreds of thousands.

Extent of injuries worked by two-for-ones is illustrated in Chicago, where no show can stay, it is said, without immediately issuing the passes.

Oakland Stage Hands Take Cut and Buy Wkly $5 Tickets for Theatre

Oakland, April 7.

Philanthropy has finally found its way into the ranks of the stage hands. Crew at the Fulton, Oakland, stock, observing the handwriting on the rear exit voluntarily agreed to cut crew one man from pay roll, keeping him on the job by contributing one day a week to his salary, thus establishing a five-day week for all.

When business continued to falter and another cut was suggested, crew agreed to buy $5 worth of tickets each week. Saving to house runs close to $500 a month.

Musicians while taking a cut in man-power are neither buying tickets nor making salary donations.

Brandt's Musical Stocks Now Set for 4 Shows

Brandts have "Desert Song," first produced by Schwab & Mandel, as their third musical stock revival. "Hold Everything," second, in rehearsal, has George Murphy and Helen Gilligan as leads, with Jimmy Morton in the Bert Lahr role.

"Follow Through" is likely to be the fourth revival.

Additional road time, after four weeks in the Brandts' subway theatre, may be given each show.

Stager's Claim Paid

A claim of $750 by Elmer Brown for a time stager of "You Said It," has been paid off by Lou Holtz and Jack Yellen, producers of the show. For a week the latter's names were on Equity's posted list of managers who owed members. It was removed Monday.

Brown's claim was arbitrated.

Legit's Psychiatrist

Hollywood, April 7.

Nathaniel Frank, who is directing "Thought," from Andriev's original Russian, has called in Dr. Cecil E. Reynolds as consulting psychiatrist on the staging.

Play is about an M. D. who delves into insanity so far that he wants to cross the borderline himself to see how it feels. Plans and executes murder but can't get back to sanity.

Onslow Stevenson, Charles Maurice and Joda Marinoff are set for "Thought," opening at the Theatre Mart April 22.

Alhambra's Vaude Return a Non-Stop 10-Act Bill Using Novel Light System

London, April 7.

The Alhambra went back to vaudeville again yesterday (Monday) after a 15-month tenancy of film talkers. The stage revival pulled capacity for the opening with the seat sale showing heavy for the entire week.

Program comprises 10 standard acts presented in a non-stop manner via use of the new Schwab lighting system, a novelty. Bill is overburdened with dancing and lacks comedy punch. Fernando Linder, imitations, headlines, but is mediocre.

House has a twice daily policy of three-hour bills and will undoubtedly prove tough opposition to the Palladium.

Most interesting opening night was the working of the lighting and staging effects. It does away with curtains or scenery having a cyclorama, or linen cloth about 60 feet in height, all around the sides and back of the stage, running in semicircular form from one side of the proscenium to the other and almost as far back as the back wall of the stage. The cloth is exceptionally thick and bluish white.

Lighting plays on this cloth in a way to bring out all sorts of different scenic effects, showing realistic storms, street scenes or panoramas, with all acts working in front of it with a mere switching of lights, or scenes, for the various turns.

COMEDIE FRANCAISE NO LONGER SUPREME

Paris, April 7.

Modernized French are fast losing what respect they had for the kind of official title represented by being a member of the company of the Comedie Francaise.

Members of that company who can get better jobs at the other theatres or in pictures are fast quitting, since the older members are unwilling to give youth proper recognition.

Latest to leave is Helene Perdriere.

Palladium's New Bill

London, April 7.

The Palladium (vaude) played to two capacity houses yesterday (Monday) for the new bill.

South China Troupe was spotted as an opening novelty with Eddie Windsor, formerly of the Ted Marcel comedy skating act, doing nicely. The Dakotas' rope spinning and whip cracking also pleased.

Digatanos, doubling from the Trocadero cabaret, did splendidly while the Four Karreys, after an absence of five years, closed, and held the house. Latter act was deleted from the program after the first show, however, due to the bill's length.

ITALY'S BAD

Need Contract With Agent of Play Standing to That Country

London, April 7.

American acts booked to play Italy should fight shy. Often contracts are repudiated indiscriminately, without redress.

Only safety is for acts to book with a reputable agent, getting his signature and suing the agent on breach, if contract is not fulfilled.

Goetz' Russians

London, April 7.

Leonide Massine and Ray Goetz have engaged Anton Dolin, Wolzikowski, Vera, Nemtchinova, and Alexandra Denilova, formerly of Diaghileff's Russian Ballet, for 12 weeks in New York.

Opening set for around November.

Sister Act Married

Berlin, March 27.

Billie and Dollie of the sister act of that name are now both married.

Billie married a vaudevillian, J. Taeggert, also appearing at the local Scala (vaude) with the girls. Dollie is now the wife of M. Factor, an American business man.

Critic Given 30 Days For Saying Stage Gal Walloped by Molnar

Budapest, March 29.

Lajos Thury, journalist, was sentenced to one month in prison and 5,000 pengoes damages for writing that Ferenc Molnar, the playwright, boxed the ears of Francisca Gall, his leading lady, because she was late for rehearsals of Molnar's play, "The Good Fairy."

Molnar, with a soft place in his heart for erring newspaper men, only protested in the papers against the insinuation, but Francisca Gaal, who has a reputation for all-too-temperamental outbreaks to overcome and who has had many quarrels with colleagues, authors, managers and stage hands, sued for libel. The defendant offered no proof and no witnesses were forthcoming, although he said it was only from due respect toward the actress he refrained from proving there had been a scene of unseemly violence, even if it had not come to actual slapping.

Francisca maintains that everybody is nervous during rehearsals, especially an actress to whom her vocation is sacred. When she makes a contract she includes a clause to the effect that whatever quarrels she may have with managers, directors, etc., during rehearsals don't mean a thing and the moment they leave the theatre they must be the best of friends again.

She is not content with the verdict, but sued Thury, the journalist, for an additional 50,000 pengoes damages (about $9,000) for ruining her reputation before the public. The case is still pending.

Spanish 'Vanguardists' Led by Poet Alberti

Madrid, March 20.

A striking incident when Rafael Alberti's drama entitled "El Hombre Deshabitado" was staged at the Zarzuela theatre. Alberti is a poet, and a very modernistic one, too, ranking among the so-called "vanguardists" who advocate the destruction of any previous theatre but theirs.

Alberti aimed to give his play a deep moral intention, laying stress on the advisability of men making prudent use of their senses to enjoy the good side of earthly things in this bitter world. It is Alberti's first drama, and although there are many gaps which show his inexperience as a dramatist, there is a good reason to think he will get through within a reasonable time.

When the curtain fell after the last scene and Alberti appeared on the stage, some persons in the audience expressed their disapproval of the play, whereupon Alberti challenged them from the stage, shouting 'Down with the old theatre and our present plays!" A reaction followed on the part of the public, which Alberti's admirers took advantage of to join in with their leader's cri de guerre.

Alberti's play is going on. The critics are so divided they are making Alberti the man of the day.

The lead role is admirably played by the Mexican actress, Maria Teresa Montoya, and the German artist Burmann is responsible for a most attractive scenery.

Ahearn Act's "Copy"

Paris, March 27.

A French lift on Charlie Ahearn's Millionaire Band, produced and led by J. A. Blanchard under the name of "Tragedians," is going to play Germany before opening in France.

Lift includes business, props, use of midgets, but not costumes.

LAUGHTON'S THRILLER

London, April 7.

Charles Laughton will appear here shortly in a new legit thriller entitled "Payment Deferred." It's from a novel by the same name.

Jeane DeCasalis and Louis Hampton will be in the supporting cast

GOETZ TAKES ENTIRE BERGERE SHOW FOR N. Y.

Paris, April 7.

Ray Goetz has tied up the entire Folies Bergere for New York. Understanding is he'll unite last year's Folies with the new version just going on.

J. J. Shubert bought some scripts here during the past week. He has "Chienne," legit, authored by Monzy Eon, and an old legit titled "Maman," written by Jose Germain and produced here five years ago.

Al Woods is also here, but hasn't had time yet to do any buying.

Ray Goetz is understood to have taken the French revue for B. S. Moss' Broadway theatre. It may appear there for a summer run, following Goetz's "New Yorkers" current.

B. S. Moss may be in with Goetz on the Broadway engagement.

OF 4 OPENINGS 2 REVIVALS SEEM BEST

London, April 7.

Four openings over the Easter week-end, two being revivals, "Belle of New York" and Shaw's "Saint Joan."

"Belle of New York," at Daly's, drew raves from many critics and looks like a good novelty proposition for some weeks. Its old-fashioned comedy is the only drawback.

"Saint Joan," with Sybil Thorndike and many members of the original company, seems successfully revived at His Majesty's. Likelihood of good business for a limited run.

"Autumn Crocus," which opened at the Lyric last night (Monday) is an idyllic play by a new authoress which has no action and seems more suitable for novelization. It is artistically produced and was accorded a mixed reception. Nevertheless, it showed a healthy demand at the b.o. today (Tuesday).

"King's Messenger," at the Royalty, is rated a very poor play with only Martin Harvey's acting to recommend it. It is unlikely to run.

New Folies Revue Had Too Much Nudity for French Families—Out

Paris, April 7.

Anticipating a decrease in foreign patronage necessitated catering largely to the French in the new Folies Bergere revue. Means that the show is disappointingly less spectacular and more operatic, with a number of sketches replacing the former disconnected tableaux.

Ballets have replaced the nude mannequins in anticipation of bigger family attendance.

Opening section was excellent but second half weak.

LACK OF BROADCAST BLAMED BY BANKRUPT

Vienna, March 27.

That to broadcast an operetta or a concert is not to hinder but to help its success has been proved in Vienna lately. One of the proofs was the evidence of Manager Mueller of the Johann Strauss theatre, which has just gone bankrupt. Mueller attributed the failure of his theatre to the Vienna radio authorities refusing to broadcast his operettas, while they put those of his rivals on the air.

After "Mr. Cinders," produced in Vienna by Irene Palasty as "Jim and Jill," had been broadcast, grosses went up 20%.

Concert agents also admit that the radio is their best advertising medium.

In Paris

Paris, March 28.

In Paris at present: Anton Didur, Basil Woon, Roland Brown.

Cochran Would Film "Bittersweet" Over There with Anderson

London, April 7.

Charles Cochran has wired John Murray Anderson an offer to produce "Bittersweet" for him as a film.

This Noel Coward musical was originally dickered for by Universal but U couldn't agree to Cochran's price, so now the British producer wants to picturize the musical on his own over here in July. He would star Evelyn Laye in the film, who also topped the cast here as well as in New York.

"Bittersweet" goes into the Lyceum April 13 for a month at popular prices with Miss Laye. Peggy Wood, who has been playing it, leaves April 11 for Vienna with the intention of purchasing a suitable play for herself.

FILMS AND ACTS IN FALL AT ALHAMBRA, LONDON

London, April 7.

George Black and Val Parnell leave for Paris tomorrow (8) to fix a contract with the Gaumont-Franco Film Co. to show the French company's output at the Alhambra here. To open in the fall with pictures and acts.

Alhambra is part of the General Theatres.

"Kaloa" Needs Fixing

London, April 7.

Written, produced and acted in by George Manship, "Cupid in Kaloa" made its bow at the Brixton theatre last week.

It's along the lines of "Bird of Paradise," but with a different story. Has possibilities, though not in its present form.

SIMONS' MUSICAL HIT

Peanut Vendor's Composer's Music Strong Hit in Madrid

Madrid, March 29.

Cuba's composer, Moises Simons, had a big success at the Teatro Calderon here. "La Nina Merse," his musical comedy, was produced.

Many musical items were encored and Simons was called on the stage repeatedly. Book is by Asenjo and Torres del Alamo, two Spanish comedy writers. Plot's in a Cuban country farm; the musical comedy should have a long run.

Mary Moore Dies

London, April 7.

Lady Wyndham, formerly Mary Moore, died here yesterday (Monday) at the age of 70.

She was the proprietor and manager of Wyndham's Criterion and New theatres.

DU MAURIER IN PERSON

London, April 7.

Pending Henry Ainley's recovery Gerald DuMaurier will appear in "A Church Mouse." Play is due to open at the Playhouse in a fortnight.

Du Maurier is producing the show and figured it easier and better to play the part himself rather than postpone the premiere.

Henry Ainley was operated on for an internal abscess last Tuesday (31).

His condition is improving and he will be out soon.

"DRUM'S" 25% CUT

London, April 7.

After holding out for several weeks, the entire cast of "Song of the Drum" has accepted a 25% salary cut.

'Stand Up,' London's Leader, $25,000; 'Barretts,' 1st in Dramas at $12,500; New Revue, Pitiful, $5,500 Last Wk.

London, April 7.

West End legit shows continue shaky with but few exceptions. Indication of the feeling is given by remark of one manager who read in The Daily Mail the Pavilion was playing to a practically empty house. "What are they swanking for (bragging about)?" he asked.

"Barretts of Wimpole Street," longest run legit show, is still pulling heavily at the Queen's. "Stand Up and Sing" is setting the pace for the musicals. Latter is the Jack Buchanan show and last week marked up $25,000.

"Ever Green," which started as the big smash of the season, is toning down at the Adelphi with only $20,000. It looks like nothing can save Cochran's Revue at the Pavilion.

Estimates for Last Week

(Date in parenthesis opening date)

"Evergreen," Adelphi (Dec. 3). Around $20,000. Artists, with exception of Barry and Fitzgibbon and Carlos Chita Quartet, got no salary for Holy Week. Business but fair. Not too happy at outlook.

"Marry the Girl," Aldwych (Nov. 24). $9,000, steady.

"To See Ourselves," Ambassador (Dec. 11). $5,000.

"Chauve-Souris," Cambridge (March 20). $12,500.

"Naughty Cinderella," Comedy (March 12). $4,500.

"After All," Criterion (Feb. 2). About $6,000. First money maker here in two years.

"Song of the Drum," Drury Lane (Jan. 9). Doing $10,000; means heavy loss for this expensive musical. Due to leave shortly and replaced by "Land of Laughter," musical from the German and produced independently with Richard Tauber, German tenor, heading cast at reported salary of $4,000 weekly.

"Silver Box," Duke of York's. About $4,000 for this recent starter.

"My Wife's Family," Garrick (March 3). About $4,000; an even break.

"Improper Duchess," Globe (Jan. 22). About $11,500; means this one yielding handsome net.

"Stand Up and Sing," Hippodrome (March 5). Up to $25,000, Jack Buchanan show and biggest money-maker of current musicals.

"The Venetian," Little (Feb. 25). Very low cost show and well out of red on $3,000.

"Cochran's 1931 Revue," Pavilion (March 20). Only $5,500 last week, big loss, despite Clark and McCullough and Ada May not getting any salary.

"Strictly Dishonorable," Phoenix (March 10). Breaking about even with $6,500. Probably will fold shortly.

"Tis Folly To Be Wise," Piccadilly (Jan. 8). Doing well with $17,500.

"The Pelican," Playhouse (Feb. 7. Dwindling, with only $7,000 last week. Folding within two weeks.

"Barretts of Wimpole Street," Queen's (Sept. 23). Only play having longer run than this at moment is "Bitter Sweet," but it's still big money-maker at about $12,500. Especially heavy at matinees.

"Wonder Bar," Savoy (Dec. 5). Playing to slight loss at $8,500.

"The Circle," Vaudeville (March 2). Revival, but $7,000; some profit.

"Chelsea Follies," Victoria Palace (Dec. 17). Off to $6,500 last week, but will probably get back to $10,000 this week with new edition.

"Good Losers," Whitehall (Feb. 10). About $6,000, fair.

COCHRAN'S $50,000 LOSS ON FLOP, BUT NOT SAD

London, April 7.

Closing of Cochran's 1931 Revue represents a loss to him of over $50,000. Despite that, on opening night he went over to see the committee of ticket speculators and advised them not to buy in on the show.

Clark and McCullough and Ada May, Americans, were the show's features.

Cochran doesn't seem to be downhearted by the flop. Says he will shortly have a "unique attraction" for the Pavilion.

With Opposish in Sight, Empire's Shows Bettered

Paris, April 7.

Fearing opposition, the Empire (vaude) is building its programs heavier now.

Jack Hylton and band were added and week to good results.

Racketeering the Play Selling Business by Chiseling Agents

So much chiseling by agents of playwrights going on these days that at least one of the bigger Broadway producing outfits has decided to stop dealing with people unknown or unrecommended. Before going through with the details of a deal this office now calls the author on the wire, if possible, and ascertains that the person submitting the play is authorized.

Figured many headaches may be avoided by such tactics.

Never before has Broadway been infested with so many chiselers in the agency line. Present and former p. a.'s, secretaries to people and count or in contact with people and even hopeful office boys, seem to have gone in for a slice of somebody else's work.

One stunt uncovered had to do with a talent rep, who tried to horn in on the royalties of a playwright. Play had been submitted by the writer, through his authorized agent to a producer. Producer said he was interested if a certain actress could be gotten for the part. Actress was willing.

At this point, the actress' agent phoned the playwright to the effect he would chill the deal unless cut in on the royalty end as well as on the salary end of the actress. Claimed that unless he were cut in both ways he would advise his client, the actress, not to take the role.

Agent Out

Author was cautious. Several phone calls resulted in the actress finding out what her agent was doing with result he was out and deal for play went on in the usual manner.

Another racket uncovered in a different producer's office was that of a play-reader, who worked with an outside man. Young fellow was assigned to final readings of plays before submission to the producer direct. As soon as reading a potential possibility he tipped his outside man who got the author on the phone.

"Such a producer," said this man, "is interested in your play and I think I can put the deal over if I represent you in it."

Worked often enough to make it profitable.

Probably the most profitable of the chiseling stunts in regards to plays is the one by some translators of foreign plays. Several receive scripts of almost every play produced abroad immediately after production. Then translate it and submit it to various producers without bothering about authority to adapt or translate.

Angle is that if and when they get a nibble on their translations, they immediately cable the original playwright who is willing to go through with it when smelling ready cash.

FUTURE PLAYS

"Hide in the Dark," by Frances Noyes Hart, for production by Gensler and Green.

"Apron Strings" revival for George Wintz. Opens in Chicago April 14.

"Patch," Irish comedy by Patrick Kearney, Robert Newman producing, with Arthur Sinclair and Maire O'Neill leading, opens April 13 at Boston.

AHEAD AND BACK

George Holland, p.a., Frank Halligan, back, "The Patch."

Arthur McHugh, p. a. "School for Virtue."

William Fields, p. a., "The Rap."

Richard Marshall, ahead; Frank Hill, back; Kolb and Dill's "Apron Strings" (L. A.).

"Express" in Detroit

"Subway Express," by Martha Madison and Eva Kay Flint, opened in Detroit Sunday (5) on a takeover by Alfred G. Wilson.

Latter owns the Wilson theatre, Detroit.

Indianapolis Stock

Indianapolis, April 7.

Arthur Casey has leased English's for spring and summer stock. It opens Saturday (11).

Donald Woods and Freddie Sherman in cast. William Blair directing. Jane Wheatley and Frances Dade are other players.

NBC's Lecture Bureau to Book Speakers Elsewhere

NBC has formed a speakers' bureau to book lecture tours. Harold A. Peat will be in charge. Peat is known as "Private Peat," former vaudevillian. He handled Commander Byrd's lecture trip.

New bureau will book NBC's radio speakers for lecture tours in person, as NBC's artists' bureaus handle acts outside radio, on a commission basis.

Among the speakers currently under contract to NBC are Floyd Gibbons, Rodheaven and Phillips Lord.

"Bellamy Trial" in N. Y.

"The Bellamy Trial" is due on Broadway soon. It is a murder thriller, first presented two seasons ago at the Copley, Boston, by E. E. Clive.

The play was a serial in the Saturday Evening Post by Frances Noyes and adapted by Frank E. Carstarphen, New York criminal lawyer.

Equity Warns Levey on His Coast Legit Try

Bernard Levey, producer, now in Hollywood, will be notified by Equity that unless he clears up claims on back New York productions his Coast try will be no go. Producer is on Equity's defaulting managers' list.

Equity's New York offices, when hearing of Levey's proposed try at the Hollywood Playhouse, declared it would advise the Coast office of his status. Levey's plans call for the presentation of several plays by Mary K. Brooks.

Macloon Digging

Hollywood, April 7.

Louis O. Macloon, whose last legit effort, "Paris in Spring," closed suddenly then reopened co-op for one matinee and night performance two days later, has left for Chicago to raise a new b. r., it is reported.

Refunds on tickets for the two performances missed have not been made as yet. Patrons receive refund slips in exchange. Refund slips have customer's name and amount due for tickets turned back to the b. o., but no theatre name or signature.

23 Weeks in Topeka

Topeka, April 7.

Hazel McOwen stock of 12 actors ended 23-week season at Isis, Saturday. Company takes two weeks lay-off preparation for annual summer tour of Nebraska under canvas.

Success of McOwen stock at Isis broke jinx of the house which has been the home of nearly all Topeka's flops for 10 years.

Bee Lillie's Recovery

Although Beatrice Lillie, who will star in it, is still ill from an operation, the "Third Little Show" is set to open May 4 at New Haven. If Miss Lillie doesn't recover in time to attend rehearsals, show may be moved up two weeks, still allowing an entrance at the Music Box, New York, May 25.

Ernest Truex will co-star. Others include Walter O'Keefe, Carl Randall, Sandra Goss, Constance Carpenter, Gertrude MacDonald, Barbara Barondess and Jerry Norris. Alexander Leftwich will stage.

2 Bad Boys Off List

Hollywood, April 7.

The names of Andy Wright and Warren Millais have been erased from the Equity blacklist.

Wright was reported dead in the East some months ago and Millais is paying up.

Monte Salmon is in charge of Fox's Brooklyn, replacing Bob Bender, who went to the west coast Fox staff.

Shows in Rehearsal

"Little Show" (Wiman & Weatherly) 48th St.

"The Patch" (Robert Newman) Royale.

"Fast Friendship" (George M. Cohan) Fulton.

"Apron Strings" (George Wintz, Chicago co.) Avon.

"Strong Stuff" (James Elliott) Comedy.

"Brass Ankle" (James Elliott) Longacre.

"The Roof" (Charles Hopkins) Hopkins.

"Hold Everything" (Brandts, musical revival) Erlanger.

"He" (Guild) Guild.

"Six Characters" (Van Dycke & Shuberts) 49th St.

"School for Virtue" (Edward Casey) Claridge Hotel.

TICKET SPECS HELP TO PAY LEAGUE'S RED

A new method to obtain its income, replacing the system of a tax per ticket sold, has been started by the League of New York Theatres. A new budget, less than the annual salary previously paid to Harlow D. Savage when he was League director, also has gone into effect.

Means of financing has each league member pay $10 per weekly performance if he is a producer, and $10 per theatre if a theatre operator. In cases where one is both, weekly payment is $20 per theatre and show. An annual limit of $3,000 is written in the constitution as amount any single member may pay.

League is still operating under a large red caused when ticket sale regulation was being attempted. That $25,000 red is being written off, according to Henry Moskowitz, now the League's director, at about $1,000 weekly, through a percentage paid by brokers.

With publicity in the dailies centering around stage censorship, the League, without bally, is attempting to iron out managerial difficulties with labor. Attitude taken, according to Dr. Moskowitz, is not of union fighters or wage would be pay cutters, but as removers of onerous conditions claimed to be imposed by or brought about through labor.

One League-union conference has been held so far and others due.

ELSA ERSI PART OF TITLE

Three Men Besides in "Mistress" Play—Gerton's First

Russell Medcraft will stage "Three Men and Mistress," by Harold Sherman, for Phil Gerton. It's Gerton's first production job on his own.

Of the four characters, Elsa Ersi is lead in the lone female role. Dodson Mitchell, Otto Hewlett and Jack Hartley are the others.

Miss Ersi is reported in show on percentage.

Bordoni's "Hearts" Title

New musical, to star Irene Bordoni, and adapted from Louis Verneuil's French version, has started casting.

Tentative title being "Hearts Are Trumps." Russell Medcraft has adapted.

"Lady's" Bond Paid Off

Cast of "Lady Beyond the Moon," produced by Ramsey Streett, drew first week's pay from Streett's posted bond at Equity.

Few days after its opening "Lady," razzed critically, went to the two for one idea to get biz.

MT. VERNON'S STOCK

Ten week lease on the Westchester theatre, Mount Vernon, N. Y., goes to Chamberlain Brown for stock.

"Wise Child," with McKay Morris, Elsko O'Hara, Beatrice Blinn and Dorothy Sands opens Monday (13). Leo Elmore staging.

Shortness of Breath Fatal to Chi's "Life Insurance" Drama

By Dan Goldberg

Chicago, April 3.

"Life Insurance Agent," first of the non-commercial plays to hit Chicago, played one night at the Princess. It deals with the stirring career of the life insurance agent, or what has become known gloriously to the luncheon clubs as "the life underwriter."

For the sake of the play and for human kindness, the insurance epic should not be viewed from the viewpoint of the theatre. Why it should be viewed at all is another story. It isn't a play; it's an animated—and not so animated—lecture on life insurance salesmanship.

To get a quick snapshot of the quiet philosophy, shaded emotions and thrilling cadences of the display, take a squint at a couple of the proverbs tossed off in careless moments.

"Life insurance salesmanship is a science." "A higher plane of life insurance agents are carrying the message to the public." And the heroine sends the hero off to conquer a tough prospect with: "God help you win the battle of wits."

Besides writing this play Topping also cast it, directed and produced it, and finished off the job by doing the chief comedy character bit. He was formerly associated with Mort Singer in the old La Salle theatre days, and was known as a fine fellow. Topping states he spent two years on the play.

After all, what are two years in an authors life?

Smart Gunmen

According to the plans, the exhibit was to be underwritten by the various life insurance companies in Chicago. Each company was to take a block of seats to be distributed to their friends, associates, clients, and people they don't like. Companies were evidently out selling insurance on the opening night. There were almost 60 people in the house, about 60 of whom came in on annie oakleys. The two guys in the box-office wished that a gunman would come around so they could yell, "April Fool."

Hero of the piece was a character named "Hasa Chance." Heroine is "She Cannot." Rest of the names were scattered among Ioa Claim, Willie Doit, Helsa Grafter, Cherry Blossom, Canhe Pay, Dr. U. R. Dunn, E. Z. Mark, I. Key Cann, Morie Betz, Justa Beauty, Sessa Lott, George Beavens (this one must have slipped in by mistake), Rites M. Awl, Wood B. Halfheart, Dr. Has Patience, Dus Little, Nev R. Right, Light In Rod, Sow Woodeye, Charles Babb (another misprint, probably).

Once in the while, the actors get together and try to figure out a plot. They tried this for 10 minutes at one time. Then they said "aw nuts," and found it more fun to call out the name of the guys in the audience. This was a lot of fun, and everybody laughed and looked around to see the guy whose name was called out. But the guys in the audience didn't call anybody on the stage any names. They were too polite.

Dramatic Punch!

In the second act there is a stirring pictorial presentation of the various methods of life insurance salesmanship. Scientific method includes approach, hand-shake, friendly conversational by-play, the oration, subjugation, conversion and final application. Science is further displayed by the several forms of policies. There is the 15-year endowment plan, the 20-year endowment plan, and would you believe it, the 25-year endowment plan. Then there is the seven-year deposit and installment contract.

On the Assurance and Multiplication escrow plan you pay $35,678.73 for the first year, and only $23,646.09 for the second year. This is on a sliding scale, plus an annual premium of $45,925.70, which would give you, or anybody else, a total in 46 years of $324,645.87. That's the big punch of the climax; where the hero proves that on the sliding premium policy contract over a 15-year endowment period, the annual credit to the assured is exactly $324,645.87. At this point the curtain comes down.

It's evidently the purpose of the exhibit to make better citizens of the insurance salesmen and make them justly proud of the title of life underwriter. It's also the purpose, no doubt, of the display to make prospective prospects sit up and beg for a fountain pen and a blank contract. It's doubtless a great idea. But the question is, how are you going to convert 'em unless you can get 'em to come.

And they won't come. It lasted one night. Just forget about it.

"3 Little Girls" Sold To Texas Fair for 16-Day Run, $80,000

Chicago, April 7.

"Three Little Girls," Shubert operetta, will be featured at the Texas State Fair in Dallas this year. Deal closed through Barnes & Carruthers.

Besides the show there will be a 40-piece symphony orchestra, to cost around $80,000. It will be a 16-day event, starting Oct. 10.

2 Guild's for $5

Minneapolis, April 7.

"Bargain sales" are being conducted for underlined legits. Manager Hughie Andress of the Lyceum has a "special combination rate" for the two New York Theatre Guild shows, "Green Grow the Lilacs" and "Elizabeth the Queen," at this house. Purchasers of tickets to both plays will save $1 on the $3 tickets, $1.50 on the $2.50 tickets, and $1 on the $2 tickets. Choice parquet seats, $3 for each, are $5 for the two.

Instead of the customary $3 prices, a $2.50 top is on for "The First Mrs. Fraser" at the Metropolitan.

Morganstern Casting with Equity Claims Still On

Organizing Elmoroco Productions as a legit producing outfit, with I. Comisky, said to be a former bond dealer, as the reported angel and a member of the corporation, C. W. Morganstern is casting a comedy. Piece is titled "Lucky Strike."

In on the firm is J. H. Ellsworth, from vaude.

Morganstern, as a producer, has claims on two shows against him at Equity. Both plays were placed in rehearsal and then closed.

Miss Learn Collects

Chicago, April 7.

Charles Blaney, manager of the "House of Fear" company, which had a run at the Playhouse here earlier this season, has settled the claim filed against him by Charlotte Learn.

Claim was for $118, due in lieu of notice of two weeks. Miss Learn is the wife of John J. Garrity, Shubert representative locally.

Low Scale Return

"Dracula," booked for a Broadway return April 13 at the Royale, gets a week day $2 top and $2.50 Saturday. Without taking in cut rates, scale is believed to be the street's lowest in legit.

O. E. Wee, touring the chiller, is the man bringing the show back to Broadway.

Writers of Musical

New musical show, to star Ethel Merman, is being written by John MacGowan as its librettist and the Gershwins on the music.

Aarons and Freedley to produce next season.

1 Open; 1 Shut

Rochester, N. Y., April 7.

Cameron Matthews' stock folded suddenly at the Lyceum after a week's layoff.

Kondolf Folmer stock opened Monday (6), at Masonic Auditorium.

Gargan with Guild

William Gargan, juvenile, engaged by the Theatre Guild as a member of its acting company.

First appearance is to be in Chester Erskin's adaptation of Savoir's "Lui."

Cast Changes

Sam Wren in, Derek Fairman out, "The Best of Families" (Thomas Kilpatrick).

Holy Week Reversal and Record; B'way Grosses Either Up or Steady

Broadway's legit business during Holy Week was an almost complete reversal of form. For the first time of record grosses not only held their own, but several materially increased.

Shows, which dipped last week, were the exception, rather than the rule. Indications are the Jewish holidays (Passover) figured Wednesday and Thursday.

Outstanding in Holy Week was "Green Pastures." In its 58th week, it drew $18,100. The gross leaped over $3,000.

Musicals about held their own. Non-musical leaders held up. This week with the money shows playing extra matinees, considerably better figures are anticipated.

Last week's new shows were of little help. Revival of "Getting Married" at the Guild was best, but not expected to outlast the subscription period by any considerable weeks. "Lady Beyond the Moon," Bijou, and "Right of Happiness," Vanderbilt, were regarded mediocre and are closing possibilities this week.

Due in next week are: "Melo," Barrymore; "Company's Coming," Lyceum; "Dracula" (repeat), Royale; also "Six Characters in Search of an Author" and "School for Victure," due in, and "Precedent," aimed for the Provincetown (Village). No definite closing announced. Best indicated possibility this week is "The Wiser They Are," which opened Monday at the Plymouth.

Estimates Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—farce; O—operetta. Capacities and top prices also indicated.)

"America's Sweetheart," Broadhurst (9th week) (M-1,118-$5.50). Agency buy life-saver; recent average around $21,000 with better claimed; high scaled musical maybe making something.

"As Husbands Go," Golden (6th week) (C-900-$3.85). One of good things of late winter and should easily ride out season; over $15,000.

"As You Desire Me," Maxine Elliot (11th week) (D-924-$3). Doing fairly but never more than moderate money; apparently profitable; $8,000 estimated.

"Barretts of Wimpole St.," Empire (9th week) (CD-1,099-$3.85). Holy Week no exception to capacity trade; takings went well over $21,000 which means standee attendance.

"Doctor X," Hudson (5th week) (D-1,084-$3). Making some money both ways, with parlies and cut rates; averaging over $7,000 weekly.

"Fine and Dandy," Erlanger's (29th week) (M-1,631-$5.50). Held up very well final week in Lent when gross over $22,000; expected to stick into warm weather.

"Five Star Final," Cort (15th week) (CD-1,043-$3.85). Playing to consistent though not big trade and well regarded; over $12,000 last week.

"Girl Crazy," Alvin (26th week) (M-1,387-$5.50). Among best of musicals and ahead of most others; recent pace averaged $25,000.

"Give Me Yesterday," Booth (6th week) (C-730-$3). First week here (moved from Hopkins) pace $8,000; that indicates Milne show should make grade.

"Grand Hotel," National (23d week) (CD-1,164-$4.40). Continues to lead non-musical field and easily dramatic stand-out; $28,000 right along.

"Gray Shadows," New Yorker (5th week) (D-1,400-$2.50). Appears to be bettering even break; co-operative and cut rates with indicated pace $3,500.

"Great Man," Ritz (1st week) (D-945-$3). Carded to open Saturday (4), but after private showing premiere postponed to this week.

"Greeks Had a Name for It," Harris (29th week) (C-1,060-$3). Estimated around $9,000 last week; lowest mark since opening; further continuance gauged by this week's miere postponed to this week (Tuesday, 7).

"Green Pastures," Mansfield (59th week) (CD-1,050-$3.85). Run-leader again surprised by going up several thousand in Holy Week; no telling how long it will stay; $18,100.

"House Beautiful," Apollo (5th week) (D-1,168-$3). Eased off to about $9,000 last week, not unexpected among trade this drama draws; indications for excellent money this week.

"In the Best of Families," Forrest (10th week) (C-1,015-$3). Getting close to $5,000; okay for this hook-up; last week around $4,000; gets by too.

"Lady Beyond the Moon," Bijou (2d week) (D-605-$3). Drew general panning; reported closing unless business jumps this week.

"Meet My Sister," Imperial (15th week) (M-1,446-$3). Moved here Monday from Shubert; scale reduced from $5.50; estimated around $11,000 but may pick up; has been cut rating.

"Miracle at Verdun," Beck (4th week) (D-1,189-$3). Though performance improved over premiere, business has not; little more than subscription money; $14,000.

"Once in a Lifetime," Music Box (29th week) (D-1,015-$3). Held to virtually same money and should extend into summer; last week around $16,000.

"Private Lives," Times Square (9th week) (C-1,057-$3.85). Resumed Monday after laying off two weeks.

"Privilege Car," 48th St. (6th week) (D-969-$3). Expected to show something this week, otherwise might not survive; around $3,500.

"Right of Happiness," Vanderbilt (2d week) (CD-771-$3). Opened late last week; drew panning and looks doubtful of staying.

"Sweet and Low," 44th St. (21st week) (R-1,323-$5.50). Made good showing after doubtful start; easing off and last week around $18,000; probably going to Chicago soon.

"The Joy of Living," Masque (1st week) (C-700-$3). Presented by G. Fred Womrath and George W. Lederer; opened Monday (6).

"The New Yorkers," Broadway (18th week) (R-2,000-$5.50). Among best of gross getters, but hook-up indicates little better than even break; $30,000.

"The Rap," Avon (1st week) (D-830-$3). Presented independently (Nava Productions); opened Monday (6).

"The Silent Witness," Morosco (3d week) (D-893-$3). Good call in agencies and good business for English mystery play; figured $15,000 or better.

"The Vinegar Tree," Playhouse (21st week) (C-969-$3.85). Among group inserting extra matinee Monday (Easter); still turning good profit; $12,000 estimated.

"The Wiser They Are," Plymouth (1st week) (C-1,042-$3.85). Presented by Jed Harris; in Newark last week to fair promise; opened Monday (6).

"The Wonder Bar," Bayes (4th week) (M-860-$6.60). Jolson show getting top money among musicals despite roof theatre location; over $30,000.

"Tomorrow and Tomorrow," Henry Miller's (13th week) (D-946-$3.85). Playing three matinees successfully, which raised pace lately to $17,000 weekly.

"Tonight or Never," Belasco (21st week) (CD-1,000-$3.85). Publicity attendant star's marriage to leading man aid in gross moving upward to $18,500.

"Three's a Crowd," Selwyn (26th week) (R-1,067-$5.50). Well ahead last week until Saturday matinee; got around $23,000; out to improve and last out the season.

"You Said It," Chanin's 46th St. (12th week) (R-1,413-$4.40). Doing very well; with party help recently went over $23,000; should go along until warm weather.

Other Attractions

"Peter Ibbetson," Shubert; revival by Shuberts; opens tonight (8).

"Getting Married," Guild; revival; $15, first week.

"The Admirable Crichton," New Amsterdam; revival holds to good trade.

"Mrs. Moonlight," Little; indefinite.

"American Tragedy," Waldorf; stock revival.

"Hamlet" Falls Down

London, April 7.

Sign of the times is the comparative failure of the all-star "Hamlet" at the Haymarket, where Godfrey Tearle and Fay Compton at the head of a strong cast, acting a play which is part of the English language, couldn't keep the b. o. happy.

Piece ends April 4, and in its last week matinees only.

Successor at the Haymarket, with Marie Tempest starred, called "Five Farthings," English equivalent of about 2½c.

M'PLS. STOCK'S $6,000 BEST GROSS HOLY WK.

Minneapolis, April 7.

With prices boosted to $1.25 top, the Bainbridge stock, with Blanche Yurka as guest star, in Holy Week grossed around $6,000. Miss Yurka appearing in "The Sea Woman" this week, will be followed by Violet Heming.

Stock burlesque getting by by narrow margin. "Running Wild," with Jack Lamont and with a professional wrestling match one evening, did about $3,000.

Grace George in "The First Mrs. Fraser" underlined for the Metropolitan last half of this week. "Green Grow the Lilacs" due at the Lyceum next week.

N. Y. 'Street Scene' Cast And Pauline Frederick In 'Elizabeth' for L. A.

Los Angeles, April 7.

Last week saw the fade-out of Sid Grauman's first legit venture, "Once in a Lifetime." That Grauman made an impressive debut as a legit producer is evidenced in the piece's 10-week run.

Final week brought $12,000, better than average. "Street Scene," another Grauman production, with Elmer Rice co-operating, followed at the Mayan Monday.

"Topaze" folded at the Belasco after three good weeks to a $12,500 final. Did well with the highbrows, being touted as class by local papers on the opening. "Elizabeth the Queen," with Pauline Frederick starred, opened Monday to a fair advance. Miss Frederick, always figured as a draw locally, was disappoining in her last appearance here late in the fall. Producers figure that the play this time should help build her up again.

"That's Gratitude," with Frank Craven at the El Capitan, held up to $7,600, average business. Theatre has been holding down on the advertising lately, but has been plugging the theatre parties, averaging three club nights weekly.

Estimates for Last Week

"That's Gratitude," El Capitan (4th week) (C-1,571-$1.50)—Craven fans keeping the take from slipping. Average at $7,600.

"Topaze," Belasco (3d, final week) (CD-1,103-$2.50)—With the final week getting $12,500, total take for the run was $34,000 for a profit. "Elizabeth the Queen" opened Monday.

"Once in a Lifetime," Mayan (10th, final week) (C-1,550). Finished strong with $12,000 for the closing week. "Street Scene" started Monday night.

Denver Post's Service

When Denver phone and telegraph companies stopped free time giving, the Post took it up, advertised the service heavily for a time and then let the thing rest.

Recently local business concern advertised they would give free time. Before giving time anyone had to listen to an ad spiel.

Calls to Post dropped off and the publisher ordered readers scattered through paper calling attention Post's giveaway. Phone girls are swamped.

Hollywood Rating

Horace Liveright's name may mean something to eastern literati, but the Hollywood slant is all its own.

Chap tried to cash one of Liveright's checks in a Hollywood bank. Teller looked the check over and asked, "Who's Horace Liveright?"

"He's a guy," said the chap, "that they just hired to write scripts at Pathe."

One Legit in Philly Last Week, 'Dracula,' 3d Return, and Got $4,500

Philadelphia, April 7.

Last week as much of a total loss as far as legits go as Philly as ever experienced.

"Dracula," the thriller, playing its third return, was the only show in town. It didn't benefit much through it. Second and last week's gross at the Walnut may have been $4,500 at $1.50 top.

Saturday (4) two shows opened. They got a break because of the dull and threatening weather. "The Truth Game" with Billie Burke and Ivor Novello opened big at the Forrest to $2,300 estimated for the evening. Chances look good for a profitable three weeks' stay, although real test this week.

"The Front Page," presented by Jacob Ginsburg, Jr., and the local outfit behind the recent series of old melodrama revivals at the Lyric, got off to a nice start at that house with $750 reported at $1.50 top for that night.

This week's openings include "Men Must Fight," [illegible] production by professional players at the Walnut; "Philip Goes Forth," George Kelly comedy at the Broad, and "East Lynne Gone West," new mask and wig show at the Garrick. All in for two weeks.

Monday (13) sees the Shubert relighted with a return of "Death Takes a Holiday."

Kettering Given the Needles by Shuberts—Holy Wk. Not Bad in Chi

Chicago, April 7.

Holy Week didn't turn out to be the box office bugaboo expected, but to the contrary was pretty good all along the line. Two name shows moved in Monday (6) and the managers are dusting off the adding machines for the anticipated big intake the current (Easter) week.

Nothing otherwise exciting legit in the Loop past week outside of the order that Ralph Kettering got from the Shuberts for his show "A Lady in Pawn" to scram from the Apollo. Kettering seems plenty burned up over the incident. Says he's becoming a softie and a fall guy in his old age.

When Kettering opened his play a couple of weeks ago he was told by Lee Shubert and Jules Murray that the $10,000 stop figure contained in the rental agreement would not be enforced until after Easter Week. The assurance was not in writing.

So that when Kettering got his notice from the local Shubert office to take his show and scram—to make room for "Stepping Sisters"—he wired a protest to Lee. Landlord answered he couldn't recall discussing stop figure waiver clause.

Sunday Kettering moved his production offspring over to the Majestic, after warming up the Apollo with a legit exhibit while the Shuberts were browsing around for another tenant.

Helen Hayes Leads

Helen Hayes again led the town, her "Petticoat Influence" piling up over $17,500, and giving promise of being a sellout through current week. Another opus that scored heavy was the aforesaid "Stepping Sisters," with a three grand upward jolt to $11,000 on the week. Contrary story for Earl Carroll girlie extravaganza, which took a dive for around two grand.

Monday night brought "Elizabeth the Queen" to the Illinois and "Pagan Lady" to the Erlanger. In the offing for Saturday opening is "Apron Strings" at the Playhouse scaled unusually high for house, $3.

Estimates for Last Week

"A Lady in Pawn," Apollo (2d week) (D-1,500; $3). Moved over to the Majestic—dark for some time—for another try. Quoting around $7,000.

"Elizabeth the Queen," Illinois (D-1,350; $3). Theatre Guild subscriptioner with Lynn Fontanne and Alfred Lunt, penciled for three-week stay, with "Green Grow the Lilacs" to follow.

"Pagan Lady," Erlanger (opened Monday) (D-1,319; $3). With Lenore Ulric in lead. Rival Monday night debut.

"Petticoat Influence," Harris (2d week) (C-1,984; $3). Sweet tally of around $17,500, with four performance sellouts on the week. Advance sale indicates near capacity through Easter week.

"Sketch Book," Garrick (5th week). Took another dive this week to around $17,000, and due to blow if Easter Week fails to inject new life.

"Stepping Sisters," Blackstone (2d week) (C-1,219; $3). Proof that town likes them hot and hokey. Skyrocketed close to $11,000 on the week, and looks as though the girls are due to stay into the spring on cutrate. Prauced into new quarters, the Apollo, Sunday.

"The Ninth Guest," Adelphi (4th week) (D-1,100; $3). Held up well through the customary off week, again figuring close to $11,000.

"The Student Prince" (3d week) (O-1,200; $2.50). Took a two-grand dip to $15,000, but still more than profitable with inexpensive company.

"Three Little Girls," Great Northern (29th week) (O-1,365; $3.85). Slid slightly to around $12,000. No sign of a letup in box office interest on this one, with current week advance solid.

"Up Pops the Devil," Selwyn (4th week) (CD-1,080; $3). Around to $10,000. Indef.

"When Father Smiles," Cort (2d week) (C-960; $1.50). Picked up a few hundred. Around $4,500. Low scale should be reckoned.

London Show World

London, March 29.

Talk of the town is the failure of the Cochran Revue, one of those things always regarded as certain to click.

Admitted the present revue is not up to past standard, that the show nearly came off after a week, gives a slant on the spending power around the West End at present. In the ordinary way, if Cochran put on a show and it failed to hit there would be thousands of people paying to see it, just for the novelty.

Now, with salary cuts, it's still got a chance.

Cochran, incidentally, probably got more publicity out of this revue than from any other. Its failure was smeared on the front page of every daily, its effort to keep going by forfeiting salaries got the same treatment, the fact it picked up after the second announcement got raves everywhere.

It just shows what a guy can do if he's got sense enough.

Calthrop in "Bells"

Donald Calthrop, English actor who split with British International after being on contract for over a year, has lifted a big part in "The Bells," the Irving melodrama, a modernized version of which is being made as a talker by the Associated Sound Film Indutsries group at Wembley.

Calthrop played 20 parts for B. I. last year. He is probably the best actor, in the sense of versatility, in English studios, despite a tendency to hug an Oxford accent.

He will play Irving's old hand-waver.

Like Times Sq.

Runners have started a new London racket, opening shops in the West End, advertising them around as staging dirt-cheap auctions, and saying the building's coming down, so they must get out at all costs.

Films Slow Down

Studio production round London has eased up considerably, mainly due to British International, who supply the biggest figures, having one batch just coming off, with the next not due for a week or two.

First film to be made under the joint auspices of B. International and British Instructional, as a result of the merger of the latter in the big concern, is now current at Welwyn.

Taken from the stage play, "The Limping Man," with Arthur Hardy and Franklyn Dyall repeating their stage performances. Film is being directed by John Orton, youngster who used to meg for Instruction in the silent days.

International's own studios are quiet, with Monty Banks current on "My Wife's Family," film version of the stage show now at the Garrick, with Gene Gerrard and Muriel Angelus co-starred.

Seymour Hicks has just finished "Glamour" for them. Walter Summers, who had to leave production of "The Flying Fool," aerial melodrama, through the weather preventing him getting the necessary plane sequences, is current on "The House Opposite," with most of the "Flying Fool" cast in the picture.

Hitchcock is to make "Rich and Strange." Milton Rosmer, newly elevated to the directorial ranks, is to do "The Lovelorn Lady."

"Jack o' Lantern" is to be jointly produced by B. I. and a continental unit, with F. Kraemer, German, directing.

For the rest, British and Dominions look like making some more stage plays. A lad named John Harlowe gets his first production assignment with "Murder in Covent Garden" for an indie unit. Harlowe used to be E. A. Dupont's head assistant at Elstree.

Gaumont activity is fairly slight, with "Happy Ending," under Millard Webb, finishing, and with Gainsborough, their subsidiary, having finished a Sherlock Holmes picture and being about to start on a thriller, "The Man They Could Not Hang."

Indie units continuing plugging their one talker at a time policy, with production activity around London under 15 pictures at present. Nothing to shout about.

Wallace Knows 'Em

Edgar Wallace, according to insiders, has annoyed a show biz personality or two since he went over to the Sunday News as editor.

Wallace has printed dramatic criticism straight from the shoulder. Some don't like it.

He is also attributed to have made some mistakes which resulted in lawyer's letters. Among other things he is supposed to have said Yvonne Arnaud was quitting the cast of "The Improper Duchess" to have an operation.

Wallace has meanwhile kept his friendship with the Beaverbrook-Rothermere newspapers by selling a serial story to the Express. This cancels out the fact he's editing a sheet with rival politics.

Just another guy who knows how to manage them.

Plays on Broadway

THE WISER THEY ARE

Comedy in three acts at the Plymouth March 6, produced by Jed Harris; written by Sheridan Gibney; Ruth Gordon and Osgood Perkins featured; staged by the producer.

Jack Taft	G. Albert Smith
Dario	Eduardo Ciannelli
Bruce Ingram	Osgood Perkins
Gladys Williams	Charlotte Wynters
Mrs. Gertrude Evans	Julia Hoyt
Trixie Ingram	Ruth Gordon
Alfred Leete	Geoffrey Bryant
Jerry Goodrich	Ben Lackland
Marion Wheeler	Terry Carroll
A steward	Joseph Spree

For his third production this season Jed Harris presents a light, rather amusing farce comedy. "The Wiser They Are" is the best of the three in diversion content. Coming in the spring a moderate engagement indicated, the play hardly being hardy enough for a longer stay.

"The Wiser They Are" brings out a new writer, Sheridan Gibney. Some of the dialog is smart and of the type associated with the Plymouth. Jed Harris has mounted it well and paced it cleverly. First two acts seemed short, but in reality were of average length. Last act was brief and somewhat of a letdown, for the play needed sustenance there.

Osgood Perkins plays Bruce Ingram, a philandering fellow. Ruth Gordon, a bit giddy, is Trixie who has toyed with the affections of equally as many chaps. So they decide they are about made for each other and are to be wed. There is a doubt up to the time they really are and afterward—well neither could tell.

Bruce is just back from London, where he was shocked to see the passing of Trixie's father. He was a man who too had had many affairs (Trixie explains her propensities by that), but he died alone. That started Bruce thinking that it was about time he settled down and he picked on Trix, whose guardian he became.

Trixie surprises herself by accepting him. But right off she flits to a cabaret with Alfred Leete, a kid she was dangling. Gladys Williams, a gold-digging flame among Bruce's girl friends, struts in. Trix returns a moment later for her purse and finds them in a clinch. Gladie stays the night in his room, but he sleeps on the living room lounge.

Morning, and young Leete calls to get formal permission to marry Trixie. The resultant dialog is the most consecutively amusing of the whole. Trix arrives later to find Gladys exiting with Jack, one of Bruce's friends and one of her victims. A phone bit, he on the house receiver and she on the outside line, is another second act highlight. Curtain drops and then a supper at which a number of his former flames and hers attend. When some learn the news of the match and their plan to leave that night on a boat, they are dizzy. Radio gives out "You're Driving Me Crazy," about right.

Final act spotted in the sitting-room of the bridal suite on the Olympic, four days out. Mrs. Gertrude Evans, a matron whom Bruce met on boat to New York and who claimed he was the only man she ever met who could make her forget her husband, enters. When Trix knocks on the door he hides Gertrude in the bedroom. Stalling does little good and he exits to the bar, she promising not to open the bedroom door. Trix promptly does and Gertrude stalks out. But the tables are turned, for young Leete who came aboard stewed the night they sailed, enters. They think he goes overboard from the private deck, also that Gertrude makes the jump. Neither does. The play ends with Trixie and Bruce telling each other they probably never will be able to trust one another.

No question why Miss Gordon was cast as the girl because she is a cute trick and wholly into the part. Osgood Perkins, as a man who attracts women, seemed on strange ground. He isn't romantic, and as he says, he cannot explain that attraction. Perkins, however, does well by Bruce and seems to be the pace carrier. Rating himself, he says he is 33 and "doctors say I am in the prime of my strength. My mental maturity will probably occur in the late thirties."

Good looking Charlotte Wynters was liked as Gladys. Julia Hoyt as Gertrude has not much to do. Geoffrey Bryant did well enough as young Leete.

There are four of five G. D.'s whether necessary or not. The show is the lightest thing Harris has done since moving up, but has the grace of being amusing in an adult way.

Ibee.

THE RAP

Melodrama in three acts. Presented by Nava Productions, Inc., at the Avon, New York, April 6. Written by John Peter Leister. Staged by J. J. White. $3 top.

Dugan	Ernest Anderson
Carter	Jack Marvin
Garrison	Paul Harvey
Clarke	Edwin Vickery
Henry	Richard N. Gregg
Anne Stewart	Ruth Edell
Sloane	Kenneth Bradshaw
Buchanan	Robert Shoyne

Few poorer plays, if any, will reach the legit stage this spring than "The Rap." None, despite cut rate, two-for-one policy or other expedients can stick around longer than a wink if sneaking in.

On its merits "The Rap" isn't justified in lingering longer than a week. With the aid of enough cheap oxygen it may manage a couple of additional weeks.

The idea behind the play promised lots, with the author apparently figuring that and the timeliness of the topic as surefire theatre, but the net result is only slightly above zero. Mysterious disappearance of Justice Crater last fall, the sweeping charges of graft in New York City as an aftermath, with the current impending legislative investigation of the municipal government and Mayor Walker form the premise for the piece.

An abler playwright than John Peter Leister, a better director and a few actors above the small-time vaudeville sketch standard might have combined toward the materialization of something worth while from the same material.

Char.

RIGHT OF HAPPINESS

Drama in three acts, presented at the Vanderbilt, New York, April 1; by DuRoy and LeMaistre; written by Roy Davidson; staged by Benrimo.

Nikolas	Robert DuRoy
Helen Wardell	Anne Sutherland
Myra Wardell	Georgine Cleveland
Sonia	Tamara Nicoll
Hilda Spangle	Ada May Talbot
Carl Hammer	Robert McAfee
Dr. Bertram Wardell	Herbert Rawlinson
Mary	Anne Bryan
Dr. Tusack	Alan Floud
Ruby Cartier	Ruth Holden

Some theatres have good luck, while others run in streaks of bad breaks. And that may go on for seasons. The Vanderbilt isn't in that group, but it sure has housed plenty of flops, especially this season. There are others, to be sure, but "Right to Happiness" will not break the streak.

New managers came in with it. The play is one of those hopeless mediocrities that try the patience of a first-night audience, evoke thumbs-down notices, and passes on to the limbo where the baggage trucks lurk.

There is drama in the story, but too tediously drawn out, and is doubtful play material. A doctor with a rep for surgical accomplishments in spinal operations seeks a miracle in the cure of a 21-year-old Russian boy, whose deformity gives him an inflated chest in the back between the shoulder blades.

Dr. Wardell still has hopes of straightening the form of Nikolas, but a fellow physician states the case has gone too long and the knife is out of the question. Nikolas and Sonia, a Russian girl, are guests at the doctor's residence. The boy finds out the truth. For a spell he turns on the doctor; also he declares a passionate desire for the doctor's wife. There is also another girl, Ruby Cartier, who quit nursing at the hospital to take a fling at easy living but now back. Ruby thinks she loves Nikolas and the limping fellow suggests an affair. He demands the right to live, to happiness. In the end he and Sonia go back into the country and he is apparently content.

Rather a sad yarn which the debut patrons laughed at. Robert DuRoy, who plays Nikolas, and Stephen Le Maistre, said to be a college professor, presented "Right to Happiness," which was first labeled "Disillusion." Du Roy has been on the fringe of Broadway casts, also once a specialty singer, the program noted. Some of the playing may have been fair, but certainly not exceptional. Benrimo staged it and walked across the stage as an extra in a musical interlude.

Herbert Rawlinson made the doctor a manly, clean-cut fellow; Ruth Holden was Ruby, who wanted to be bad; Georgine Cleveland did well by the doctor's frau; Anne Sutherland loped around the stage as the doc's middling sister; Tamara Nicoll was the real Russ Sonia.

Unless the bankroll is strong, the engagement may end any day.

Ibee.

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Concert

By Sallie

"Romeo and Juliet" repeated at the Met with Georges Thill and Grace Moore in the title roles.

Mr. Thill, the Met's new find, is coming across beautifully. He now seems to be free from nervousness, his voice has excellent quality and he has control of his vocal equipment. Miss Moore is an alluring Juliet. De Luca, Rothier, Bada and Ludikar, Attglass, Ananian and Mcpherson reappeared. Mr. Ludikar gives his part a rare delicacy. Mr. Hasselman conducted.

A Father Elated

The opera drama, "Peter Ibbetson," had its fourth performance at the Met, by the original cast. Mme. Bori and Edward Johnson, in the principal roles, each time seem to be more inspired.

There will be three performances of this opera at Ravinia Park, Chicago, during the summer.

Deems Taylor's father occupied a seat in a box and likely got a thrill from the strident ovation to his son.

'Cellist's Debut

William Van Den Burg, 'cellist of the Philadelphia Orchestra, became a soloist at a recital in Steinway. He began his program with expected unsteadiness but impressed the audience with his sincere musicianship. Debussy's Sonata and pieces by Bach, Ravel and Faure played.

Denise Van Den Burg added to the evening.

Voice and Looks

Lois Bennett, soprano, did French, English and German songs at Town Hall. Technically and musically she has much in her favor. Her diction English is excellent, her French interpretations can be improved.

Miss Bennett's upper register seems somewhat strained, but though almost always singing true to pitch. She is comely and wore a pretty decollete chiffon frock.

From Warsaw

Ola Lilith and Willy Godick, founders and stars of the Theatre Azazel in Warsaw, appeared for four performances on Broadway, at the Royale theatre. Their program, entirely in Yiddish, is a sort of a miniature Chauve Sourls.

Ola Lilith seems a finished comedienne possessing a decided instinct for subtle characterization. In her "Spinster" number, she was excellent—a perfect grotesque.

Mr. Godick and Miss Lilith appeared in a number as street beggars. Miss Lilith, munching an apple and singing at the same time, used her voice very cleverly. Mr. Godick also sang. It seemed perfect coordination, his voice going over well.

Fourteen numbers during the evening.

From the Trio

Clarence Adler, in a piano recital at Town Hall, is not new. For several seasons he was of the New York Trio. His Debussy group and five Chopin numbers brought storms of applause.

Full house.

Always "Parsifal"

Habits come and go but one seems to remain forever—"Parsifal." It's given every Good Friday afternoon at the Met.

"Parsifal" began at 1 and lasted over four hours. Every ticket had been sold in advance. Standees filled the passage behind the rails.

Marian Telva's Wish

Marian Telva, a Met contralto for 12 years, wants to return to private life. She is the wife of Elmer A. Jones, president of Wells, Fargo, and is one of the outstanding artists in the Metropolitan.

Schipa's New Song

Tito Schipa gave his annual recital at Carnegie. He did a new Neapolitan song "Ammore Canta" by Tagliaferri, and also a first hearing of three folk songs as encores.

Crowded house.

Plays Out of Town

SINGIN' THE BLUES

Atlantic City, April 7.

An absorbing musical melodrama of New York night life around 135th street and Lenox avenue, flavored with a couple of good rhythms, and bearing the title of "Singin' the Blues," had its first performance at the Apollo here this evening. Aarons and Freedley are its producers, John McGowan its author and Jimmy McHugh and Dorothy Fields composed its three songs, two of which will soon be heard everywhere. Bertram Harrison has staged it beautifully. Show is in two acts of five scenes each, has an uncommon beginning and a plausible ending. The orchestra pit is vacant at the start. The house is suddenly darkened, and the curtain rises on a dice game in the rear of a Chicago poolroom. A happy-go-lucky colored boy breaks the game, and during an attempt to hold him up the place is raided. In the melee that follows he fires in the dark and kills a cop with the gun he knocked from the stick-up man's hands.

After a period of hiding the boy and a companion appear in a Harlem cabaret where the star of the floor show falls for him and gives everything including her reputation, which even her jealous girl friends admitted was too good. However, a couple of detectives, still on a hunt for the Chicago slayer, suspect the newcomers. From there on all the ingredients of melodrama enter.

Trailing of the murderer, his hiding in his sweetheart's room, the attempt of the boss to bring her back to his show by threats of exposure, a secret meeting, a double-cross and a logical finale.

If the plot sounds like old stuff there's a large company excellently cast and performing so capably as to excite and maintain a steady interest. Nearly all the principals are negroes with the whites in the lesser roles.

Isabell Washington is the heroine and sings in pleasant voice the two song numbers, "It's the Darndest Thing" and "Singin' the Blues." Both tunes fit the action of the play, and are enhanced by the support of Wen Talbert's choir. Two handsome cabaret scenes permit brief relief from the tension of the plot and enable a near-white to brown ensemble to do some strutting. The Four Flash Devils also are on for some energetic dancing.

Eubie Blake and his orchestra provide the accompaniments of the hot variety and among the large personnel Frank Wilson, Mantan Moreland, Fredi Washington, Jack Carter, Ralph Theodore and Millard Mitchell are outstanding.

"Singin' the Blues" should stimulate a sagging Broadway season.

Weintraub.

LAST NIGHT

Hollywood, April 2.

Comedy in three acts by Richard Spencer and Frederick Russell. At Pardoo Playbox, Hollywood, April 2. Cast: Gary Stanwyck, Charles Dunnington, Betty Middleton, Richard Spencer, Reinert Wolff, Billy Kussman, Eleanor Mather.

"Last Night" is about, by and for youth. Hasn't much chance of getting away from the medium in which it was first presented—the little theatre. Leading character, a college freshman in travail over his first heavy experience with a femme, hasn't enough interest to hold a mature or commercial audience.

Action occurs in a small Virginia university. When her engagement is broken by the boy friend, Joan, living near the college, takes up with her boy friend's kid brother, a freshman, to get even. After Joan and freshie spend a night together, the dean of women gets on freshie's trail, but the big brother straightens it out. Joan leaves and freshie has the experience.

Story has a juvenile angle on life.

MASK AND WIG CLUB

Atlantic City, April 7.

Mask and Wig club of the U. of Penn. gave its annual matinee and evening pre-Easter performance at the Apollo Saturday (4), in a lark called "East Lynne Gone West" or "Virtue Triumphant Unto Death." A clever, nonsensical travesty on the venerated drama, running as smoothly as any professional show, yet retaining the pleasing collegiate tang.

Jasper Deeter, who directs the Hedgerow theatre, staged this 43d production. It has a full measure of ingredients to caress the funny bone, haunt the musical memory and relight the eyes at the sight of its dress and color. The book credited to "Simple Simon Legree" is a bit scrambled, now and then out of breath, but keeps up a running fire of good-natured waggery, with its asides and soliloquies. There's an epilog, when everything comes right again, and a chorus of angels prance to the tunes of Gabriel's saxophone.

The chorus, of course, is the feature of the show. This year's ensemble has been directed by John E. Lonergan, a Penn grad. Music is all tuneful, best a refrain from "Octoroon," by Hubert Royster, Jr., and "I'm All Alone," by Charles Gilpin, which the dance floors will be hungry for.

Thurston Shays as East Lynne, Edward F. Gore as Sister Nell, Arthur B. Sinkler as the dumb but handsome hero, Ward French as Sir John, the villain, and Thomas Jordan, as Beauty, the dog, were especially proficient.

Weintraub.

MEN MUST FIGHT

Philadelphia, April 7.

Presented by Sigourney Thayer, in conjunction with Actors-Managers, Inc., and sponsored here by the Professional Players as an extra added attraction to their subscription season. Opened Monday night (7) at the Walnut Street.

Despite generally fine work by the entire cast and a remarkably neat sense of dialog on the part of the author, this play figures as very doubtful for success.

Reginald Lawrence, the author, lays his story in the future, about 1938, to be exact, and his locale is New York City. The main characters are a power in Washington diplomatic circles, strong for peace, his wife, even more pacifistic, the latter's son by a sweetheart in World War times, a stately and sharp-tongued grandmother, a young boy immersed in chemical discoveries and his fiancee.

In the first act it appears that "Men Must Fight" may develop into a rather intriguing satirical comedy concerning the wife's abilities as a power behind the state, in other words, a variation of Barrie's "What Every Woman Knows." Unfortunately for Lawrence's play, the character of Laura Seward fades about half-way through. At the outset, she is a determined and clever tongued woman who has her own ideas on the futility of war and man made diplomacy. When war really comes and her son suddenly becomes patriotic and enlists, she is transformed into a weeping, hysterical mother and the whole sense of the character is altered.

The only saving grace of the concluding scene is the contrasting picture of the three generations of women and their outlook on war; the grandmother who has seen five of them and has her own cynical philosophy which is summed up in the play's title; the mother, who is distraught, and miserable at the prospect of losing her son as she lost her sweetheart, and the young girl who marries the son the night before he leaves for the front and who tries to keep a stiff-lipped and courageous front.

The war, in this case, is supposed to be waged against "The South American countries," with Venezuelos prominently mentioned. The only hint of prophesy bearing out the future date of the story is to be found in the announcement, made toward the very end, that the entire second division air force has been wiped out around Panama by a new form of poison gas loosed in the air. That makes the boy's chance of returning safely very doubtful and heightens the tragedy of his departure. At the final curtain the three women are trying to control their feelings with talk and bravado, while the hum of airplane engines is heard offstage.

Lawrence's main asset is his delightful gift at light, humorous dia-

(Continued on page 63)

IT'S SURE
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Unmolested Gyppers

Odd that neither the Authors' League of America nor the Better Business Bureau has ever taken action against some of the authors' agents. Latter, particularly, has gone after almost every kind of shady business organization but this. Unmolested, the unscrupulous authors' agent is mulcting the scribbler and would-be scribbler right and left. Majority of authors' agents are straight but there are many crooked ones in business.

Favorite trick of the bad agent is to pay off in his own money. Receiving a check from a mag for, say, $200, he turns it into his own account and gives the author perhaps half, with the statement that that is all remaining, after deduction of his 10% commission. Author can't question the mag because it deals only with the agent.

Another trick is to report to the scribbler the mag is paying "slowly" for material used, the agent meanwhile having deposited the check to his own account.

The "reading fee" is a favorite. In the case of a new scribbler, this type of agent demands a fee for reading a script, and then the 10% commission if he decides to handle the story.

Then there are mailing fees, typewriting fees and other fees, reducing the author's return considerably.

Easiest way to eliminate the gyp agents would be for the scribblers to boycott them, of course. But these, knowing of no others, are willing to stand for the gyp if they can land their stuff. Writers are like that.

Newspapers' Losses

Radio and greater chain activity, which has lessened the number of independents, at the same time eliminating competition, lead as factors declared responsible for a condition which is asserted as having placed an estimated 85% of the country's newspapers in the red during the past year and approximately 1,600 papers, dailies and weeklies, out of business during the same period.

The extent to which commercial pictures, as another form of mass advertising which along with radio partly supersedes the newspaper or magazine, nationally or locally, in reaching public and markets, will be carried is of gravest importance at present to publishers and syndicate operators.

Radio and its national appeal started the slideaway on newspaper advertising. Building up of gigantic chain store organizations, chain merchandising and national promotion of products, began also to whittle away. Particularly for the small town newspaper with its former local support.

Within the past five years, according to figures of the Western Newspaper Union, formerly the old American Press Association, known familiarly as the A. P. A., 5,000 rural and suburban newspapers have ceased publication, a minority through mergers that appeared the only way out. Speedier printing and distribution of larger newspapers, increasing suburban and rural circulation, responsible to a considerable extent.

There are now around 23,000 papers in the United States, including dailies, weeklies, bi-weeklies and bi-monthlies.

Combinations of smaller newspapers into groups for survival may be attempted in various parts of the country. A proposal is under way for merging of a string in Maryland, all of which would print the same material when of national, state or general character, each pro-rated on costs to keep a Washington correspondent, State House reporters, New York reps, etc., to chisel overhead on operation.

The Detroit Daily

Chicago Tribune has brought the Detroit Daily, tab started in June, 1929, by Bernarr MacFadden. Tab has been making progress in the face of strong competition offered by the old line papers, News and Free Press also Time, Hearst paper that took over the old Tribune here.

Only change so far on Detroit Daily is Frank Carson as managing editor. Jack P. Burkhardt, m. e. since the paper started, remains as asst. Seven photographers came in from Chi and six reporters from New York with four circulation truck drivers, also i. on Chi.

It is understood that the same policy will be applied here that are in force on the N. Y. Daily News including the prize stimulators. Name will be changed to the Detroit Mirror. Its circulation started low, but worked up the first year to about 100,000 where it now stands. Amusement rate is $2.60 an inch, comparing to $5 and $7.70 by the standard size papers.

Department stores so far have failed to use the tab except for their outlet stores if any.

Hollywood's Reading

Concensus of demand with Pat Hunt, Esmo Wardo, Satyr Book Shop, Stanley Rose, and Hollywood Book Store.

Fiction

"Grand Hotel," Vicki Baum.

"Whitoy," Carroll and Garrott Graham.

"Impatient Virgin," Donald Henderson Clarke.

"A Jew in Love," Ben Hecht.

"Sanctuary," William Faulkner.

"Water Gypsies," A. P. Herbert.

(Runners-up: "The Good Earth," by Pearl S. Buck; "Shoe the Wild Mare," by Gene Fowler, and "The Sophisticates," by Gertrude Atherton.)

General

"Story of San Michele," A. Munthe.

"Lives of a Bengal Lancer," F. Yeats-Brown.

"Boners."

"Hard Lines," Ogden Nash.

"Education of a Princess," Marie of Russia.

"The One-Way Ride," Walter Noble Burns.

(Runners-up: "Behind the Green Lights," by Capt. Cornelius W. Willemse, and "Theatre Street" by Tamara Karsavina.)

Probably That S. A.

Coppers in Schenectady, N. Y., are on trail of a femme chatter writer formerly on local evening paper, who, according to the bulls, left town suddenly a few weeks ago in an unpaid auto behind a trail of bouncing checks and broken hearts.

Givinb name of Marion Magee and claiming previous experience, she talked her way into a local job. Possessed with plenty of charms she soon had a number of the boys, including two prominent medicos, a couple of advertising men and others, ready to throw their bankrolls at her.

A week ago the cops stepped into the picture on complaint of a local auto dealer who had been talked out of a car on strength of down payment on a rubber check, but the car had taken the chatterer to parts unknown. It was then that the other checks began to bounce back.

Maeterlinck Likes It

Georgette Leblanc, who toured America as an actress, has just published a book explaining the influence she considers she had on the work of Maurice Maeterlinck, the Belgian poet, during the 20 years she shared his life.

Book contains an introduction by the publisher, Bernard Grasset, who is fast making himself one of the foremost French writers. Not only has he been able to obtain Maeterlinck's permission to publish Georgette Leblanc's reminiscences, but has received from the poet a letter congratulating him on the true light his own introduction throws on the matter.

Bernard Grasset will first be known to America readers by the forthcoming McMillan translation of his comments on Sieburg's "God in France."

Reprint

A point of note to newspaper publishers, involving interpretation of the copyright law (in Canada), came out in a Winnipeg case when Francis Gribble, who had sold an article to the "Ottawa Journal," sought to collect another $25 from the "Winnipeg Free Press," when that paper reprinted it.

Question resolved itself into the right of the newspaper to print in good faith and credit an article from another journal, when the article gives no mark that it is copyrighted.

Judgment was reserved.

Editors' Air

National Conference of Business Paper Editors, to be held in Washington on April 20, will be etherized by the Columbia Broadcasting System. This will mark the third time CBS has had a similar studio round-table conference of the editors on the air.

During the morning and afternoon sessions of the conference, a report will be made on "Reader Habits in the Business Paper Field," by Arthur Anderson, editor of Boot and Shoe Recorder; Marlin Pew, of Editor and Publisher, will lead discussion on "Cooperation with Schools of Journalism" and Norman G. Shidle, directing editor of Chilton publications, will bring up for comment "New Forms of Editorial Service for Business Papers."

Obliged Reporter To Tell

Dallas' hero of the day is Eddie Barr, dramatic scribe for the Dispatch. Friend in the d. a's. office, who thought Barr was still hanging around city hall, tipped him off to a communist flogging.

Barr was hailed before grand jury to specify source of his info, which he refused to do and was tossed into hoosegow, plus $100 fine for contempt of court. Finally spilled the beans, however, rating page one in Texas besides lot of National comment and, at the same time, putting d. a. an embarrassing spot.

State legislature followed up mess by introducing a bill prohibiting police and courts to demand information sources of newspapermen.

Keeping 'Em Apart

Dreiser and Lewis will never meet in Hollywood, at least not on the Paramount lot. The company is seeing to it that there be no clash of the two temperaments as long as their "Tragedy" and "Queen of Hollywood" are in the works.

The home office is as much interested in keeping these two authors apart as the studio, according to reports in the east. Dreiser is on the Par lot now in Hollywood. His work and picture will be over and in the cans before Sinclair Lewis steps off the train to go into the huddles on "Queen."

The End of Seidl

Mortgage for $25,000 held by the Trust Company of N. J. on the Rialto theatre, Hoboken, with the Hoboken Theatrical Co. formed by Christopher Morley, the mortgagee, is to be foreclosed within the near future, according to Kealey and Gilfort, the bank's attorneys.

Morley's outfit, which operated the theatre for revivals, has been placed in receivership, according to the lawyers and is now inoperative.

Morley purchased the theatre at the time of his productions with the house now dark.

$25,000 for Feature Writer

One of the leading feature writers in English journalism, H. V. Morton, of the Daily Express, is leaving the Beaverbrook paper at the end of March to go on the new Socialist Daily Herald at a salary of $25,000 yearly.

Morton, when his contract with the Express expired, was offered a retaining fee of $5,000 a year and high space rates for all his stuff, bue preferred the change.

He is probably the highest paid regular feature writer in England.

Club Has Book Buyers

"Typochondria," an anthology of verse having appeared in Rian James' column in the "Brooklyn Eagle," will be published shortly by John Day. James has a club of his column's contributors called the "Typochondriacs," that explaining the book's title. Editors of the latter are Ben Hyams, Alice Siegmeister, and the mysterious contrib known as E.H.D.

Club has a weekly mimeo sheet, edited by "Arti R."

Life Defers to Postal

An announcement in Life states its theatre service to subscribers has been discontinued. After fighting the ticket specs for two years with its service, said the announcement, Life feels the Postal Telegraph's ticket service has replaced it.

Couldn't be determined from the set up of the announcement whether it was an office ad for Life or a paid ad by Postal, with the odds on the latter.

5c. Fan Mag.

Downward tendency in fan mag prices hit a new low with the appearance of "Hollywood Revue," five cents a copy or $1 for two years. First issue is 24 pages, glazed paper.

Editors are Joe Bonica and Frank W. Camarda, with Z. A. Westover as associate.

Chatter

Courtney Riley Cooper at the Garden for circus material for some new "Satevepost" pieces.

Latest Delacorte to get in on the Dell mags is Margarita Delacorte. She's down as secretary.

Charlie Chaplin's autobiography will appear in the "Woman's Home Companion." Wills Roberts, the mag's editor, had to catch Charlie abroad to get it.

Thornton Wilder on to Paris. Dale Warren, too.

Despite dispatches from Constantinople that a fire in Leon Trotsky's house destroyed most of his papers and would prevent him from completing his version of the Soviet uprising, the "Satevepost" already has the story and will begin serializing soon.

Hannen Swaffer's new book will be called "Adventures With Inspiration."

George R. Parker becomes a mag publisher, with "The Brooklyn Home Journal."

Joe Ecclesine's short-shorts and "Collier's" $500 checks for those pieces.

Try and sell a war story to any of the mags.

Anita Loos took her new novel away from Cosmopolitan for rewriting

Good market for first-person "confession" stories, with some mag editors using them even willing to rewrite.

Gertrude Ederle's book on swimming being "ghosted" by an upstate newspaperman.

First edition of Walt Disney's book, "The Adventures of Mickey Mouse," will be 50,000 copies, something of a record. Expected to go to half a million, with at least half of it to England.

Real names of authors: Margaret Sangster, author of "The Cheerful Convalscent," is Mrs. Carroll McCoy Sheridan. Idelle Purnell, "Little Yusuf," is Mrs. John Martin Weatherwax. Helen Underwood Hoyt, "Bramble Fruit," is Mrs. Robert Whiting Daniels.

Circulation of New York Dailies

Circulation reports by all New York daily publications to the New York Post Office as of April 1, 1931 as required.

Comparisons of figures for three previous six months periods are:

	April 1 1931	Oct. 1 1930	April 1 1930	Oct. 1 1929
Daily Mirror	561,906	502,183	446,462	434,116
Daily News	1,287,786	1,312,457	1,286,175	1,319,654
Daily News Record	12,018	12,311	12,619	12,728
Daily Racing Form	14,733	19,799	18,401	23,536
Daily Running Horse	14,587	16,875	15,340	....
M. P. Daily (formerly Exhibitors Review)	5,853	6,136	6,112	6,044
Film Daily	5,468	5,469	5,400	5,386
Journal of Commerce	22,558	24,054	24,401	24,374
Morning Telegraph	14,957	....	34,170	36,533
American	360,285	339,846	354,905	341,212
Graphic	275,092	281,184	308,278	325,662
Evening Journal	651,213	621,154	630,368	628,175
Evening Post	103,142	102,612	109,004	107,678
Herald Tribune	323,871	321,165	323,403	327,725
World-Telegram (newly merged)	272,950	....	....	....
Times	487,050	469,830	483,213	467,633
Sun	305,415	300,750	316,174	303,997
Wall Street Journal	48,418	52,593	51,502	48,966
Women's Wear	32,491	31,818	32,276	31,181
Jockey and Sports	7,494		....	....
Forward	144,716		....	....

MEN MUST FIGHT

(Continued from page 62)

log, with spontaneous and unexpected quirks such as mark Philip Barly's plays. When "Men Must Fight" is on this tangent it is delightful. Also, the characterizations are generally good and in some cases, particularly that of the grandmother, exceptionally bright and human. Although it is hard to see how this play has much of a chance it would appear that Lawrence has a promising future.

Cast is headed by Patricia Collinge who gives a sincere and earnest portrayal of the wife, marred only by muffled articulation in some scenes. Norma Mitchell, as the grandmother, comes close to stealing everything in the familiar grandmother assignment. Hers is a dignified, sympathetic and gracious performance of this spirited octogenarian. Moffat Johnston is satisfactory if not notable in the not-too-grateful role of the husband, but Alexander Kirkland is exceptionally good as the boy, showing more poise and understanding than he did in "Wings Over Europe." Barbara Robbins is attractive as the ingenue and Carroll Ashburn does a nice bit as the butler.

The play has a neat and attractive set by James Reynolds, but in its staging there is considerable room for improvement. *Waters.*

English Underworld Slang

London, March 28.

The Cockney idiom, dead except in the English lower classes, usually confuses Americans when up against it for the first time.

Its expressions are as rich in metaphor as are the Bowery flowers, better known.

This is a fairly comprehensive list of the slanguage of the English underworld:

Monkey—£500 note.
Tenner—£10 note or sixpence.
Yosharoon—Two shilling and sixpence piece.
Deener or chip—Shilling.
Sprot or sprozzy—Sixpence.
Tray—Threepence.
Cole—Penny.
Eighteener—One shilling and sixpence.
Two holes—Two shilling piece.
Caser—Five shilling piece.
Show—Place to burgle.
Drum—Private residence.
Twirl—Key or warder.
Peter—Safe.
Screw's man—Burglar.
Pounding—Knocking at a door to find out if anyone is in.
That's dead—No one at home.
Topping one's self—Committing suicide.
Powg—Purse.
Skin or leather—Purse.
Kettle—Watch.
Thimble or kerry—Watch.
Red thing—Gold watch.
Tackle—Chain.
Red tackle—Gold chain.
Stork—Tie pin.
Screw—Warder.
Twirl—Warder.
Twirls—Keys.
Doing a gaff—Doing burglary.
Getting dummy—Taking wallet.
Pit—Inside coat pocket.
Bridge—Trouser's pockets.
On the hottle—In hip pocket.
On the gear—Hip pocket.
In casher—In cash pocket.
In the Newgate or benjamine—Inside vest pocket.
Outside binn—Outside jacket pocket.
Waistcoat binn—Waistcoat pocket.
Top binn—Top coat pocket.
Tomfoolery—Jewelry.
Sparks—Diamonds.
Squeeze—Silk.
You and me—Ten.
Offee kay—Coffee.
Okolay—Cocoa.
Snow—Cocaine.
White—Cocaine.
Glim—Light.
Rattler—Train.
[illegible]—One who avoids paying anything.
Knocker or shyster—Welsher.
His bird—His woman.
Poof—Man who acts like a woman.
Charley—Man who lives on woman.
Ponce—Man who lives on woman.
At black—Blackmailer.
Having afters—Staying in saloon to drink after time (closing).
It's crook—Dangerous or bad.
Red light—Dangerous or bad.
Hop it or guy—Run.
Sling a deaf 'un—Don't listen.
Kopping—Taking something that's stolen.
Smother—Covering up pickpocket.
Dig in grave—Shave.
My barnett—My head.
Hot beef—Stop thief.
In Chokey—Punishment cell.
At the hoist—Shop lifting.
Cape of Good Hope—Soap.
Tup—Bus.
Flounder—Cab.
A dig on the wishes—Punch on the chin.
Tapping—Cadging money.
Got the blue ink—When pawnbroker sends for police.
Dancing a place—Stealing upstairs while residents are downstairs.
Dancers—Stairs.
Backchat—Backdoor.
Oliver or tumble—Being wise to what's happening.
Giving the wire—Warning accomplice.
Skint—Broke.
Getting your whack—Getting share of spoils.
Tea potting—Sending messenger boys for errand while you hold their parcel and then run off with it.
At the L. F.—At long firm game.
Kite—Check.
Jugging—Waiting to rob someone coming out of a bank.
Snow hunting—Taking washing from line.
Spolking—Stealing cage with bird from window.
At the creep—Picking lady's skirt pocket while walking.
At the sit—Working behind confederate's back in crowded trains or trams or buses.
At the runouts—Fake auction rooms.
Chantings—Horse sharps.
At the broads—Three card trick or three-card sharpers.
Working the rattler—Working trains.
Giving smash—Giving change.
Dragging—Stealing parcels from back of van.
Drop piece—Coin hanging from chain.
Nicker—One pound coin.
Long-tail'un—Bank note.
Flimsy—£5 note.
Century—£100 note.
Pony—£25 note.
Moll buzzer—One who picks women's pockets.
Kipsey—Women's pocketbook or women's handbag.
Rod—Overcoat.
Mush—Umbrella.
Cosh—Walking stick or cane.
Cosh—To fight someone.

WINFIELD H. CASLOW

"Main Street Crusader"
Propagandist
WCHI, Chicago

Using the radio as his sling-shot this crusading David is attempting to slay the Wall Street Goliath. He hurls his pebbles at the lords of finance, the dispensers of credit, the jockeys of consolidation, and probably manages to sting, mosquito-like, influential persons who wouldn't even notice him if he made a U-turn in front of their limousines.

Caslow is from Grand Rapids, self-nominated to lead the fight against encroachment of chain merchandising, banking and chain operation in general. He buys his own time on WCHI, which station carefully pleads neutrality immediately prior to the half hour torrent of denunciation. It's money with them, says WCHI.

Another station, WGES, smaller in the radio world than WCHI, got icy feet when Caslow talked over their microphone. They cancelled the contract, repulsed the Caslowian cash, and breathed freely again.

Libel is the ghost as it is the excuse. Mr. Caslow is a blunt speaker and also a graduate sneerer. Vials of sarcasm spilled over the claims and arguments of big business' defenders makes stations nervous with expectations of wrath to come from mysterious financial pressure.

It's 28 weeks since Caslow started on WCHI, talking nightly from 10:30 to 11. WCHI has 5,000 watts, fairly powerful. But efforts are afoot by a station in Covington, Kentucky, owned by a prominent Republican politician and affiliated with NBC, to make WCHI show cause why Covington on the same kilocycle should not usurp more of WCHI's broadcasting time. Already, Covington has curtailed WCHI, and another slash would be commercially fatal, says WCHI. Meanwhile there are whisperings which may or may not be irrelevant or fantastic.

From another standpoint it is possibly paying Caslow too high a compliment to suppose the structure of big business is aware of his soap-boxing. Yet, because of the situation probably both NBC and the Federal Radio Commission will be especially careful not to give Caslow the halo of martyrdom, even unintentionally.

WCHI very notably is an outsider so far as the big Chicago broadcasters are concerned. It is a station little commented upon in ordinary circles. Caslow doubtlessly finds his listeners among those already steamed up against the w. k. predatory interests.

His spiel against the power trust, largely a quote from Congressman LaGuardia (N. Y.), was a fairly convincing belittling of the claims to altruism and innocuousness recently advanced by Martin J. Insull, relative of the power czar, Samuel Insull. Caslow concentrated on the power interest's desire for state regulation on the dictum that utilities can and do "regulate state regulation." Federal ownership-operation of electric power plants is advocated by Caslow.

Caslow is shrewd. He marshalls his facts skillfully and strikes the utilities, as he does the other capitalistic enterprises, where they are most vulnerable. If broadcasting from an important station at a peak hour he would indubitably possess an incalculable nuisance value. As it is, he isn't doing the chain operators any good.

In a rather hoarse voice Caslow delivers his spiel with intermittent histrionics as he stresses various points ironically. At moments his speech drips with ridicule. He is heavily ammunitioned with statistics, in general avoids mere appeals to class prejudice, and in toto is a dangerous and clever propagandist, knowing well how to use publicity for his own purposes. *Land.*

TED WHITE

Vocal
KFWB, Hollywood

Ted White is successor to Billy White, no relation, as the tenor soloist during intermissions of Gus Arnheim's orchestra at the Cocoanut Grove of the Hotel Ambassador. Unlike the other White, Ted White does pop, sympathetic ballads; his predecessor was strong for the Irish ballads and too standard in style.

Like all other tenors, if they're to click via the "mike," White is languid and accordingly lucid in his lyrical discourses.

He formerly established on the KFI "sustaining" program staff, going from the station into the Grove in the flesh. *Abel.*

THREE CO-EDS

Vocal Trio
Sustaining
KFI, L. A.

Since NBC copped the Boswell Sisters from L. A. and spread them over the country on a hookup out of New York all local stations have been featuring femme trios. Co-Eds are KFI's answer to the big problem.

Girls are nice harmonists on both sweet and hot numbers. A little more attention to arrangements would elevate them to an air name.

Trio works the clock 'round, both on courtesy and commercial hours. *Calt.*

RIN-TIN-TIN

With LEE DUNCAN
Novelty, Talk
Commercial
WJZ, New York

At one time it used to be a standing gag in radio circles to ask when Rin-Tin-Tin was going on the air. Sizing up this item from the commercial angle, now that it has finally come to pass, it is not preposterous but a smart idea.

The advertiser is Chappelle, manufacturer of dog biscuits. Lee Duncan, owner and trainer of Rin-Tin-Tin, monopolizes, but in a pleasing fashion. He told, April 4, the first of the series, how he came into possession of Rin and broke into pictures with him. And he didn't forget to mention that for the past eight years the dog has been eating the biscuits that this program is advertising. The animal heralds the program with barks and closes it in the same fashion. In the interim, Duncan called upon him to express various emotions, anger, delight, etc., by barks.

Interlude originated from Chicago where Duncan and Rin were announced as playing the RKO Palace.

ELSIE CARLYLE

Songs
2LO, London, England

In 10 minutes on a London vaudeville program put out March 26, Elsie Carlyle led out the troupers with top score, mainly on account of her versatile rendering of a trio of pretty difficult songs.

Starting with "What You Do to Me," a moderately snappy number with plenty of vocal range, she swung to a variation on the "Stardust" theme, and came out of it was credit, ending with a semi-comic number, "Blue Again."

Realizing vaude acts as put over on the British Broadcasting Corporation's net are uniformally dire, this turn, although simple, came out well over average, the singer showing a wide compass of radio personality in a trio of songs, none exactly "popular," but all good.

Brought out on its own and properly led up to, the B. B. C. vaudeville section might find Miss Carlyle's turn something of a fan proposition.

It's about time B. B. C. tried to work up some enthusiasm from the public. *Chap.*

ALBANI QUARTET

Commercial
WOKO, Albany

This group of singers, long prominent in local musical circles, has been on the air for a 15-minute commercial program weekly since WOKO shifted its quarters from Mount Beacon. Sponsor is an optometrist.

Quartet is composed of real singers, rather than crooners. They get not only harmony but also volume into their vocalizing. In latter respect unit resembles the old-time quartets once a regular feature of vaudeville bills. Numbers offered are mainly of the standard type, spirituals included.

Vocalists stick to their knitting, eschewing the small talk and wisecracks indulged in by many quartets on the air today. Entertainment, in fact, is in keeping with the type of service rendered by sponsor.

Entertainment by quartet is distinctly above the average for one of local origin. Advertising spiels might be briefer, although they are not as tiresome as the ordinary run of talks over such stations. *Cann.*

EDNA WHITE QUARTET

Instrumental
Sustaining
WOR, New York

Edna White is at best a cornet virtuoso. In her 15-minute period on WOR she offers only one solo, but that is entirely sufficient to show the lady has mastered the technique of the instrument. She displays enough skill to surpass many of the lustier-tunged male players.

There are three women with Miss White who also feature skill with brass instruments. Two are trombonists, with a duet, splendidly played.

Miss White's solo was "The Debutante," effectively played. Announcement was made that Miss White would be the guest artist with Henry Hadley's symphony April 22.

Miss White is one of the few women who can play the trumpet out of the ordinary routines. *Mark.*

"PARSIFAL"

Grand Opera
WEAF and WJZ, New York

As a special prelude to Easter NBC chopped its late hour night club bands on both WEAF and WJZ Friday (3) and offered "Parsifal" under Walter Damrosch's direction.

Each station gave an hour and a half to the "special," which as a whole came over impressively, though at times reception seemed a little bit too voluminous.

Mr. Damrosch prior to the musical presentation spilled some facts about the writing of "Parsifal" and its composer, Wagner.

"Parsifal" proved a worthy broadcast with much of the praise due the director. *Mark.*

RADIO ROUND-UP

Songs, Talk, Orchestra
WABC, New York

This program is a CBS sustaining feature Thursday nights. CBS recruits its weekly name talent for these programs gratis, the talent doing it for the idea of reciprocation through other publicity. Idea appears to be working out nicely, judging by the names included on this program April 2. They were Beth and Betty Dodge, Eddie Walters, Harry Jolson and Betty Morgan, latter of the vaude team of Jim and Betty Morgan. Male quartet, unannounced, also included.

Eddie Walters opened with uke and two songs. Dodge Twins followed up, first song in English and second in French, announced as a song which they used in the "Folies Bergere" before they came to these shores. Girls' harmony sounded fair. Beth Dodge included the whistling number which the team features in vaudeville.

Miss Morgan also used two songs, first one seemingly a special. Second was a pop tune. Typical vaude delivery.

Harry Jolson rounded out with a couple of pops. He sent his closing item across strongly.

If CBS could assure a commercial that it could dig up talent like the above gratis each week, it probably would be flooded with requests for the time and program. But while artists are willing to work gratis for sustaining, they demand plenty for commercial. Both are radio programs, and the obvious questions arising thereof is, why demand money from commercials if willing to work for sustaining gratis, or why work for sustaining gratis and expect a heavy salary from commercials? Many do it as a tryout. The publicity angle is a gag, as one appearance on the air is meaningless.

DIXIE SINGERS

Spirituals
Commercial
WJZ, New York

The Dixie Singers are announced as employees of the Edgeworth Tobacco plantation in Richmond, Va. Edgeworth is behind the program.

Factor here is that this program is the only one of its kind on the air; at least the only one of its type on a network. Chorus is composed of male singers only. For the main part they are of deep bass or baritone quality, with a high tenor popping in here and there.

Only spirituals are used, and the briefness of the program, 15 minutes, is commendable in lieu of this limit. At that an orchestra, spotted midway, would help diversify.

Many of the spirituals which will be used will be familiar to listeners, some having been and still being taught in public and high schools. "Go Down Moses," one of the selections used on this program, April 2, is taught to all school children in New York.

This was the inaugural program of the weekly series. At the end the air audience was told that if it desired photos of the singers or of the Edgewood plant in Richmond, they could be obtained.

BROWN and LLEWELYN

Songs, Talk, Orchestra
Commercial
WABC, New York

Brown and Llewelyn are two boys who strive for comedy and get it. It's light patter nicely delivered and goes to build up a pleasing featherweight comedy program plus an orchestra.

Unlike other radio comics, the boys use but a few gags or stories. Included is a comedy song number which they duet. Light tenor of the duo also vocals the chorus of some of the songs played by the orchestra.

Freddy Rich leads the band, which is spotted quite frequently through the 15-minute period. Auspices of Premier Salad.

OHRINGER'S

Orchestra, Songs, M. C.
Commercial
WMCA, New York

That supposedly solid gags don't hit on the ether, is recognized. But still that's no excuse for an m.c. to use the oldest and most dried gags ever heard. That's what Leon T. Heatley, m. c. here, is doing.

Heatley announces all numbers and tries to be funny between them.

Otherwise, this program consists of the WMCA studio orchestra, led by Irving Selzer, and Jerry Baker, singer. Baker is a sweet-voiced boy. Orchestra is the usual combination rendering in an ordinary manner.

Ohringer's is a new department store for women, recently opened in New York. Air time should include an angle which will especially appeal to women. This program is cold for either sex.

FERNANDEZ TRIO

Instrumental
Sustaining
WOR, New York

Three men, announced as all the way from Colombia, South America. That's a long way.

Not unpleasant music, with the characteristic S.A. numbers played harmoniously on the steel guitars.

Music is true to its source and the brothers appear familiar with their native compositions. *Mark.*

RUFUS and RASTUS

Episodic
WRR, Dallas

Although another symptom of local studio complotish, this frank imitation of Amos 'n' Andy does better than the usual run, as far as possible. Daily routine almost parallel with A-A, but John Thorwald, station manager, took no chances about listeners so he dubbed the spot as "Royal Order of the Purple Goose." Listeners invited to join via mailing cards, for which they get courtesy of name announced. And that gets 'em.

Dialogue drags, although both possess substantial mike voices. Initiation into the lodge highlight, but lack of adequate script makes the effort amateurish. Evidently that doesn't bother Thorwald, as long as he's got something to offset the NBC feature.

Skit runs 15 minutes in neighborhood of the A-A time. *Rudy.*

KRAFT THEATRE PARTY

Operetta Series
Commercial
WMAQ, Chicago

Cheese and mayonnaise makers are on the air in the mornings over WMAQ for housewife appeal. This new program is a nightly feature every Thursday at 8:30. It revives old operettas of semi-classical nature such as Rudolph Friml's "Katinka," the second of the series and the program here reviewed.

In general "Katinka" as presented was pleasant listening. Friml's score includes several numbers that have been more or less common since 1915 when the operetta was produced and a very pronounced whistleability characterizes the whole operetta. It was a musicianly choice with the WMAQ studio maestro, Joseph Gallico, probably sitting in importantly on the policy conferences. He also directs the orchestra.

Two singers, Cecile Adams, soprano, and Charles Sears, tenor, carried and interpreted the lyrical plot. An introductory reprise overture of the score was followed by an announcer scene setting of the libretto. However, toward the end lack of time, or preoccupation with the music, tended to ignore or forget the narrative. Program ended weakly and without a climax in contrast to the strong passages of the earlier moments.

A suggested betterment would be to take liberties with the original librettos, to make the material fit radio's time and mediumistic limitations. In particular the hour should conclude with something memorable so that the listener's final reaction will be vivid. *Land.*

VIC MEYERS ORCHESTRA

KFPY, Seattle

Relayed in late evening over the United Broadcasting Co.'s several stations, Vic Meyers' orchestra apparently makes little attempt to stamp an impression on the air audience. Outfit, a Columbia recording unit, is playing at the Club Victor in Seattle and when heard was pounding out a routine catalog of numbers.

An over-emphasis of percussion rhythm gave all pieces a sameness.

On a relay hookup Meyers would benefit by parading his best stuff.

SUPREME SERENADERS

Merchants Biscuit Co.
Commercial
KOA, Denver

This is an old standby of KOA; a hundred or more of these programs having been broadcast weekly. Schuerman's orchestra played this program, which ranges from pops to opera.

The soloists, J. Allen Grubb and Mary Woods Beatty, deserve mention for vocal efforts, although the orchestral accompaniment was too loud. Generally a good program.

BEN BEY

Astrologer
KMCS, Inglewood, Calif.

He says he'll solve your troubles and straighten your future for $1.

"You'll be very successful as a file clerk," Ben Bey tells a $1 customer. Anyone who expects to carve a "very successful" career as a file clerk deserves to lose his dollar.

With phoney names, ridiculous advice and emotional spiels trying to blend lofty idealism with $1 commercialism, these know-it-alls quickly contact any station which does business with them. *Bang.*

VIGOR CO-EDS

Songs and Talk
Commercial
WOR, New York

Mixed aggregation, two men and two women taking care of most of the talk and the musical numbers interpolated. Vigor Yeast pays the bill.

Topical numbers used pleasing in a way as sung by the four voices. The boys, Russ and Sid, also offer a duet. Dialog more or less aimless, very light and almost devoid of any impressionistic humor.

Nothing new or novel in presentment. *Mark.*

"LAST DAYS OF CHRIST"

Easter Special
WGN, Chicago

A mutilated gospel of St. Luke converted into an infantile radio continuity was broadcast as part of this station's imaginary obligation to Good Friday. It proved to be as a program a maladroit compromise, tongue-in-cheek, between orthodox interpretation and nonsectarianism. Of doubtful charm even for the most devout and a delicate undertaking crudely handled from any standpoint.

Proving again that desperate originality is worse than none at all. For the station, anxious to be different, decided to re-tell the story of the crucifixion through the eyes and voice of a radio announcer standing on the sidelines.

Asking pardon for this narrative artifice the scenarist actually wrote a radio announcer into the Bible. Big doings in Jerusalem! So Quin Ryan covers the crucifixion with running comment just as if it were a sporting event. Judas Iscariot is the boy who sells the signals to the opposing team.

First hiding himself and his microphone in some bushes the radio announcer gets an intimate eavesdropping interview with Christ and His disciples. He overhears Judas' perfidy, witnesses the arrest of Christ. Moving the microphone into Pontius Pilate's courtroom, he reports the trial. Still later the radio announcer, with all the rhinoceros sensitivity of a tabloid, describes the agony of Christ's ascent to Calvary.

Intermittently a group of actors gave snatches of dialog supposedly overheard by the radio announcer, but mostly the story was told by the announcer as if he were witnessing the events. Result was not only shocking even to a non-religious mind, but in inconceivably bad taste throughout. *Land.*

PREMIER CHEFS

Dance Music
Commercial
WBBM, Chicago

A fast moving hodge-podge of dance music, singing and comedy chatter, featuring the CBS perennial standbys, Bradford Brown and Al Llewelyn. These two boys have developed into one of the deftest teams of entertainers on the air, handling their material with a zest and feel for their medium.

Nothing original about the gags they use, but their crisp surefire style of delivery makes up for that. Also put their novelty song numbers over smartly.

Instrumental background provided by Freddy Rich and his orchestra, registering on the receiving set as among the best dance aggregations coming over Columbia hookup from the east. In all, an almost perfect air program of its kind and giving indication of care and understanding of radio showmanship in its composition. Product sales spiel by Announcer Louis Dean could be cut down to advantage.

RAPID TRANSIT

Music and Skits
Sustaining
WEAF, New York

Between the piano playing of two men, John Hancock and Albert Goodheart, several short skits are presented around metropolitan life as it exists today.

Two brief skits, one reproducing the family conversation of a New York uptown family over the right to have certain programs played and the other exchange of conversation between two sailors, were plainly routined, but showed possibilities. Closing sketch with the firehouse as the pivotal theme didn't impinge to any extent.

Rather shimmering in general construction. Entire sketch presentment too succinctly light to impel any enthusiasm.

Two-man piano results favorable. *Mark.*

F. & M.'s Second B'cast

Another Fanchon & Marco air period has been arranged by Jerry Franks for WGBS for Thursday nights from 12:45 until 1 a. m. It will be called "F. & M. Talent Quest," with an idea of uncovering other talent.

The original F. & M. period on Sundays will continue.

Fox's Sunnyside, Woodside, L. I., playing straight pictures, is featuring a broadcast from the stage Wednesday nights, with three acts sent by the F. & M. office in New York. WWRL, the Woodside station, broadcasts the bills.

New WDAF Unit

Kansas City, April [illegible].

A new radio unit known as "Holzhere's Sweetheart Hour" went on WDAF, Kansas City's Star station, April 3. The program, a commercial supplied by "Sunny" Williams, "blues"; Mary Craig, soprano, and an orchestra.

FEW RADIO MILLIONAIRES

Radio Bookers Can't See What Adv Agencies Can Do for Air Actors

Entrance of advertising agencies in the theatrical booking business by attempting to place actors under exclusive contract is arousing no agitation among the networks' artists' (agency) bureaus.

Networks declared the agencies' efforts to cash in on the 15% talent kick-back through the theatrical angle is just a current idea that will never work out. Artists' bureaus say they bear the agencies no ill will for attempting to break into the theatrical commission field, as they are willing to accept talent from any and all agents if usable; if the ad agencies select their own talent in their own programs, that's oke with the bureaus.

Ad agencies cannot guarantee the act or the number of weeks he will work; it can only place an act with its own ad air programs, say the bureau men.

Networks point out they can, if so desiring, guarantee an act an exact number of working weeks during the year. That is not confined to the commercial programs of any one agency, the entire advertising agency field using radio. That if the bureau cannot place an act with a commercial, it can set it on a sustaining program.

English Copy Act of Amos-Andy Gets Over Big on Britain's Air

London, March 27.

What was probably the best publicity stunt pulled by artists working over the British Broadcasting Corporation's very conservative network was the one flagged by Billy Bennett and James Carew, programmed as Alexander and Mose.

These two troupers put over an Amos 'n' Andy blackface cross-talk act which went over big with the radio fans here, largely on novelty value. The only parallel in British broadcasting has been when the American pair were relayed from the States over the BBC lines.

Act went down very well, and by its third time was rated as the biggest rave the BBC had put out in years, probably since the early days when a comedian named John Henry made a star of himself on the air.

Bennett and Carew then spilled the beans and reaped offered contracts all round, as a result of which they may team this way in vaude in the future.

BBC has them for return dates April 6, 21 and 24.

Bennett is the son of a British minstrel trouper, and Carew is a South American.

Critical angle is difficult; where Amos 'n' Andy are popular there's no reason why Alexander and Mose shouldn't click. But that's about all there is to it.

Yeastfoam Books Direct

Chicago, April 7.

Herbie Kay and his orchestra have replaced Harry Logen's studio band on Yeastfoam hour. It originates in Chicago Sundays for NBC. Kay placement was made direct with Yeastfoam by MCA, which stole the march on NBC's Chicago artists' bureau.

Commercial has been on the air with Logen band for the past 43 weeks. Switch was made April 5.

Strictly Weather

Dallas, April 7.

Plans were announced for a broadcasting station at Big Spring, Texas, by the U. S. Department of Commerce.

Stati[illegible]o stick strictly to weather dope for [illegible]nhandle region.

The Program Record

Vincent Sorey, CBS studio orchestra leader, holds radio's record for participating in the greatest number of programs weekly, 48. He is on CBS sustaining and commercial programs.

Sorey is also on WOR seven times weekly, making a total of 55 weekly radio programs.

NBC TO OPERATE POWERFUL WGY FOR G. E.

Schenectady, N. Y., April 7.

Following conferences here between M. H. Aylesworth, president of the National Broadcasting Company, and Martin P. Rice, General Electric vice-president in charge of broadcasting and publicity, an agreement was reached for NBC to lease WGY, the G. E. station. First reports were that G. E. would sell, but latest information is that the network will take over WGY on lease similar to others now in effect between NBC and the electrical company on the latter's stations in Denver and Oakland.

Under terms of the lease, it is understood the national chain takes over the controls, studios and programs, but that the electric retains control of the properties and apparatus.

Although WGY is one of the 10 oldest stations in the country and also one of most powerful, feeling has been that it never amounted to as much as it might have. Belief in this vicinity is that with the chain taking it over, more interesting programs may result.

G. E. will retain control of the short wave experimental and television experimental stations in operation here.

150 to 500 Artists, 80 To 250 Employes, Chi NBC Increase in 9 Mos.

Chicago, April 7.

Steadily increasing importance of Chicago as a radio center is seen in the repeated additions to the staff of the local NBC studios.

Personnel of NBC here in June, 1930, totaled 80; increased to 179 in September and finished the year with 215. Close of March, 1931 showed a count of 252 employed locally. This is exclusive of the artists, and takes in the forces for building maintenance, plant operation, office, program and sales corps.

Number of artists employed jumped from 150 in June of last year to an average of 500 employed weekly at present.

Increase due to three changes; the move to the new studios in the Merchandise Mart, the taking over of the additional sustaining programs and the acquisition of WENR.

Van's Rubber Hour

Gus Van, under contract to NBC for radio appearances, has been placed on the U. S. Rubber Co.'s 15-minute program every Tuesday night.

Program is a sort of semi-children's idea and advertises "Keds," the rubber sneaker made by U. S. Rubber.

OF THESE, SOME ARE THE ACTORS

Radio Unlike Other Industries in Wealth Class—Big Business Notwithstanding — Its Affiliates Hold More Wealth

BUT 8 WELL KNOWN

Chicago, April 7.

American radio, as an industry, despite the terrific annual income from advertising and the miracle of its mushroom 11-year growth, has created few or no individual millionaires.

Considering radio as an amusement, this contrasts markedly with the numerous fortunes acquired by showmen in pictures, vaudeville and the legitimate.

Classifying radio as essentially an advertising medium, it is still unusual, for in advertising itself there are scores of millionaires either among newspaper and magazine owners or among the big advertising agencies whose founders and developers are prominently gazetted by Dun & Bradstreet's.

These names are most frequently mentioned as radio millionaires:

W. S. Paley
David Sarnoff
Paul Crosley
Atwater Kant
Rudy Vallee (actor)
Freeman Gosden (actor)
Charles Correll (actor)
Ralph Atlass

This meager list (there may be others unknown to general fame) is not wholly authentic.

Paley, president of Columbia Broadcasting System, has acquired wealth in and from radio, but he started as a rich man's son. Sarnoff is president of RCA; Freeman Gosden and Charles Correll (Amos 'n' Andy) anxiously and emphatically refute millionaire rating. Ralph Atlass, shrewd middle western radio promoter, had various interests and a substantial fortune long before radio.

Rudy Vallee is probably the best example and least weakened by exceptions of all the radio plutocrats. To radio he is indebted for his rating, although no small part of his fortune represents by-products, royalties, theatrical engagements, dance hall barnstorming, nite clubs, etc.

Many artists of lesser fame than

(Continued on page 70)

Indie Tube Dealers and Jobbers Foresee Clever RCA Pressure

Chicago, April 7.

Spread of "100% replacement" policy among a number of the bigger radio tube manufacturers has got the independent tube maker and distributor worried. First bolt shot against the practice contained in a statement sent out to selected dealers by the Arcturus Radio Tube Company this week.

Cautiously phrased, publicity squib signed by C. E. Stahl, the Arcturus general manager, warns tube industry of "demoralizing state of affairs" threatening it, and points out time has come for independent jobbers and dealers "to analyze their own economic conditions and in the interests of self preservation assume a definite stand on the subject."

Generally understood among local tube distributors that statement chiefly directed toward "100% satisfaction to the customer" policy of Radiotron and E. T. Cunningham, Inc., RCA tube making subsidiaries, and which policy carries no time limit on the age of the tube.

Killing Small Shops

Independent manufacturers say they'll have no chance of standing the gaff as soon as the small tube dealers and the general public become aware of the fact that the big manufacturers are guaranteeing to replace defective tubes regardless of the time these tubes have been in use. Policy, charge tube makers, is beginning to develop into a racket, with dealers now sending in tubes a year or two old for gratis replacement.

Stahl statement avers offer to replace with new tubes used or broken tubes that have given normal service will soon cause extension of this policy all the way to the user. With practice today of set manufacturers furnishing his own sets with tubes becoming common and with 100% replacement policy threatening to become standardized, just what tubes will the jobber and dealer sell, the statement asks.

Impatient Advertisers Don't Give Ether Acts Time to "Build"; Panic Starts If Not Clicking Immediately

Pentode Tube

Radio industry as it swings into the summer months will have the new Pentode tube.

Manufacture of which has been held up for a year by mutual agreement to permit retailers to dispose of their regular stock of tubes and cabinets.

SMALL STATIONS % MAIL SALES

Chicago, April 7.

Small broadcasters in various parts of the middle west have gone into the business of direct selling of merchandise on a percentage basis. Experiment has proved so profitable that jobbers are flocking to unload their stocks by way of the air mediums.

Independent mail order firm located in Chicago, with 25,000 sets of cheap silverware taken over from a Connecticut manufacturer, was sold by station time-placer on percentage sales hookup with stations. Time-placer in turn induced two stations to try out stunt. Within month pair of outlets had sold 10,000 sets of the chow utensils at a considerably neat kickback for them.

Stations given gist of sales spiel to be delivered over the air, and then left to own devices as to number of times per day announcement was to be made. Listener informed set of 26 pieces of "nickel" silverware would be sent on receipt of $3.50, with money back guarantee.

Better Business Bureau of Kansas City lodged a kick against air merchandising methods, mainly on grounds that use of term "nickel silverware" was unethical. Later this bureau rescinded its complaint when informed that the U. S. Bureau of Standards had authorized such labeling.

Coverage on silverware merchanting by radio stations spreading rapidly, with same mail order jobber also starting to unload linenware sets through ether vents thus far found successful for his purposes.

Chicago, April 7.

Rapidly growing headache among network executives is that of keeping the advertiser, when panicky over failure of talent ballyhooing its product to click immediately with listeners, from jerking the act and substituting another.

Human advertising material can't be treated like so much print copy, argue chain officials when confronted with such a situation, pointing out that every act on the air has its own entertainment and personality selling problems to work out, and that some acts require more time to ingratiate themselves than others.

Curious psychology rampant among advertisers is revealed in the way they react to the slightest unfavorable criticism on the part of a listener. If a day's mail brings a thousand letters, 998 of which give the laudatory palm and the remaining two put the air program on the pan, the advertiser therewith goes into a blue funk and worries itself silly over a lot of ailments it imagines afflicts the broadcast.

And, in most cases, without having the least knowledge of what it's all about, they start tinkering with the program's makeup. Usually, not only to the detriment of some promising material but some talent's air or box office status.

Attitude taken by chains is that if they sell an act to a sponsor, responsibility for the talent's clicking on the air still rests with them, and if any doctoring or switching is called for they'll handle, or at least supervise, the job.

When It Paid

Recent instance where a network prevailed upon an advertiser to stick along with an act the sponsor insisted upon having pulled, with the result the act turned out to be one of the smash inquiry-pullers of radio is that of Gene and Glenn, the "Quaker Early Birds."

About three months ago when Quaker Oats decided to have a twice daily broadcast, moving Phil Cook up to an early evening hour, it took on the team of Gene and Glenn for the morning etherization at the recommendation of NBC.

A few unfavorable letters, some of which suggested putting Phil Cook back at that hour, threw the Quaker outfit into a panic a couple of weeks after the team got going, and only NBC's persuading the advertiser to bear along with them a while longer saved the team from immediately going by the board.

Quaker company, wanting an idea on how the boys were getting along with the listeners, the past week offered a toy airplane for letters enclosing two 16-ounce labels from purchased cartons of oatmeal received. Manufacturer had bought 25,000 airplanes for distribution. Within five days of first gift announcement over the air, 260,000 letters—indicating sale of 520,000 one-pound cartons were turned in by stations to the manufacturer.

East and Dumke for Gen. Elec. Commercial?

Chicago, April 7.

General Electric is negotiating with NBC for the services of Eddie East and Ralph Dumke, ex-vaudevillians, currently on the "Sisters of the Skillet" sustaining broadcast.

Schenectady appliance manufacturers intend using boys on a daily etherization covering 26 weeks, with the program content to be similar to the comedy song and chatter stuff they're now using.

NBC Artists' Bureau has been asking $1,500 weekly for the pair from advertisers.

CBS' $1,036,500 IN NEW COMM. ACCOUNTS

CBS has closed with five commercials for expenditure of approximately $1,036,500 for time and talent during the coming year. Largest deal is with Bancamerica-Blair & Distributors Group, which will spend $624,000 for twice-weekly broadcasts over a network of 24 stations for 52 week. This program will have Douglas Gilbert, newspaper interviewer, interrogating business leaders.

Second is $195,000 for a series of 13 weekly broadcasts featuring Edgar A. Guest and the Detroit Symphony, conducted by Victor Kolar, over a coast-to-coast chain of more than 60 stations. This was a renewal effective April 5.

"Mr. and Mrs. F. C. H.," which premiered March 31, is sponsored by the Long Island Duck Growers' Co-operative association and heard thrice weekly over WABC only. This program will run for 13 weeks and cost about $156,000. Phil and Ann Brae are featured.

Central Savings Serenaders, with Sam Lloyd, puzzle authority, and Harry Salter's orchestra as talent, has taken up an option and will remain at least another 9 weeks at $31,500, when its first 26-week agreement expires on April 22.

Olson Rug Company is sponsor for six weekly hours over 14 mid-west stations of the Columbia chain costing $30,000. Cumberland Ridge Runners furnish the entertainment.

Predicament

Boston, April 7.

Linus Travers, now announcing for WNAC, is glad television is still around the corner.

He found the studio carpet ablaze under his feet (cigarette) while announcing a fire prevention program last week.

Aylesworth's Post

Reported that at a meeting of RKO-NBC execs last week, M. H. Aylesworth, NBC, was appointed head of Radio City.

S. L. Rothafel, "Roxy," is to be in complete charge of the RKO theatres in the ether village.

Yes.

we are

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Mr. C. C. Moskowitz' Fine Offer to Play a Summer Engagement

PALISADES AMUSEMENT PARK

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JOE LA FRANCE

and his

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UNITED AMERICAN BOSCH CORP.
SPRINGFIELD, MASS.

Hostile Indie Broadcasters Will Bitterly Fight 50,000 Watt Question

Chicago, April 7.

Political and broadcasting allies for each of three sides are being aligned and all sorts of statistical data pertaining to radio is in process of preparation for the hot battle predicted when the Federal Radio Commission stages the hearing on high power in Washington April 14.

Group expected to put up the bitterest fight of all are the representatives of the small station owners organized into the Associated Broadcasters of America at the St. Louis meeting the past February. Not only will they oppose the granting of any more 50,000 watt permits but will object to the granting of further or large, as the cases may warrant, additional wattage to stations on the remaining twenty open clear channels.

Independent broadcasters coterie will principally direct their attack against the commission's okaying construction permits for the following already recommended 50,000-watters: WJZ, New York; WABC, New York; WGN, Chicago; WCCO, Minneapolis; WSM, Nashville; WSB, Atlanta; KPO, San Francisco, and KOA, Denver. Likelihood of commission's approving recommended 50-kilowatt transmitter was chief impetus to origin Associated Broadcasters of America.

Injunction Route

Should the commission come through with any more high power certificates the A. B. A. plan to carry the issue to the Court of Appeals, with the intention of seeking in the meantime an injunction restraining the stations from putting the commission's orders into effect.

Another group to be heard from in this three-cornered free-for-all are the lads who are in favor of more 50,000-watt stations, if such permits are granted to them, and not to other stations located in the same town or sector. Not the least concerned with the principle of the thing but strictly with the issue as to how the handing down of a permit to a competitive outlet will directly affect their own broadcast activities, these recalcitrants are also expected to take their points of opposition to the courts, in the event of contrary rulings.

NBC's Demands

Unobtrusively but deftly dominating the whole fracas will be the fine Italian hand of the two big chains, particularly National Broadcasting. Of the nine recommended new 50-kilowatters, seven are stations controlled by or affiliated with NBC.

Interesting angle in this connection is the dilemma bound to confront NBC at the hearing. Not only will the network find itself in the position of taking potshots at A. B. A.'s opposition to high power permits on principle, but an active participant in the backyard scrimmages between its own affiliates.

Example of this situation is Chicago where other NBC allies, WCFL and WIBO as well as a number of outlets in surrounding towns using NBC broadcasts, are putting up a stiff fight against the commission's granting of 50,000 watts to WGN, the Tribune channel.

Milwaukee Newspapers Force Candidate Into Chi to Answer Attack

Chicago, April 7.

Barred from Milwaukee's two radio stations, WTMJ and WISN, owned by conservative Milwaukee newspapers, Raymond Cannon, running for judge in that city, is conducting his political campaign from Chicago over station WCFL. Towns are 80 miles apart.

Over the air, in his talks, Cannon accused the Milwaukee Journal of misrepresenting him editorially, attacking him over WTMJ and then denying him use of any broadcasting facilities to defend himself.

Under the Federal Radio Commission ruling stations are supposedly compelled to afford equal opportunity to all candidates. This is the first reported instance of a candidate having to go to another city to get his political arguments back into the homes of his constituents.

DX Razzer-Announcer Annoying Amateurs Who Can't Locate That Boy

Bangor, Me., April 7.

Station PDQ still is cavorting on the air somewhere in the vicinity of Bangor.

The PDQ announcer evidently is becoming wary and is now on the air only a few minutes at a time, which he devotes to razzing the amateurs and defying them to find him. The station appears to have a radius of approximately 40 miles.

BELLE BAKER SOLE POP SINGER ON AIR SUNDAY

In the 12-week agreement Belle Baker holds with NBC for a weekly broacast, she is the sole pop singer on the air on Sundays. It's the day each week Miss Baker goes before the mike.

NBC is giving her a special build-up, with a 25-piece orchestra. It's said the NBC-Baker agreement is unusual in other respects also. She appears on either a commercial or sustaining program at NBC's direction.

Poor Collections Kill L. A.'s Busiest Canner

Hollywood, April 7.

Radio Varieties, Inc., specializing in electrical transcriptions (prepared radio programs), folded up, with its financial undermining ascribed to poor collections. This enterprise, headed by Hal Ayres, catered to small indie stations.

Ayres had also leased six hours outright daily from KFWB, the Warner Bros. station, and resold the time to independent advertisers.

Station has since reclaimed the six hours for sale to outside advertisers, filling in the open time with the Warner-Brunswick So-A-Tone recorded programs as a stop-gap.

DAN RUSSO'S ORIOLES
Now Congress Hotel
CHICAGO
Broadcasting Nightly KYW

NAN HALPERIN
GUEST STAR
VITALITY SHOE PROGRAMME
WABC *Coast to Coast Hookup*
Wed. April 8th, 10 p. m. to 10:15 p. m.
Per. Rep. ARTHUR ASHLEY, WM. MORRIS Office

RADIO BANDS FADING FAST

ORCHESTRATION CUT ON COAST CAUSES JAM

Hollywood, April 7.

Publishers are clamping down on gratis distribution of band arrangements. Present allotment of free copies averages 75, in contrast to 10 times that number two years ago. Los Angeles and San Francisco get 25 each, while Portland with 10 and Seattle with 15 complete the list.

Music men are starting to look towards orchestrations at 50 cents each and their A. S. C. A. P. royalties as chief sources of revenue.

Time may not be far off when professionals will be charged for them. Local sheet music sales have fallen so low that the leading local jobber has been selling around 200 copies weekly.

Band men retaliate by saying that, excepting hits, they'll stick to home grown tunes and old favorites now in their books.

Donaldson has organized a club, charging $5 a year for 12 tunes, to be shipped to members direct from New York when they are published.

Orchestration situation, with its attendant grief, is one reason for the closing of four publishers' offices in Hollywood recently.

SOCIETY CONVICTS GYP LYRIC PEDDLER

A.S.C.A.P. secured a conviction in Washington against Abraham Schrot on the charge of distributing bootleg lyric sheets. Trial was held in the District Criminal Court and marked the first time a jury trial was called for this offense.

Joe D'Agostino of Washington, also charged by the Society with distributing illegal lyric sheets, will be brought to trial in the same court April 14.

WON'T CUT ON DURIUM ROYALTY AS REQUESTED

Receiver for Durium, Irving Trust Company, requested publishers to cut their royalties to Durium from 2c per record to 1c. Request was made on the basis that Durium cannot continue operating if it must pay 2c royalty.

Publishers refused to cut on their entire catalogs, but declared certain numbers may be used at 1c royalty. Publishers' proposition was contended by Durium to be of no help since it desires to record only the hit songs. It is those songs for which publishers refuse to take less than 2c each.

Heretofore Durium has conducted all its recordings on a sliding scale royalty, paying 2c for the first 250,000; 1½c for the next 100,000; 1c for the following 100,000 and ½c on everything sold above the 450,000 mark. Durium is currently issuing only 248,000 discs.

HERE AND THERE

Jules Von Tilzer, confined to his home for several weeks, has returned to Red Star.

Nick Brown with an 18-piece orchestra will open at Moonlight Gardens, Compton, Cal., for the summer season. Starts April 4.

Irving Aaronson's band opened at Netherlands, Cincinnati, April 5.

Ozzie Nelson, now at Loew's Paradise, opens at Pelham Heath Inn April 16.

Maceo Pinckard has opened a publishing office in New York.

Music Leaders

According to Variety's survey, six best sellers for March were:

"When Your Hair Has Turned to Silver (Joe Morris).

"Walkin' My Baby Back Home" (DeSylva).

"Wabash Moon" (Berlin).

"Hello Beautiful" (Donaldson).

"Just a Gigolo" (DeSylva).

"Reaching for the Moon" (Berlin).

$120-$150 WEEKLY 2-YEAR SCALE TOPS N. Y. PAY

Chicago, April 7.

NBC's Chicago unit has worked out a weekly wage scale with the local musicians' union, the contract running until the end of 1932.

Three rate schedules appear in the new setup for studio musicians. Men with sustaining program orchestras are due for $120 weekly. Musicians used for both commercial and sustaining broadcasts will each receive $150 per week. On both these schedules the musicians may be used before the microphone five hours within eight hours, the latter set as the time limit of a working day.

Chi Scale Tops New York

Single engagement prices remain at $16 per man for a two-hour session, the only broadcast scale that prevailed prior to the present agreement. Contract becomes effective April 23. Both commercial and sustaining scale per new agreement are higher than those in New York.

Name bandsmen here see the establishment of weekly scale for studio men as making it tougher than ever for them to get broadcast work from commercial accounts using the NBC network, or local WENR outlet. To make a profit on or at least meet the heavy salary load created by putting the studio orchestras on a weekly basis, NBC will try to get every one of its commercial program clients to use contracted musicians.

Big selling point, obviously, studio will bring into play in dealing with advertisers or their representatives, say outside band leaders, will be relatively lower cost of NBC outfit.

Donaldson Lifted His Song, Claims Honolulu Writer, Who Is Suing

Suit has been brought by Charles E. King, songwriter and publisher of Honolulu, through his American representative, E. B. Marks, against Donaldson, Douglas & Gumble for plagiarism.

King charges that Walter Donaldson, songwriter and of the firm, lifted the melody of "Song of the Islands" in "You're Driving Me Crazy."

Marks is suing for remuneration for each copy sold.

O'Brien, Malevinsky & Driscoll represent Marks.

Assn. Co-operating with Society on Illicit Plugs

A board of directors meeting of the Music Publishers' Protective Assn. Friday (3), decided on a committee of five members to co-operate with the American Society in enforcing the ban on cut-ins or other illegitimately ruled method of song plugging.

Whatever regulations are formed by the society on plug payments will be adopted by the M. P. P. A.

SUBSTITUTE FOR AIR LEADERS

Name Orchestras No Longer Draw on Air or in Restaurants—New Air Popularity for Personalities

CUT-INS BLAMED

Broadcasters are seeking substitutes for fading band leaders on the air. Name leaders are fast losing their popularity and through that their drawing power either with listeners-in or at hotels or restaurants where they may be playing, say the radio execs.

What or who can substitute in front of the bands and be built up to step into the lost popularity of the present crop of leaders, the broadcasters haven't decided. They believe the tries for radio successors to the current fading leaders will be somewhat experimental at the outset. One radio network is now giving the subject of substitution much thought.

The radio men say that musicianly skill is not required of an air leader; it's more the new personality with some novelty to it they are after. Just where this new personality is to come from is not known right now. The broadcasters are of the impression there is much unearthed radio talent in all of the show business. They may comb the show business for it.

All Wrong

The constant drop in favor by the name bands as evidenced by their lost draw in the two outlets that give the answer to its lessening has convinced radio either the leaders or their programs are wrong on the radio idea. That leaders have been permitted to arrange their own popular music programs for air distribution is now beyond the question. The evil has been done. Broadcasters do not expect to revive dying popularity by reinvigorating the dying, but rather through new blood which will be placed under more stringent station control for the future.

No comment was passed by the radio people upon the subject of cut-ins by bandleaders. They appear indifferent as to the cause of the decline. That it's here and must be rectified for the benefit of radio itself and its audiences is the fact that the broadcasters only survey.

Neutral Opinion

Neutral opinion is that the cut-ins by the leaders with music publishers and song writers have largely contributed toward the monotonous air musical programs. They have failed to hold their listeners or to pull people to the hotels or restaurants where the bands may be playing. The exceptions seem to be only those leaders who have compiled pop music delivery free of obligation and the very few other leaders who additionally to the actual program, have injected their personality in other ways.

A cut-in with a music house involves an obligation upon the part of the leader to play the music for which he is receiving profit, aside from his radio or hotel salary. Some leaders have so many cut-in sources their radio programs must be wholly made up of their obligated songs. Through this situation, the leaders repeat numbers, if not the same evening, then the same program with little variation continuously on the air, or until a new cut-in number is added to the repertoire. They have not the privilege of free selection of songs for radio and the listeners-in seem to quickly discover the repetition.

One hotel name leader has admitted he depends more upon the cut-in return from songs than upon his salary from radio or hotel. He stated, that his salary practically paid only the salaries of the band boys, with his personal return coming from the music publishers. The other side is one of the best known air bands now playing in a hotel outside New York City and known for his refusal to accept a cut-in, being one of the name leaders who will be retained on the air. This out of town band has made itself through the favoritism with which its free-selected programs have been universally accepted.

In the offices of a broadcasting company in New York it was stated that the search for leader-substitutes has started. It is expected that the developments will shortly manifest themselves in the changed condition.

Music men state the action by the broadcasters may be more effective in relegating the cut-in band leader to memory lane than the edict announced by the American Society of Musicians, penalizing its publisher-members if permitting an orchestra leader to participate in the royalty or sales of published pop music.

Lombardo's Road Dates

Guy Lombardo and his Royal Canadians will leave the Hotel Roosevelt in New York May 4 for a two months' trip of one night dance stands in the east and middle west.

Lombardo will be replaced at the hotel by Johnny Hamp and his band who will stay until September 7 when Lombardo returns.

After the one nighters Lombardo returns to the Pavillon Royale at Valley Stream for the summer.

YES, SUH, EVEN BANDSMEN GO HOLLYWOOD

Hollywood, April 7.

"Going Hollywood" is not confined to actors, according to music publishers' reps on the Coast. They're loud in decrying the attitude of name bands who connect with Hollywood and downtown spots.

A guy can be the finest pal in the world in San Francisco or any place else, they say, welcoming the pluggers and obliging by giving new numbers at least a trial, but let that same leader get into a film city hotel or night spot and life ceases to be the same for him.

The music men are particularly bitter over those with radio outlets, claiming that these baton wavers become so enamored of themselves that pluggers should not even talk to them unless there's something in the line of gold to accompany orchestrations.

One shining exception to this rule is a nationally known band leader who conducted his own supper club but left for the east recently. He was willing to try any publisher's tune at least once. The boys miss him.

Robbins' "Little Show"

Robbins Music will publish the songs from Wiman & Weatherly's new show, "Third Little Show."

Four teams of songwriters are working on the score. They are Henry Sullivan and Earl Cropper, Edward Eliscu and Ned Lehak, Bobby Dolan and Walter O'Keefe, and Grace Henry and Maurice Hamilton. Harms has previously published "Little Show" music.

High School Competition

New Bedford, Mass., April 7.

Members of musicians' local 217 complained against employment of five high school girls to furnish music at a food fair.

Musicians contended the girls are competing with their unemployed.

Cut-Ins with Results

Chicago, April 7.

A first result of the universal and vicious "cut-in" system rampant in the music publishing business is a boomerang against the orchestras most guilty of accepting thinly disguised bribes. Kickback is being felt through the medium of radio.

It's not hard to trace the outcome of the bandsmen's shortsighted policy of accepting publisher favors in cash, or its equivalent. "Cut-ins" apply generally to the semi-hits. Orchestras plugging semi-hits to the exclusion of slight or genuine hits aren't helping themselves.

What happens to those orchestras who frankly expect, and get, a fee for all numbers they plug?

By forcing constant repetition and the other services rendered their favorite publishers they make their musical program lop-sided.

Fading Away

What is the radio result? After a time they get a reputation for being stale, of doing a number many times in one evening, etc. It is surprising how quick the radio public notes any undue emphasis. So the subsidized orchestra get passed by, or if not actually snubbed they fail to achieve real popularity.

In turn, the hotel, restaurant, etc., where they are playing feels the negative nature of the band's radio following. Thus the orchestra sets up an adverse train of thought. By negation, if not antagonism, they are associated with failure or lukewarm success.

Jeopardizing their radio, not to mention their musicianly standing, by obligatory plugging bandsmen spoil their radio broadcast. Since most of the dance orchestras, on the air late in the evening and a sustaining feature of either a local station or a network, are not subject to any supervision but their own, they can go the limit in exchanging plugs for cut-ins.

Easy Money

Chicago has a conspicuous example of a bandsman with a great opportunity and an excellent organization. This bandsman is shortly leaving town with a reputation of having failed to make his mark. It is not wholly a coincident that this same bandsman is perhaps the most notorious leader in Chicago when it comes to accepting gratuities from publishers. He was blunt in his demands for easy money. Some of the publishers kicked in. Their songs were played, played again, hashed, rehashed, constantly used for dancing and broadcasting. The expected popularity never materialized.

Cut-In Penalties For Adjustment at Society Meeting

At the American Society's board of directors' meeting which will be held tomorrow (9) to draw up rules and regulations to execute the two-quarter non-participating penalty for cut-ins, many questions which have been troubling publishers and songwriters will be defined.

The non-participating penalty for cut-ins will be made equitable for all publishers. As it now stands, a Class A member who is found guilty will lose $20,000 while a Class D member for the same offense, will only lose $2,000; based on what publishers received during 1930 from the society.

The society is considering an additional fine for small members.

Another ruling which may be promulgated at the meeting aims to prevent publishers from accepting the songs of any band leader unless he is a songwriter member of the society. Band leaders who may claim they are composers and want to join the society as members will first have to evidence ability.

Bands and Orchestras

(Week of April 11)

Permanent addresses of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in large cities are also included.

A

Agnl, Chas., Merry Gardon B. R., Chicago.
Alabamian's, Roseland B., B'way and 51th St., N. Y. C.
Albert, Don, Loew's, Jersey City.
Alberti, Jules, c-o C. B. S., 485 Madison Ave., N. Y. C.
Albin, Jack, Penn. H., N. Y. C.
Allen, Rosa, Coral Gables C., Miami.
Alsdorf, U. J., 66 Liberty St., Newburgh.
Almare, Joe, New Bamboo Inn, Chicago.
Amiden, A., 912 E. 5th St., Flint, Mich.
Appel, Oscar, The Cathay, Baltimore.
Armbruster, J. L., B. A. C., Buffalo.
Arcadia Syncopators (C. Edgerton), 3004 Addison St., Phila.
Armstrong, Louis, Cotton C., Culver City, Cal.
Arnheim, Gus, Ambassador H., L. A.
Aster, Alex, Willard's R., 808 S. Michigan Ave., Chicago.
Astoria, Jo, P. O. Box 895, Coral Gables, Fla.
Atkins, A. P., 8614 6th Ave., Des Moines
Austin, B., Davis Is. Country C., Tampa.

B

Baird, Maynard, Crystal T., Knoxville.
Baldwin, P., Frontenac, Quebec, Can.
Ballew, Smith, Lincoln Bldg., N. Y. C.
Bard, Joe., Golden Peasant R., Balto.
Barnard, B., 580 W. Morrell St., Jackson, Mich.
Barringer, Don, Calico Cat B., Miami.
Bartlett, O., Book-Cadillac, Detroit.
Barton, Ben, Abbey Inn, Union City, N. J.
Barton, Herbert, 1658 B'way, N. Y. C.
Barsley, Beenar, Montauk Point, Montauk, L. I.
Basile, Joe, 55 No. 14th St., Newark, N. J.
Bastian, Walt., State T., Detroit.
Bauer, F. J., 87 Ormond St., Rochester, N. Y.
Baum, Babe, 226 Rose St., Reading, Pa.
Baxter, Phil, Steel Pier, Atlantic City.
Bay State Aces (Al Relyea), 8 Mohawk St., Cohoes, N. Y.
Beale, Bob, Athens Club, Oakland, Cal.
Beck, Marty, Rainbow Inn, N. Y. C.
Beckley, T., 102 E. 6th St., Wilmington, Del.
Benlave, Sam, Capitol T., Detroit.
Bennett, Dave, Station WJJD, Palmer House, Chicago.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berget, Paul, Rice H., Houston, Tex.
Berger, W. J., 8449 Penn Ave., Pittsburgh.
Berger, Herb, Chase H., St. L.
Berger, Leo, Astor H., N. Y. C.
Bernie, Ben, Sherman H., Chi.
Bestor, Don, Stanley T., Pittsburgh,
Bingham, T. W., 16 S. Ryan St., Buffalo.
Bissette-Macleen, Marigold R., Rochester.
Bittick, Jim, H., Town House, Los Angeles.
Blaufass, Walter, Tip Top Inn, Pullman Bldg., Chicago.
Bloom, Leon, Station WBBM, Wrigley Bldg., Chi.
Blumenthal's Orch., Sovereign Hotel, Chicago.
Boulander, Chas., Frolics C., Miami.
Bowtey, Ray, 21 Beacon St., Hyde Park, Mass.
Boyle, Billy, Copley-Plaza H., Boston.
Brambilla, M., St. Francis T., San Francisco.
Brandy's Singing Eagles B., Milwaukee.
Breeskin, Daniel, Earle T., Washington.
Brigode Ace, Danceland B. R., Cleve.
B'way Collegians, Walled Lake B., Detroit.
Brooks, Bobby, Tree-Gal C., Park Central H., N. Y. C.
Broudy, Dave, Grant T., Pittsburgh.
Brower, Jay, El Capitan T., San Francisco.
Brownagle, T., 922 9th St., Harrisburg, Pa.
Bryant, W. H., 1526 S. 6th St., Terre Haute, Ind.
Buck, Vern, Drake H., Chicago.
Buckeye Wonders, 646 So. Main St., Akron, O.
Buffano, Jules, Paramount T., L. A.
Bulosewkies Califs., Eagle B., Milwaukee.
Bunchuk, Yasha, Capitol T., N. Y. C.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burnett, Tiny, Orpheum T., Seattle.
Burtnett, Earl, Mark Hopkins H., S. F.
Burtson, Buddy, Richmond H., Richmond, Va.
Busso, Henry, New Yorker H., N. Y. C.
Butcher-Guth, Pines, Metuchen, N. J.
Butler, Mel., Davenport, Spokane.
Byers, Hale, Barney Gallant's, W. 8th St., N. Y. C.

C

Calloway, Cab, Cotton C., N. Y. C.
Caperoon, Fred, 401 B'way, Camden, N. J.
Cappo, Joe, c-o M. C. A., 32 W. Randolph, Chi.
Carlin, Herb, Princess B. R., Madison and Ogden Sts., Chicago.
Carberry, Duke, Walpole, Mass.
Carter, F., Majestic, Long Beach, Cal.
Casa Loma, Gen. Motors Bldg., N. Y. C.
Casale, M., 140 Pine St., Williamsport, Pa.
Cassidy, D. L., Vancouver H., Vancouver, B. C.
Casson, Pep, Victoria H., N. Y. C.
Causer, Bob, Ithaca H., Ithaca, N. Y.
Cavallaro, John, 30 Irving St., New Haven.
Cavato, Etc, Flotilla Club, Pittsburgh.
Cervone, Izzy, 503 Blashstone Bldg., Pittsburgh.
Chandler, Billy, Palmer H., Chicago.
Chapman, Jack, Drake H., Chicago.
Christie, H. J., 1881 N. Ormsby Ave., Louisville.
Church, Ross, Buckeye Lake P., Buckeye Lake, O.
Clapp, Sunny, Carter's Pier, Miami Beach, Fla.
Col, F., 252 W. Douglas St., Reading, Pa.
Coleman, Emil, Pateo C., N. Y. C.
Collegian Serenaders, Far East R., Cleveland.
Conche, Robert, Loew's, Jersey City.
Condelort, A., Adelphi H., Philadelphia.
Condullo, Joe, Jansen's Hofbrau, B'way & 52d St., N. Y. C.
Conley, Ralph, 1119 Grand St., Wheeling, W. Va.
Conrad H., 1088 Park Ave., N. Y. C.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Coon-Sanders, Blackhawk C., Chi.
Cornwell, Frank, Riley's Arrowhead Inn, N. Y. C.
Coyle, L. H., 216 S. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Crescent Orch., Armory, Middletown, N. Y.
Crawford, "Buzz," 3116 Pennsylvania Ave., N. W., Washington.
Crawford, Thomas L., Wichita, Kan.
Cullen, S. B., 516 E. 6th St., South Boston.
Currie, Harry, Seelbach H., Louisville.
Cummings, Johnnie, Webster H., Canandaigua, N. Y.

D

Dantzig, E. J., 868 Putnam Ave., B'klyn.
D'Arturo's Orch., 51 14th St., Norwich, Conn.
Daugherty, Emery, Jardin Lido, Arlington M., Washington, D. C.
Davidson, J. W., Norshore T., Chicago.
Davis, C., Indiana T., Indianapolis.
Davis, Doc, Drake H., Chicago.
Davis, Eddie, 1674 B'way., N. Y. C.
Davis, Meyer, Patio Lamaze, Palm Beach.
Davison, Walt, Mainstreet T., K. C.
Delbridge, Del., Capitol T., Detroit.
Del Pozo, Senor, 1587 B'way, N. Y. C.
DeLuca, J., 831 St. Marks Ave., Brooklyn, N. Y.
Denny, Jack, c-o M. C. A., Par Bldg., N. Y. C.
Deterich, Roy, Avalon T., Chicago.
Dewees, Lowell, 1200 Jackson St., Springfield, Ill.
Domino Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 280 Glenwood Ave., E. Orange, N. J.
Dornberger, Chas., Jefferson H., St. Louis.
Dougherty, Doc, Adelphia H., Phila.
Dumont, Adolphe, NBC-Merchandise Mart, Chicago.

E

Edmunds, Glen, Elks C., L. A.
Edwards, Gus C., Terrace Gardens, Chi.
Eisenbourg, Dok, Shepard-Colonial R., Boston.
Elmwood Band, 872 Van Nostrand Ave., Jersey City.
Emerson, Howard, Plaza C., 2d Ave. and 6th St., N. Y. C.
Eppel, 5756 N. 7th St., Philadelphia.
Essig, Abe, 1090 St. Nicholas Ave., N. Y. C.

F

Fay, Bernard, Fay's, Providence.
Farrell, F., Inn, 4 Sheridan Sq., N. Y. C.
Feeney, J. M., 226 E. 11th St., Oakland.
Fagan, Ray, Sagamore H., Rochester.
Falton, Owen, Wilson's D. H., L. A.
Fabello, Phil, Coliseum T., N. Y. C.
Farr, Aaron, Miami Beach Country C., Miami Beach.
Feldman Joe, 1068 E. 98th St., Cleveland, Ohio.
Feyl, J. W., 675 River St., Troy, N. Y.
Fischer, Carl, Majestic D. H., Detroit.
Fischer, C. L., 914 So. Westnedge St., Kalamazoo, Mich.
Fisher, Mark, Variety, Chicago.
Foard, Don, 1419 Reed Ave., Kalamazoo, Mich.
Fogg, A. M., 176 Beacon St., Portland, Me.
Foote, R., Stevens H., Chicago.
Forbstein, Leo, 1st Nat'l. Studio, Burbank, Cal.
Forman, Lou, Palace T., N. Y. C.
Fosdick, Gene, Embassy C., Miami.
Four Horsemen, Masonic Temple Bldg., Chicago.
Fradkin, Fred, State T., Jersey City.
Franklin, Milt, Seattle T., Seattle.
Frasetto, Joe, Uptown C., 253 W. 125th St., N. Y. C.
Fread, Carl, 29 S. Orange Ave., Newark.
Freeman, George, Montmartre C., Hollywood.
Friary, George, Rockland, Mass.
Friedman, Jerry, Argonaut C., N. Y. C.
Friedman, L. F., St. Louis T., St. Louis.
Friese, J. F., Strand T., Stamford, Conn.
Frost, Jack, Station WJAR, Providence, R. I.
Frye, Hank, Virginia H., Long Beach, Cal.
Fuller, Earl, W.F.B.E., Cinn.

G

Galvin, J. J., Plaza T., Worcester, Mass.
Gallicchio, Jo, 6200 Sheridan Rd., Chi.
Garber, Jan, Lincoln Tavern Town C., Chicago.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Garrett, Jim, De Witt Clinton, H., Albany.
Garrigan, Jimmy, Villa Lago, Chicago.
Gasparre, Dick, Hotel Plaza, N. Y. C.
Gates, Manny, Alcazar H., Miami.
Gaul, Geo., Washington, D. C.
Gazol, Gus, Cinderella B. R., Long Beach, Cal.
Geldt, Al, 117 S. N. J. Ave., Atlantic City.
Gendron, Henri, Rialto Gardens, Chi.
German, Ross, 800 6th Ave., N. Y. C.
Gerun, Tom, Bal Tabarin, S. F.
Ginsberg, Ralph, Station WJJD, Chicago.
Giron, Adolf, Villa Venice, Miami Beach.
Goff, Mark, Briggs R., Detroit.
Goldberg, Geo., Celestial R., Bay Shore Park, Baltimore, Md.
Goldkette, Jean, Book Tower, Detroit.
Gonzales, S. N., 610 E. 4th St., Santa Ana, Cal.
Gordon, Herb, Wardman Pk. H., Washington, D. C.
Gorrell, Ray, care Goldkette, Detroit.
Graham, Paul, Jenkinson Pav., Pt. Pleasant, N. J.
Green, Jacques, Ritz Towers, N. Y. C.
Green, Jimmy, DeWitt Clinton H., Albany, N. Y.
Greer, Billy, 1003 Main St., Davenport, Ia.
Guanette, Lou, 16 St. Angele St., Quebec.
Garnick, Ed., 88 Reynolds Ave., Providence.
Gunsendorfer, W., Whitcomb H., S. F.
Gutterson, M., Valencia T., Baltimore.

H

Haas, Alexander, 254 W. 76th St., N. Y. C.
Haines, "Whitey," Tavern Inn, 138 N. Bend St., Pawtucket, R. I.
Haefely, George, c-o WMCA, Hammerstein Bldg., N. Y. C.
Hallett, Mal., Lawrence, Mass.
Halstead, Henry, Geo. Olsen C., Culver City, Cal.
Hammond, Jean, Sky Room, Milwaukee.
Hamp, Johnny, Congress H., Chi.
Hancock, Hogan, St. Anthony H., San Antonio.
Hand, Armin, Piccadilly T., Chicago.
Harkness, Ed., Erlanger's Columbia T., S. F.
Haring, Bob, c-o Brunswick, B. & C., 799 7th Ave., N. Y. C.
Harmon, M., Club Mirador, Washington.
Harrison, J., Rendezvous, Toronto.
Hatch, Nelson, Old Mill Tea Garden, Toronto, Can.
Haney, Al, 26 Capital St., Pawtucket, R. I.
Hays, Bill, Cathay Tea Garden, Phila.
Haagland, Everett, c-o M. C. A., Chi.
Hetberger, Emil, Bond H., Hartford.
Holdt, Horace, Olympia, New Haven.
Henderson, F., 228 W. 139th St., N. Y. C.
Heakes, Ted, Capitol T., Sydney, Aus.
Henry, Tal, Baker H., Dallas, Tex.
Henshell, J., State-Lake H., Chicago.
Herberveaux, J., NBC, 180 N. Michigan Ave., Chicago.
Hillbloom, M., Stratford T., Chicago.
Hirabak, A., 1120 Goettman St., Pittsburgh.
Hoagland, Everett, Rendezvous, B. R., Balboa Beach, Cal.
Hobbs, Frank, St. Catherine H., Catalina Is.
Hoffman, Carl, Uptown Village, Chicago.
Hoffman, L. G., 70 Ernst St., Buffalo.
Hogan, Tweet, Mira Lago B. R., Wilmette, Ill.
Hollowell, B., Strand D. H., Wilmington Del.
Hollywood Collegians, K. of C. C., N. Y. C.
Holmes, Wright, Martinique H., N. Y. C.
Houston, Chas., Monmouth Beach C., N. J.
Howard, Tex, Trianon B. R., Seattle.

(Continued on page 71)

ADVERTISERS WITH CREDIT

NBC-CBS Won't Take 'Em Without —Prevents Bag Holding

Because an air advertiser must have A1 credit before NBC or CBS will give it air time, the networks aren't often bothered by bad accounts. All potential advertisers who haven't the credit are refused air space.

Only time that the networks are ever left holding the bag is when an advertiser goes bankrupt. This recently occurred with NBC. A commercial, advertising a type of radio, went bankrupt in the midst of its air contract. It left NBC holding for contracted space and also for the band, which NBC placed under contract to that commercial. These cases are rare.

Montgomery-Ward Back, Going Over Indie Air; Flopped Before—Quit

Chicago, April 7.

Montgomery-Ward, mail order house which left the air several months ago and was considered one of the conspicuous flops of ether advertising, is picking local stations throughout the country in a new plan of air promotion. Idea leaves major networks cold, but should prove boon to small indies.

Additinal appropriation of $265,000 has been made for so-called "spotlight" announcements in various local newspapers to direct quicker attention to Montgomery-Ward programs.

81% OF AIR ADS' THEME SONGS

Radio theme songs, as a mode of program identification, have grown so swiftly, currently 81% of NBC's total commercials are using theme songs.

Once a commercial chooses a certain number as its theme, by which means it hopes to bring its name to the listener's mind, that song is rarely, if ever, discarded.

All songs go to make up radio themes. Some are originals, others old favs, others pops, and still others non-copyrighted.

Cleve. Ex-Mayor's Buys For Possible Ohio Chain

Canton, O., April 7.

Purchase of stock in WKBN, Youngstown, by Clayton C. Townes is viewed as another step toward formation of a chain of small stations in Ohio by the former Cleveland mayor.

Townes is dickering for WHBC, Canton, and others nearby. He is back of the Ohio Broadcasting Co., which has been trying to get into Cleveland with another station.

Paul Whiteman's One-Niters

Chicago, April 7.

Paul Whiteman leaves the Casa Granada April 18, with Jan Garber's outfit replacing.

NBC band bureau has Whiteman booked for two weeks of one-night stands starting April 20.

Some likelihood of Whiteman placed by NBC in Edgewater Beach Hotel around May 18.

TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

WELCOME, PRINCE OF CROONERS

Rudy Vallee's Back!

After a tour that made box-office history, America's Radio Idol is again winning laurels at the Brooklyn Paramount and the Villa Vallee. Of course, he features—

"99 Out of a Hundred Wanna Be Loved"
"Were You Sincere"
"By the River St. Marie"
"The Same as We Used to Do"

ROBBINS MUSIC CORPORATION
1199 SEVENTH AVE.
NEW YORK

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and
HIS COMMANDERS

DUKE ELLINGTON
and His Cotton Club Orchestra
April 3, World Theatre
Omaha, Nebraska
IRVING MILLS
Mills Building, 46th St. and Broadway
New York, N. Y.

AL ERICKSON
And His RKOLIANS
NOW PLAYING
RKO Theatre, Los Angeles

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

MARION McKAY
and his
ORCHESTRA
Biltmore Hotel, Dayton, Ohio,
Until May 1st

TED LEWIS
April 6, Century, Baltimore, Md.
Personal Representative
H. HAROLD GUMM
1540 Broadway, New York
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY

JESSE STAFFORD
and His ORCHESTRA
Now in Third Year at
PALACE HOTEL
San Francisco
(BRUNSWICK RECORDS)

PAUL WHITEMAN
INDEFINITELY
Granada Club, Chicago
Personal Rep.: JAS. F. GILLESPIE

WANTED

Salesmen to sell orchestras to Hotels, Restaurants and Summer Resorts. Also man experienced in booking dance orchestra tour. Give full particulars in your letter as to past experience and references.

Box 201, Variety, New York

THE
HOLLYWOOD COLLEGIANS
Featuring Their Original "RHYTHMIC ILLUMINATION"
Management—MATT KELLY—AL GROSSMAN OFFICE

ASK A MUSICIAN— HE KNOWS!

CHICK WEBB
AND HIS ORCHESTRA
ARE UNQUESTIONABLY ONE OF THE COUNTRY'S GREATEST COLORED BANDS

NOW PLAYING
ROSELAND, NEW YORK
Open for Summer Engagements
Address: M. GALE
600 LENOX AVE., NEW YORK CITY

Obituary

MACLYN ARBUCKLE

Maclyn Arbuckle, 68, stage and screen actor, died at his home in Waddington, N. Y., March 31.

Arbuckle, who was born in San Antonio, Tex., was educated in West Newton, Mass., and in 1887 was admitted to the Texas bar. A year later he went on the stage, making his debut with Peter Baker in "The Emigrant," Dec. 25, 1888 at Shreveport, La.

During his long career, he created some celebrated stage characters, including William Faversham's "Misalliance," Jim Hackler in "The County Chairman" and Slim Hoover in "The Round Up." He also appeared in "The Circus Man," "Lord and Lady Algy" and "The Better 'Ole." He was the original choice for the title role in "The Old Soak," but declined the part.

On his first tour through northern New York with Edward Groome Players, the Co. stranded in Waddington. It was there he met the daughter of the late Samuel Carlisle whom he married.

In March, 1918, Arbuckle became president of the San Antonio Pictures Corporation and starred in several of its productions, based on his former stage plays. Subsequently he was under contract to other studios. He appeared in several pictures with Pauline Frederick and Marion Davies.

Stricken in 1926 on the coast, Arbuckle went into retirement.

Interment in Madrid, N. Y.

In Loving Memory of
Ellwood E. Hopkins, Jr.
of
The Standard Casting Directory, Inc.
Hollywood, Cal.,
Who passed away April 12, 1930

VIC RICHARDS

Minstdelsy's "grand old man," Victor (Vic) Richards, died in the Atlantic City hospital April 4. A cerebral hemorrhage, following a second stroke of paralysis sustained during the last three months, was given as the cause.

Richards for 50 years had been an end man in minstrel shows. He had appeared with some of the most famous figures on the American stage.

During the early part of his career he played in nearly every large city of Europe and South America. For 22 years he had been a member of the Atlantic City Steel Pier minstrels. In this time his "ten-gallon" hat became one of the regular features of the Boardwalk. His garrulity was as noted for its force as for its content.

In the later years of his life Mr. Richards dealt heavily in real estate and is believed to have amassed a good sized fortune. His home was in Absecon, five miles from Atlantic City. Before settling there he traveled all over the world with minstrel troupes.

Interment in Absecon cemetery.

HUBERT DRUCE

Hubert Druce, 61, English actor and producer, died April 6 in Post-Graduate Hospital, New York, of pneumonia. Two weeks ago he became ill while appearing in George C. Tyler's revival of "The Admirable Crichton" at the New Amsterdam theatre.

Mr. Druce made his stage debut in London in 1887 in "The Blue Bells of Scotland." In the following two years he appeared in "Alice of Wonderland," "The School for Scandal" and other plays.

He had appeared with Richard Mansfield and came to New York in 1899 with him. Mr. Druce subsequently appeared in so many American plays he was regarded by many as an American actor.

He also produced many plays for Weedon Grossmith, Tom B. Davis, Beerbohm Tree and Frank Curzon.

Among late plays in which he appeared were "The Play's the Thing," "The Command Performance," "Lady Dedlock" and "Freddy."

Mr. Druce married Frances Dillon, to which union two children were born.

JOHN V. HOPE

John Vincent Hope, 53, show manager, died April 4 in Harbor Hospital, New York City, of double pneumonia following a paralytic stroke.

Mr. Hope, for many years attached to George M. Cohan's shows, was manager of "Dr. X" (Brandts) Co. and was counting up last Saturday when the stroke came. He was removed immediately in ambulance to a hospital.

For some seven or eight years Mr. Hope had been with Cohan, managing such companies as "The Merry Malones" and "Billy," leaving Cohan at the close of last season when the producing activities of Cohan became nil.

A brother, Francis X. Hope, and two sisters survive.

The body was taken to West Philadelphia, Pa., for interment.

EDWIN F. SMITH

Edwin Fritz Smith, 82, circus clown, died April 2 at the home of his son, Jeal J. Smith, in Saratoga Springs, N. Y.

Smith, professionally known as Fritz, leared trapeze work under William Chantrell. Some years later he teamed with his two brothers in an acrobatic act. At Birmingham, England, one of the brothers was killed during a performance. Fritz then joined James Cassim and the two toured England. In 1872 they went to South America with a circus where they were stranded. While touring in 1873 Fritz married Kitty Sharp (Lang and Sharp), who survives him. He became one of the best known of the "white top" clowns up to his retirement some years ago. In later years he operated a gymnasium in Saratoga Springs.

JEANETTE CUSHING

Jeanette Cushing, 107, who in the heyday of her stage career, was known as Jean Cushing, died in Syracuse last week.

Interment in Oakwood cemetery, Syracuse.

Miss Cushing was born in Brooklyn in 1824. As a girl, she became a circus performer. Later, she went into vaude. After a long professional career, she retired and settled in Syracuse. For past six years she had been a patient in the city and county hospitals. To the end, she kept in an old trunk the costumes she had worn three-quarters of a century ago. These were sold to pay funeral expenses.

No relatives survive.

RANDOLPH HARTLEY

Randolph Hartley, 80, press agent, died in the Toronto General Hospital April 5. He was operated upon there some weeks previously for cancer of the throat. Upon his return his condition necessitated further treatment, with death resulting.

For the past two years he was ahead of the Stratford Players. His wife, Emily Wakefield, who operated the legit house at Stamford, Conn., for try-out bookings, survives.

EDDIE WELCH

Eddie Welch, 58, burlesque skit writer, producer and actor, died last Saturday (4) morning of a complication of diseases.

Welch some years ago was a comic, working with wheel shows, and for a time produced the shows at the National Winter Garden, New York.

The funeral was held yesterday (7) from 40 West 58th street, New York, auspices NVA.

EDWARD SCOTT-GATTY

Edward Scott-Gatty, 27, son of Alexander Scott-Gatty, leading English actor, Edward Scott-Gatty was killed in an autocycle accident in England March 21.

The grandson of Sir William Hart Dyke and Sir Alfred Scott-Gatty, he had recently started on a stage career.

He was regarded as a promising young actor.

FRED COLLINS

Fred Collins, owner of a chain of theatres and music halls in the provinces and Scotland, died in Glasgow, March 22.

He had a varied and romantic theatrical career, writing Harry Lauder's first song, and being painter, song writer and pantomime producer.

For the last 18 years he had concentrated on panto road shows.

JULIETTE VELTY

Juliette Velty, 30, actress and concert artist, died April 1 at her home in New York of appendicitis.

Miss Velty's last stage appearance was in "Dancing Partners" at the Belasco theatre. She also appeared in "Cafe."

She was a mezzo-soprano and had played many concert dates.

I. A. DEATHS

Deaths reported in I. A. ranks: **Roy Carveth**, local 151, Lincoln, Neb.; **C. Dugan**, No. 409, San Mateo, Cal.; **James Foley** and **Edward Hyre**, both of No. 31, Kansas City; **Carl Keller**, No. 10, Buffalo. Death of Mr. Keller was accidental, Keller falling 70 feet while preparing stage for a new play in his home town.

Stewart Alexander French, 65, vice-president of Charles S. French & Co., metal brokers, and a director of H. W. Gray & Co., music publishers, died April 2 in Jersey City of heart disease. He edited a music publication some years ago.

Frank Hitchcock, 73, band musician, died March 28 in Hudson Falls, N. Y. In early life he was with the Hi Henry minstrels, and then was with circuses. Interment in Hudson Falls.

Arthur E. Penrod, cameraman, who lost his life during the recent Viking disaster along the Newfoundland coast, was a member of the Cameramen's Local 644, of New York City.

Mother, 52, of O. L. Elsler, manager, Fox News theatre, New York, and Olga Elsler (Mrs. Walter A. March) of Boston, former actress, died April 1 in Yonkers, N. Y.

William L. Mayer, vice president of American Federation of Musicians for 12 years, and also president of Pittsburgh musicians' local, died recently in Pittsburgh.

Mother, 70, of Byron and Ira Gay, died March 11 in Los Angeles. Byron Gay is songwriter and Ira is a Los Angeles booker.

The father of Ben Serkowich died April 5 in Peoria, Ill.

Ringling Peeve and Costly Circus Worry Barnes-Carruthers

Chicago, April 3.

John Ringling is still snorting over the indie circus booking at Chicago Stadium by Barnes & Carruthers in opposition to Sells-Floto at the Coliseum. Ringling has threatened to establish a fair agency himself just to fight B. & C.

Meanwhile, B. & C. are nervous over prospects of the Stadium show. Show is understood to cost $25,000 weekly, with the arena an additional $15,000.

Last year Sells-Floto grossed $175,000 in three weeks. The indie opens a week before S-F, and sticks only a fortnight. With a seating capacity of 22,000 at $1.50 top, it needs only three full houses weekly to break even.

CARNIVALS

(For current week (April 4-11) when not otherwise indicated)

Harlow—Granite City, Ill.
Barkoot Bros.—Portland, Ind., 11-18.
Beckmann & Gerety—Houston, Tex.
Bunts—Harrisville, S. C.
Clapp—Fort Smith, Ark.
Coe Bros.—Harlan, Ky.
Folk—Washington, Ind.
Francis—Oklahoma City, Okla.
Girard Greater—New York, N. Y.
Greenburg—Douglas, Ariz.
Groenland—Clay, Ky.
Gruberg—Philadelphia, Pa.
Heth—Johnson City, Tenn., 11-18.
Jones—Augusta, Ga.
Lachman-Carson—Roswell, N. M.
Laughlin—Jonesboro, Ark.
Leggette—New Iberia, La.
Loos—Laredo, Tex.
Marks—Richmond, Va.
Mimic World—Bastrop, La.
Miss. Valley—Roseland, La.
Royal Am.—Kansas City, Mo., 11-18.
Rubin & Cherry—Paducah, Ky., 11-18.
Rubin & Cherry Model—Anniston, Ala., 11-18.
Snapp—Ozark, Ark.
Shugart—Laird, Tex.

PROVIDENCE

(Continued from page 10)

cated as maximum. "Love of Aloah" (FN) and "Costello Case" last week weak at $6,500.

Victory (RKO) (1,600; 15-50)—"Conquering Horde" (Par). May hit a fair $6,500. "W Plan" (Radio-British make) last week; started off well but flattened by Holy Week; low at $4,500.

Fay's (1,600; 15-50)—"Father's Son" (FN) and juvenile star of feature on stage. Another play for kid trade during Easter vacation; moving along great with $8,500 assured, exceptional. "Capt. Applejack" (WB) last week, fair on $5,000.

Ringling-B. & B. Circus

John Ringling told Dexter Fellows to guess the opening date of the big top at Madison Square Garden and the ads read April (3) (Good Friday) afternoon. That turned out to be correct because the Yankee hockey team was eliminated in the play-offs three days after the premiere was announced. No dress rehearsal, too many acts being missing because of the indefinite start, others not arriving from Europe until Friday.

First performance ran until 6; first night until 11:35, because of rehearsal lack and subsequent routining always necessary despite the presence of Ringling stand-bys. Weakness in aerial displays was apparent because bunched too far down in the show and the absence of the Codonas who docked the morning of the opening. No time to get the rigging up.

Alfreda bearing the urn with the lamented Leitzel's ashes was met at the dock by Fred Bradna, the masterly R-B equestrian director. Alfreda was willing to go on but it was not until Saturday the crack flying turn appeared. Actually the absence of Leitzel was the factor in lack aloft. There seemed to be a pall around the Garden over her unfortunate death. That is liable to remain until the outfit gets down to exacting routine that is the circus.

The principal time handicap and yet the Ringling show's thrill right now is Clyde Beatty and his wild animal act—brought here for the New York date only, then returning to the Hagenbeck-Wallace show. He was spotted 16th at the opening matinee when too much time was consumed in setting up and taking down the arena. Beatty was on No. 3 at night. Much too early for such a sensational exhibition. Even then with a horde of hustlers spotting the platforms within the cage and attaching the runway from the cages, 25 minutes required.

Ringling figured the Garden date needed something exceptional, although he ruled out wild animal displays several seasons ago. Young Beatty is all they say about him, steely-nerved, spectacular, well appearing and above all, showman. Even the foreigners admire Beatty as a trainer. Act originally said to have been Hagenbeck-trained.

Beatty uses two dozen big cats, lions, lionesses and tigers, about 10 of the latter. Entrance of the cats a flash in itself, lights out and bunch lamps turned on in the arena. Beatty uses an ordinary cane bottom chair as a fender in his left hand, which also grasps a pistol, frequently discharged, the right hand manipulating the whip. His top trick is coaxing a tiger to the ground and making him roll over. That's the feat he sells best, with his face within 18 inches of the snarling cat's. First night two remaining tigers started mauling each other with accompanying roars. Beatty re-entered the cage and they immediately scooted down the runway. The effectiveness of the tiger's performance is the background. Most of the lions are at Beatty's back on perches—what a picture of big mugs. He has a petlion (Leo), one which soakes all pretensions of wanting to claw him.

Unable to shake their sea-legs the other new featured act was out the first day or two. It is the Orland-Mara Novelty, a man with a girl strapped to his back, diving from aloft to an incline. Others out were Ira Mallette, the Jacobi and Uyeno troupes, late arriving from the west.

Now among the riding acts are the Brothers Reinsch, doubling like the others and with Americanized billing as the Rentells. Three men whose first appearance is best. Back somersault from one bareback to another is their stand-out stunt. The built-up Reiffenach troupe is the class of the equestrienne displays. Ernesto troupe also strengthened class of the equestrienne displays, and has the crack comedian rider, Clary Bruce. Ernesto troupe also strengthened and looked good. However, after first night it went out, as did the Reinsch comedy turn.

Con Colleano blazed on in scarlet cape and costume. The man spells class. First nighters thought he missed the back somersault for effect but it was the switch from the wings of a stage that had him a bit off calculation. His forward was accomplished on the second try.

No general wire display, which was missed, the Pickard troupe and Rubio sisters switched in. Maximo, possessor of two of the biggest medals in the world, had the center with his excellent slack wire performance. On an end was Don Francisco, a kid who looks the comer. He resembles Colleano in appearance and is a cousin of Ma-[illegible] whose name he once used.

Winnifred (Colleano) and Luella Leers featured a trapeze display. Winnie, with her heel grip and leap to the webbing, was followed by Miss Leers' backward revolutions. She went around 103 times, a real feat. It is the nearest thing to Leitzel's tossing planges and likewise calls for endurance. Miss Leers still wears the medals she won in the German gyms.

Alois Peters (the great), a feature of the Sells-Floto outfit showed Sunday night. He features a hangman's noose drop from a trapeze. The noose is of rubber and bounces him half way back to the perch. His other aerial stuff looked much better.

The liberty horse display with three sets in the rings and two zebra groups on the stages, were skillfully shown and seemed in less need of rehearsal than some other turns. A mixed display of comedy acrobats had Madam Maree's ponies, dogs and mules (bit too long), Morales dogs, the Harts, De Koss, Arenas, Harrees, Nelsons and Bells. The perch acts went on and off with dispatch. Present were the Jahns (new boy replacing the top-mounter who fell to his death at the Coliseum, Bronx, last season), the Arleys, Karoll brothers and Olveras.

The high-school steppers include familiar menage riders with the show. Added is Dorothy Thompson from the H-W outfit. Be-plumed she looked like the Tex Guinan of the big tops. Good rider and spectacular.

Some of John Tiebor's sea lions were balky opening night, but the fast musical finale had them off to laughter. Two balanced on one flipper. Cy Compton's western riders are billed in a rodeo, much the same as usual, however. Added are the Australian Waites, whip crackers and a well spotted novelty.

The Wallendas again is the high wire feature. A certain thrill to the performance and pretty well held up from below. Minus a net there is good reason, for they are reported having fallen on tour last season. Act is duped for the road.

Ella Bradna's showing in the middle ring is more elaborate than ever it seemed. The posing display, also a sight fixture, had several new pictures. Accomplished without delay. Harry Rittley is given soloing with his tumbling tables. That also was for a trick Ford which took up so much time. Clowns appeared more cooch auto stuff than usual; some of it new. Among several clown bands was a Mickey Mouse trio. There are two clown boxing matches, on both stages at the same time.

Hugo Zacchini and his cannon again present "by popular demand" finaled the show. It is always worth seeing. Hugo has a new truck and cannon of shiny metal. He seemed to go higher in the flight to the net than usual. Present also is that "sea elephant," but this one doesn't grunt—just sticks his kisser in the air and gobbles herring.

The Ringling show went through the drought states last season and will probably duck that territory this summer. The Ubangis—saucer-lipped Africans, which were [illegible] are out, having gone home. Some reports the complement has been reduced did not become apparent. The flyers will be supported by the Codonas, and unless conditions remain bad, the biggest of big tops should do well. Ibee.

10c EASY MONEY BOYS IN L. A. BALLYHOOS

Los Angeles, April 7.

Los Angeles is in the throes of a store show epidemic. Any vacant store that is large enough to accommodate a platform is transformed into a pit or some other form of pit show.

Magic, cooch and sex shows, wax works, war exhibits, peep shows or any kind of entertainment to catch drop-in trade is making a stand not only on Main street, but on the more sedate Broadway and Hill streets.

Telling Hollywood

In one spot the current attraction is "The Pitfalls of Hollywood, or What Happens to Young Girls in the Film Capitol." Business is brisk with the saps seeing only a flock of stills supposed to represent the manhandling of girls who are trying to get in pictures.

In three horror shows big attractions are the guillotine, electric chair and gibbet, with suitable wax figures as the horrible examples. Two cooch shows are operating with Mexican femmes doing the grind.

Merchants in the downtown district are fighting store shows. Most of the operators are outdoor showmen who have little faith in the coming season.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Out of nine acts here Tuesday night only two showed the kind of stuff playable.

Rin Tin Tin doubled from the Palace unheralded and unbilled as "guest star" and the dog created no furor on the south side.

The two acts making an impression were Murray and Fano and Four Haas Bros. Former is a picture house type of act. Girl is cute, sings well and has s.a. Boy has appearance to back up his song and dance routine.

Haas Bros. are standard with their aerial acrobatics; also have comedy relief.

First on showing list were Barbarino and Pal, aero-contortionistic young lady with a trick poodle. Three Tan Tappers are hoofers, featuring taps. Just another from the rank and file.

Couple of kids, billed as the Hollywood Kiddies, were disappointing. Phil Dooley and orchestra failed to impress doing a lift on the California Collegians.

Goetz and King are a mixed comedy pair of small time proportions. More burlesque from Dale and O'Malley. Both are old-timers and know what it's about.

On the closing end, following the Haas act, Paco and Manoleta Co., Spanish dance flash, never stood a chance. Although presumably native dancers, this couple showed up poorly.

Atlantic

Neighborhood theatre business in Chicago is bad, with the double features found to be the wrong answer to bad business. Double features have helped only in scattered cases; in the majority of spots, the operating costs have increased while the grosses have remained off.

Live talent has shown it can bring increases. At this Schoenstadt house it has come through in such an excellent manner shows are now being presented on two days weekly, with the house ready to run the vaude through the entire four-day week-end. Now Saturday and Wednesday.

Caught on a Wednesday night, this big 2,000-seat theatre was capacity, with a picture that has proved a brodie in most of the houses in town, "Easiest Way" (Metro).

Business is then accountable to the stage end.

Show, from all standards, is bad. Mostly semi-professional in at less than apples. Nine turns on the lineup, with Sam Herman the booker getting possibly $75 for the whole batch.

Amateur material or not, the patrons liked it. And how!

Only possible explanation for the warm reception accorded this painfully weak lineup is that the audience was hungry for live performers.

Turns included Al Robinson, singer, Carrlo Sable, toe dance, Frank Hess, hot-cha warbler, Navarro and Romeo, terrifically bad Italian hoke comedy pair, Ruth Patman, vocalizer, Herbie Elman, hoofer with possibilities, Marie Wardman, another singer, Welsh and Brooks, performers knowing the fundamentals of showmanship, but who need better material; and the Four Gingers, colored hoofers, who have some ideas.

George Teets managed to satisfy as m. c.

Apollo, E. E. Alger's house in Princeton, Ill., starts a Sunday stage presentation policy this week, booked by the Tommy Sacco office.

Several indie exhibs are making offers for the loop Majestic. Understood owners of the north side New Drake have offered $50,000 as annual rent for the house. The Lehman estate is holding out for $150,000.

Performers' Club of America, comprised of circus acts, will stage indoor circus April 23 at the north side Victoria with theatre donated by Vic Amusement Co.

Charles Zemater and Jack Danger have obtained a joint agency license and will operate as the Central Booking Exchange.

Midway, south side, closed for some time, will be remodeled for stage shows, with seating capacity increased from 800 to 1,200. Reported fall policy will be films and burlesque.

York theatre in Elmhurst plays vaude Saturdays, booked by Central Exchange.

H. A. Sodini, who operated theatres in Davenport, Rock Island, Clinton and Moline, has entered the hotel business. He has taken over the Planters hotel here.

Lewis Wright stock opened April 6 at Jackson, Miss. Lance Davis, Sara Keyes, Clark Ryder, from Peruchi Co. in Chattanooga now with Wright.

Guy Beach players close at Fargo, N. D., April 11.

Jack Kelly tent stock opens in Lansing, Mich., May 5.

Logan Square theatre was sold by Henry Lipsey to Henry Bumbaris.

The Roseland-State (southside) reopened April 4 with sound.

Fox Terminal (neighb) straight pictures may return to vaude policy.

Bill Brumberg has added two salesmen to the local RKO pictures exchange. Irving J. Parness, formerly with Vitaphone here, and Milton J. Krueger, in town for 12 years with Warners and Pathe.

Rich Radio Men

(Continued from page 65)

Vallee and Amos 'n' Andy have earned big salaries and built substantial trust funds for their future enjoyment, but few have come anywhere near the millionaire class. This contrasts to show business, Douglas Fairbanks, Mary Pickford, Eddie Cantor, Harold Lloyd, Charles Chaplin, Al Jolson, George M. Cohan, David Warfield, Fred Thompson, Tom Mix, Will Rogers, Gloria Swanson, Douglas MacLean, John Barrymore, Lionel Barrymore, Ramon Novarro, Lon Chaney, Marion Davies and dozens of others.

Few Wealthy

Radio, unlike other branches of show business, almost immediately attracted and became a part of big business. There was no opportunity for individual fortune building. Radio grew up as corporations closely held and dominated from above, not from within.

Even the network executives, holding positions of vast importance, intrusted with weighty and momentous decisions, are, in the main, not in the big salary brackets as judged by show business standards.

Radio is almost alone and remarkable among American major industries in having so few outstanding personalities, financially speaking. There is no such thing in radio, for instance, with all its inpouring of money as an annual "melon," such as the steel industry divides among the insiders.

In the early days of gold mining, oil, automobiles, railroads, real estate, iron, motion pictures, there were many quick fortunes, results of luck or shrewdness.

Big business nursed radio from the start and pays no million dollar premiums for either luck or shrewdness.

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Contracts

Universal decided to hold Francis E. Faragoh, when it got nosed around he was thinking of hopping to Fox. Holder has a term optional contract and assignment to write the script of "Impatient Virgin."

Virginia Kellogg, Paramount script girl who has been trying her hand at stories for the studio during the past six months, will continue in the scenario department with a new term contract.

Edith Head, for six years assistant designer in the Par wardrobe department, has been handed a contract in the same capacity.

Jimmy Howe, the Chinese cameraman, put on a ticket by Fox. He goes on "Trans-Atlantic."

After making two at Radio on a picture-to-picture basis, Gregory La Cava was this week handed a termer, arranged by Charles Beyer. Ticket is for one year with option provisions for a second.

Waldemar Young, First National writer, pulled a renewal of his contract this week. Ticket was taken up two weeks ahead of schedule.

After six years at Paramount as assistant designer in Paramount's wardrobe department, Edith Reed this week went under contract.

Title Changes

"Expensive Woman" is the new title of "Passionate Sonata" at Warners.

"Roped In," starring Richard Arlen at Par, will be "Caught" from now on.

"Cure for the Blues" as title for the current Will Rogers picture at Fox doesn't hit. Lot title creators have been asked to suggest new handles.

Stock may be installed at the Vancouver Opera House, Vancouver, by Pearl Allen. He's here working on prelim plans.

Balsley & Phillips, Western Electric sound recorders, are building a $50,000 laboratory adjoining the Monogram studio on Gordon street.

Glen Dale, singer, out of Orpheum, L. A., prolog with laryngitis.

The following assignments were made in Coast studios last week:

John Fook, "Caught," Par.
Jean Harlow, "Blondie," Fox.
Monte Carter, "Vice Squad," Par.
Evelyn Knapp, "Sideshow," WB.
John Darrow, "Cockeyed Youth," Radio.
Paul Porcasi, "The Great Lover," Metro.
Jean Hersholt, "Susan Lenox," Metro.
Lena Malena, "Liddle Sizzer," Pathe.
Kathleen Williams, "Daddy Longlegs," Fox.
Lita Chevret, Clifford Dempsey, "Going, Going, Gone," Radio.
Warner Oland, "Daughter of Fu Manchu," Par.
Geoffrey Kerr, "The Sphinx Has Spoken," Radio.
Waldemar Young, script "Penrod and Sam," FN.
Robert Williams, "Common Law," RKO-Pathe.
Sally Blane, Joyce Compton, "Misbehaving," Fox.
Jefferson Moffat to Pathe's short scenario department.
Francis McDonald, Sid Saylor, "Lawyer's Secret," Par.
Louise Fazenda, Edna Mae Oliver, Ben Taggart, "Queen of Hollywood," Par.
Clara Bow, "The Woman," remake "Telephone Girl," Par.
Oliver H. P. Garrett, script "Money," for George Bancroft, Par.
Owen Moore, Joan Bennett, C. Henry Gordon, "Hush Money," Fox.
George Landy and Paula Gerard Smith writing Jack Dempsey short at Metro.
Henry Kolker, Edmund Breon and Andre Cheron, "I Like Your Nerve," FN.
Florence Mack to work on "Horseflesh" script with Jack Cunningham at Metro.
Lois Moran, John Halliday, Myrna Loy, Billy Bevan, Dixie Lee, "Trans-atlantic," Fox.
Roscoe Ates, Vivian Oakland, "A Cleanup on the Curb," Radio short, Lloyd French directing.
Charles Daw Clark, Robert McKenzie, Ben Holmes, Aileen Carlyle in first Chic Sale Radio short.
Dan Totheroh to adapt domestic and Jose Carnera Rebalta to write Spanish treatment, "Rose of Rancho," Par.
Mae Clarke, Marie Prevost, Robert Ellis, Nance O'Neil, Edmund Breese, Paul Porcasi, "Good Bad Girl," Col.

Rosalinda Morini, coloratura, and the Cherniavsky Trio, in a joint concert April 21, will substitute for Mischa Elman at the Philharmonic Auditorium, Los Angeles.

Elman canceled a western tour this year through lack of sufficient bookings.

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VARIETY BILLS

(Continued from page 48)

MILW'KEE, WIS.
Wisconsin (9)
"African" I
E & M Beck
Prosper & Maret
Foster & Mabello
3 Brown Buddies
Cherie & Tomasita
Sunkist Beauties
NEW HAVEN, CT.
Palace (9)
"Society Circus" I
Harris 2
Tabor & Green
Betty Irene & S
Rose Marie Carter
Wooding's Half Pts
Sunkist Beauties
N. ORLEANS, LA.
Loew's State (9)
"New Yorker" I
Callahan & Jacks'n
Whitey Roberts
Marjorie Burke
Joe Rose
Sunkist Beauties
N'G'RA F'LS, N.Y.
Strand (9)
"Prosperity" I
Lucille Page
Aaron Sis
Jack LaVier
Danny Beck
Harris & Daniels
Sunkist Ens
PASADENA, CAL.
Colorado (9)
"Broken Toys"
PHILADELPHIA
Fox (9)
"Seasons" I
Frank Melino Co
Lottie Loder
Ada Broadbent
Russell & Marconi
Mack Bissett Co
PORTLAND, ORE.
Paramount (10)
"Talent" I
Harry Savoy
Maebeham
George P Wilson
Adelo Beera
Jean Carr
6 Marinellis
Gaynor & Byron
SAN DIEGO, CAL.
Fox (9)
"Varieties" I
Sully & Thomas
Eva Mandell
Dave Le Winter
Baker Dove & A
Flying Flemings
S'N F'RISCO, CAL.
Warfield (9)
H'lyw'd Collegians
Dorothy Crooker
SAN JOSE, CALIF.
California
2d half (12-15)
"Mickey Mouse" I
Mickey Mouse
3 Rolling Stones
Toots Novello
Helen Petch
Chrissie & Daley
Sunkist Beauties
SEATTLE, WASH.
Paramount (10)
"Moroccan" I
Hadji Ali
Gaylone
James Gaylord
Sherry Louise
Gayl Bert & Daro
Ali Hassan's Co
Fernda
Eva Nightingale
Sunkist Beauties
SPR'GF'LD, MASS.
Fox Poli (9)
"Icy Hot" I
Blomberg's A's'k'ns
3 LeGrohs
Herns & Wallace
Helen MacFarland
Sunkist Beauties
ST. LOUIS, MO.
Fox (9)
"Love Letters" I
Jerry Coo
Nelson & Knight
Jeanne Devereaux
Jim French's Co
George Ward
Reynolds & Stencel
TACOMA, WASH.
Broadway (10)
"Golden West" I
Will Aubrey
Nelson & Knight
Jeanne Devereaux
Jim French's Co
George Warde
Reynolds & Stencel
Sunkist Beauties
UTICA, N. Y.
Avon (9)
'Vaudeville' Echoes'
B 'Ike' Henshaw
Allison Tr
4 O'Connors
E & J Rooney
Doreen Rae
W'SHING'T'N, D. C.
Fox (9)
"Enchantment" I
Jue Fong
3 Meyakos
Sensational Togo
Jack Lester
Sanami Co
Sunkist Beauties
W'RC'ST'R, MASS.
Fox Palace (9)
"Topical Tunes" I
Coscia & Verdi
Alexander Sis
Niles Marsh
B & E Burroff
Carroll & Thomas
Sunkist Beauties

LONDON

Week April 6

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Empire
Tambo & Tambo
The Daros
Billy Bennett
Archie Glenn
Olsen's Sea Lions
Syd Seymour Co
Conrad & Eddy
MANCHESTER
Paramount
'Return of Dr. Fu'
"Laces & Graces"
Carlton Tiller Girls
Capps Bros Co
Doreen Thornton
Mary Honer
Plaza
"Tom Sawyer"
'Creations in Blue'
24 M'g'n Till'r Girls
Georgie Graves
Vilma Delmar

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'L'dies L've Brutes'
P'm't Tiller Girls
H & M Ristori
Rose Perfect
FINSBURY PARK
'L'dies L've Brutes'
"The W Plan"
Lee Gall Ens
GLASGOW
Alhambra
Howard & Rogers
Bernard & Rich
The Banvards
The Sherry Bros
Rego 2
Sophie Tucker
George D'Ormonde
Ashton & Rawson
LEEDS
Empire
Norman Carroll
Willy Pantzer Co
8 Australian Boys
Arthur Prince
Topsy Turvey 2
Florence & Clifton
Mona Vivian
NOTTINGHAM
Empire
Will Hay
Betty Jumel
Anna Rogers
Byden Currie
The Kicks
Reg Bolton
Speedway 7
2 Figaros
OLD KENT ROAD
'L'dies L've Brutes'
"The W Plan"
Jack Smith
Marion Pola
Harry Moore
STREATHAM
'L'dies L've Brutes'
"The W Plan"
"On the Levee"
Danny & Eddy
Richard Neller
Johnny Nit

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Leo Reisman Orch
Club Calais
Joe Lewis
Arthur Budd
Jackie Maye
Frances Fay
Megaritas
Crawford & Caskey
Irving Rose
Bernie M'xwell's Or
Club Delmonico
Belasco Bd
Morton Downey
Maurice & Irene
Club Richman
Harry Richman
Clifford & Wayne
Frances Williams
Doris Robbins
Al Jockers' Band
Inca's Cabin
Lopez & Lopez
Maximilian Rudbley
Luis Herrera
Musia Rumozo
Orlando De Silva
Tito Lanzar
Inca's Orch
Connie's Inn
Ada Ward
Joyce Robinson
Louise Cook
Earl Tucker
Dotty Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
4 Bon Bon Boys
Cotton Club
Cora La Redd
Mild'd Washington
Sherman Robinson
Leitha Hill
Berry Bros
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Marko Brown
Henri Wessels
4 Step Bros
Bobby Sawyer
Bunny Payne
Norman Atwood
Anise Bayer
Cab Calloway Orch
El Patio
Ann Greenway
Ramon & Rosita
Emil Coleman Orch
Hollywood
N T G Rev
Katz Orch
Paramount Grill
Gus Van
Lois Sterner
Billy Snyder
Flo Stearner
Al Young
Slate Bros
Richardson Orch
Salon Royal
Elizabeth Welsh
Kid Sneeze
Harvey White
Opal Cooper
Baby Face
International Orch
Silver Slipper
Clayton Jackson & Durante
Sylvia Carr
Violet Love
Blanche Cherie
The Nest
Gwendolyn Posey
Clyde Parks
Hannah Sylvester
Lottie Gee
Mamie Smith
Village Nut Club
Nuty Fagan, M C
4 Eaton Boys
The Hartmans
Nick Lange
Badger & Muesler
Dave Abrams Orch
Village Barn
Hank Warren, M C
Warren & Davis
Alan Daly
Harmonica Harry
Village Barn C'tups
Uncle J' Meadows
Chick Kennedy
Village Barn Slick's
Crockett's M't'n'rs
Winegar Orch

CHICAGO

Club Alabam
Dale Dyer
Billy Meyers
Al Wagner
Elmer Schoebel
Mary Ann Boyce
Slater Brockman
W Newberger Orch
Club Ambassadeur
Vivian Janue
Gene La Rae
Effie Burton
Helen Burke
Gladys Mintz
Sally Asmon
Jimmy Noone Orch
College Inn
Cutler Sis
Ben Bernie Orch
Colosimos
Del Estes
Ricardo & Lenore
Sherida Cooper
Flo Whiteman
Wayne & Roy
Jimmy Meo Orch
Frolics
Earl Rickard
Alice Wellman
Patsy & Mickey
Sylvia & Clemence
Babe Belmore
Lydia Harris
Chas Kaley Orch
Golden Pumpkin
Roy Oswald
Evelyn Camen
Vaughan Sis
Iris Monohan
Gilroy & Fory
Jack Chapman Or
Granada
J & M Mason
Tee Morrisey
Paul Whiteman Or
Grand Terrace
Billy Mitchell
Vivian Brown
Earl Hines Orch
Lincoln Tavern
Fred Stritt
Al Handler Orch
Mack's Club
Sir Harry Glyn
Trudy Davidson
Jules Novit Orch
Meri-Go-Round
Lou Cella
Peggy Paige
2 Bobbies
Billy Adair Orch
Petrushka Club
Al Zimmey
Baroness Erzi
DeCarlos & Louise
Connie Cella
Sol Wagner Orch
Rendezvous
Audrey Cushing
Billy Meagher
Ralph Bart
Jackie Hamlin
Vic Conley Orch
Show Boat
Louis Armstrong
Wally Moran Orch
Via-Lago
Bobby Morris
Chickie Stanley
Charlotte Van Dao
Earl Hoffman Orch
Vanity Fair
Dolly Joyce
Joan Houston
Sunny Ray
Mitzi McGlynn
Jean McCann
Lois Joyce
Dorothy Keith
Leo Wolf Orch

B and O Routes

(Continued from page 68)

Hueston, Billy, 1658 B'way, N. Y. C.
Huntley, Lloyd, Rondu Poole, c-o Rooney Plaza H., Miami, Fla.
Hyde, Alex., c-o Wm. Morris, 1560 B'way, N. Y. C.

I

Illini Cornhuskers, Elks Country C., Decatur, Ill.
Irving, B., Lyceum T., New Britain Conn.
Imperial Marimba, American House, Boston
Innis, Ed, Vanity Fair B., Huntington, W. Va.
Ipana Troubadours, WEAF, N. Y. C.
Iseminger, Bill, Hagerstown, Md.
Iule, Felice, Rivoli T., Baltimore.
Inis, Ruffine, City Park Bd., Baltimore.

J

Jackson, Harry, Pigs Whistle C., Hollywood.
Jackson's Jazz, 18 Chestnut St., Gloversville, N. Y.
Janis, Fred, Turkish Village C., Chicago
Janover, A. L., 1283 Grant Ave., N. Y. C
Jedel, H., 478 Hawthorne Ave., Newark, N. J.
Jehle, John, 75 Driggs Ave., Brooklyn.
Jockers, Al, Richman C., N. Y. C.
Jockers, Monro, Leighton's C., L. A.
Johnson, Arnold, 1560 Broadway, N. Y. C.
Johnson, C., Small's Paradise, N. Y. C.
Johnson, Dwight, Multnomah H., Portland, Ore.
Johnson, Jerry, Roman Pools, Miami Beach.
Johnson, Merle, 133 W. 46th St., N. Y. C.
Johnson, Johnny, Chase H., St. Louis.
Johnston, O. W., 48 Grove Ave., Ottawa
Jolly, Joyce's Syn., 915-17 Walnut St., Philadelphia.
Jordan, Art, 6241 Norwood St., Phila.
Jorgensen, Ruth, 1235 Sheldon St., Jackson, Mich.
Joy, Jim, Lowry H., St. Louis.

K

Kahn, Herman, Capitol T., Newark, N. J.
Kahn, Roger W., 1607 Bway, N. Y. C.
Kaley, Chas., Frolics C., Chicago.
Kalle, H., Lido Venice C., Boston.
Kamae, Al, Swanee B. R., Washington.
Kaplan, F. J., Bamboo Inn, 2222 W Madison St., Chicago.
Kassel, Art, Muehlebach H., Kansas City.
Katz Kittens, Hollywood R., N. Y. C.
Kaufman, W., 28 N. 10th St., Lebanon, Pa.
Kay, Herbie, Trianon B., Chi.
Kayser, Joe, Dreamland B. R., Chicago.
Kayser, Kay, Nixon R., Pitts.
Keegan, Ross E., 22 Gold St., Freeport, L. I.
Keller, Wm. R., 4118 51st st., Woodside, L. I., N. Y.
Kelly, Harry, Stevens H., Chicago.
Kemmerer, Walt, Berks Trust Bldg., Reading, Pa.
Kemp, Hal, Golden Pheasant R., Cleveland.
Kennete, Larry, 801 Keenan Bldg., Pittsburgh.
Kenin, Frank, Lotus Isle, Portland, Ore.
Kenin, Herman, Fox's Bway., Portland, Ore.
Kentner, H., Benj. Franklin H., Phila.
Kerr, Chas., Golden Dragon, Phila.
Kastner, Jos., N. B. C., Merchandise Mart, 222 North Bank Dr., Chi.
Keystone Serenaders, Gd. Riviera T., Detroit.
King, Hermie, Oakland T., Oakland, Cal
King, Henry, Embassy C., Miami.
King, Ted, 745 7th Ave., c/o Tops.
King, Wayne, St. Nicholas Plaza H., Cincinnati.
King's Melody, 68 Mueller St., Binghamton, N. Y.
Klein, Fred, Kingsway H., Hot Springs, Ark.
Kline, M., 8456 Spruce St., Philadelphia
Kneisel, E., Biltmore H., Atlanta.
Knutson, Erling, President H., K. C
Kogen, Harry, c-o NBC, 222 No. Bank Dr., Chi.
Kosloff, Lou, Oriental T., Chicago.
Koznik, Jim, Station WCFL, Chicago.
Krausgrill, Walt, 847 Claremont Bldg., S. F.
Krueger, Art, Wisconsin H., Milwaukee
Krumholz, G. P., O. Box 404, New Bedford, Mass.

L

Lagasse, F., 818 Merrimac St., Lowell, Mass.
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Lampe, Del, NBC, Merchandise Mart, 222 No. Bank Dr., Chicago.
Lane, Eddie, McAlpin H., N. Y. C.
Lang, Henry, Baker H., Dallas.
Lange, J. V., 27 Abbott St., Lowell, Mass.
Lanin, Sam, WEAF, N. Y. C.
Laughner, Harris, St. Francis H., L. A.
Lefkowitz, Harry, Casey H., Scranton, Pa.
Lehmia, Al, White City B. R., Chicago.
Leonard, Harold, Windsor H., Montreal.
LeVant, Phil, Vanity Fair, Chi.
Levin, Al, 478 Whalley Ave., New Haven
Levitow, Bernard, Commodore H., N.Y.C
Lido Orch., Suite 86, Loew Bldg., Washington, D. C.
Light, Enoch, Richards R., Tuckahoe, N. Y.
Lipsey, M., c-o M. C. A., 32 W. Randolph St., Chi.
Lombardo, Guy, Roosevelt H., N. Y. C.
Long, Dick, Curtis H., Minneapolis.
Lopez, Vincent, St. Regis H., N. Y. C.
Lowd, Howard G., Orkney Springs H., Orkney Springs, Va.
Lowe, Burt, Statler H., Boston.
Lowe, Sol, Manchester T., L. A.
Lown, Bert, Biltmore H., N. Y. C.
Lowry, Ed., Ambassador T., St. L.
Ludwig, C., "Zaza," 22 Clifford Ave., Manchester, N. H.
Lynn, Sammy, 2008 Wichita St., Dallas.
Lyons, Al, Fox T., Brooklyn, N. Y.

M

Macdonald, Ron, Coliseum, St. Petersburg.
Mack, Ted, Denver T., Denver, Colo.
Maitland, J., c-o M. C. A., 32 W. Randolph St., Chi.
Major, F. J., 3007 3d St., Ocean Park, Cal.
Maloney, R. B., 800 Elmer St., Knoxville Tenn.
Mann Bros., Venice B. R., Venice, Cal.
Manthe, Al, 307 N. Francis, Madison, Wis.
Margraff, Irv., Blackstone H., Chicago.
Marburger, H., 340 Knight St., Reading Pa.
Marsh, Chas., Ft. Pitt H., Pittsburgh.
Marinaro, John, Beaux Arts C., 80 W. 40th St., N. Y. C.
Maslin, Sam, Seneca H., Rochester.
Mason, Bobbie (Miss), New China R. Youngstown, Ohio.
Masters, Frank, Tivoli T., Chicago.
Mayo, Eddie, 59 Crooke Ave., Brooklyn, N. Y.
McEnelly, E. J., 90 Sylvan St., Springfield, Mass.
McGay, J., Detroit Country Club, Detroit
McGowen, Loos, c-o R. W. Kahn, 1607 Bway N. Y. C.
McIntyre, James, Chateau Laurier, Ottawa.
McVea, I. S., 1221 E. 33d St., L. A.
Meeker, Bob, Wm. Penn H., Pittsburgh
Mella, Wm., 81 Edwin St., Ridgefield Park, N. J.
Memphisanians, 82 S. Main St., Memphis
Mev, Jim, Station WSBC, Chicago.
Messenger, Al, Roseland, Taunton, Mass
Meroff, Ben, Granada T., Chicago.
Merrick, Mahlon, c-o N. B. C., San Francisco.
Meyer, M. F., 936 Broadway, Brooklyn N. Y.
Meyer, Oscar, 4830 N. Camac St., Philadelphia.
Meyers, Al, 6208 Girard Ave., Phila.
Meyers, Louis, Hern's D. H., L. A.
Meyers, Vic, Vic Meyers C., Seattle.
Miller, J. Frana, Statler H., Detroit.
Miller, Jack, Press Club, Montreal.
Miller, N., 121 Williams St., Chelsea, Mass.
Miller, Vic, Loew's State, Syracuse.
Miner-Doyle, 1102 Middlesex St., Lowell Mass.
Mills, Floyd, 780 Fayette St., Cumberland, Md.
Minich, Ed., 1161 Prospect Ave., Scranton, Pa.
Mitchel, Al, Olympia T., New Haven.
Moore, Dinty, Woodmansten Inn, Pelham Rd., N. Y. C.
Moore, Pryor, Schaber's C., L. A.
Moore, Tom, Cinderella B. R., Long Beach, Cal.
Moore, Tom, La Monica B. R., Santa Monica, Cal.
Morey, Al, Worth T., Ft. Worth.
Morris, Glen, Silver Slipper, Baltimore.
Mosby, Curtis, Apex C., L. A.
Mosher, V., 3137 10th Ave. S., Minneapolis.
Musial, Fred, Oriental T., Detroit.
Moana H., Waikiki Beach, Honolulu, Hawaii.

N

Nasheld, Dudley, Nasheld's B. R., Seattle.
Naylor, Oliver, Palais D'Or, Phila.
Neff, Art, 6223 Spruce St., Philadelphia.
Naibauer, Ed, Wilshore D. H., Chi.
Nelson, Ozzie, Loew's Paradise, Bronx, N. Y. C.
Neelitt, Joe, Arcadia B., N. Y. C.
New Orleans Owls, H. Roosevelt, N. O.
Nichols, Red, Alvin T., N. Y. C.
Norvo, Red, 825 Fine Arts Bldg., Chi.
Novak, Jr., Frank J., St. George H., B'klyn., N. Y.

O

Octavet Orch., 59 Duffield St., Brooklyn, N. Y.
O'Hara, Huck, LaSalle H., Chicago.
O'Hara, Roy, Gov. Clinton H., N. Y. C.
O'Hearn, Travis, LeClair H., Moline, Ill.
Olsen, George, care M. C. A., Paramount Bldg., N. Y. C.
Oppenheim, W., Benj. Franklin H., Phila.
Original Georgia 5, Danceland, Jamaica, L. I.
Original Yellow Jackets, Summerland Beach, Buckeye Lake, O.
Orlando, Nick, Plaza H., N. Y. C.
Osborne, Will, care CBS, 485 Madison Ave., N. Y. C.
Owen, Dale, Capitol T., Flint, Mich.

P

Pace, George C., Roseville, O.
Paige, Ray, Station KHJ, L. A.
Palsman, Don, Black Cat R., N. Y. C.
Panico, Louis, Canton Tea Gardens, Chicago.
Parker, Don, WMCA, N. Y. C.
Parisian Red Heads, 28 W. North St., Indianapolis.
Pasternacki, Steve, Luigi's R., Detroit
Peabody, Ed, Pantages T., Hollywood.
Pearl, Morey, 263 Hunting Ave., Boston
Peck, Jack, 801 Keenan Bldg., Pittsburgh
Peerless Orch., Monmouth St., Newport, Ky.
Perri, Don, Saenger T., New Orleans, La.
Peterson, B., Tivoli T., Michigan City, Ind.
Petris, Jack, Towne C., Pittsburgh.
Pfeiffer's Orch., 1948 Palmetto Ave., Toledo.
Philbrick's Orch., Younker's Dept. Store Des Moines, Ia.
Phillips, Phil., Club Bagdad, Dallas.
Piccino, A., 800 N. 8th St., Reading, Pa
Pierce, Chas., Pershing Palace, Chicago.
Pipp's Orch., Sullivan's, Edmonton, Can
Pontrelli, Nick, Rose Room B. R., L. A.
Prado, Fred, American House, Boston.
Prince, G., King Wer Lo R., Detroit.
Pullen, R. E., 1365 Sellers St., Frankford, Phila.

Q

Quaw, Gene, Maryland H., Pasadena, Cal.

R

Ramon, Ray, Barbizon Plaza, N. Y. C.
Randall, Slats, Muehlbach H., Chi.
Randall, Art, Fontenelle H., Omaha.
Rapee, Erno, Roxy T., N. Y. C.
Rasmussen, F., 143 Graham Ave., Council Bluffs, Ia.
Reilly, Six, Morrison H., Chicago.
Reisman, Leo, Central P. Casino, N. Y.
Renard, Jacques, Cocoanut Grove, Boston
Reser, Harry, 148 W. 46th St., N. Y. C.
Rhythm Roamers, care Chas. Mack, Detroit.
Ricci, Aldo, Ritz-Carlton H., N. Y. C.
Rich, Fred, c-o C. B. S., N. Y. C.
Richards, Barney, Uptown Village, Chi.
Rickitts, J. C., Kosciusko, Miss.
Rines, Joe, Elks H., Boston.
Rittenbaud, J., U. Artists T., Detroit.
Rizzo, Vincent, Sylvania H., Phila.
Roanes' Penn, Commodore B., Lowell Mass.
Roesner, Walt, Fox T., San Francisco.
Rohde, Karl, Loew's Orpheum, Boston.
Roby, Leon, Syracuse H., Syracuse.
Rolfe, B. A., 111 W. 57th St., N. Y. C.
Romanelli, L., King Edward H., Toronto
Rose, Irv., Statler H., St. L.
Rosenthal, Harry, Steinway Hall, N. Y. C.
Rossman, Harold, Bagdad C., Miami.
Rothschild, Leo, 806 W 14th St., N. Y. C.
Royal Canadians, Mayflower H., Palm Beach, Fla.
Royal Novelty Six, Station WMAQ, Chicago.
Russell B., King Cotton H., Greensboro
Russo, Dan, Beachview Gardens, Chicago.

S

Sabin, Paul, RKO's 125th St. T., N. Y. C.
Sagerquist, Eric, Station WIBO, Chicago.
Sande, P., 215 Ridgewood Ave., B'klyn.
Santry, Henry, Floridian H., Miami.
Scharo, C. F., 624 Bway., Buffalo, N. Y.
Schill, J., Arcadia B. R., N. Y. C.
Schubert, Ed., 24 Arthur St., Lawrence Mass.
Schumicki, Joe, Station WCFL, Chicago.
Schwerta, U. J., 819 Court St., Fremont, Ohio.
Scott, L. W., 600 Dilbert Ave., Springfield, O.
Scott, Frank, 284 President St., B'klyn, N. Y.
Seidenman, Sid, Mayflower H., Wash.
Seilinger, Henry, Drake H., Chicago.
Selvin, Ben, Columbia, 1818 B'way, N. Y.
Setaro, A., Granada T., S. F.
Sheffers, H. C., Wilbur's, Taunton, Mass
Shelton, Geo., Olympia H., Seattle.
Sherman, Maurie, Beach View Gardens, Chicago
Sidell Curtiss, Marcell C., Altadena.
Silverman, D., Missouri T., St. Louis.
Silvester, Johnny, Spanish B. R., Seattle.
Simons Seymour, 1504 Bway, Detroit.
Sissle, Noble, Princess R., 290 Park Ave., N. Y. C.
Singer, Sylvester, Bismarck H., Chi.
Sissoo, Fred, Lotus R., Washington, D. C.
Smith, LeR., Connie's Inn, N. Y. C.
Smith, Harl, Blossom Heath Inn, Detroit
Smolin, S., 160 W. Buchtel Ave., Akron, Ohio.
Sons of the Gods, Lido Beach C., Long Island, N. Y.
Sorey, Vincent, c-o CBS, 485 Madison Ave., N. Y. C.
Specht, Paul, Fisk Bldg., N. Y. C.
Spielman, M., Moulin Rouge C., B'klyn
Spitalny, Phil, Edgewater B. H., Chi.
Spitalny, H. Leopold, Chicago T., Chi.
Spitalny, M., Statler H., Cleveland.
Springer, Leon, 184 Livingston St., B'klyn
St. Clair Jesters, Prince Edward H., Windsor, Canada.
St. Louis Kings, 1883 E. 98th St., B'klyn
Stafford, H., 811 Sumner St., Lincoln Neb.
Stafford, Jesse, Palace H., S. F.
Stenfill, John, 820 Broadway, San Antonio, Tex.
Stanley, Jack, Metro T., Chicago.
Stark, Ferdinand, Curran T., S. F.
Stern, Harold, St. Moritz H., N. Y. C.
Stevens, Perley, 238 Huntington Ave., Boston.
Stewart, Sammy, Arcadia B., N. Y. C.
Stoll, Geo., Loew's State T., L. A.
Stokes, Harold, El Torreo R., Kansas City
Straight, Chas., Hollywood C., Hollywood, Fla.
Straub, Herb, Buffalo Broadcasting Corp., Buffalo.
Strickland, Chas., Fulton Royal, Brooklyn, N. Y.
Striesoff, Vanderbilt H., N. Y. C.
Steele, Blue, Peabody H., Memphis.
Straight, Chas., Frolics C., Chicago.
Sweet, Al, 29 Quincy St., Chicago.
Sweeten, Claude, Golden Gate, S. F.
Sweeten, Owen, 5th Avenue T., Seattle
Sylvano, Frank, Music Box C., Chi.

T

Taylor, Art, Nantucket Yacht C., Nantucket, Mass
Taylor, H., 1618 Chestnut St., Phila.
Tappas J. J., 638 Glenwood Ave., Buffalo
Teeven, Roy, Regent T., Grand Rapids, Mich.
Theviv, 1789 Straus Bldg., Chicago.
Thies, Henry, Linton H., Cin.
Thomas Howard, c-o M. C. A., 32 W. Randolph, Chicago.
Thomas, Ollie, Station WBBM, Chicago.
Tierney Five, Rittenhouse H., Phila.
Tiloff, Andre, Surf C., Miami Beach, Fla.
Tobias, Henry, Palais D'Or, N. Y. C.
Tobler, Ben, Rosemont B., Bklyn.
Tobin, John, Coffee Dan's, Chicago.
Tremaine, Paul, Yoeng's R., B'way and 51st St., N. Y. C.
Turcotte, Geo., 90 Orange St., Manchester, N. H.

U

Ullrich, Frank, Roney Plaza H., Miami.

V

Valente, Val., Marquards C., S. F.
Vallee, Rudy, 10 E. 60th St., N. Y. C.
Van Cleef, Jimmy, 41 Paterson St., New Brunswick, N. J.
Van Steeden, Peter, White's R., N. Y. C.
Verhees, Dan, 325 W 45th St., N. Y. C.

W

Wadsworth, Wheeler, Terrace Gardens, Chicago.
Wagner, Sol, Golden Pumpkin C., Chicago.
Waring's Penns, B'way T., 53rd St. and B'way, N. Y. C.
Watson, Monk, Grand Riviera T., Detroit.
Weeda-Meyer Orc., Paramount H., N. Y. C.
Weeks, Anson, Biltmore H., L. A.
Weems, Ted, Trianon B. R., Chicago.
Walk, Lawrence, c-a M. C. A., 32 W. Randolph St., Chi.
Werner, Ed, Michigan T., Detroit.
Wesley, Jos., 817 12th Ave., Milwaukee
Westphal, Frank, Station WENR, Civic Opera Bldg., Chicago.
Whidden, Ed, 125 Dikeman St., Brooklyn.
Whiteman, Paul, 1560 Bway., N. Y. C.
Wilkins, Don, West Coast T., Long Beach, Cal.
Williamson, Ted, Isle of Palms H., Charleston, S. C.
Wilson, Billy, Du Pont H., Wilmington.
Wilson, Clara, Madison Gardens, Toledo.
Wilson, F., Marcell Country Club, Pasadena.
Wilson, Meredith, Station KFRC, S. F.
Winebrenner, W. S., 267 Frederick St., Hanover, Pa.
Winegar, Frank, Village Barn C., N. Y. C.
Wittstein, Eddie, New Haven.
Wolfe, Rube, Loew's State T., L. A.
Wright, Joe, Silver Slipper C., S. F.
Wunderlich, F., 1587 E. 19th St., Bklyn.
Wylie Allister, Coronado H., St. L.

Y

Young Vic, Bismark H., Chicago.

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Hoover Jimmie
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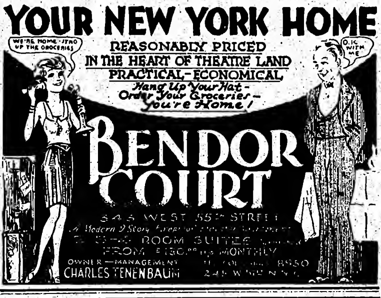

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TELEVISION FREE AT HOME

Soviet Hot for American Tourists Coin and Ears; U. S. Campaign Opens

Los Angeles, April 14.

Soviet Russia is after American tourist money.

Imposing campaign is now underway to sell Russia as a vacation spot this summer, in competition with the heretofore fair-haired France, Switzerland and Germany. Soviet officials are back of the move on a two way proposition, hoping also to get Americans to Russia during the summer to carry impressions back home.

An office has been opened here as headquarters for the Pacific Coast drive, and it is understood that similar offices are to be launched in all principal cities.

In collaboration with the local office is a lecture bureau, ready to supply speakers for women's club affairs and other such occasions to exploit indirectly the "See Russia Now" slogan.

Local office is well supplied with literature and photographs of present day Russia, with emphasis on hotel accomodations and the ease of transportation.

Pyjamas Staying Put at Parisian Wild Parties And Husbands Barred

Paris, April 14.

Strictly nudistic parties are giving way to so-called pyjama parties, because pyjamas are what the guests wear at the beginning.

Most are strictly female affairs, though in some is a sprinkling of males, with husbands usually taboo, as specified at a pyjama party given by a girl who is an author and yachtswoman.

The one notorious exception to the exclusion of husbands is that of a very wealthy man, who himself organizes the parties where his wife is the main attraction, together with an Armenian girl who is a naked dancer. Husband is very careful about the staging of these parties. He is now only waiting for the warmer days to transfer the parties from his large apartment to the open-air terrace above it.

Prohibition or Pictures?

Utica, N. Y., April 14.

Theatre managers of Utica have met to decide ways and means of combatting the epidemic of upholstery slashing in their houses.

Recent reports show 100 seats cut at the Stanley, 150 at the Lincoln, 100 at the James and 100 at the Olympic. The cost of repair is $3 to $4 for each seat. Cutting done apparently by razor blade.

Managers will engage private detectives to watch for perpetrators and prosecute where possible.

Musical Capone!

Philadelphia, April 14.

Charles Capone was arraigned before the U. S. District Court on charge of distributing illegal song sheets.

He is being held in $500 bail for trial before a grand jury.

CIRCUSES TAKE COLLAR LADS OFF COAST

Los Angeles, April 14.

Circuses, with their food and sleep assurance, are a magnet for white collar boys anxious for an opportunity to get out of California.

Shell, Gentry and Barnes shows have been pestered since the season opened by lads willing to do anything to get away from the coast.

Buster Cronin, manager of the Barnes outfit, says he averages 50 propositions daily. Same applies to other circuses. Men are of the clerk and mechanic type, useless around a fast traveling outfit.

In tearing down and loading the Barnes show a number of men were spotted who looked like they belonged at a bookkeeper's desk. They wore white shirts and business suits, and showed the wear of the few days with the outfit. They're saving money to buy overalls.

With the circus' indulgence they're on their way east, but it's taking the show a little longer to get loaded nights.

SOME OF THOSE THINGS RADIO WON'T ADVERTISE

Numerous commercial firms which desire the use of radio for advertising have been turned down and won't be permitted on the air because radio considers their products outside the bounds of good taste.

Some of the turned down advertising applicants were laxative companies, products of paper manufacturers, patent medicine companies and all stock selling schemes, with the exception of the extremely conservative security houses only.

Radio's refusal to accept patent medicine products is on the grounds of false advertising. NBC has ace medical counsel to which it submits all patent medicine applications.

FROM ADVERTISER LIKE RADIO NOW

Television Will Start Without Experimental Period—That Happening at Present—RCA Licensing at Customary 7½% Royalty—First Sending by End of 1932

SENDING FROM FILM

Television will be as free to the home as radio, because advertisers will support it the same as radio.

This decision, just reached, carries with it the most thorough upheaval that air advertising ever has had or will have. In a way, television will have no silent era to go through like films. It will debut 100% talker. This means that the advertiser will not only have to pay for the air pictures but will be forced to take synchronization. It

(Continued on Page 54)

Relative Values of Air Hours Shown by Bobby Jones' Talks

Los Angeles, April 14.

Difference in advertising value of evening air hours was shown during the radio plug by Bobby Jones for Listerine shaving cream. Sales increased amazingly in the east, where the broadcast was made at 8 p. m.

After six weeks of broadcasting, starting Jan. 14, sales in the 8 p. m. territory jumped 250%. In the middle west or the 7 p. m. sector the increase was 150%. The coast, where the chain broadcast came through at 5 p. m., showed only a 20% build up.

To increase sales in Coast territory, the Lambert people have added an extra 15 minute broadcast over KECA, Los Angeles station, every Wednesday at 9:45 p. m., while Jones is here making his golf shorts for Warners.

1 PAYING PATRON FOR SHOW NEAR 0 RECORD

Another box office record was blasted Friday, when there was but one regularly paid admission to "Lady Behind the Moon" (Bijou). It went blooey Saturday (11).

Actual zero is attributed to a London legit theatre. Some years ago it had a solitary paid admission one evening and none the next. Those attending were on passes.

Radio Gagsters Off'n Vaude-Legit Material—Joe Miller the Air Socker

Chicago, April 14.

Paperback oddity dealers are dusting off their ancient jokebook stock for the radio trade.

Ether comedy patter acts looking for material are making these musty bookmarts their mecca. The older and mossier the stuff the better, confide the mike comics to the dealers. Consequence, the Joe Miller and "Arkansas Traveller" collection have returned to big favor.

Comedy teams doing a different 15-minute routine six days a week vouchsafe the information that they're getting hard up for giggle inducers, some having already exhausted their hokum anthologies.

Last place these lads look for borrowing of a gag or two are the vaude and legit shows. Stuff to be picked up there is much too deep and subtle for the audience out in the great beyond. Cracks and gaglines must be as simple as possible. Nothing fly, nothing that calls for a split second thought or analysis, and surely nothing that

(Continued on page 63)

Apple Sellers Rest

Hollywood, April 14.

Apple sellers have decided to take a five-day week.

On Saturdays they leave apples in a box with a sign "Help yourself and leave a nickel."

SEEK GOOD WILL DEDUCTIONS FOR ACTORS

Los Angeles, April 14.

A brief has been filed with the Collector of Internal Revenue at Washington, by C. F. Tompkins, Los Angeles, income tax expert for permission to make a deduction for depreciation of actors good will, based on waning popularity. Revenue Department will listen to the request next month.

Contention is that the popularity of actors average five years. After that public interest, as recorded at the box office, falls off. Deduction is therefore sought of 10% each year thereafter until reaching 50%.

Hearing will be held in Los Angeles with representatives of the Revenue Department coming here specially for that purpose.

VAUDE ON CRUISES BY MAJOR LINE STEAMERS

Ocean steamships of the Red Star line will use professional talent for tourists' amusement on short vacation trips this summer. Under an arrangement between the line and the William Morris agency the latter will book the shows and map out the daily entertainment programs on board. They will be called and advertised as "Showboat Cruises."

First try for the idea will be on the Belgenland. It leaves New York July 18 for 6½ days to Halifax and return.

Besides the nightly performance in the ship's cabaret or theatre the stage talent will be utilized in a general all-day entertainment program laid out for the passengers.

The Belgenland will carry an aquatic troupe in addition to stage talent for exhibitions in the vessel's swimming pool, with the pro fish also booked through Morris.

Two or three of the major lines plying tourist trade on the Atlantic are reported considering professional entertainment as travel attraction for the summer.

Church Shows Talking Pictures Each Sunday; Increased Attendance

Minneapolis, April 14.

Church of the Redeemer, one of the largest and leading loop houses of worship, has been wired for sound. It will show talkers every Sunday night as part of the regular services. It is believed to be the first church in the United States to make this a regular Sunday policy.

Heretofore, silent pictures were exhibited Sunday evenings.

The films are credited being a considerable factor in the consistently good attendance. They are selected by the pastor, Rev. M. D. Shutter, one of the city's oldest ministers, over 70, and who is responsible for the entertainment feature.

The denomination is Congregational, with the church members some of the wealthiest and most prominent people locally.

A Fortune Teller

New Orleans, April 11.

Mel Watson, dramatic editor of the Item and Tribune, has started broadcasting his reviews of pictures and shows at the Saenger, Orpheum and Loew's State the night before publication. Watson is a regular feature from WSMB, New Orleans link in NBC's chain.

Another five years and all legit openings in New York may be broadcast.

Refusal to Chance Unknowns Under Contract Breaks Actors' Hearts While Costing Untold Thousands

Hollywood, April 14.

A list of neglected Fox contract people, nine men and 13 girls, has been sent to associate producers, directors and assistants by Jack Gardner, casting director. Names were accompanied with a plea that these players be given a chance to earn their salaries, instead of the studio borrowing from the outside. Gardner stressed the point that such neglect kills any opportunity to develop new talent.

The plaint is old and practically as true of one lot as another. It is brought about by directors and supervisors refusing to take a chance on unknown players. Their angle is to safeguard their picture with proven personalities or types. It goes a long way to explain why the film public constantly sees the same people in the same kind of roles on a picture.

No Chances

Nobody wants to take a chance on anybody who hasn't already acquired a camera reputation. Stage reps, unless of unusual importance, are meaningless in the studios because 75% of the people on the lot never heard of them or know what they've done or can do. Directors and associate producers are not going to jeopardize their jobs by using unproved ions, ability if they can help it.

The result is that unless a studio head figuratively crams a newcomer down their throats, that same neophyte can cool his or her heels for weeks and months without even seeing a camera. And as often as not the lad in power makes a half-hearted suggestion, then lets it go at that because he doesn't want to start a row with the heads of the particular production unit and is unconvinced as to the director's theory being wrong anyway.

Indies' Recourse

It's also a reason why many actors feel that they have a better chance starting in pictures with an independent company which must take a chance with new people. This faction will take the gamble with the indie rather than sign at a small salary and remain idle on a major lot until it's too late, which means the general spreading of the supposition that they've never been in a picture for a reason and is an abstract theory which quickly becomes taken for granted and is almost impossible to dislodge. Besides which there's always the chance that even these men will not hear of the person in question if buried behind a small salary contract. The "finds" in pictures are mostly accidents brought about by an emergency.

The actors, and especially those of less prominence from the stage, have been crying against this condition ever since sound. Their number is legion and the money this safety-first policy has cost the studios is beyond estimate, for many a studio has been forced to borrow back an obscure player it originally had on the lot at six, seven and 10 times the first salary.

Maybe the less prominent candidates are going to get a break. They hope so, but the directors will go into a frenzy.

Stevens Asks and Gets

Hollywood, April 14.

Walter Stevens, who is doing screen stories for Radio's "Marheta" and "The Dove," remarked that he would like to go to Mexico City to watch the bullfights.

This week he goes to Mexico City to watch the bullfights.

WEATHER

Paris, April 14.

Glorious weather this week-end. Killed all show biz, of course.

Let us endeavor so to live that when we come to die even the undertaker will be sorry.

MR. AND MRS. JACK NORWORTH,
130 West 44th Street
New York

Prime Insult

Hollywood, April 14.

Asked how his last picture was doing, El Brendel wasn't so enthusiastic.

"It didn't get over so well in Detroit. They laughed at my straight man."

PHILLIPS GOES COAST FOR 40 WEEKS—FOX

Howard Phillips, legit, departed for the coast Thursday (9) to report on the Fox lot. He is under a 40-week contract with options.

Phillips will take the juve lead in talking remake in "Over the Hill."

Contract was signed through Maxwell Arnow of the Leo Morrison office. Arnow returned from the coast last week.

Ira Hards Recruited

Ira Hards, legit stager, left yesterday (14) for the coast to join Paramount's technical corps. His first will be to help stage "Murder Around the Clock."

Hards is known in legit as an expert on crime and mystery stuff, having staged several of the most successful stage mysteries.

Contract was arranged through Louis Cline.

Albright's First Picture Indicates Stardom Soon

Hollywood, April 14.

Hardie Albright's first film work, "Young Sinners," has evidently won him co-stardom with Thomas Meighan. Albright left the cast of "The Greeks" in New York last January.

Fox studio's street sign on "Young Sinners" couples Albright and Meighan under the title, the Broadway recruit leading. "Mention" billing for Dorothy Jordan, Cecilia Loftus, and James Kirkwood.

WILL MAHONEY
In Earl Carroll's "Sketch Book"
The New York "Review" said: "Earl Carroll's 'Sketch Book' is still the hilarious cause for the crowds at the Garrick Theatre in Chicago, with Will Mahoney doing most of the funmaking."
Direction
RALPH G. FARNUM
1560 Broadway

NORMA TALMADGE NOT ON NEW SCHEDULE

At present it is problematical whether Norma Talmadge will make a picture for United Artists the coming season.

Taken out of "Greeks Had a Word for It," purchased for Miss Talmadge, she is not scheduled at the moment for any other production on the program.

Ina Claire, with two other undesignated names, will do "Word" under another title. Sidney Howard will adapt.

Final Disc Words

Chicago, April 14.

Last recording of Knute Rockne's voice, made the day before he was killed, will not be released. The disc is now in the files of the Brunswick studios here and is not for sale in spite of tempting offers.

Record was made as a sales talk for the auto firm for which Rockne was appointed sales promotion chief. It was to have been distributed to dealers.

Part of Hollywood School Board's Duty Is Finding New Film Faces

Hollywood, April 14.

Talent scouts working out of Hollywood are practically assuring every high school and college student and every member of an amateur play group in Los Angeles and nearby towns, who have apparent film ability, a chance to work in pictures.

Nearly every studio has a sleuth whose salary depends on finding talent. Some go to distant parts, mostly to New York, to hunt ingenues and juveniles, but mostly they're around Hollywood. The local board of education even co-operates in getting students lined up for the hunter's inspection. Principals have balked at bringing out any but the senior class, but this is okay with the scouts, as anyone under graduating age is usually too young for the screen. School principals are anxious to help the students get jobs.

Campus Coverage

In the half dozen or more colleges around Los Angeles the talent scout's method is to walk around the campus and stop the likely film prospects. All school theatricals are covered.

Herman Paley of Fox has consent of the board of education here to look over graduating classes of every high school. He is known to all school dramatic teachers who are on the lookout for talent. If thinking a player or student is good material, they phone Paley. There isn't much chance for a boy or girl with outstanding appearance to escape a screen test offer.

Most of the new young talent getting onto contract lists is coming from Hollywood or vicinity.

DREISER'S EFFECT

Author's Squawks May Benefit Fellow Writers

Hollywood, April 14.

Theodore Dreiser's threat of injunction to prevent changes in his "American Tragedy," whether publicity stunt or not, had its effect on local writers who are seriously considering his methods to protect their brain children.

"Grand Hotel" and "Five Star Final" are two current instances of stories that may reach the screen vastly changed. Metro bought "Hotel" for Garbo, switched the thought to Shearer and is now considering it as an all-starrer.

Romantic element has been built up in "Final" to overshadow original newspaper expose.

Prinz Staging "Squawman"

LeRoy Prinz, stage director, goes pictures for Metro. He will supervise staging of "The Squaw Man," next for Cecil De Mille.

Cast of "The Squawman" includes Eleanor Boardman, Lupe Velez, Charles Bickford and Warner Baxter.

MARXES COMMERCIAL DOGS

Hollywood, April 14.

The Marx Brothers will be the sex appeal in a series of Realsilk Hosiery advertisements.

First will be slightly different, with the eight Marx feet encased in hose. It's Don Herold's idea.

Pola Negri's Confident Now in Come-Back—Gambling with Radio

Pola Negri, former attraction of the silent screen, is on her way to Hollywood with the most sporting contract ever accepted by any actress—a genuine gamble with fame and fortune.

Within a week of Miss Negri's arrival, Radio Pictures is to make a test which, if favorable, will occasion the taking up of an optional contract involving one picture, director and story all of which are to be selected by the star. If the test is unsuccessful, Radio will defray the expense of a homeward journey.

For three years Miss Negri has bided her time waiting for the opportunity of a come-back in American films.

"I rejected European offers," she explained "hoping that an American one would be made eventually, and my comeback simplified by the perfected equipment of Hollywood. I cannot risk failure in my first talking picture. I don't want mild success. I want to be a talking picture star as popular with American audiences as I was in the silent days of 'Carmen' and 'Passion.'"

Can't Fail

A former dramatic actress, the Polish star has no terror of speaking parts. Her assurance has been heightened by a voice test. It has given her the confidence to travel many miles on the speculation of a film contract.

Impersonally she sums up the situation: "If my picture is a flop, I will never make another. But I know I will not fail. I am an actress. I have a voice that records emotion. I am not ugly. I can sing. The accent that retarded my progress in the early days of talking films is an asset today. I will work day and night. I will throw my heart and soul into becoming a great talking picture star."

While in New York, Miss Negri conferred with Ernest Lubitsch whom she hopes to borrow from Paramount to direct her first film, once more working with the man whose career in American films started jointly with her own. As a suitable introduction to the talkers, she is considering Flaubert's "Madame Bovary," a story that has the light and shade of comedy and stirring romance. Preferring emotional parts, she will play anything but a stilted society lady.

Miss Negri her own severest critic, was timorous of returning to fickle America, after an absence of three years. The response to her arrival in New York has been so genuine, receptions at theatres so warm and letters of greeting so prolific, she belives many of her former fans haven't forgotten her and are as eager as she for the outcome of her talking film debut.

TOO MUCH EAR

Preston Foster Shaves Hearers Down to Minimum

Tired of being told, after screen tests, that he had too much eareal width to make him okay, Preston Fost legit actor, has had his listeners brought closer.

J. H. Crum, plastic surgeon, did the op.

With the new lugs, Foster has two tentative screen tests dates.

SUE CONROY, OF STOCK, FEMME LEAD IN FILM

Sue Conroy, from stock, will get a first picture chance shortly with Paramount opposite Charlie Ruggles in "Little Accident." Talker will be made at Astoria.

Par took Miss Conroy for a termer. She came east recently after finishing with the Kedzie Players in Chicago.

Two Fine Jobs

Hollywood, April 14.

Olga Baclanova returns to the screen opposite Adolphe Menjou in Metro's "Great Lover."

She was off for a while, to become a mother.

La Rocque and Banky Want Film Work Again

Hollywood, April 14.

Rod La Rocque and Vilma Banky are being offered to studios again. Pair have been touring in Arch Selwyn's "Cherries Are Ripe," which closed last week.

Both have been out of pictures a year, and with Colleen Moore were drafted to the legit stage by Selwyn. Miss Moore returned to Hollywood several months ago.

Ann Harding's Visit

Hollywood, April 14.

Ann Harding and her husband, Harry Bannister, left Friday night for Detroit en route to New York. Miss Harding is leaving her still unsettled Pathe contract in the hands of her attorney, Ralph H. Blum.

The Detroit stop-off is to acquire a new airplane which they will fly back. Bannister is an expert amateur pilot.

Lee Marcus, RKO-Pathe pres., arrived here yesterday.

Minna Stays Gombell

Hollywood, April 14.

When Fox announced that in putting Minna Gombell under term contract it would change her name to Nancy Gardner, letters and telegrams of protest arrived from eastern cities where Miss Gombell had operated her stock companies.

Studio decided if her name meant enough to arouse protests over the changing it would be okay as is.

Fay Wray in "War"

Hollywood, April 14.

Fay Wray, whose contract with Universal was cancelled when the picture was called off, goes into Paramount's "Stepdaughters of War," with Jean Arthur.

Miss Arthur replaces Frances Dee in "Confessions of a Co-Ed."

Miss Griffith's Yen

Corinne Griffith, who announced she was through with pictures when First National bought up her contract a year ago, hankers for another try at talkers.

She has been offered for several parts and took one screen test which didn't develop into anything.

BILL TILDEN OUT

Hollywood, April 14.

Metro has decided not to use Bill Tilden for any further tennis shorts or for features. Latter phase was a possibility.

Racquet star's three months' contract, up last week, ends his services with that company. Metro had an option for an additional month but failed to exercise.

SAILINGS

May 1 (New York to Paris) Irving Thalberg, Norma Shearer (Europa).

April 29 (Paris to New York), Basil Woon (Ile de France).

April 25 (New York to Paris) Rosita Moreno, Ramon Peredo (Ile de France).

April 22 (Paris to New York) Sam Eckman, jr. (Paris).

April 21 (New York to London) Mr. and Mrs. Herb Marks (Lafayette).

April 18 (Paris to New York), Roland Bracon, H. H. Handy (Bremen).

April 15 (New York to London) Jed Harris, Lester Santly (Europa).

April 15 (London to New York) Ray Goetz, Clark and McCullough, Roy Cummings, Florence Roberts (Olympic).

April 15 (New York to London) Arthur Freed (Leviathan).

April 10 (Capetown to London) Charles Heslop Co., Murray Sisters, George and Fay, Snaps Barnes and Lee (Arundale Castle).

April 10 (New York to Paris) Mlle. Gabrielle Chanel (Paris).

April 10 (New York to England) Robert Cain (Homeric).

April 9 (London to New York) Samuel Wolf Smith (Europa).

April 8 (New York to London) Mr. and Mrs. Ted Brown, latter's mother and niece [illegible]

DUMB LOOKERS LOSE OUT

Saner Method of Tests East by Fox More Pleasurable for N. Y. Legits

New York actors, mostly those of the Lamb's Club, are doing support work for Fox screen tests for nothing. Albert Parker, the director, is given local credit by the thespians as having at least evolved a formula which gives the actor a break when going on trial before the camera. The idea originated on the Coast and is Winnie Sheehan's.

Parker has been cast for two months for test purposes and is here indef. Of the five or six people put through their paces by him three have been accepted by the studio. These are Linda Hawkins, formerly of the Theatre Guild and already on the Coast; Howard Phillips, on his way west, and Allan Dinehart, who will leave in a couple of weeks.

The system Parker is working on is not to make a test unless he has a sketch for the player to do. He is allowing as many as four and five days to be spent on rehearsals, with the test print shipped to the Coast running between 600 and 1,000 feet.

Delight of the actors is because it gives them a chance to do something and be animated in front of the camera, instead of fumbling for bit they did in some former show, or to merely stand cold in front of the lens. Angle on the gratis support playing, of course, is that the execs are apt to become interested in one of these players, too.

The actors' howl against eastern tests has been as loud and as long as sound. Many a studio has passed up a valuable personality because of bad eastern test. On the Coast they still scoff at Atlantic seaboard efforts along this line, but, at least, the Lambs are greatly cheered by the new camera light which has come into their lives.

Scandalous Reports in Paris on Jeannette MacDonald All False

Paris, April 4.

Though reported in Variety as on her way from New York to Los Angeles, Jeannette MacDonald received columns of local front page and unsavory publicity as the heroine of a drama supposed to have taken place in Italy.

Story for which the whole press fell is that she had had an affair with the Italian hereditary prince, whose wife, Princess Marie Jose of Belgium, was supposed to have shot Miss MacDonald dead in a fit of jealously, ordering the body to be disposed of secretly.

Jeannette MacDonald has not been away from the U. S. in a long while. She has been in Hollywood continuously, excepting a couple of brief trips east.

Her engagement to marry Robert Ritchie in June was announced last week.

William Morris office is negotiating for European vaudeville and stage dates this summer for Miss MacDonald, to headline all over. Miss MacDonald has never appeared abroad. She leaves around June 1.

While unknown to the stage there, Miss MacDonald is a name in England and the continent through her picture work.

Hymer In and Out

Hollywood, April 14.

Warren Hymer was dropped Monday from "Blondie" when he failed to appear on the lot for the film's start. Producers maintain it's a repeated offense.

Hymer showed up today (Tuesday) and promised to behave.

Violet Dunn's Role

Violet Dunn from legit has gone with Fox. On the coast Miss Dunn will appear in "The Black Camel," later.

Bill Robinson's Color

The comedy hit of the show, which followed the Jewish Theatrical Guild's dinner to Mayor Walker Sunday at the Commodore, Sunday came from Bill Robinson, colored tap dance crack, and Lou Holtz, m.c.

Holtz called Robinson the black Chevalier, and kissed him on the cheek. Bill, fingering his brown derby shyly, said:

"Mr. Holtz, I wish you'd call me by my right name."

"Well, what is your first name?"

"Izzie," answered Robinson.

"What's your other name?"

"Schwartza," replied Bill.

It brought a roar.

Robinson said he was born in Russia—the darkest part—in Asia. Holtz asked Bill if he ever bathed in the Black Sea and the tapper said he had done so many times.

"Well," said Holtz, "you forgot to dry yourself."

Sunday Radio 'Banquet' To Harry Reichenbach; Good Cheer Over Air

Perhaps the first of all broadcasts as a "Radio Banquet" for studio-absent invalid, will be given Sunday evening (19) from 9 to 9:30 over WMCA, New York. Everything in and connected with the radioing will be contributed, as a mark of regard to the guest of honor who will listen in.

Harry is slowly recovering from a long siege, climaxed about a month ago when the surgeons removed a gland from his throat. On June 5 the Reichenbachs expect to sail for St. Moritz, Switzerland, to be away over the summer at present the invalid is at the Doctors' Hospital, New York, for a rest period.

Before Harry's sick spell, the Universal picture bunch and others had decided upon an intimate informal dinner for Reichenbach, with the noted toastmaster to be toasted by others, as he has done so often and humorously. With the illness keeping Harry a home prisoner the same bunch, lead by Joe Weil, U's Director of Exploitation, hit upon the broadcast substitute.

Donald Flamm of WMCA gleefully suggested his station when the proposal was broached, with the Motion Picture Club taking on the sponsorship of the unique event.

A Chill-Slipper

The radioing will run in the usual style, but with the 15 speakers or so limited to the 30 minutes. Harry Hershfield will be m.c., with Mayor Jimmy Walker the topping talker. Among the other speakers, without the entire program as yet arranged, will be several celebrated wits. They will confine their mike efforts to talk, as though gathered around a banquet table in Harry's honor. No entertainment other than verbally will be attempted.

Reichenbach's long distance testimonial by a few of his legion of friends will probably tell him plenty, hot and cold, about himself. And Harry will okay everything for he has slipped over many a chill to fresh table talkers.

Other speakers so far announced are Bugs Baer, Jack Lait, Al Lichtman, founder of the M. P. Club, Lee Ochs, its present president; Mike Simmons, pres. of the AMPA; Jay C. Flippen, Nan Halperin and Grover Whalen.

Marilyn Miller Off to Coast

Marilyn Miller is due to leave New York April 22 for the First National studio in Burbank.

Shortly after arrival, Miss Miller will start on a FN talker

SCREEN DEMANDS SOME BRAINS TOO

Face Figures but Needs Intelligence Behind Map—Hometown Bathing Suit Displayers All Washed Up—Collar Ad Pretties Likewise Get Air

ENGENUES AND JUVES

Histrionic intelligence now takes precedence over beauty in picture scouts' eastern search for film talent. In their opinion the day of the beautiful but dumb in pictures is gone and the present demand is for ability. They reserve the right to demand a fair mixture of looks, but ability has become the foremost requirement.

The eastern girl who once crashed pictures through winning a beaut battle at home, now has considerably less chance to repeat so easily in talkers and none at all unless she can troupe. That precludes all picture possibilities for the femmes who think they look like a million and drop to a dime a dozen when away from the home town or trying to talk.

Two big league talent spotters in the east for Hollywood that are so minded are Ben Piazza of Metro and Walter Meyers of Warners. No matter how stunning a girl may look, they won't recommend her to Hollywood unless she can talk and act or evidence some intelligence that might lead the dumbbell to olther.

Talkers are considered to have brought about a huge change in the physical side of the screen acting personnel. A brief study of the current star and name list of pictures shows less blah lookers and more smart faces plus acting. As much of the present picture crop came from legit, this was a natural departure.

Not Dumbdoras

Two former legit actresses, both stars in that field, who went talkers and grew to greater stardom there, are advanced as models. They are Ruth Chatterton and Ann Harding. Both possess a certain beauty but not the dumbdora comeliness formerly dominating pictures.

In picture talent scouts' eastern work at this time, taking in mainly the legit stage, juvenile and ingenues are given preference. Hollywood, through the scouts, is searching for youth. The other kinds are plentiful on the coast, with most of the studios and free-lance Hollywood overboard now.

The only character people of the eastern stage with chances of landing in films are the best among character actors, the few Paramount needs for its Astoria producing and the rare outstanding character players in legit shows.

Of the recent eastern importations by Hollywood, 90% or more have been youthful. All looked rather nice, but none had won any beauty suits in public nor none of the boys had seen his pan surrounded by a collar in an ad.

PAR STOPS BUDDY

No Broadway Musical for Film Boy Yet

Hollywood, April 14.

Charles Buddy Rogers chance to go into White's impending "Scandals" was turned down by Paramount.

Rogers intended teaming with June MacCloy, recently dropped by Par.

Fields on "Pick Up"

Hollywood, April 14.

John Fields, playwright, arrived here yesterday (13), wrapped up in a Pathe contract.

Will start by adapting "Pick Up" for Helen Twelvetrees.

Tired of Ex-Reporters at $90 Top Squawking Over $200 to $1,000 Soft Jobs in Studio, Says East's Filmdom

East is tiring of squawks from the west, particularly from writers. Plays and books pitying the poor Hollywood scribbler in his cubbyhole are admitted as having finally gotten under the skin of official filmdom. It now tells the other side of the story and at the same time issues a warning to coast typists:

"Quit stalling. Do some honest work. Realize that the film industry is paying you many times more than you ever received as an author of books or plays, or as a police court reporter. If you don't like it come back to Kansas City, Chicago or New York."

To back up the statement filmdom's gold is more plentiful, officials cite figures. These show that approximately 400 "cubbyholeists" are drawing between $200 and $1,000 per week, where shortly ago they averaged $45, or not over $90, toiling on dailies.

From the easterly way of reasoning writers that agree to have their fare paid to Hollywood know before they board the train their services are to be strictly along lines dictated by their new picture bosses.

More Gentle Too

Here the point is stressed no film boss ever came within many degrees of having the roughness of the most gentle city editor. An analogy is also made that no $35 and 12-hour-day working reporter ever could slump on the job a fraction as long as a $300 weekly Hollywood writer and hold his job a week. Filmdom on the other hand,

(Continued on page 78)

Double Crosses Himself

Hollywood, April 14.

There's a male feature player out here famous for "backing up" on other cast members. "Backing up" consists of forcing the other player to turn his back to the audience so that only the instigator faces the house or camera. The practice is as old as the stage and older than the film lens.

Some are more adept at it than others. This particular boy finally was given a dual-part picture. It was all right until the director found that the actor was even backing up on himself, to the extent of throwing half the double photography out of focus, thereby necessitating retakes.

ADS WANT STAR TIE-UPS MINUS HOKE PLUGS

Hollywood, April 14.

Despite the current federal investigation of picture stars' commodity endorsements, past week has seen heavy demands on major studio publicity departments for picture tie-ups by national commercial advertisers.

For a year manufacturers have been off picture star endorsements of their products. Lucky Strikes, first to go heavy on stars, was also first to drop the picture tie-ups. Others followed.

Buyer-Interest

Picture tie-up comes after advertisers are convinced that a star's name and picture is one of the surest ways of attracting prospective buyer interest.

New national advertisers out after the star tie-up are Shaeffer Pens, Chevrolet Motor Co., Realsilk Hosiery, Vitaray Cold Cream, Coca-Cola, Majestic Refrigerator Co., Majestic Radio and Princess Pat Cosmetics.

In the cosmetic line picture stars are considered the ideal tie-up. Automobile industry, particularly General Motors, shows interest in femme stars for decoration of its auto ads.

In most cases the advertisements will run without endorsement by the star. Advertisers are content to run the pictures as decorations, thereby steering entirely clear of the Federal Board of Trade.

Swanson in "Love" First

Hollywood, April 14.

Ursula Parrott arrived here Monday (13) to adapt her own novel, "Love Goes Past," for Gloria Swanson.

With differences between Miss Swanson and Sam Goldwyn as to "Rockabye" preparation, there is a probability this will be preceded by the Parrott yarn.

MAE MARSH'S RETURN

Mae Marsh has been cast by Fox to play the mother in "Over the Hill," sound remake of the picture which did much to pull the Fox company out of a financial hole in the old days.

Mrs. Marsh has only made one or two pictures since appearing in "The Birth of a Nation," 17 years ago, at which time she played the youngest daughter of the "Cameron" family who was chased up the mountain by the renegade Negro.

Stage Director from Dallas' Little Group Going Coast Megger

Dallas, April 14.

Oliver Hinsdell, director of Dallas Little theatre, (stage) goes to Metro for megging try-out. Hinsdell leaves for coast following production of "Torch Bearers" in May, play marking his 10th year with local group. During that time he's won three Belasco cups.

Announcement follows recent visit here of one of the Met execs, supposedly scouting for fresh talent. Two members of Hinsdell's casts rumored for try-outs, too.

In spite of unusual success during past years, local amateurs dipped into the red for $4,500 this season, and slightly less last year.

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Gross Decline of 14% in Keys in Mar., '31, Same as Feb., with Mar. '30; Vaude at Oriental, Chi, Much Help

Vaude policies are halting film b.o. depressions. It's mostly indicated by a survey of the three major keys for March as compared with March, 1930.

This shows that of the three points, New York, Los Angeles and Chicago, the Windy City is the only one of the three to show a gain over last year's figures. Its increase is 7% over March, 1930, and mostly through the Oriental's gain of $40,000 in gross last month. This gain was mostly due to the strong stage support policy which that house initiated not so long ago.

Oriental jumped from $95,400 in March, 1930, to $134,900 in March, 1931. By the same token the vaude policy kept the general average of b.o. decline for March to 14% and even with February, as compared with the same two months in 1930. While this could indicate general depression may be arrested, it points heartily to a product weakness that can be saved only by strong vaude policies, unless the film product improves.

Either way it leaves New York and L. A. where vaude is only now talked about with something to figure. L. A. alone declined 37% behind March, 1930. That's even a 3% greater decline than in February, 1931. New York declined 16% over March, 1930.

$317,000 Less

Total for the three keys in 1930 were $2,222,686, as compared with $1,905,989. These figures do not include the Mayfair, Globe and run houses on Broadway. They are from first runs, however, in all keys, and from company estimates.

Musicals were still on the swing in March, 1930, as against only one possibility in March, 1931. Latter was "Viennese Nights." March, 1930, brought one house record. That was to the Capitol, New York, when "Anna Christie" hit around $109,000. March, 1931, brought three low marks and several others pretty near that. The three lows were all in L. A. taking the three films, "It Pays to Advertise" (Par); "Seas Beneath" (Fox), and "Capt. Applejack" (WB). In the order named they were at the United Artists, Loew's State and Warner's Downtown theatre.

Percentage Declines

Capitol, N. Y., dropped from $310,286 in March, 1930, to $248,289 in March, 1931, a decline of 19%. Strand is biggest loser, slumping from $140,009 in 1930 to $92,400 in March, 1931, representing 34%.

Paramount dropped from $293,900 to $245,100, or 13%.

Roxy shows the least decline from $352,700 in March, 1930, to $327,658 in March, 1931, or 7%.

March Will Solo

Freddie March is listed to play opposite Tallulah Bankhead in her next Paramount picture, after which he will be on his own. That doesn't mean out, but solo stardom for Par.

Plans are for March to do "Dr. Jekyll and Mr. Hyde," made as a silent by John Barrymore. "Peter Ibbetson" is also a future March possibility. He is currently finishing a co-starring film with Nancy Carroll. It was written and is being directed by Edmund Goulding at the Long Island plant.

Ass't Megger's Utopia

Hollywood, April 14.

Usual custom of assistant directors yessing the directors will be reversed at a "Big Brother" banquet April 15, at the Beverly-Wilshire, given by the head meggers to their assistants. Affair is sponsored by the directors' branch of the Academy, in which both groups are classed.

Frank Lloyd will be toastmaster and Edward Sloman, Frank Reicher and Donald Crisp are in charge of arrangements. No business to be discussed, the feed being purely for backslapping.

ELLINGTON'S 3D RETURN

Colored Orchestra Again Booked at B&K Oriental, Chicago

Chicago, April 14.

Duke Ellington and band return to the Publix Oriental for a week May 15.

Colored orchestra's third booking at the Oriental in three months.

NEW FOX BOARD HINTS CHANGES

Some changes in the setup of the proposed board of directors of Fox Films as announced recently following completion of the company's refinancing plans may be effected today (15) at the annual meeting of the company's stockholders. The changes were not made known, but are hinted as likely owing to governmental objection to the setup of the Film Securities Corp. Fox's earnings for 1930 are also expected to be announced at the meeting.

The federal objections are on the point, it is said, that the present holding subsid may represent an interlocking directorate in certain ways. Film Securities Corp. was formed to hold the 660,000 shares of Loew's, Inc., which Fox owns. The holding company is to provide the issue of $20,000,000 in debentures, to distribute privately, as part of the refinancing plans.

The government is known not to be desirous of injuring any refinancing plans, but wants to take a look. At the same time, it is said, a holding company may be okay but for the doubtful point relative to the interlocking angle.

Among the banking houses concerned in the holding company are Hayden-Stone, Bancamerica - Blair, Chase and Dillon-Read.

Schnitzer Thinks Dowling Good Studio Foreign Head

Hollywood, April 14.

Ambrose (Bo) Dowling, RKO's foreign chieftain whom Pat Casey accuses of having spent exactly four bucks while here, went back east the end of last week to struggle with foreign distribution all over again.

Dowling may be conscripted by Joe Schultzer to stick out here in charge of a foreign production department. Dowling put a couple of French versions into the works under Henry de la Falaise's supervision, one of them, "The Sphinx Has Spoken," starring Jeanne Helbling, ex-Metro import.

Dowling thinks the French thing is okay for Hollywood. As regards foreigns, Dowling favors a hybrid production of silent sequences with sound effects and about 50 percent dialog, which would enable, as regards Spanish for example, to dub in the many different dialects of Spanish and thus make them acceptable for all Spanish markets.

Dowling's reaction on this is from Glucksmann, the big South American exhib, who cables that he doesn't want any more Castillian Spanish pictures. Down in S. A. they don't go for the pure lingo, with each of the Latin countries having its own argot.

Irene Kuhn's Start

Hollywood, April 14.

Irene Kuhn, New York newspaper woman, is to adapt "Sob Sister" for Fox. She arrives here shortly.

Story deals with a tab daily.

Young Janney Recalled

Hollywood, April 14.

Leon Janney, Warner kid player, has cut short his 10-week personal appearance tour at Providence, starting back to the studio for a loan on "Penrod."

May go back east to finish the tour after the picture is completed.

NICK LUCAS

This week, April 10, Paramount, Des Moines.

"Variety" said: "A show-stopper and with second billing who did 16 minutes, and fine. Previously Lucas had done three songs (new pops), and followed with two requests, properly placed, then the guitar, and off."—Sime.

Direction; Leo Fitzgerald, 226 W. 47th St., New York.

RUIN ROUTE IN 2-FOR-1 FOR 2 FILMS—25c

Chicago Exhibs Trying Another Suicide Move—Overhead Unchanged

Chicago, April 14.

Following the saturation locally of double features, the exhibs are now taking the next suicide step; tickets at cut rates, two-for-one. That two-for-one scheme, even if working with the legit plays, is proving a flop at the picture b. o.

Exhibs are finding they are losing much business they formerly got because a person won't come in alone, but feels it a duty to find somebody to go with in order to take advantage of the two-for-one rate. If they can't get a neighbor to come along, they stay at home with the dog.

Meanwhile, while operating costs remain at the same level, the grosses are on the slide with the exhibs apparently running to their own ruin by showing two pictures to two people for 25c.

Jack Cummings Weds

Chicago, April 14.

Jack Cummings, producer of shorts for Metro on the coast, will be married here Thursday (16) to a granddaughter of the late S. W. Strauss, the banker.

Cummings is a nephew of Louis B. Mayer.

The Mayers will be here from the coast.

Pencil in One Hand, Chisel in Other, Film Chatterers' Interview a Gag

Hollywood, April 14.

Despite the tightening up on outside picture correspondents by the Wampas credentials committee and the Hays organization, gimmickers with credentials from legitimate publications are still giving trouble.

With rare exceptions it seems every writer from the outside coming to Hollywood has irons in the fire besides news writing.

One femme correspondent with all the proper credentials was given the courtesy of a studio this week when she appeared to interview the director of a character star who recently died. Her yarn was to be reminiscent. She talked on that line for about two minutes, then unmasked her real mission. She had under her wing just the chap who could take his place. He had never been on the stage or screen, but, etc.

Previous week a chatterer, supposedly representing a list of foreign publications, worked for days to get an interview with a star for an extensive article. It developed she had nowhere so much interest in writing as she had trying to persuade the actress to donate several grand to a foreign charity.

Story Peddlers

Chief pests in this respect are a dozen out-of-town chatterers who have stories to sell and believe that their connection with a publication is an open sesame. Not a few have at some time in their lives had stage experience. This crowd also thinks that its newspaper connections should be a cinch to getting them a check occasionally from the casting office.

Another set, mostly from foreign countries, spend more time looking for technical advisory jobs than digging info for their mags and papers.

ROUND WORLD TRIP

Van Engen and Valentine, Fox Cameramen, Shortly Starting

Charles Van Engen and Joseph Valentine, Fox studio cameramen, have been commissioned to make a world tour for the purposes of collecting a new series of library shots of interest places and sights in sound and talker form.

They worked in New York last week and are to shove off for Europe shortly.

N.V.A. AD SHORT FAR FROM PANIC

Pittsburgh, April 14.

Plenty of complaints here last week, especially in suburban houses and neighb stands, over the N. V. A. advertising short, "Stolen Jools," claiming 50 or more stars in it. Particularly in small seaters with daily change program were the kicks heavy, patrons claiming it was an imposition sitting through the same thing three or four times in same week, and subjected to collections at same time.

Phone calls to many of the neighb stands became terrific near end of the week, all wanting to know if "Stolen Jools" was still running. Unlikely stunt will be repeated here next season in its present form.

One neighb manager, feeling his patrons were resenting the collection for the fifth time among steady patrons, climbed to the stage after picture had been shown and assured the customers "contributions are not compulsory."

Advertising aspect of the N. V. A. short brought universal and adverse comment. This included as well the running time, 22 minutes. The length of the short interfered with the desired running of shows in hundreds of houses.

Thalbergs and Fairbanks May See Europe in Party

Irving Thalberg and Norma Shearer (Mrs. Thalberg) are coming east the last of the month, accompanied by Douglas Fairbanks, Jr., and Joan Crawford (Mrs. Fairbanks). They will probably sail together on the "Europa" May 2. Reservations are tentatively made for that date.

It's to be a two months' vacation abroad for both couples.

On the way in Thalberg will stop off in Chicago to attend the Metro sales convention there April 20.

Dinehart At Fox's

Hollywood, April 14.

Allan Dinehart has joined the Fox contract list. Dinehart is from legit.

Coast Agents Meet to Organize; Studios Issue Lot Restrictions

Hollywood, April 14.

Following Ralph G. Farnum's advertisement in "Variety's Hollywood Bulletin" Saturday (11), in which he chided agents for being yes-men, a committee of 20 talent sellers met him formally this afternoon to formulate an agents' protective association similar to that organized by Farnum in New York.

Meanwhile, as an aftermath to Adolph Zukor's displeasure over the agency situation, the Hays organization circularized all studios, resulting in both Radio and Paramount taking measures against agents on their lots.

C. D. White, studio manager for Radio, in a letter to department heads rules that agents be admitted only by appointment and with special passes. Mike Levee for Par ordered agents to confine themselves to front offices only and contact none but execs hiring players, writers and directors. Levee states this is an economic move to maintain production efficiency without interruption.

Agents Agree

To this most agents agree heartily, stating they prefer doing business by phone. As for the agent not being the third party present, they say they don't care if the studios' lawyers and their own attorneys conclude details.

Agents claim certain studios welcome them by voluntarily mailing passes for free access. Where Fox for the past six months refused to admit agents, the latter obeyed willingly and did business by phone.

Producers say visiting lots to chat with players or directors only wastes time.

Agents add a veiled threat of trade restraint suits should the studios concentrate to ruin their business, with legal redress attempts inevitable.

Prettiest Girl Gag Sounded Like Racket To Columbia—Off It

A new racket in which picture companies may become unpleasantly involved if not checked has been uncovered with Columbia unwittingly used in a professionally promoted contest. Learning its company apparently was being utilized to swing a contest which, aside from Col, had all the semblance of being on the up-and-up in a charitable way, Columbia decided to make it clear it was in no way involved.

Some time ago the Allied Enterprises, Inc., now being investigated by the Better Business Bureau, came to Columbia asking it to take part, through a tie-up, in a contest to select the prettiest girl in New York. Allied is alleged to have represented it was staging the contest for the New York City Federation of Women's Clubs, with Mrs. Henry Willis Phelps sponsoring. Col indicated it would go in if given the names of the socially prominents behind the movement. Unable to obtain this info, thereby forgetting about it.

It developed Mrs. Phelps was sold on the proposition as sponsor, with the belief on the part of Columbia she was sold on the strength of participation by Col. What burned the picture company most was that it seemed representation had been made the winner of the contest was to receive a picture contract from Columbia.

Miss Columbia

On top of that the contest was being staged for a winner who was to be known as "Miss Columbia," inferring Col was in on it.

The Allied outfit sent out letters to girls notifying them they had been nominated as candidates for the "Miss Columbia" title. The one selling the most tickets to a "Miss Columbia" coronation ball to be held at the Hotel Astor June 20 would be pronounced the winner, with girls to get 20% commission on sales.

Columbia at no time gave its consent and had considered the matter dropped after first approached.

Lupe Velez' Salary

Lupe Velez of pictures may appear in RKO vaude if the latter will raise the ante.

The Weber-Simon agency is negotiating with the first salary offer turned down by Miss Velez.

WORLD WIDE FOR HAYS CODE

Layoffs Finding Cake Coin Doing Freak Ballyhoos for WB in Ptsbgh

Pittsburgh, April 14.

Going in heavily of late for freak human exploitation stuff, local Warner office is maintaining what seems to be a regular stock company for street ballyhoo, with plenty jobless performers picking up cake coin in this manner. At least 20 people have been employed almost continuously for the trick ballyhoo, with peak reached this week in connection with Stanley's "Take-a-Chance Week.

House has one girl out on the streets on roller-skates, carrying a couple of signs explaining that she's "taking a chance," while a flock of fellows are parading up and down rolling huge "take-a-chance" dice in front of them.

For "Fifty Million Frenchmen" a couple of stage stews in afternoon togs are staggering around the traffic district, while "Girls Demand Excitement," at the Harris, has eight fellows dressed alike in college togs walking along in line formation, waving pennants and doing the "rah-rah" stuff.

The "Warner Brothers Stock Company," as the crew has been dubbed, is under the baton of George Tyson, adv. director for WB here.

Indies' Double Bill in 15 Chi Theatres, but Must Chop Matinees

Chicago, April 14.

Essaness Theatres, representing 15 indie houses here, has given notice to operators preparatory to cutting out matinees in all of its houses next week.

Business reported as reason, with Essaness double featuring all over town.

RADIOING TO TRUCKS FROM COAST STUDIOS

No longer will a sound truck be days, or even minutes, away from the studio without headquarters executives knowing exactly where it is and what it is doing.

Western Electric has fixed it so that a director, if he desires, can remain in Los Angeles and tell the folks on the truck in the desert or mountains just what gesture or expression to make next.

Point-to-point broadcasting, handled from one station in Los Angeles, will become effective as soon as W. E. gets its government license to operate. This means that every truck owned by a W. E. licensee will be equipped with a radio receiving set which will get memos any time the studio feels like broadcasting.

Titles at $100 Each

Hollywood, April 14.

Jos. Schnitzer, pres. of Radio Pictures, is reported having sent an inter-office communication east and west offering $100 for each accepted title for a new picture.

Offer from accounts is limited to the Radio's office staffs.

Robt. Young West

Metro signed a short-term contract with Robert Young.

He will soon depart for the coast and assignment.

Contract is for six months and options.

Paris Director's Films

Hollywood, April 14.

Directorial assignments at Paramount's Paris have Eddie Sutherland on "Marines Have Landed" and Lloyd Corrigan on "Daughter of the Dragon."

Corrigan is also on the adaptation of "Daughter."

Noising 'Em Out

Newsreel theatres, more than others because of low admission and capacity, can't afford to have repeat audiences. What is admitted as a new kind of theatre psychology is now in force.

Those three loud blasts of trumpets at the beginning of each show at the Embassy are more than just to ballyhoo the title of the theatre and the Fox and Hearst newsreels. They're a reveille to let those who have dozed off during the projection know it's time to give standees their seats and take the ozone.

Trans-Lux is applying the art with more refinement. That 30% lighting all the time and the wide spaces between the rows of seats are admitted to make it just as easy to walk out as to walk in.

AGENTS FACING FRANCHISE THREAT

Hollywood, April 14.

A local counterpart of the Theatrical Artists' Representatives Association, which is enfranchised by Equity, may come into existence as a means to curb studio agency abuses and promulgate a system for penalizing any offenders among the agents.

So desirous is Adolph Zukor of keeping the agents in check that he has been in consultation on divers occasions with J. J. Murdock and Pat Casey, who, because of their evolution of the old Keith agency system, are experienced along these lines.

While it has been concluded that the studios' enfranchisement of agents is not especially practical, the control of the situations by the agents themselves may solve the problem. Preservation of the "open door" is desired but the agents amidst themselves must curb the existent abuses.

NOTRE DAME SHORTS NOW ON THE FENCE

Hollywood, April 14.

Christie Walsh, the late Knute Rockne's manager and handling picture deals for the Notre Dame football team, is here for a conference with Universal on using the team for a feature.

U is no longer enthusiastic about the shorts, favoring a feature instead, which would use the team and Rockne's story.

U has an option on Pop Warner of Stanford for four shorts, which may replace the Rockne series.

Rivkin's Elevation

Hollywood, April 14.

Al Rivkin is now on Radio's writing staff, having graduated from the publicity department.

Rivkin only arrived here recently.

Wright Made Super

Hollywood, April 14.

William Wright, chief title collector for Paramount, promoted to supervisor's job, gets his start on "Rose of the Rancho," Richard Arlen westerner.

Still holding his title job, Wright is to supe all Arlen cowboy talkers.

START MADE IN QUEBEC, CANADA

Outcome of Canadian Try in Toughest Censoring Point on Globe Awaited for Rest of Universe to Follow—Code May Be Adopted by All of 48 United States.

MORALS ALWAYS SAME

Like Latin is the universal language of the more eminent professions and religions, so pictures, while they can never satisfy with one dialog, should possess one moral language and interpretation guide throughout the world. A first step in accomplishing the most ambitious undertaking ever attempted by the American film industry is strangely, it is admitted, getting its material impetus outside the U. S.

The Province of Quebec in Canada is the first territory to discard its own perspective on pictures and accept, as the guiding factor in its judgment on product from all over the world from now on, the Hays Code laid down in Hollywood for what shall and shall not go into American film product.

That all governments will eventually recognize in the Code a set of regulations that cannot be duplicated for general fairness, protection of public morals and at the same time preserve the entertaining qualities of showmanship, is the expectancy of leaders of American filmdom.

The standard of morals througout the world is the same, it is held. Whether peoples live up to them or not is another matter, but the screen, at least, if the Hays Code is abided by, will exert an influence to the benefit of all nations. The arguments in this respect presented by code proponents are as lofty as many.

Reason for Quebec

Canada was selected as the starting point because, especially in Quebec, it has had until a few days ago what was considered the toughest and most narrow gauged censor laws in the world. Under government dictation, regardless of the reviewing body itself, a picture had to be passed upon a strictly yes or no basis. Censors were prohibited from exercising a liberality or reasoning power, which latitudes the code-censor-system provide. That the influence of the Catholic church in Quebec is tremendous is commonly known.

The workability of the code in Canada will largely determine its world-wide development, it is said. Success means certain universal adoption, it is believed by filmdom's proponents. This is one of the chief reasons why a country other than the U. S. was selected as a try-out territory.

Had a single State or censor body been picked in the U. S. for the initial test, the reaction, psychologically, would have been tiny in fruition compared to what the trial in a British possession is expected to bring.

For States' Adoption

Triumph of the code in Canada will pave the way for its adoption throughout the U. S., filmdom leaders believe. That it will be taken up voluntarily by the States is a detail in this belief.

Although only six of the United States now have censorship and one city, Chicago, the censor cloud has threatened to become national since the inception of the industry. This observation leads again to the Hollywood code and the reasoning that its installation in all states would establish a picture language of uniformity and at the same time eliminate the hazard of the development of miscellaneous forms of adverse and extreme censorship.

At the present time the film industry feels that forms of censorship in New York, Maryland and Virginia are fair, while those in Pennsylvania, Kansas and Ohio are nearly as excessively the other way as the rules just discarded by Quebec. The introduction of the code will probably be recorded in the U. S. in one of the six states, depending upon the outcome of Canada's practice session.

"General Principles"

The keynote to the code as a law is the addition to the Hollywood formula, which is incorporated practically verbatim into the statute, of a specification opening the dictum for the censors and titled "General Principles." This leaves the interpretation of any picture wide open to any censor body. It reads:

> "No pictures shall be passed which will, in the opinion of the censors, lower the moral standards of those who see them, thus the sympathy of the audience should never be thrown to the side of crime, wrongdoing or evil.
>
> "Correct normal standards of life shall be presented on the screen, subject only to necessary dramatic contrasts. This principle does not aim, however, to restrict the imagination of the author.
>
> "Law, natural or human, should never be ridiculed nor should sympathy be created for its violation."

Not only is Canada going for the Hollywood production code but its Quebec censors are also having inculcated in them the main provisions of the American advertising code. As read into the new law this reads:

> "No salacious, obscene, indecent or sex suggestive posters shall be passed by the Board of Censors.
>
> "Posters depiciting actual hangings, electrocutions, suicides, rapes, use of firearms, as well as too passionate embraces, in fact or by suggestion, shall be prohibited."

Beaut Pickers

Hollywood, April 14.

Al Christie and King Vidor will help judge the beauties at the International Beauty Contest in Galveston.

Contest opens June 13.

MAYBE BILL FOX EARNING PAY AS ADVISOR

It is current Wall Street information William Fox will be asked by Fox Film to make active use of his office as chairman of the company's advisory committee. So far since holding that post as a condition of sale arranged when he sold his interests to Harley L. Clarke, William Fox has been travelling and hardly near the company's offices except when making a social call upon Clarke.

In that condition of sale and as part of the purchase price of Fox Film by Clarke, Wm. Fox holds a contract for five years at $500,000 annually, to fit with his title.

This possibility has not been denied by Fox Film. William Fox's job, even if active, it is said, will be only semi-official and purely in an advisory capacity.

Possibility of WB-Fox Agreement On Mutual Theatre Operation in Eastern and Western Territories

Warners and Fox may inter-arrange on theatre holdings.

The negotiations have been on for some time. As far as progressed they have been handled for Warners by Harry Warner and for Fox by Harry Arthur and Oscar Oldknow.

So far the proposed deal has had one obstacle in that Fox is withholding the West Coast circuit as outside the plan. On that score the deal is likely to fall, but it has been hinted the West Coast Fox houses may be included.

The plan by which the deal may be effected is through a holding company arrangement that will take over the three theatre properties concerned: Warners, Fox West Coast and Fox Theatres, the latter in the east. When and if completed the combo will parallel the Paramount-Publix circuit in numerical strength.

No Government objection is calculated to set in from the way the plan is handed as worked out in that neither Warners nor Fox Theatres is competitively situated in any territory.

It is likely the first step resulting from the deal will be the establishment of a big B circuit for secondary stage entertainment that will stretch across the country, and which both Warners and Fox are known to have been wanting to effect for some time.

ALL SCREEN ADS DISCONTINUED

Kansas City, April 14.

Fox-Friendly theatres of this city are featuring in their publicity that all advertising, other than announcements of coming attractions, has been discontinued from their screens.

WB-PAR BOOKINGS ARE ON START FOR '31-'32

It's accepted in film circles that all further possibility of continued battling between Paramount and Warners has been averted, through the two firms now talking inter-booking of each other's product.

This inter-booking, as reported last week, is proceeding.

Each company is said to more or less regret the break in their friendly business relations. No money in fighting for either.

Miles' 40 Stories

Hollywood, April 14.

Johnny Miles, of Radio's publicity staff, sold 40 stories based on United States honor winners in the World War and other military campaigns to Leigh Jason. Latter produces "Humanettes."

Old war clips will form stories with medal winners rung in at the end.

God's Gift in 4-a-Day With Film at Strand

Frank Fay will do four-a-day in person with a pianist and his FN picture, "God's Gift to Women," at the New York Strand next week (17).

Fay's last Broadway stage date was the Palace, two-a-day and across the street, for a week last summer. He was a run m.c. there before going pictures.

Answers by Roxy's Patrons for Style of Stage Show Preferred

A survey made by the Fox management of the Roxy, Broadway, as to show tastes by patrons, disclosed in a total of 264 inquiries the first to be received and through the mail, from mostly suburban customers, 67 different kinds of feasible entertainment suggested by the laity.

It's the biggest clincher as to how wise the public may be, depression or otherwise, when of the inquired customers, 44 sent in practical suggestions for improvement of a stage policy that is admitted by the entire show world to be a nonparell for the specific house in which it is set.

There were 21 different kinds of music preferments; 32 different and actionable types of particular dancing, while 38 specific features in the Roxy stage shows were significantly pointed out as preferences in that house's entertainment offerings. Some are slight, but that they are so numerous suggests how finely observant the public may be about film house shows.

What the new management of the Roxy has determined after this survey is handed as soon to be put into effect. Inside is that the stage policy will undergo a vast although a not more expensive stage policy that will still retain the principal and preferred features of the present setup, but be likely to be improved with certain changes. These changes are to be made for speed, color and variety.

Indoor Cirque

Future Roxy shows will have all the air of an indoor panto cirque, where the ginger shows of the old type will be the rule, but backed with the modern Roxyettes, precision dances, and fronted by the ballet, chorus and all. More humor is among the aims looked for in the contemplated changes and a happier blending of the different angle of classical and the modern in stage stuff.

Among the unusual suggestion from customers was the Roxy stage operettas, as their particular preferments for that house. These suggestions came in fully 10% of the answers. It follows the line of observation on how the grandiose proportions of a stage show policy that carries something like 110 people before the footlights affects customers' imagination.

This operetta thing isn't a far cry at this house. It is known that M. Marco, director of stage shows at the Roxy, had such an idea in mind on a scale to fit the house and which in all likelihood may become one of the episodic experiences at the Cathedral of motion pictures.

Humor crept in some of the replies, but it is significantly satirical. One is that men be eliminated from the ballet.

So far as the general inquiry shows, with or without change, those who answered prefer the Roxy show as it is, except for certain suggestions as explained. But if the industry is looking for a takeoff on customer reaction it comes splittingly in the decided reminders to keep cheap vaude out of the Roxy and a demand from around 15% of the customers who replied suggesting improvement by better film product.

Critic Loses Out

Detroit, April 14.

Charlie Richardson is off picture reviewing for the Times, Hearst evening sheet, and back to legging city room assignments. Removal order came from headquarters. Charlie was reported to have printed what he thought about a certain picture.

Richardson has been the Times film critic for about four years. He was formerly a reporter.

Horne with Lichtman

Hollywood, April 14.

Al Lichtman left for New York yesterday after a two-week confab with United Artists execs here.

Returning with Lichtman is Hal Horne, former Publix district manager in San Francisco, who will handle special exploitation at the U. A. home office.

1st Runs on Broadway

(Subject to Change)

Week April 17

Paramount—"City Streets" (Par).
Roxy — "Quick Millions" (Fox).
Capitol — "Strangers May Kiss" (M-G-M).
Globe—"Virtuous Husbands" (U).
Rivoli—"Front Page" (UA).
Strand — "God's Gift to Women" (WB) (16).
Winter Garden — "The Millionaire" (WB).
Rialto—"Reaching for Moon" UA).
Mayfair—"Cimarron" (Radio).
Warners — "Other Men's Women" (WB).
Cohan—"City Lights" (UA).
Central Park—"Tabu" (Par).

Week April 24

Paremount — "Hell Bound" (Tiff).
Roxy — "Doctors' Wives" (Fox).
Capitol—"Tailor-Made Man" (M-G-M).
Globe—(Not selected Monday.)
Rivoli — "Tarnished Lady" (Par).
Strand—"The Public Enemy" (WB).
Winter Gerdan — "The Millionaire" (WB).
Rialto—(Not known on Monday.)
Mayfair — (Not known on Monday.)
Warners—"The Flood" (Col).
Cohan—"City Lights" (UA).
Central Park—"Tabu" (Par).

$2 Pictures

"Trader Horn" (M-G-M) (Astor).
"Dirigible" (Col) (Central).

Foreign Films

"Zwei Herzen in ¾ Takt" (Superfilm) (German) (Europa).
"Wien, du Stadt der Lieder" (Oswald) (German) (Carnegie).

JOHN MEEHAN

Adaptations and dialogue for Metro-Goldwyn-Mayer.

Releases: "Strangers May Kiss" (Norma Shearer), "Jenny Lind" (Grace Moore), "Divorcee" (Norma Shearer), "The Lady Lies" (Claudette Colbert and Walter Huston; Paramount).

In production: "Free Soul" (Norma Shearer), "Cheri-Bibi" (John Gilbert).

Academy's Execs

Hollywood, April 14.

Louis B. Mayer has named Joseph I. Schnitzer, Sam Goldwyn and Carl Laemmle, Jr., to serve with himself and Jack L. Warner as executive committee of the Association of MP Producers for the next year.

This is Junior Laemmle's debut on the inner councils of the coast studio association. Ditto Joseph Schnitzer.

Also it links the names Mayer and Goldwyn once more.

Hughes Wants Muni

Hollywood, April 14.

Howard Hughes is dickering with Paul Muni to come west for the lead in "Scarface." At the same time he is trying to borrow William Boyd from Paramount for the other lead. Howard Hawkes will direct.

Picture is scheduled to start April 30.

Film P. A.'s Busiest Ever Creating Classy Backgrounds for Big Shots

Hollywood, April 14.

Picture celebs and execs have decided it's necessary to have some sort of background, even if it's synthetic. As a result press agents are receiving whispered orders to give their clients an aura of culture.

All because a couple of college graduates made good in pictures.

Hardly a picture celeb listed in the "Who's Who" books was not "preparing himself" for some worthy profession when the call of pictures came along to mess up his academies.

Heady Professions

They all started out to be doctors, lawyers, engineers or some other profession wherein they could tack a few initials after their names. That's what press matter hints anyway.

Few state which college they attended. They take it for granted that the public will pick out some grade "A" institution of learning as their alma mater. Ninety-nine out of 100 biographies have the same line: "Joe Doakes was studying to become an electrical engineer when he was offered his first part in a picture." Always the first part was "offered" to them.

Those Civil Engineers

Civil engineering is the most popular adopted profession of picture names. It's he-mannish and looks good in print. Vaguely the biographies mention summer vacations in Alaska, Canada, South America and other spots not too romantic for an embryonic civil engineer, but virile enough when some mysterious but gigantic engineering project is mentioned.

Time was when picture names were proud of graduation from truck driving, medicine shows, bricklaying or valeting to a midget.

Now there's the created background of higher education players are supposed to have had before they got the call.

Outside Pressure Chills Meggers on 'Queer People'

Hollywood, April 14.

With strong pressure being brought to bear from both the Hays organization and an involved syndicated columnist, Howard Hughes is more undecided than ever on producing "Queer People."

When the story was first adapted for the screen by the authors, the Graham brothers, Lewis Milestone did a rave over it and asked to be assigned to the direction. Later he went cold on it, claiming it was not big enough for him. Milestone's chill came after a reported conference with the femme columnist.

Picture was then assigned to Leo McCarey, who still has the assignment. It's reported that McCarey lunched with the same femme columnist a few days ago and since that time has been after Hughes to switch his assignment.

Columnist has been carrying weekly pans on the proposed picture and is known to have directed a number of articles to Will Hays in hope that Hays would officially ban the picture from the screen.

While Hays has taken no official action against the production, he has intimated to Hughes that it would be a good idea if the story were shelved. Hughes also bought "Whitey," a sequel to "Queer People." It was supposed he would switch the latter title to the "Whitey" story, but this hasn't been done.

Meantime, Howard Green and Raymond Schreck have been assigned to make another adaptation of "Queer People," with most of the objectionable material deleted.

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

P. a. plugging of stars' riches is kicking back in begging and chiseling letters, much more numerous than ever before. Unsolicited merchandise, mainly home-made, also arriving with "please remit" notes.

Argentine film tax is one stepchild of the universal feeling that all picture people are multi-millionaires.

Boyds Hie East

Bradley King goes to Paramount, L. I. studio to adapt "Wild Beauty" for Nancy Carroll. Husband, Judd Boyd, accompanies with an automatic camera device of his own.

Wood Gets Montgomery

Sam Wood will start "Man in Possession," first Robert Montgomery Metro starrer for Cosmopolitan release in two weeks. Sarah Y. Mason finishing script.

Beaudine's 2nd "Penrod"

William Beaudine replaces Robert Milton as director of "Penrod and Sam," with Leon Janney featured. Beaudine did the silent version. Milton annexed a five-year termer from Warners and will direct one at RKO-Pathe for Ann Harding before returning for an assignment.

Williams In "Honor"

Warren Williams' second assignment is the Otis Skinner part in "Honor of the Family," Lloyd Bacon directing and James Ashmore Creelman adapting from the Balzac novel.

"Salt Water" Cold

Unable to agree on price, Universal deal with Frank Craven for his "Salt Water" fell through. Russell Mack, slated to direct, switched to "Mississippi."

Oldtimers' New Faces

Warners-First National changed the following titles of pictures in preparation for production: "Hercules, Esq." to "Mister Hercules"; "Virtue's Clothes," formerly "Jack Daw's Strut," to "Bought!"; "Spent Bullets" to "Spent Heroes"; "The Idol" to "The Fourflusher"; "Murder in the Subway" becomes "Midnight Subway"; "Romance by Request" to "Honeymoon Hotel"; "This Is the Answer" to "The Star Witness," and "Upper Underworld" to "The Menace."

Sennett studio dark for a week but expects to start with an untitled Andy Clyde short.

Hoot Gibson, who joined his wife, Sally Eilers on location jaunt to Honolulu at the last moment, returns ahead of her to prepare for his annual rodeo.

Eddie Lambert goes midget in Leigh Jason's latest Radio "Humanette" short.

Hays Sticks Around

Will Hays sticking around for another two weeks to smooth out agency situation. Annual Producers Association election has in office Louis B. Mayer, pres.; Fred W. Beetson, exec. v.p., sec. and treas. for 9th time; Jack L. Warner, 1st v.p., and Joseph I. Schnitzer, 2nd v.p.

Gagging Lewis

Universal dug up "Prairie Gold," early Sinclair Lewis novel, to be shot as a comedy. Studio has owned script for long and Lewis will have nothing to do with production.

Fox Drops Four

Fox letting out Frances McCoy, Lucille Browne and Ruth Warner, young players, after a year, and C. Henry Gordon after a six-month try.

Marion Quits Par

George Marion, Jr., after years of association with Par, has split. He bought up the rest of his $2,500 weekly contract. Calling for one more picture on a three-a-year basis.

Frances Starr In

Frances Starr, legit star, gets her first picture work in the mother part of "Five Star Final," FN.

Veiller Adapting

Anthony Veiller is adapting Rex Beach's "The Slander Girl," bought by Radio.

Humoring Dreiser

"American Tragedy" finished shooting the day Theodore Dreiser flew east and completed film will be shown the author in N. Y. in two weeks as a concession to his wishes.

H. S. Krafft, his rep., stays on till next week then returns to N. Y.

U Shelves "Virgin"

Unable to cast the title part of "Impatient Virgin" for Universal, William Wyler, scheduled to direct, shelved the story. It will be revived later in the year as "Impatient Maiden." Wyler will do "U-Boats," previously gathering dust because of anti-German material, which has been removed.

Willis Directing

F. McGrew Willis, RKO-Pathe writer, has a new contract with a directorial clause after the first six months.

Equity Stops "Playthings"

Rehearsals of "Playthings of Broadway" (stage) opener at the Hollywood Playhouse by Brovey Productions, were stopped by Equity for lack of salary bond.

Lange for Groman

Arthur Lange replaces Dr. Francis Groman as head of RKO-Pathe's music department. Dr. Groman plans a trip to Europe.

Von Stroheim's Burn

After six months' preliminaries on "Blind Husbands," Eric von Stroheim can't see $5,500 for his work. Universal had already spent over $100,000 of the $350,000 production budget when the home office put the lay-off mark on it. Von Stroheim has refused the meg for "Boulevard" and/or a part in "White Captive," and is talking through Ralph H. Blum, attorney.

New F. & M. Break-In

Fanchon & Marco's break-in is now at the Manchester, south Los Angeles neighb, result of the closed stage at the Pasadena Colorado.

Torres Leaves Metro

Failure of Metro to exercise its option on Raquel Torres last week was a request act arranged by the Mexican girl's attorney several months back.

Moreno Stays Par

Rosita Moreno has canceled that $2,000 RKO date to stick with Paramount at $800, plus traveling expenses for herself and mother to Paris, with six months' living expenses there. She sails on the "Ile de France" April 25 for Spanish talkers at the Joinville studios. Paramount is about to wash up on foreigns in Hollywood.

Starrett's Coast Plug

Charles Starrett arrived this week from Paramount's Long Island studio for a coast build-up as leading man. For Clara Bow's next.

Miss Watkins Back

Maurine Watkins is back from her Fox leave of absence, with several months more writing to do.

Daniels Squawks

Bebe Daniels squawked to Warners after a preview of "Maltese

(Continued on page 61)

Metro Meeting in Chi, Felix Feist Decides

Felix Feist has decided to hold a national sales convention for Metro this season, after all. He has abandoned the idea of having a conference with the division managers on distribution and letting it go at that.

The convention, to be held at the Drake hotel, Chicago, will not be as extensive as in previous years. It will last only two days, April 26-27.

J. J. Franklin's 8

J. J. Franklin left New York Monday (13) after a week on Broadway. He came east to see what's left of the town he last visited five years ago.

On the coast, where Franklin intends to erect and operate a small town circuit, mostly in California and adjacent states, he has eight theatres to make the start.

Franklin will operate from Los Angeles, where also his brother, Harold, is operating the Hughes-Franklin chain. J. J. recently left the H-F organization to build a circuit of his own.

PHONEY TESTIMONIAL ADS

Schulberg O. K. with Par on Coast; Everything Tranquil, Says Lasky

B. P. Schulberg, Paramount's west coast production chief, is O. K. in Hollywood with Paramount. He'll stay there in the same berth he's occupied for several years.

Reports of a possible switch of Schulberg to Par's Astoria, L. I., studio, or against that a settlement under his contract which has around three years yet to run, due to friction following Adolph Zukor's recent inference the Hollywood studio was running behind the eastern plant in efficiency and team work, are denied by Jasse L. Lasky.

Paramount has no intention of transferring Schulberg to the eastern studio, according to Mr. Lasky. That has never been hinted, nor so far even discussed.

The thought that Paramount this season, with poorer standard of product out of Hollywood than previously, as against favorable results obtained from the Long Island plant in the face of drawbacks, could be responsible for dissatisfaction with Schulberg, is discounted as absurd.

Pep-up Talk

The Zukor speech is accepted on the inside as a "pep-up talk," to inspire the Hollywood crowd to greater efforts in competing with Astoria. It's likened to the usual pep-up speeches ofttimes far more pointed for the benefit of the sales organization.

"We are entirely satisfied with the costs in Hollywood," stated Lasky.

MICKEY MOUSE MOVES TO U. A. NEXT MARCH

Hollywood, April 14.

United Artists will release Mickey Mouse shorts in all countries at the expiration of the present Columbia set up in March of next year.

Distribution deal, for a term, was made here yesterday with Walt Disney by Joe Schenck and Al Lichtman.

These will be the first independent shorts released by U. A.

2 New Kansas Censors

Kansas City, April 14.

Helen R. Dodderidge, of Lawrence, and Abbie A. Bellcort, of LaCrosse, have been appointed inspectors for the Kansas state picture censor board by Governor Woodring.

They succeed Mrs. Lizzie K. Robinson of Lawrence and Mrs. Ella Maloney of Kansas City, Kans.

CONTRARY TO CODE

Radio's Picture Ordered Back from N. Y. for Deletions and Remakes

Hollywood, April 14.

Hollywood Code is responsible for a feature picture completed here recently on the Radio lot and shipped to New York, returning this week.

In the eastern projection room code experts declared against certain of its scenes, maintaining they grossly deviated from the letter of the production formula.

Radioites replied by putting the film back in the can and ordering its Hollywood plant to make all of the deletions demanded.

Frank Whitney Dies

Dallas, April 14.

Frank Whitney, Texas indie exhibitor, died of injuries received in a recent car smash.

He was operating the Aztec, Albany, Tex.

Cullinan at U.

Hollywood, April 14.

Capt. Pat Cullinan, former agent and radio singer, has been added to Universal's writing staff.

NELLA WEBB'S FORECASTS

Going Out to Dailies Per Vic Shapiro for Fox Stars

Nella Wobb, New York astrologist, has told Vic Shapiro, Fox's p.a. so many things in forecast coming events she gave Vic an idea for tangible press material.

It's set for a series of forecasts for Fox players to be styled "What the Stars Tell About the Stars" with Miss Webb handling the astrological end. The readings will be sent out to newspapers through a mat service.

$600,000 GROSS COLLECTIONS FOR N.V.A. WK.

Advance estimate of $600,000 in collections during the N.V.A. fund drive last week, inclusive of the possible returns from the commercially hooked-up "Stolen Jools" short, seems approximately correct, according to reports in so far.

Most of the circuits are withholding individual house collection figures in an apparent desire to report the circuit returns in toto when completed.

Incomplete accounts from the three de luxe presentation theatres and the straight vaudeville Palace in Times Square indicated about $14,500 in collections from the four, without the amount to be realized from the screen short. Palace did $2,031 on the first five days to indicate about $3,000 on the week. Capitol's $3,703 for six days predicted $4,000. Paramount collected around $2,500, from early figures, and Roxy about $5,000.

A few of the indie New York neighborhood picture houses, never having participated before in an N.V.A. drive, brought the cash into the V.M.A. offices Monday. One small house contributed $58.

Wide Distribution

What probably is an all-time record in film distribution was set by the Variety Managers' Association with "Stolen Jools." The Pat Casey office, with the distribution sololy handled by Major Donovan, issued 2,088 prints of the two-reeler in 30 days. Shooting the film at the five major studios on the coast and distribution to over 2,000 theatres for simultaneous showing consumed less than six weeks.

Numerous theatres participating in the drive had some difficulty with the film short. Majority were the large picture houses up against the turnover problem, with the short's 22 minutes reported difficult to squeeze in at some shows.

Other theatres reported any trouble with the two-reeler was offset by the many names in the cast.

'SVENGALI' AT HOLLYWOOD

At Pop Price—But Summer Stage Possibility Remains

Warners will bring "Svengali," the John Barrymore picture, into the Hollywood on Broadway. Film comes in late this month on a grind.

It marks the relighting of this theatre after a winter of darkness, but does not kill off the summer legit idea of the house. One of the offers for the summer stage musical policy at the Hollywood has been made by Harry and Bill Brandt.

Future of the Warner theatre remains in doubt with a possibility that the house further up the street will be closed.

WORST BLOW YET TO BIG BUSINESS

Faking Endorsements for Some Faking Commodities —Others Just as Rotten— Royalty and Society Fell for Cheap Publicity Gag —Investigation Now On

FILM ADVERTISING BEST

Film advertising as practiced today is the world's model. This is admitted openly by leaders outside the industry. It is given corroboration in the current wide usage of film advertising methods by commercials everywhere. Increasing instances are to be observed in the magazine and newspaper copy. The account cover nearly every industry line from the 5 and 10's to banks.

Those spotty citations of unusual sex copy that recently stirred the industry are as nothing compared to the most destructive selling method big business has known—the endorsement system. If fildom may be berated for lying in a world of glamorous superlatives, it has that right by the truth of the quality of its product.

Each picture produced is a separate entity or property. As such it commands individual advertising

(Continued on page 36)

FWC MORALE IS GIVEN IMPETUS

Hollywood, April 14.

A letter on morale, assuring its personnel and staff would remain unchanged, was circulated by Fox West Coast.

It's part of Oscar Oldknow's idea to rehabilitate and pep up matters.

Sol Lesser in N. Y.

Sol Lesser arrived from the Coast Monday. He will remain for a month.

He will discuss things with home office executives of Universal, as advisor to Carl Laemmle.

Other Producers Following Par With Kidlet Talkers for '31-'32; Popular with the Young and Old

Publishers and Shorts

First official recording of opposition to advertising short subjects is scheduled to be taken by the American Newspaper Publishers' Association at its annual convention.

It will be held at the Hotel Pennsylvania, New York, April 21-24.

CIRCUITS' SALES DELAYED BY UNIONS

Present deals by the circuits for the sale of unprofitable houses to independents are infoed as stayed, pending negotiation with the labor crafts relative to certain booth concessions. These concessions if granted are understood to make for certain overhead savings that may permit chain operation under reasonable circumstances.

Fox, one of the circuits concerned, is reported to have around 20 houses for sale this way and now held up by the negotiations. The circuit has been disposing of unprofitablo houses to indies for the last 12 months. Some 17 have been sold.

While the chains are finding some grinds unprofitable to operate, indies can run them on a paying basis because they are mostly non-union and go for any kind of help at any wage. When a house is sold to an indie the labor crafts find several of their members out of unemployment.

To save the situation, the unions and the circuits have begun talking of a change. The unions have requested the circuits to stop selling to indies who go non-union, with the circuits agreeing if labor overhead can be arranged so as to permit the chain to hold on to such houses under a reasonable operating basis.

The industry may expect a fair-sized block of pictures next season ('31-'32) made with kid actors but directed also toward adult appeal.

Paramount will go in heavily for this style, following its release of "Tom Sawyer" earlier in the season and "Skippy" now.

Other producers as determined as Paramount to find a new cycle and at the same time product that will return children to the box offices, may be expected to follow Par's lead.

According to Jesse L. Lasky, Paramount is sold on the production of pictures of the same general type as "Sawyer" and "Skippy." Four are certain, this embracing "Snookie," "Huckleberry Finn" and "Tom Sawyer, the Detective." Latter has been on and off for some time, but is now set, says Lasky.

Double Appeal

The belief of Paramount is that the typo of pictures it is shooting for, with kids as principals, not only increases the draw among kidlet fans but exerts a tremendous appeal for older folks. This is proved, say Paramounters, and has been in the past through the fast rising popularity of kid talent when tried out in regular features, whether drawing room society stuff, farces, comedies or even westers.

Paramount loses its biggest bet so far in Jackie Cooper, when the "Skippy" title player returns to Hal Roach, to whom under contract, for next year's "Our Gang" comedies. Cooper was loaned from Roach for "Skippy," his first feature. Before returning to Roach, Par may be able to squeeze him through on loan for another of its kid talkers.

1ST TIFF-WW TALKER TO BE IN BLACKFACE

First feature to be made by Tiffany-Worldwide will be along blackface comedy lines. Moran and Mack are to be starred in it. If successful, the team may be retained for additional features.

Official announcement of his acquisition of Tiffany will be made by Earl Hammons before the end of this week.

Hollywood, April 14.

Tiffany continues totally inactive, awaiting the arrival tomorrow (15) of E. W. Hammons, Grant Cook and L. A. Young. Phil Goldstone says Cook asked him to remain as the production head, but he may leave anyway.

There is a possibility of Tiffany becoming a rental studio with all production on the Metropolitan and Educational lots.

Gibbons' Shorts

Floyd Gibbons will make 13 shorts for RKO Pathe. Negotiations were completed through Tim Sullivan, NBC's Artists' Bureau.

Shorts will be titled "Floyd Gibbons' Supreme Thrills." Each will be an interview between Gibbons and a military celebrity or World War vet.

Shorts will be produced in the east.

Griffith Sale in Doubt

Hollywood, April 14.

Sale by D. W. Griffith of his interest in United Artists to Howard Hughes and for $1,000,000 is reported here.

Joseph Schenck denies knowledge of the transaction, saying had it happened he would be cognizant. He further states Griffith is due here shortly for another UA film.

Playwrights in Films Squawking Loudest on Studio "Injustices"

Hollywood, April 14.

Series of undercover meetings held by screen writers aiming for a better set-up with the producers, has brought out peculiar situation. Former stage writers now in pictures are the most burned up and radical in beefing about so-called injustices.

Move was started by the old silent scenarists and it was assumed to be for self-protection against continued importations from the playwright ranks. But it appears that the former stage men are forcing themselves to the front in the coming fight for a better deal, and are ready to contest for concessions and go farther in this coming scrap than the oldtimers are inclined.

Ideas Helpless

Irksome condition for the playwright is that he finds here no such protection for his ideas as exists in the Dramatists' League for the stage. Complaint along this line is: "Why should I submit an idea for a picture and have it butchered under the present system, without being able to protect myself?"

Thinking along this line, and generally with a contract in his mitt, the playwright-scenarist does just his stint, adapting or dialog writing. But as to supplying new material, that's out. Few, if any, of the stage imports have been anxious to submit new stuff.

Effect on Originals

The import is too close to former association with the stage where generally his producer-Dramatist League contract provided that his material cannot be changed unless with the author's consent. With no such arrangement here, writers feel that possibilities for new material are closed to the studios through this deficiency. Not a few of the producers freely admit this.

Summed up, the fight of the screen writers is for a recognition similar to that enjoyed by the stage writer, all of which they feel would be taken care of by a standard form of contract. Along with this idea, it's reported not beyond the realms of possibility to see the mutterings by ex-stage writers for a royalty basis for pictures grow into insistent demands.

Belated "Caesar" Loop Smash In 2 Houses for $27,000 Total, Rest of Town in Doldrums

Chicago, April 14.

Starting with a slight attack of indigestion the middle of last week, loop show business is doubled up at present. The current picture week indicates a sub-normal metabolism. Two big deluxers are wobbling, the run houses are getting ready to change, and only two spots are showing a satisfactory pace.

If the two big houses, Chicago and Oriental, keep out of the red this week they'll be lucky. Both sites got away sadly, with their pictures showing no possibilities of building towards the close. Far ahead of the pack is "Little Caesar," running day and date at the Woods and Orpheum. It is showing real class at both houses, which need the money. Picture finally got into town through court action after the censors had given it the nix. It's one of the few gangster pictures to click in this town.

Other film which is making good is "Dishonored." After a first week to a satisfying $27,000, it is running along well in its second week to an indicated $19,000 at the Roosevelt.

Studebaker, converted legit spot, didn't make good with the first Italian talker, "Naples Che Chanta," so will try again next week with another German flicker, "Vienna," "City Lights" sticks until Saturday (18), and gives way to "Kiki" after an exceptionally profitable stay. Will Rogers takes his "Connecticut Yankee" out of McVicker's Wednesday (15), with "Strangers May Kiss" (M-G) replacing.

Estimates for This Week

Chicago (Publix-B & K) (4,000; 50-75-85)—"Doctors' Wives" (Fox). Stage show. Doesn't look anywhere near the usual pace for this house; will let b. o. down badly to probable $34,000. "Skippy" (Par) last week was disappointing, building over the weekend but weakening fast toward the close, to finish with only a fair $42,000.

McVicker's (Publix-B & K) (2,200; 50-75-85)—"Connecticut Yankee" (Fox). For third and last week indicates a suitable $15,000. Previous week very satisfactory at $24,600. "Strangers May Kiss" (M-G) replaces tomorrow (15).

Oriental (Publix-B & K) (3,200; 50-75-85) — "Three Girls Lost" (Fox). Stage show. House dropping again, in spite of Chicago locale of picture; only $25,000 indicated, not enough. Last week "Tailor Made Man" (M-G) and Sue Carol with Nick Stuart in person proved fairly profitable, $36,000.

Orpheum (Warner) (800; 40-60-75)—"Little Caesar" (FN). Smash, bringing the house up sharply; will likely hit terrific $9,000; censor board's early ban and resultant publicity plenty of help. "Hot Heiress" (WB) last week didn't mean anything, $2,400.

Palace (RKO) (2,300; 50-75-85)—"Behind Office Doors" (Radio) and vaude. Looks like profitable week; nothing outstanding, but $23,000 okay. Last week "Dracula" (U), with no vaude name as aid, managed to get by nicely, $24,500.

Roosevelt (Publix-B & K) (1,500; 50-75-85) — "Dishonored" (Par). After clicking in first week to fine $27,000, continuing at steady pace indicative of $19,000; seems capable of three weeks.

State-Lake (RKO) (2,700; 50-75-85) — "Cracked Nuts" (Radio). Opened Saturday (11), with reviews not warm; dropping as show gets into midweek, maybe $24,000. Last week "Ten Cents a Dance" (Col) scrammed after fair $23,800.

Studebaker (Insull) (1,200; 50-75-85)—"Vienna" (Indie). Opened Sunday (12). "Naples Che Chanta," first of the Italian talkers, not good enough to last more than eight days, taking $5,100.

United Artists (Publix-UA) (1,700; 50-75-85)—"City Lights" (UA). Will call it a run after five weeks, equal to the stay made last by "Hell's Angels"; for fifth and final week should get $14,000; previous week oke at $18,900. "Kiki" (UA) replaces Saturday (18).

Woods (Jones) (1,200; 50-75-85)—"Little Caesar" (FN). Big here, too, giving this house a much-needed boost into real money at excellent $18,000. Last week "Not Exactly Gentlemen" (Fox) satisfied to take away $7,000.

Gallup's Dept.

Bruce Gallup has not yet settled on a realignment of his publicity-advertising department, with George Gerhard, who was subbing for Warren Nolan until the latter died, still in that spot.

Report that Hal Horne would join UA's press department, denied by Gallup.

WASH. PALACE RETAINS FAST CLIP—$23,000

Washington, April 14.
(Drawing Population, 450,000)

Indications point to "City Lights" only doing two weeks at the Columbia. The Metropolitan Opera goes into the Fox on rental for the balance of the current week.

Estimates for This Week

Columbia (Loew) (1,232; 35-50). "City Lights" (UA). In its second week will do about $12,000 and doubtful of staying a third. Last week $17,000.

Metropolitan — "Too Young to Marry" will go to $6,000. Last week "Painted Desert" (Pathe) did $6,000. House is back to first runs.

Earle (Warner) (2,244; 25-30-40-60-70). "Finger Points" (FN) and vaude. Will do about $17,000 this week, all right. Last week "50 Million Frenchmen," same figure.

Palace (Loew) (2,363; 25-35-40-60-70). "Honor Among Lovers" (Par) and vaude. Will do around $23,000, okay, but a drop from last week, which did almost $26,000 on "Dance, Fools, Dance" (M-G). That's top money for a 2,300-seater.

Fox (Fox) (2,434; 15-25-35-60). "Men on Call" (Fox). For four days will probably garner $10,000; Metropolitan Opera troupe in for balance of week. Last week "Mr. Lemon of Orange" (Fox) did well with $24,000.

Rialto (P) (1,978; 25-30-50-60). "Bad Sister" (U) and John Boles in person. Should go to about $15,000. Last week "Finn and Hattie" (Par) got $5,500.

Keith's (RKO) (1,875; 35-50). "Man of the World" (Par). Seems headed for $14,000. Last week "Laugh and Get Rich" (Radio) disappointed on $9,000.

'Yank' Detroit's Leader, $46,000; Biz Is Off a Bit

Detroit, April 14.

With only two holdover pictures, business is generally off. "Connecticut Yankee" is the exception.

"Skippy," for its second week, will probably warrant a third, as will "Strangers May Kiss." "Trader Horn" was rushed into the United Artists when "Kiki" dove after eight days. Doing fairly without much ballyhoo.

Estimates for This Week

Michigan—"Finger Points" (FN) (4,045; 35-50-75). Barthelmess picture failed to impress, although normal house gross probable for $42,000; Sue Carol and Nick Stuart on stage. Last week "Skippy" (Par) did fairly for $35,900.

Fox—"Connecticut Yankee" (Fox) (5,100) (15-25-50). Getting a big play and will probably wind up around $46,000, nice. Last week "Not Exactly Gentlemen" (Fox) and 800 kids on stage meant fair Easter week of $36,000.

Fisher—"Father's Son" (FN) (2,300; 35-50-75). Picture doesn't mean much and will get slightly less than normal at about $20,000. Last week Gilda Gray and "Conquering Horde" (Par) did $21,000.

Downtown — "Kept Husbands" (Radio) (2,700; 15-25-50). Box office name and smart ballyhoo getting a break; will wind up near $15,000; okay. Last week "Ten Cents a Dance" (Col) got $17,000.

United Artists—"Trader Horn" (M-G) (2,025; 35-50-75-90). Played here at $1.50 top; first time at pop prices and rushed in on two days' notice; doing okay, considering, and probably $18,000. Last week "Kiki" (UA) very bad at only $11,000.

Paramount — "Strangers May Kiss" (M-G) (3,445; 35-50-75). After record breaking first week of $40,000, this one dropping plenty and doing only fair now; about $17,000 this week.

State—"Skippy" (Par) (3,000; 15-25-50). Tough house, but picture brought enough with it to do a nice business and will probably get $15,000; good. Last week "City Lights" (UA) did okay for sixth week at $8,300.

RAINBOW BALL
New York City

FOR CRIPPLED CHILDREN

On April 18th, at the Ritz-Carlton, New York, the Annual RAINBOW BALL, one of the principal Society events of the Spring Season, will again feature a MEYER DAVIS ORCHESTRA.

The proceeds go to assist crippled youngsters, making possible 40,000 visits to their homes last year.

"Bad Sister" Romps For $28,900 Over In B'klyn This Week

Brooklyn, April 14.

Warm breezes with fine picture fare. At the Paramount with the kids still out of school everything was jake at the b. o. They ought to do around $42,000 with "Skippy" in its second week at the Publix house. Strand has been getting good breaks with "The Finger Points."

Estimates for This Week

Paramount — "Skippy" (Par) (2d week) (4,000; 25-50-85). Mighty fine turnout and expected to do about 42,000. Last week this kid picture brought in $53,800; every matinee record broken. Rudy Vallee's return also satisfactory.

Fox—"Conquering Horde" (Fox) (4,000; 25-50-75). Good results and ought to bring in around $32,000. Last week "Lemon of Orange" (Fox) received $35,500.

Albee—"Bad Sister" (U) (3,240; 35-40-60-75). Plenty of vaude with indications for $29,000. Last week "Cracked Nuts" (Radio), $28,900.

Metropolitan — "Dance, Fools, Dance" (M-G) (3,577; 35-40-50-75) and vaude. Around $26,000 this week; good. Last week "Hell's Angels" (UA), $27,100.

Strand — "Finger Points" (FN) (2d week) (2,800; 35-50-60-75). Did $22,900 last week and probably $16,000 this week.

CINCY HOLDS NORMAL, 'HONOR' $11,500, LYRIC

Cincinnati, April 14.
(Drawing Population, 700,000)

Summer weather the first half of the current week yet grosses of the downtown cinemas hold up with prospects good.

Erlanger-Grand (legit) is grinding another all-German picture at 30-50-cent prices, which should fetch about $4,500. Annual university of Cincinnati students' musical comedy is at the Shubert.

Estimates for This Week

Albee (RKO) (3,300; 35-75), "Tailor Made Man" (M-G) and vaude. Average screen and stage combination measures for $23,000, normal. Same figure last week for "Ten Cents a Dance" (Col).

Palace (RKO) (2,700; 35-50-), "Sit Tight" (WB). Joe Brown and Winnie Lightner following coming along at $17,500 gait, good. Last week, "Dance, Fools, Dance" (M-G) swung a dandy $20,000.

Lyric (RKO) (1,400; 30-50), "Honor Among Lovers" (Par). Looks like fair $11,500 here. Last week, "Dishonored" (Par) attracted close to $12,500, okay.

Capitol (RKO) (2,000; 30-50), "Bachelor Apartment" (Radio). Lowell Sherman magnetting for fairly good $12,000. Last week, "Skippy" (Par) got nifty $13,000.

Keith's (Libson) (1,600; 30-50), "Doctors' Wives" (Fox). Ticketed for $6,500, better than average. Last week, "It Pays to Advertise" (Par), $5,000.

Strand (RKO) (1,350; 25-40), "Dance, Fools, Dance" (M-G). Following a week of great returns at the Palace, this film continuing at good $5,000. Last week, "Going Wild" (FN), $4,000.

Family (RKO) (1,140; 25-35), "W Plan" and "The Lady Refuses" (Radio) split. "Oke at $3,800, equalling total last week for "Not Exactly Gentlemen" (Fox) and "The Flood" (Col).

$32,000 for Boston State

Plenty Big—'Dishonored' Holds Over in 3 Houses—Met Around $42,000

Boston, April 14.
(Drawing Population, 850,000)

Film houses are up all around this week with the Met looking good for over $40,000 for the second week in succession—"Skippy."

Loew's State should get a hold in the news this week with "Strangers May Kiss," which is very big. The two Keith theatres look good for fine biz. Keith's is showing "Dracula" in its second week while the Keith-Boston has Pat Rooney on the stage and a fair film that will do about $17,500.

Smaller Publix houses will also do well, although not as good as last week, as three of them are holding "Dishonored" for a second week.

Estimates for This Week

Met (Publix) (4,380; 50-75)—"Skippy" (Par). Looks good for a fine $42,000 this week to lead town. "Connecticut Yankee" (Fox) netted an also fine $44,500 last week.

Loew's State (4,000; 30-40-50)—"Strangers May Kiss" (M-G). Will do smash $32,000 this week. "City Lights" (UA) netted $15,000 last week, but should have done more.

Keith's (RKO) (4,000; 35-50-60)—"Dracula" (U). In its second week may do $18,000. Got $25,600 last week, fine.

Keith-Boston (RKO) (3,000; 50-00)—"Misbehaving Ladies" (FN). Pat Rooney in person real attraction; looks like good $17,500. "The Lash" (FN) with Leatrice Joy on stage, $21,200 last week.

Fenway (1,360; 30-50)—"Dishonored" (Par). Here for second week and maybe a good $7,500 this week. Same film $9,000 in previous stanza, a fine figure.

Uptown (1,700; 30-60)—"Dishonored" (Par). Will do $9,000 here in second week; $11,000 last week.

Scollay (2,562; 35-50-60)—"Ten Nights in Barroom." May do exceedingly well, but it sort of looks as though $12,000 will be the limit. "Man of the World" (Par) grabbed a good $12,000 last week.

Olympia (1,962; 35-50-60)—"Dishonored." Also here in second week and will do $10,000 at least. Had good $13,000 first week.

Indianapolis Won't Go for Dietrich; Lyric Big, $13,000

Indianapolis, April 14.
(Drawing Population, 450,000)

The lion's share of business is going to the Lyric this week with Moran and Mack topping the vaude bill.

Downtown houses feel the effect of spring weather and the theatres will have night baseball as competition again. This opposish is worrying the managers.

According to gossip the Indiana (Publix) will drop stage shows May 1 for the summer and the Circle will try double features.

Estimates for This Week

Indiana (Publix) (3,300; 35-50-65)—"Dishonored" (Par). Failed to develop a punch and below average at $17,000 this week.

Circle (Publix) (2,600; 25-40-50)—"Ten Cents a Dance" (Col). Not much attention because of sex ads, poor at $7,000.

Loew's Palace (Loew's) (2,800; 25-35-50) — "Tailor Made Man" (M-G). Average for Haines picture, $9,000.

Apollo (4th Ave.) (1,100; 25-35-50)—"Connecticut Yankee" (Fox). Cleaned around $11,000 last week; held over, ought to do $8,000 this week.

Lyric (4th Ave.) (2,000; 25-35-50)—"Lightning Flyer" (Col). Jimmie Hall, recent guest m. c. at the Indiana, in film, with Moran and Mack stage; ought to mount up around $13,000, best in many weeks.

Ohio (Publix) (1,400; 15-25)—"Fighting Caravans" (Par). Started off for about $1,800, not good for first run film downtown.

$16,000 FOR TEX

La Guinan in New Haven—Dual Bills Aiding the Sherman

New Haven, April 14.
(Drawing Population, 300,000)

Mild weather is beginning to kill off Saturday matinees, and the double feature policy seems to be helping the Roger Sherman. Texas Guinan is currently helping the Fox-Poli, being there in person.

Estimates for This Week

Paramount (Publix) (2,353; 65)—"Dishonored" (Par) and unit. Will knock off about $12,000, fair. Last week "Skippy" (Par) thumbed through for $14,800.

Fox-Poli (Fox) (3,040; 65)—"Subway Express" (Col) and unit. Tex Guinan in person a factor this week; unfavorable comment on film, but should carry through for nice $16,000. Last week "Strangers May Kiss" (M-G) hit the '31 high here at $21,700.

Roger Sherman (WB) (2,200; 60)—"Finger Points" (FN) and "Lonely Wives" (Pathe). Dual bill will turn in near $9,000. Last week "50 Million Frenchmen" (WB) and "Father's Son" (FN) satisfactory at $8,700.

College (Fox) (1,565; 50)—"Mr. Lemon of Orange" (Fox). Will be moderate around $4,500. Last week "Connecticut Yankee" (Fox) solid for $7,200.

Bijou (Fox) (1,536; 50)—"Painted Desert" (Pathe) and "Bachelor Apartment" (Radio). Nothing special and shapes as $4,000 this week. Last week "Seas Beneath" (Fox) and "Caught Cheating" (Tiff) drew a big $5,000.

NEW HIGHS POP IN BALTIMORE, STAN $34,000

Baltimore, April 14.
(Drawing Population, 850,000)

Town had its first film premiere in the Hollywood manner at the Stanley Sunday night when the lamps were turned on for "City Lights." Loew's city manager and staff worked for weeks in preparation and the results justified. Pictures of the crowd were taken and incorporated in the newsreel for the rest of the week. Local and out-of-town celebrities on hand for this reserved seat affair.

The Auditorium, after dropping out of the m. p. lineup for a week of legit, is back again. "The Millionaire" (WB) is here at $1 top. Hipp and Palace still dark, and chances are they won't be relighted before next season.

Many theatres running well, and in general it's the best post-Easter season in years. Town has two holdovers, an unusual situation here—"Connecticut Yankee" at the New, and "Frenchmen" at the uptown Metropolitan.

The Stanley looks headed for a new record. "City Lights" should hang up one. If it does it means a double-header for "Strangers May Kiss" last week, equalled the "Hollywood Revue" intake there, and that will mean the two biggest consecutive weeks in the history of the house.

Estimates for This Week

Stanley (Stanley - Crandall) — "City Lights" (UA) (3,600; 25-60). Off to biggest Sunday midnight start ever known here; looks headed for house record at say $34,000. "Strangers May Kiss" (M-G) last week did very big, $33,000.

Century (Loew)—"Skippy" (Par) (3,200; 25-60). Looks like a good week, juvenile draw predominating; should get $19,000. "Tailor Made Man" (M-G) last week shared popularity with Ted Lewis band; holiday week helped and gross a house record at $29,000.

New (M. Mechanic)—"Connecticut Yankee" (Fox) (1,400; 25-50). Headed for good holdover week, and will mean best fortnight at this house in some time, maybe $9,500, against stiff opposition. Opening week was excellent at $14,000.

Keith's (Schanbergers)—"Man of the World" (Par) (2,500; 25-50). Okay at around $11,000. "Kept Husbands" (Radio) last week pretty fair on $10,000.

Rivoli (Wilson Amus. Co.)—"Drums of Jeopardy" (2,000; 25-60). Won't top $7,200. "Single Sin," last week and despite holiday only $6,800.

Valencia (Loew-UA)—"Strangers May Kiss" (M-G) (1,500; 25-35). A wow last week at the Stanley and momentum should keep going to extent of about $4,500 at this elevator stand. "Right of Way" (FN) last week, a first-runner, got good $5,500, holiday aiding.

Parkway (Loew-UA) — "It's a Wise Child" (M-G) (1,000; 25-35). Reviews following considerable and should get at least $5,000. "Dance, Fools, Dance" (M-G) last week oke for $5,000.

Metropolitan (Warner-[illegible]) — "50 Million Frenchmen" (FN) (1,300; 25-50). Holding over and should top $5,000. Opening week went to very good $6,600.

Auditorium (Schanbergers) "The Millionaire" (M-G) (1,500; 35-$1). Back on a de luxe after a week out for legit, against powerful opposition, particularly at $1 top; Arliss following counted on; may be $9,000.

DOUBLE BILL SITUATIONS

Philly's Ups and Downs

Circus Stage Show Will Give Mastbaum $57,000—2 Films Yanked—Fox, $28,000

Philadelphia, April 14.

After one of the poorest Easter week showings Philly has had in recent years a general improvement is expected in a majority of the downtown houses this week. But two got away to such bad starts as to necessitate the quick yanking of films.

The Mastbaum is one house, at least, that is due to go into high after several rather disappointing weeks. With billing that parallels the blurbs of the big top, advertising a "mammoth, colossal circus" including "clowns, acrobats, elephants, horses, freaks," etc., and the film feature, "Cracked Nuts," Philly's biggest picture house indicates a week at better than $57,000 which would mean a $14,000 jump over last week, and the best in some time.

The Stanley also figures to take a leap with George Arliss' "The Millionaire," which won glowing notices and looks good for $18,000, a gain of six grand from last week's very poor figure. "Connecticut Yankee" will show a gain for the Fox, too. Comedy ought to get $28,000.

Keith's figures for around $15,000 in the second week of "Dishonored" which will be okay. The Earle looks like about $19,000 with "Kept Husbands" a little under last week.

The Stanton's on the other hand is a bloomer. "Woman Hungry" opened Friday and is being taken off after four days. The Karlton had an even worse break. "Misbehaving Ladies" opened Friday and lasted just one day, "Fifty Million Frenchmen" moving down from the Boyd to succeed. "Stepping Out" was not liked by the critics at the Boyd and is hardly likely to get a second week. This house has been going from bad to worse of late with no attractions rating holdovers.

Two legit houses which have been showing pictures are dark this week, the Chestnut and Erlanger.

Estimates for This Week

Mastbaum (4,800; 35-50-75)—"Cracked Nuts" (Radio). Wheeler-Woolsey picture perhaps the least of the program's drawing power; house using circus methods with a stage bill that has animals, aerialists and clowns and making a big play for the kids; very heavy and should hit $57,000 this week. "Tailor Made Man" (M-G) disappointed last week on $43,000.

Fox (3,000; 35-50-75)—"Connecticut Yankee" (Fox). Started well and maybe $28,000. "Body and Soul" (Fox) didn't hold up as well as hoped last week, $26,000.

Earle (2,000; 25-65)—"Kept Husbands" (Radio). Dorothy Mackaill picture plus usual stage show indicates about $19,000, a little under normal. "Single Sin" (Tiff) got $20,000 last week.

Stanley (3,700; 35-50-75)—"The Millionaire" (WB). Arliss picture looks most promising; should get $18,000. "Prodigal" took (M-G) terrific dive last week after good opening; only $12,500.

Keith's (1,800; 35-50-75)—"Dishonored" (Par). Held for second week and looks like $14,000 or $15,000. Got $21,000 last week.

Boyd (2,400; 35-50-75)—"Stepping Out" (M-G). Doesn't look very hot, maybe about $14,000. "Fifty Million Frenchmen" (WB) was off last week, $12,500.

Stanton (1,700; 25-65)—"Woman Hungry" (FN). Not so forte and out after four days on about $4,000; "Lonely Wives" (Pathe) succeeds. "Last Parade" (Col) got $7,500 last week.

Karlton (1,000; 50)—"Misbehaving Ladies" (FN). Another bloomer and lasted just one day; "Fifty Million Frenchmen," last week at the Boyd, succeeding. "Strangers May Kiss" (M-G) claimed $8,000 in second week but that looks high by about a grand; very good, however.

Arcadia (600; 50)—"Honor Among Lovers" (Par). Will do about $3,500. "Stolen Heaven" (Par), got $3,000 last week.

"Intelligent Economy"

Sam Katz has sent out a form letter to all district house managers in the field to plan intelligent economy.

Closer knowledge of both theatre conditions and territory is one of the suggestions made to lay the foundation for saving.

8 ACTS NAIL TACOMA

Orphaum Up to $7,500—$3,600 for "Dishonored"

Tacoma, April 14.

(Drawing Population, 125,000)

Slightly improved pace since Easter with fair shows the rule this week.

Orpheum vaude pickup is really great for the eight act shows. Split policy fair at Broadway.

Estimates for This Week

Broadway (Fox) (1,500; 25-40-50)—"Tailor Made Man" (M-G) and "Unfaithful" (Par). Clicking for one of best recent weeks at around $6,300.

Orpheum (RKO) (1,500; 25-35-50) "Misbehaving Lady" (FN). First half with eight acts vaude great; "Bachelor Apartments" (Radio-Orpheum). Will do sweet $7,500.

Blue Mouse (Hamrick) (650; 25-35-50)—"Reaching for Moon" (UA). Second week and to fair $2,800.

Rialto (Fox) (1,250; 25-35)—"Dishonored" (Par). Going at nice clip and figures to do about $3,600; good.

MINN. SPRINTS, ACE FLIRTING WITH $30,000

Minneapolis, April 14.

(Drawing Population, 500,000)

Leading loop showhouses are off to a better start this week than last, and hope is high in managerial breasts.

Given the advantage of a tremendous campaign, Duke Ellington's band packed 'em at the Minnesota on the opening days. "Man of the World" didn't hurt any, either, inasmuch as William Powell is considerable of a local card here, and it looks like a tip-top week.

The Orpheum, with "Subway Express on the screen, seems set for a fairly prosperous seven days. Good exploitation also aroused curiosity over the local screen debut of Elissa Landi, and the State had a good opening for "Body and Soul."

All the aforementioned pictures, however, received but lukewarm praise from the critics, besides which there is premature summery weather.

A surprise last week was the complete collapse the last half of the third and final week of "City Lights", at the Seventh Street. Chaplin film bowed out to the slimmest kind of takings.

Estimates for This Week

Minnesota (Publix) (4,200; 75), "Man of the World" (Par) and Duke Ellington's band. Powell a draw and picture moderately well received; with fine exploitation campaign a factor, Ellington drew 'em in heavily; may reach $30,000, very good. Last week, "Dishonored" (Par) and Publix unit, $23,300, pretty good.

State (Publix) (2,200; 60), "Body and Soul" (Fox). Exploitation effective in piquing interest on Elissa Landi, new star; ought to hit around $6,500, fair. Last week, "Parlor, Bedroom and Bath" (M-G), about $7,500, fair.

Orpheum (RKO) (2,890; 50). "Subway Express" (Col) and vaude. Picture oke, and vaude winning favor; about $13,000 expected, pretty good. Last week, "Laugh and Get Rich" (Radio) and good vaude for $11,000, fair.

Seventh Street (RKO) (1,480; 50), "Painted Desert" (Pathe). Lacked feature lure and will do well to reach $4,500, mediocre. Last week, "City Lights" (UA) in third and final week, about $4,000; poor after big first and fair second week.

Lyric (Publix) (1,300; 40), "Seas Beneath" (Fox). Just another picture which may cop $2,500, poor. Last week, "Finn and Hattie" (Par), about $2,000, also poor.

Aster (Publix) (900; 35), "Men Call It Love" (M-G). Ought to do about $2,500, pretty good. Last week, "Woman Hungry" (FN), about $2,000, poor.

Grand (Publix) (1,100; 25), "Lady Lies" (Swedish picture), first run, first half; "Dracula" (U), second half, second loop run. Should reach $2,500, good. Last week, "Easiest Way" (M-G) first half, "Dance, Fools, Dance" second half; second loop runs. Around $2,300, good.

NOT FOR CLASS A; OTHER SPOTS?

Double Feature Programs Receiving Plenty of Opinions and Comment in Trade—Publix Experience Not Satisfactory So Far—Product Quality Brought It About

STAGE SHOW SOLUTION

Efficacy of double features as the open sesame to better business, particularly in Class A theatres, is seriously doubted within better informed theatre, distribution and booking departments, after a recent flurry of the policy and the threat that came with it through Publix's sudden conversion of several de luxe operations over to double-billing.

Seeing too much red in various situations, Publix installed the double policy in its de luxe houses in Toledo, Birmingham, Atlanta and Knoxville as an experiment. A few weeks has about convinced the biggest of chains that two features at a lower price in Class A houses is no better, if as good, as a single feature or feature and stage show, as formerly. Likelihood of Publix reverting to stage shows in those spots is declared from within as more than a probability.

Of the Class A's in Publix double billing at a low admission scale, only Birmingham has shown improvement over previous grosses. That house is now doing around $10,000 and $11,000, where the previous policy returned around $9,000 and $10,000.

In the other Publix de luxers now double-billing, there is no improvement. Toledo, with stage units, averaged from $18,000. It now is

(Continued on page 32)

FRISCO IS BECALMED; WARFIELD BEST, $25,000

San Francisco, April 14.

With one exception grosses among the downtown houses this week started at a pace indicating barely normal takings.

Fox is off heavily as compared with the previous week, while Warfield is the lone exception, offering "Wise Child."

Estimates for This Week

Fox (5,000; 50-65-75-$1), "Charlie Chan" (Fox). Opened lightly and not much hope of a build; lucky if over $30,000. Last week, "Strangers May Kiss" (M-G) held smash pace, finishing at $50,000.

Warfield (Fox) (2,672; 50-65-90). "It's a Wise Child" (M-G). Clicked from jump; should do easy $25,000, good. Last week, "Gentleman's Fate" (M-G) went to $22,000.

Paramount (Fox). "Dishonored" (Par). Probably will get $20,000, okay. Last week, "Skippy" (Par) very heavy at matinees but disappointing nights, $19,000.

California (Fox) (2,200; 35-50-65-$1), "Strangers May Kiss" (M-G). Moved down from Fox, lifting average pace here for maybe $10,000. Last week, "June Moon (Par) went to pieces after fair start, $6,500.

Orpheum (RKO) (2,270; 35-50-65), "Ten Cents a Dance" (Col). About average for fair $14,000. Last week, second of "Dracula" (U), $11,000, okay.

Golden Gate (RKO) (2,485; 30-40-50-65), "Misbehaving Ladies" (FN). Lighter than usual and indicate $15,500. Last week, "Bachelor Apartment" (Radio) very good at $16,500.

Warners (WB) (1,365; 35-50-65) "Kiss Me Again" (WB). Will be below average at $8,000. Last week "Divorce Among Friends" (WB) laid an egg and yanked to close under $5,000.

B'way's Punch Film Barrage, "Yank"—"Kiss"—Arliss Will Roll Up $250,000 This Week

Broadway caught spring and a flock of sweet film product all at once this week. It's all a bit bewildering to the peasantry but they're not neglecting those theatres which have on their shingles enticing reasons for spending an hour or two indoors of an afternoon or evening.

Three examples are sufficient—"Connecticut Yankee," "Strangers May Kiss" and "The Millionaire." Between them this trio will likely push together a mid-April budget of $250,000, which is sweet music to any picture man's ear. If you want to count the strength in some of the holdover films, a $2 smash and a first grind run of a former twice daily exhibit, that quarter of a million can easily become $415,000 divided among seven theatres—which isn't bad either.

The Roxy and Capitol will nab the major portion of these totals on the strength of respective $110,000 and $100,000 grosses. Both stand a chance to better but the warm weather may also hold either a bit shy, but not much, from clicking off such sums. The sun has been out since Wednesday (8) and it's really been warm, with matinees not too brisk.

Then there's the fact that the Warner outfit is going to open the Hollywood again with "Svengali" late this month, but to compensate may close the Warner which has not been happy of late with its grind policy. In general the situation is a healthy spring stimulation. The boys only hope that it lasts while conceding that the present crop of features is too high-powered to permit expectations of a steady run of such calibre. However, the fans are currently having a time of it making the rounds, and it's great while it lasts.

At the Paramount "Skippy" (Par), doing a holdover, looks to reach around $58,000. That's okay but shows a drop from last week's $72,500 for the picture's initial seven-day ride, which wasn't what was hoped for. If kids built up this gross during Easter Week, they also held it from growing bigger. Hundreds sat to see the film twice. Few films have ever gotten the favorable word-of-mouth this one has extracted from the Broadway bunch.

Third week of "Finger Points" is down to around $18,000 at the Strand. This house will experiment with Broadway psychology beginning Thursday night (16) when Frank Fay opens a personal appearance engagement simultaneous with the showing of "God's Gift to Women" (WB), in which he appears. This is Jack Warner's idea, and Fay is hurrying by plane. He was at this house in its old stage policy days.

Estimates for This Week

Astor (1,120; $1-$2)—"Trader Horn" (M-G) (11th week). Holding up well at $18,000 as currently quoted.

Capitol (4,620; 35-85-$1.50)—"Strangers May Kiss" (M-G). A real wallop which may touch or edge past $100,000 for second or third time in history of house; theatre counting on $105,000; obviously holds over. Last week $54,100 for "Parlor, Bedroom and Bath" (M-G) just fair.

Cohan (1,395; 50-$1)—"City Lights" (UA) (10th week). Around $23,000 this week as bottom has dropped out; drawing towards the close of a happy engagement; run scheduled to end around May 1; last week around $32,000; mezzanine level now reduced to 50 cents from $1.

Central (916; $1-$2)—"Dirigible" (Col). This special in for four weeks but may hold longer; got $19,500 on first Monday to Sunday week.

Globe (1,065; $1-$2)—"Cracked Nuts" (Radio). Swinging into a second week may hit $13,000, light. Held over on $18,000, also light.

Mayfair (2,200; 40-$1)—"Cimarron" (Radio) (2d week). Western enters its second week set to do around $30,000. Last week, first pop run on the Stem, close to $39,000; being held for third week.

Paramount (3,664; 65-85-$1)—"Skippy" (Par). On second week may do around $58,000, good. First week $72,400. Held from higher total by juvenile prices and kids sticking for extra shows; tremendous word-of-mouth and all of it favorable.

Rialto (2,000; 40-65-85-$1)—"Reaching for Moon" (UA). Fairbanks feature will almost cut in half this week for around $23,000. Last week $42,700.

Rivoli (2,200; 40-65-85-$1)—"Front Page" (UA) (4th week). Still strong and looks to hang on; probably $31,000 currently after last week's $43,000, splendid.

Roxy (6,200; 50-75-$1.50)—"Connecticut Yankee" (Fox). Riding high for near $110,000, originally slated for holdover but warm weather and general analysis of holdover conditions shook management for a change of plan. Last week $96,000 for "Three Rogues" (Fox) good.

Strand (2,900; 25-50-75)—"Finger Points" (FN) (3d week). Limping after two good weeks and currently due for around $18,000. Last week, $27,000, good.

Warners (1,100; 50-75)—"Naughty Flirt" (FN). House hanging around $6,000 or less weekly; house may close when Warner's Hollywood reopens with "Svengali" (WB) on grind latter part of this month.

Winter Garden (1,418; 35-85-$1)—"The Millionaire" (WB) (1st week). George Arliss drawing plenty and will finish first full week to around $39,000, big.

'PAGE' O. K. IN N. O.—POINTS FOR $16,000

New Orleans, April 14.

(Drawing Population, 500,000)

Business evenly divided currently with "Front Page topping the list at the Saenger.

Estimates For This Week

Saenger (3,568; 65)—"Front Page" (UA). Looks around $16,000; okay. Last week Norma Shearer only went to $15,000; tremendous start but surprisingly fell down later; heavy matinees but nights light, figure very good tho.

Loews State (3,218; 60)—"Finger Points" (FN). Another newspaper story running along at a pace that spells around $11,000; all right. Last week "Tailor Made Man" (M-G) same figure.

Orpheum (2,400; 60)—"Dracula" (U). Has picked up biz at this RKO house which has been dropping; should do around $10,000. Last week "Laugh and Get Rich" (Radio) hit $8,000.

Strand (1,800; 50)—"Kiki" (UA). May reach fair $3,500. Last week "Charlie Chan" (Fox) got $3,400.

Tudor (800; 50)—"It's a Wise Child" (M-G). Will be lucky to get $2,500, even with reduced price to 35c for spring and summer. Last week, "Birth of a Nation" $1,000, good.

'YANK' $20,000 IN K. C., 'DISHONORED' $15,000

Kansas City, April 14.

Only three new pictures this week as "Skippy" was sent from the Newman to the Royal to continue.

At Loew's Midland "Connecticut Yankee" had long lines in front of the house again. The Newman and "Dishonored" got a good break from the "Journal-Post," which has been running the story as a serial for weeks.

Estimates For This Week

Loew's Midland (4,000; 25-50)—"Connecticut Yankee" (Fox). Started great with lines at times; should hit $20,000. Last week "Strangers May Kiss" (M-G) $23,000.

Mainstreet (3,200; 25-35-50-60)—"Subway Express" and vaude. Fast moving thriller which satisfies; will probably get $17,500. Last week "Laugh and Get Rich" (Radio) $17,000.

Newman (1,890; 25-35-50-60)—"Dishonored" (Par). Picture and star given lots of publicity; looks like around $15,000. Last week "Skippy" (Par) $16,500.

Royal (810; 25-50)—"Skippy" (Par). Continuation of picture's first run; should get $3,500. Last week "June Moon" (Par) $3,800.

"Wives'" $25,000, "Skippy's" H. O. and "Cim" at Pan L. A.'s Are Best—"Dirigible" Slow at $1.50

Los Angeles, April 14.

Post holiday trade was regarded as disappointing considering the healthy pace during Lent and Easter Week. No wow grosses this week, either, but trade reasonably steady.

"Cimarron" on $15,000 at the Pantages is a sample of extraordinarily good trade. "Skippy" and $17,000 on its holdover week at the Paramount is not to be depreciated, while the $25,000 pace of "Doctors' Wives" (Fox) at the State is tip-top. Another strong Fox entry is "Connecticut Yankee" (Fox) which grossed over $21,000 on its initial week at the Criterion and will only drop four grand the current week.

Some disappointers, though. "Dirigible's" $17,000 for its first six days at the Chinese, including $5,400 on its $5 premiere, is very weak. The RKO and Orpheum shows also reacted at the gate.

"Front Page" (UA) opens Wednesday (15) sans any premiere ballyhoo, and whether or not this strong picture does biz will determine the United Artists on a future stage policy. Ed Smith, Publix operator here, has already recommended stage trimmings for the current straight policy.

Estimates for This Week

Boulevard (Fox) (2,164; 35-60), "Min and Bill" (M-G). Jumped up to $3,400. Last week "Easiest Way" (M-G), $2,100.

Carthay Circle (Fox) (1,500; 50-$1.50), "Strangers May Kiss" (M-G) (5th, final week). Slipped badly to $10,400 in final week. "Seed" opens Friday (17).

Chinese (Fox) (2,028; 50-$1.50), "Dirigible" (Col) (1st week). Under $17,000; a poor six days' start, of which $5,400 was premiere gross at $5 scale; conflicting alibis between studio and theatre criticising type of campaign used.

Criterion (Fox) (1,000; 35-65), "Connecticut Yankee" (Fox) (2d week). May better $17,000; over $20,000 on first week, creating comment why Rogers comedy was not booked at Carthay as originally planned.

Egyptian (UA-Fox) (1,800; 40-65), "New Moon" (M-G). Dropped $3,000 under last week's $4,000 for "Min and Bill" (M-G).

Orpheum (2,270; 35-85), "Ten Cents a Dance" (Col). At $12,000 this is first time house is in red since new stage policy; poor show blamed. "Dracula's" holdover last week, $13,000, fair.

Pantages (Fox) (2,700; 20-40-65-90), "Cimarron" (Radio). Best biz here in long time at $15,000. Last week "Unfaithful" (Par) over $12,000.

Paramount (Publix) (3,595; 35-$1), "Skippy" (Par) (2d, final week). Ran two weeks, grossing $25,000 last and $17,000 this week; plenty okay with elimination of Publix units reducing house nut $3,000.

RKO (2,950; 30-65), "Virtuous Husband." Will just make the barrier at $13,300; bad drop since last week's $16,000 for "Bachelor's Apartment" (Radio).

State (Loew-Fox) (2,024; 35-$1), "Doctors' Wives" (Fox). Swell pace at $25,000. Last week "The Prodigal" (M-G) went under $24,000.

United Artists (Pub-UA) (2,100; 35-$1), "Kiki" (UA) (2d, final week). Under $4,000 final four days; first full week, $9,300. "Front Page" (UA) opens tomorrow (15).

Downtown (WB) (1,800; 30-75), "50 Million Frenchmen" (WB). Looks to go around $13,000. Last week "My Past" (WB) $12,500.

Hollywood (WB) (2,756; 35-75), "50 Million Frenchmen" (WB). Current at $13,000. Last week "My Past" (WB) about $12,500, too.

$1 FOR CHAPLIN TOO HIGH—NEWARK FAIR

Newark, April 14.

(Drawing Population, 850,000)

Too good weather is hurting matinees, but a generally nice week is expected. Mosque is now running a dual feature policy with cheaper prices.

Chaplin is holding over, as is "Cimarron," but "City Lights" got nowhere at the Shubert because of the $1 top. Price dropped to 75 cents for record week, but it looks too late now.

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65)—"Reaching for Moon" (UA) and stage show. May get to $23,000; now m.c. seems to be over. Last week "50 Million Frenchmen" (WB) nearly $22,000.

Little (Newark M. P. Guild) (299; 30-60)—"Lumpenball." American premiere may reach $1,500. Last week "Zwei Welten" (B-I) fine with over $2,000.

Loew's State (2,800; 30-50)—"Unfaithful" (Par) and vaude. Good opening presages $19,000. Last week "Easiest Way" (M-G) did well enough on $18,000.

Mosque (WB) (3,281; 25-40)—"Misbehaving Ladies" (WB) and "Seas Beneath" (Fox). New double feature policy looks like $6,000. Last week "Truth About Youth" (FN) at higher scale did the same; house double featuring because Capitol remaining closed for summer, due to recent fire.

Proctor's (RKO) (2,650; 25-40-50-60)—"Cimarron" (Radio) and vaude on second week will do well with $10,000. Last week same film $22,000.

Terminal (Fox) (1,900; 25-50) "Mr Lemon of Orange" (Fox). Ailing at $6,500. Last week "Charlie Chan" (Fox) not quite $7,000.

Laugh Week Gets Over In Topeka for $4,200

Topeka, April 14.

Just about everything clicked last week. This despite the first break of spring weather, which usually sends theatre patrons everywhere except the theatres.

Chief feature was the success of "Laugh Week" at the Jayhawk. Feature comedies on each of the three-day bills, though the managers are rather inclined to give the "Patrons and Players Week" some of the credit for the turnout at the box offices.

Estimates for Last Week

Grand (1,400; 50) (Fox), "Strangers May Kiss" (M-G). Though panned for being anything except the book, $3,700 very good.

Jayhawk (1,500; 50) (Fox), "Mr. Lemon of Orange" (Fox). First three days brought out the laughter-loving for El Brendel and $2,000, excellent first half business; "Parlor, Bedroom and Bath" (M-G), though seen here in various guises several times, surprised by boosting week's total to $4,200, making it a very good "Laugh Week."

Novelty (1,200; 35) (Fox) "Doctors' Wives" (Fox). Got break of a special feature with local angle in newspapers and pulled good notices; totaled almost $800, big for first three days at this house. "One Night at Susie's" (FN) didn't click quite as well, but with the two big days, Friday and Saturday, total almost reached $1,500, okay.

MAJESTIC'S DUAL BILL AT $13,000 CLIP—PROV.

Providence, April 14.

While no upsets are expected this week, most of the houses seem headed for exceptional good grosses. Film fare rates highly all around.

Majestic is pacing ahead with a twin feature bill and "Little Caesar" has been brought back to Fay's with Roscoe Ails on stage for a nifty boxoffice combination.

Estimates for This Week

Majestic (2,200; 15-50) "Illicit" (FN) and "Naughty Flirt" (FN). House now playing twin-feature bills to advantage nearly every week; mixed comment on this one because of weakness in "Flirt," first feature looks strong enough to pull through to fine $13,000. "Body and Soul" (Fox) and "Don't Bet on Women" (Fox), last week, slumped to $9,500.

Loew's State (3,500; 20-50-75) "Tailor Made Man" (M-G). Wisecracking Haines has an edge in this town; should slick for good $16,000. "Strangers May Kiss" (M-G) last week big at $24,200.

Albee (RKO) (2,500; 15-50) "Bachelor Apartments" Radio). Moving along weakly but may build to $7,200, low. Last week "Laff and Get Rich" (Radio) also anemic on $5,200, too low.

Paramount (2,200; 15-50) "Dishonored" (Par). Has the earmarks despite mixed opinions; may hit $11,000. "Skippy" (Par) last week enjoyed packed matinees for $10,400.

Victory (RKO) (1,600; 15-50) "Bad Sister" (U). Opened Thursday; title and catchy ads piling business with slump indicated for a fair $5,500. "Conquering Horde" (Par) last week so-so at $4,300.

Fay's (1,600; 15-50) "Little Caesar" (FN) and vaude. Gangster picture played here by Fay several weeks ago, but brought back because of top-heavy vaude bill; toss-up which is bringing in most business; will easily do very good $7,000. Last week "Father's Son" (FN) and Leon Janney, juvenile star of feature, on stage helped for good $7,500.

What Service!

A theatre patron of a Broadway house became over-heated from nearby speak vinegar, so the manager placed him in charge of a colored porter. The two locked arms and walked up and down Broadway.

A half hour later they returned to the theatre with the porter staggering worse than his charge.

Penn's $30,500 Shines—Ignore Chance Wk. Try

Pittsburgh, April 14.

(Drawing Population, 1,000,000)

A heavy downpour opening day, coupled with a scarcity of good product, found half empty houses along the main stem over weekend with one exception. Swimming upstream was the Penn and "Strangers May Kiss" where it looks like $30,500, the best in some months. Film drew mixed notices but with the star always a local draw the picture may even go beyond that figure.

A weak $21,000 is indicated for the Stanley where "Take A Chance" week is being pulled in connection with "Mr. Lemon of Orange." Covering up that title isn't bad, but the fans aren't going for the mystery stuff the way they once did. "Kiki" is doing nothing at the Aldine.

"Bad Sister" at both the Enright and Davis, former house fortified by stage show and Don Bestor's KDKA band, is expected to hit $11,000 or more chiefly on strength of the stage draw.

Town's only $1.50 picture, "Trader Horn" at the Nixon, doing acceptably, getting close to $15,000 on first week and sale predicts $11,000 or so for the second and final week.

Estimates for This Week

Aldine (Loew) (1,900; 15-25-35-50)—"Kiki" (UA). Pickford slapstick not so well liked; a current weak $5,000, if that. Last week "Parlor, Bedroom and Bath" (MG) about same.

Davis (WB) (1,850; 15-25-35-50)—"Bad Sister" (U). Not much pull although a generally satisfactory little film which got excellent notices; cast newcomers, however, hardly expected to bring 'em in; won't better $4,800, not so forte. Last week "Hot Heiress" (FN) bad ata $4,000.

Enright (WB) (3,700; 25-35-40-60)—"Bad Sister" (U) and stage show. Don Bestor's KDKA band, big recently at the Stanley and in various WB suburban houses, bolstering picture; combination should result in nice $11,000. Last week "Hot Heiress" (FN) about $9,900.

Fulton (Shea-Behman) (1,750; 10-15-25-35-50)—"It Pays to Advertise" (Par). In for four days only due to holding "Skippy" over weekend; just a filler to get $2,800 for abbreviated session. "Skippy (Par) last week great at slightly above $10,000 for eight days.

Harris (WB) (1,800; 10-15-20-25-40)—"Girls Demand Excitement" (Fox) and "Ridin' Fool." Combination of collegiate comedy and western typical Diamond street double feature; should better $3,600, okay. Last week "Dracula" (U) nice at $3,500, downtown second run.

Nixon (Erlanger) (2,183; 50-75-$1-$1.50)—"Trader Horn" (MG). Road show picture primarily to exploit picture for subsequent runs; doing fairly well although not near capacity; warm spell hurting some; second and last week looks like $11,000 or so. Last week around $15,000.

Penn (Loew-UA) (3,300; 25-35-60-75)—"Strangers May Kiss" (MG) and stage show. Town's only pip and should go $30,500 or better. Last week "Dishonored" (Par) tumbled to $25,750 after good beginning.

Sheridan Square (RKO) (1,800; 10-15-25-35-50)—"It Pays to Advertise" (Par). Like Fulton, in as four day filler due to concurrent h.o. of "Skippy" for second weekend; $2,000 at most for this one on short run. "Skippy" (Par) last week great at around $7,200 for eight days.

Stanley (WB) (3,600; 25-35-60)—"Mr. Lemon of Orange" (Fox) and stage show. No billing as it's "Take A Chance Week"; off to poor start and will do well to get $21,000; not so good here. Last week "Ten Cents A Dance" (Col) around $23,000.

Warner (WB) (2,000; 25-35-60)—"Beau Ideal" (RKO). Foreign legion stuff pretty well washed up locally; not more than an ordinary $8,750 indicated; Sunday midnite openers usually capacity, helping. Last week "Fifty Million Frenchmen" (WB) off at $7,700.

Comparative Grosses for March

Table of grosses during March for towns and houses listed as previously reported weekly. Where title and gross of picture omitted, frequently is "sex" film or picture played in "sex" film style for that week.

NEW YORK

	March 7	March 14	March 21	March 28
CAPITOL High. $109,286 Low.. 30,000	"Easiest Way" $59,900 (2d week) Stage Show	"Great Meadow" $49,789	"Dance Fools" $79,400 (1st week)	"Dance Fools" $59,200 (2d week)
PARAMOUNT High.. $95,000 Low... 49,100	"Unfaithful" $64,800 Stage Show	"June Moon" $57,000	"Man of World" $62,300	"Conquering Horde" $61,000
ROXY High. $173,658 Low. 45,000	"Don't Bet on Women" $72,000 Stage Show	"Body and Soul" $102,000	"Charlie Chan" $81,200	"Mr. Lemon" $72,000
STRAND High.. $75,800 Low... 12,000	"10c Dance" $31,200 All Sound	"Hot Heiress" $12,200	"Woman Hungry" $12,000 (New Low)	"Finger Points" $37,000

CHICAGO

	March 7	March 14	March 21	March 28
CHICAGO High.. $71,300 Low... 33,000	"June Moon" $44,600 Stage Show	"Unfaithful" $48,700	"Man of World" $45,900	"Honor Lovers" $40,800
McVICKER'S High.. $53,000 Low... 13,000	"East Lynne" $31,000 (1st week)	"East Lynne" $22,100 (2d week)	"East Lynne" $20,400 (3d week)	"Conn. Yankee" $31,600
STATE LAKE High.. $45,300 Low... 14,300	"Millie" $21,000 (1st week)	"Millie" $20,300 (2d week)	"Dracula" $39,800 (1st week)	"Dracula" $25,800 (8 days) (2d week)
ORIENTAL High.. $52,500 Low... 20,000	"Body and Soul" $34,900 Stage Show	"Frenchmen" $42,200	"Charlie Chan" $27,300	"Wise Child" $30,500
ROOSEVELT High.. $36,500 Low... 8,500	"Fighting Caravans" $9,000 (2d week)	"Kismet" $11,100	"Parlor, Bath" $16,400	"Conquering Horde" $12,000
UNITED ARTISTS High.. $44,000 Low... 10,700	"Reaching for Moon" $11,000 (3d week)	"City Lights" $44,000 (1st week) (Record)	"City Lights" $36,700 (2d week)	"City Lights" $22,900 (3d week)

LOS ANGELES

	March 7	March 14	March 21	March 28
EGYPTIAN High.. $14,000 Low... 2,800	"Bachelor Father" $4,200	"Stolen Heaven" $3,300	"Don't Bet Women" $3,300	"Easiest Way" $3,200
LOEW'S STATE High.. $48,000 Low... 15,600	"Min and Bill" $28,700 Stage Show	"Body and Soul" $16,200	"Parlor, Bath" $17,600	"Seas Beneath" $15,600 (New Low)
PARAMOUNT High.. $57,800 Low... 12,000	"Unfaithful" $25,000 (1st week) Stage Show	"Unfaithful" $12,000 (2d week) (New Low)	"Morocco" $18,500	"Man of World" $26,000
UNITED ARTISTS High.. $38,700 Low... 3,000	"Reaching for Moon" $17,000 (1st week)	"Reaching for Moon" $10,000 (2d week)	"Conquering Horde" $5,500	"It Pays to Advertise" $3,000 (New Low)
WARNERS' DOWNTOWN High.. $38,800 Low... 8,000	"Captain Applejack" $8,000 (New Low)	"Sit Tight" $13,000	"Widow Chicago" $11,000	"My Past" $13,000
WARNERS' HOLLYWOOD High.. $37,300 Low... 7,500	"Viennese Nights" $12,300	"Sit Tight" $12,000	"Kiss Again" $12,000	"My Past" $12,600

BROOKLYN

	March 7	March 14	March 21	March 28
PARAMOUNT High.. $00,000 Low... 00,000	"Unfaithful" $46,100 Stage Show	"June Moon" $35,000	"Man of World" $40,900	"Dishonored" $40,700
FOX High.. $00,000 Low... 00,000	"East Lynne" $33,820 Vaude	"Don't Bet Women" $35,000	"Body and Soul" $35,000	"Charlie Chan" $32,000
STRAND High.. $00,000 Low... 00,000	"Father's Son" $15,000	"Sit Tight" $17,800	"Hot Heiress" $11,000	"My Past" $12,000
METROPOLITAN High.. $00,000 Low... 00,000	"New Moon" $21,000 Vaude	"Heavenly Night" $23,000	"Easiest Way" $22,000	"Great Meadow" $11,000
ALBEE High.. $00,000 Low... 00,000	"Last Parade" $25,000 Vaude	"10c Dance" $33,000	"Kept Husbands" $23,700	"Office Doors" $22,000

MINNEAPOLIS

	March 7	March 14	March 21	March 28
MINNESOTA High.. $45,200 Low... 17,000	"Illicit" $24,000 Stage Show	"Unfaithful" $21,000	"Honor Lovers" $22,000	"Conn. Yankee" $35,000
STATE High.. $28,000 Low... 3,000	"Rango" $6,700	"Scandal Sheet" $9,200	"Gentleman's Fate" $5,000	"My Past" $6,500
RKO ORPHEUM High.. $25,000 Low... 5,000	"Last Parade" $14,000 Vaude	"Lonely Wives" $17,000	"10c Dance" $12,000	"Office Doors" $13,000

BALTIMORE

	March 7	March 14	March 21	March 28
CENTURY High.. $27,000 Low... 9,000	"Southerner" $31,000 Stage Show	"Conquering Horde" $17,000	"Wise Child" $23,500	"Gentleman's Fate" $21,500
STANLEY High.. $33,500 Low... 11,000	"Reaching for Moon" $15,000	"Honor Lovers" $16,500	"Dance Fools" $20,000	"Father's Son" [illegible]
VALENCIA High.. $11,000 Low... 1,800	"Easiest Way" $2,800	"Devil to Pay" $2,800	"Reaching for Moon" $2,600	"Kiss Me Again" $3,000
KEITH'S High.. $20,000 Low... 4,000	"Illicit" $14,000	"Unfaithful" $17,000 (1st week)	"Unfaithful" $12,000 (2d week)	"June Moon" $9,000

(Continued on page 14)

'BICYCLING' FINES OF $500

Fox Financing Interesting Film People, but Too Complicated for Most—Little Market Change on Wk.

Fox financing of the past week and to be completed today (15) held the entire interest of the picture business. To the majority of the non-experts on stock and bond manipulation, the development as daily reported seemed too complicated for quick comprehension. The amounts rolling off in the Fox figures of millions had most of the crowd gasping in times like these, to see a flotation at $75,000,000 pushed up and over.

Yesterday (Tuesday) amusements again sagged, closing at around their lows of last week. Two or three even dipped lower, Par closing at 41, Fox, 23½; and Loew's, 51½. The rest of the market in main also off.

Impression among the picture people was that Fox through General Theatres (both Harley L. Clarke's) shifting its heavy Loew stock holdings into a holding company, called the Film Securities Company, (of Del.) presaged the long reported joint operation of Fox and Loew. There has been no confirmation of this surmise. Some time ago such a project when broached carried Nick Schenck as possibly heading a mutually operated combination of the two companies, but Schenck is said to have since declared he is content to direct Loew's only.

With the passing of Fox's 660,000 shares of Loew's common to the holding company, along with the Fox West Coast properties in the same place, Fox Films is left with the Gaumont (British) stock, a minority share holding of the English theatre company amounting to 19 millions, and the Fox-Poli circuit of New England, reported carried on the Fox books at around 22 millions. English interests are reported negotiating for the Gaumont stock held by Fox. That is under its purchase price at present in the London quotations, as is the Loew stock over here.

In the transaction with Film Securities, Fox Films receives 28 millions received in cash and the 30 millions in Fox debentures placed for public sale through the Chase Bank group, financing the deal. Fox Films today will take up 55 millions of notes issued a year ago on this date, following the disposal of his Fox voting stock by William Fox to Clarke.

Fox common stock disclosed a drop total on the week ending Monday, but picked up from its low of 24 last week after the refinancing details had been announced. It closed Monday (13) around 26.

Otherwise, amusement stocks on the big board held within a small range during the week, acting mostly like the other industries in quotations. An oddity was the par on Radio Corp. and RKO at Monday's closing, both at 23¼. Previously RKO had topped RCO once or twice.

Pathe's Redemption

Pathe bonds slipped back a couple of pegs but still at 86, a large advance since the RKO buy of the Pathe assets in Jan. Pathe, old company, is now in liquidation. Its annual meeting will be held this week, as a formality. Possible new officers will be elected, but the most work for them hereafter and the Pathe (old) board will be to convene now and then to call in bonds from the current cash surplus. Meantime Pathe A is above 5 with the Pathe (old) common half of that.

Warners stepped up a bit during the week, closing Monday at 12½. It's understood an entirely erroneous report has been in circulation over WB seeking around 20 millions or so for product purposes. This is said to have been wholly in error, with WB not after any amount for that purpose.

Paramount has hung around 43/44, with what is admitted as a nice statement issued by Par for the first quarter.

Other stocks passed along without creating comment. That also takes in the Curb.

The big freak of all stock markets at present is Auburn (auto), a stock that closed at 294 Monday, with its low for this year 101. It is said that one operator downtown sold Auburn short, 30,000 shares, at 150. Story is that he doesn't know when he is going to be let out or at what price.

In "The House of Morgan," a book by Lewis Corey, is a paragraph relating to the panic of 1837, reading:

> The panic of 1837 was caused by frenzied speculation, unregulated industrial development and incompetent banking. Wildcat banks multiplied. Speculation dangerously inflated all sorts of values and the inevitable crash came, producing a large crop of business failures, wiping out savings and creating general unemployment and acute distress among the workers, particularly among the manufacturing districts.

Summary for week ending April 13:

STOCK EXCHANGE

1930-31 High.	1930-31 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
[illegible]	[illegible]	100	American Seat (2)	7½	7½	7½	
27⅞	7⅞	1,700	Consol. Film (2)	8¾	7⅞	8	— ¼
28⅞	12½	1,100	Consol. Film pfd. (2)	17⅝	16⅝	17	
255¼	142⅝	35,100	Eastman Kodak (5)	165	156⅝	162	[illegible]
[illegible]	[illegible]	255,000	Fox, Class A (1)	31	21¼	[illegible]	[illegible]
[illegible]	41⅜	6,300	Loew (3)	54⅞	51⅝	51½	— 1⅝
117⅝	85⅝	1,200	Do pref. (6½)	96½	96	96	[illegible]
15⅞	4½	500	Madison Sq. Garden	7	6½	7	[illegible]
77¼	34⅝	35,000	Par-Pub. (1)	44½	42⅞	43⅝	—1
[illegible]	1½	2,000	Pathe Exchange	2½	2¼	2½	[illegible]
10⅝	2⅞	5,500	Pathe, Class A	6¾	5⅝	[illegible]	[illegible]
69⅝	11⅝	192,500	Radio Corp.	23¾	19⅝	23½	[illegible]
50	11⅝	92,100	RKO	23¼	20½	22¾	[illegible]
96⅞	60	20	Unvl. pref. (8)	67	66	66	—1
35	4½	1,500	Shubert	6	5⅝	5⅝	[illegible]
80¼	9⅞	171,200	Warner Bros. (1)	12⅝	10⅞	12½	[illegible]

CURB

1930-31 High.	1930-31 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
17⅞	2½	5,200	Fox Theatres	4⅞	[illegible]	4¼	[illegible]
87½	22⅞	11,150	Gen. Thea. Eq.	27	21⅞	24	[illegible]
86½	[illegible]	1,600	Technicolor	11	10¼	10⅝	[illegible]

BONDS

1930-31 High.	1930-31 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
[illegible]	50	$210,000	Gen. Thea. Eq. 6's, '40	58	[illegible]	[illegible]	[illegible]
[illegible]	71	4,000	Keith 6's, '46	78	75	75	[illegible]
[illegible]	[illegible]	8,000	Loew 6's, '41	97¾	97	97	[illegible]
[illegible]	[illegible]	90,000	Do. x-W.	97½	96	97½	[illegible]
[illegible]	[illegible]	178,000	Pathe 7's, '37	86	85	86	[illegible]
[illegible]	80	9,000	Par-Fam-Lasky 6's, '47	93	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	8,500	Shubert 6's	17½	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	292,000	Warner Bros. 6½'s, '39	58	[illegible]	[illegible]	[illegible]

ISSUES IN OTHER MARKETS
All Quoted for Monday
Over the Counter, N. Y.
Produce Exchange, N. Y.

Quoted for Bid and Asked

				Bid	Asked		
[illegible]	[illegible]		Roxy, Class A (3.50)	[illegible]	[illegible]		
[illegible]	[illegible]		Unit do com	[illegible]	[illegible]		
[illegible]	[illegible]		Unit do pf. (3A)	[illegible]	[illegible]		
[illegible]	[illegible]		De Forest Phono	[illegible]	[illegible]		

CHEATING EXHIBS MADE TO SETTLE

Copyright Bureau for Distribs Combing Country for Theatres Stealing Time on Pictures Beyond Contracted Date Without Making Return—Different from Percentage Chiseling

SID KENT SAYS—

Dallas, April 14.

Action of the Copyright Bureau according to indie exhibitors in the southwest, has resulted in fines to percentage accounts of from $500 upward each for alleged violations of contracts with exchanges. An estimate from exhib quarters says that around 75 accounts have been assessed fines mostly in Arkansas.

Exhibs are blaming distributors for their plight, claiming it has been a custom to play pictures an extra day to make the percentage, with approval of exchanges, but with latter now said to claim they have no connection with the Copyright Bureau and its work.

General attitude of film exchanges is a reluctance to discuss the Bureau representatives, but a warning has been given all small town operators to be on the lookout.

Distributor chieftains in New York home offices, while claiming the evil of gypping under percentage contracts through holding out on the film company has been more than cut in half, there is still a strong tendency by small accounts to cheat the distrib in another direction.

Where the check on percentage engagements and overages under contract has been materially tightened during the past six months through organization of the Federal Auditing Bureau system, the cannier of exhibs are trying to do it by bicycling film or on holdovers.

For many years the distribs have had trouble with theatres which held pictures longer than contracted for, or bicycled them to another house, distrib not getting any rental for the added playing time. Now and then exhibitors get away with this in small towns where the distrib cannot keep as close a check as desired and shipping regulations are not such that the gypping can be detected by the local exchange.

The Copyright Bureau, operating in the interest of the producer-distributors, has crews traveling in various parts of the country, policing the field with a view to ferreting out accounts that play pictures for an added day or more without paying rental or practice the bicycling evil, which is sending the film to another house, the latter paying no rental at all.

Where the distrib is gypped through no rental at all, either suits are started or fines levied. It is pointed the situation in the southwest, as reported by exhibs, resolves itself down to unwarranted and unknown (to N. Y. distribs) usage of prints without payment of rental to exchange or application for extended playing time.

Agreement

In many cases exchanges and exhibs get together, making an agreement to cover added playing time when the exhib asks for it, but if trouble arises over the clocking of the date or the audits, if not checked, the exchanges give the account the benefit of the doubt.

Sidney R. Kent, speaking for Paramount, declares "we are very careful to give the exhib the benefit of the doubt where it appears we are not getting our share under percentage dates."

It is not customary to sue exhibitors or attempt to assess fines, where it is believed accounts are

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Seven New Indie Producers Start on Coast in One Week; Double Features Responsible

Hollywood, April 14.

Seven new independent producing companies came out of their shells last week. All announced ambitious programs for the coming season.

Miracle Productions, headed by David Fisher and J. A. Graff, will make features for the state rights market.

Pioneer Pictures, operated by Sam Berkowitz, former indie distributor, will produce 12 westerns starring Norman Kerry and Kenneth Harlan.

Gus Hill Tieup

Bernard Levey Talking Pictures has a program of 12 features with a possible Tiffany release. Gus Hill, legit producer, is reported backing Levey.

Jack Nelson will produce two serials. First is "Tarzan the Terrible," by Edgar Rice Burroughs. Story is now running serially in Hearst papers.

Bud Barsky, who produced for Columbia and Tiffany, will make six features for state rights. He has taken over the old Marshall Neilan studios.

Coral Seas Productions plan three features to be made in the South Seas. Company will make its headquarters at Tec-Art studio.

Religious Features

Academy of Religious Arts is preparing a program of religious features for church distribution. First will be "The Life of David," with a $100,000 budget reported. Religious shorts also are contemplated. Production will be at Universal.

Impetus in independent production is due to a reported shortage in major productions for the coming year and in the cadaverous appetite of double feature houses.

One small producer who sticks to $16,000 westerns is getting his production cost out of three eastern circuits, which buy his pictures to fill out the twin bills.

Yesterday's Prices

STOCK EXCHANGE

Sales	Issue	High.	Low.	Last.	Net Chg.
700	Cons. Film	8¼	7⅞	8	....
2,100	East. Kod.	161¾	159⅝	160	—2
16,200	Fox Cl. A	25¼	22	23¼	—3
8,000	Gen. Thn.	10	8⅝	9	—1
5,900	Loew	54¼	51	51½	—1¾
100	Mad. Sq. G.	7⅛	7	7	....
32,000	Par-Pub	43⅞	40½	41	—2⅝
3,200	Pathe Ex.	2½	2	2	— ⅜
800	Pathe A	6	5½	5½	— ⅜
53,100	Radio C'p	23⅝	21½	21¾	—1½
20,300	RKO	23¾	21½	21½	—1⅝
200	Shubert	5⅞	5⅝	5⅝	....
20,800	Warn. Br.	12⅜	11⅝	11⅝	— ⅜
	CURB				
300	Gen. Th. Eq	24	22	22	—2
200	Technicol.	10⅝	10½	10½	....
	BONDS				
$70,000	Warn. Br.	55	53½	53½	—1⅜
23,000	Gen. Thea.	55½	51⅝	51⅝	—2
15,000	Par-Pub	85½	81½	81½	— ½
2,000	Keith	75	75	75	....
1,000	Loew	97	97	97	— ⅛
15,000	Pathe	86	85½	85½	— ½
5,000	P-F-L	91½	91	91	— ⅜

PAR'S FIRST QUARTER PLEASING TO BANKERS

Net earnings of Paramount for the first quarter of 1931, ending March 31, are expected to reach around $3,400,000.

That's at the rate of $1.12 per common share for the 2,986,829 outstanding. While considerably less than the preceding quarter, the figure for the first quarter is considered in financial circles an unusually strong one in the face of general conditions and above expectations in this respect.

Incorporations

NEW YORK

Manhattan Theatre, Kingsbridge Theatre, [illegible] Theatre, U. S. Theatre; theatrical; Anne Eichel, Jule Cone, June K. Rothman. Filed by Nathan Burkan, New York.

Tuxedo Theatre, Manhattan, theatrical; Anne Eichel, Belle G. Blatow, June K. Rothman. Filed by Nathan Burkan, New York.

Progress Films, film brokerage; Betty J. Groman, Benjamin Hyman, Jack Cook. Filed by Maxwell G. Cutler, New York City.

Fenbel Theatre Corp., Rochester, theatrical; 20,000; Florence R. Belinson, Jacob Gitelman, Mildred Merinsky. Filed by Jacob Gitelman, Rochester.

Cleo Theatres Corp., Manhattan, theatrical; Benjamin Rich, Louis Hierfass, Hatch Gold. Filed by Benjamin Rich, New York.

Harmony Theatre Corp., Kings; Edith Garner, Louis Tilebaum, Selma Rockmore. Filed by Benjamin Ammerman, Brooklyn.

Astro Amusement Corp., theatrical; Manhattan, $1,000; Ida Bruenn, Ida Cohen, William Nathan. Filed by Louis H. Lagin, New York.

General Public Projector Corp., Manhattan, apparatus; F. W. Lehrich, A. K. Dobson, S. Silver. Filed by William B. Roulstone, New York.

Amber Ballroom, New York; John Glauser, Lloyd J. O'Connell, John J. Bresnahan. Filed by Kasden and Rosenthal, New York.

Radiocasting Service Corp., Manhattan, records; $5,000; Belle Teller, Philip Allman, Solomon Richter. Filed by Streisand and Sorrin, New York.

Thirteen Fifty Southern Boulevard Corp., Manhattan, theatrical; 200 shares no par; Milton Rosenbloom, Eliz. A. Reilly, Etta Cahen. Filed by O'Brien, Malevinsky and Driscoll, New York.

Luxor Holding Corp., Manhattan, theatrical; David M. Hyman, Nathan Fleet, Fannie Schechter. Filed by Charles S[illegible], New York.

V and D Productions, Manhattan, pictures, [illegible]; $[illegible]; Eddie Dowling, William K. Rutherford, A. L. Mc[illegible]. Filed by [illegible] and Herrmann, New York.

Fabr Amusement Corp., Rochester, [illegible] entertainment; $20,000; [illegible], Roger M. Lortz, Jacob [illegible]. Filed by Jacob Gitelman, Rochester.

CALIFORNIA

Sacramento, April 11.

R. & E., Ltd., employment agency; Harry Edwards, Joyce Payne, Ralph H. Ellis.

Associated Management, employment agency; Billie J. Shader, Will V. Jason, Schuyler Sokey, Arthur St. Claire.

Arthur MacArthur, employment agency; Arthur MacArthur, R. V. Barsalow, Steele Bull.

South East Theatre Co. D. Rector, Herman Lewis, Wilson T. Hill.

Arlington Theatres. Charles Zerula, Leo Zerula, Paul Neuerburg, H. R. H[illegible], H. H. Hicks.

N. Y. to L. A.

George W. Weeks.
Eddie Dowling.
Ray Dooley.
Ben Piazza.
Murray Feil.
Pola Negri.
Al Altman
Gus Shy.
J. J. Franklin.

L. A. to N. Y.

Harry Zehner.
Sol Lesser.
Pearl Eaton.
Joe Brandt.
Theodore Dreiser.
Hy S. Kraft.
Arch Reeve.
Pat O'Brien.
Al Lichtman.
Bruce Gallup.
Lynn Farnol.
Carl Dreher.
Rosita Moreno.
Ramon Pereda.
William H. Adler.
Herman Shumlin.
Jerry Mayer.
Jack Kapp.
Hugh Herbert.
John Mesdal.
W. B. Cramer.
Leo Marcus.
Frank Mendel.

Renewing Levee

Hollywood, April 14.

M. C. Levee's contract as executive of Paramount studio renewed by B. P. Schulberg, managing director.

This is Levee's third year.

New "Torch Song" Title

When the stage hit, "The Torch Song" reaches the screen, it will be "Complete Surrender."

The Joan Crawford talker will be released the last of June.

Alien Govts. as Casting Bureaus New Sensation for U. S. Producers; Argentine's Tax Is Studios' Alibi

Hollywood, April 14.

Passing of the Argentine tax law is regarded by producers here just the alibi for which they have been looking to lay off Spanish direct-shot versions, until they have found out just where they are.

Currently only Fox is making Spanish language direct shots. It is no secret among the others that no directs will be attempted by them until the Argentine situation is straightened out.

In a measure the Argentine development is considered an excellent out for the time being. Whether Fox will continue its proposed slate of 18, in view of the Argentine situation, has not yet been decided, although it will not be a surprise if orders should come from the home office for curtailment.

Effect on foreign production if the tax stands may be far reaching here, considering the importance of Argentina. It is virtually the lion's share of the whole Spanish-speaking market.

Political Undercurrent

Insiders here blame the ever-present issue of Spanish America versus European Spanish for the undercurrent staff that prompted passing of the law. Those jealousies between the mother country and the former colonies, plus the feeling in the South American republic that prejudices have existed here in engaging all talent from Europe without giving a sufficient tumble to talent in Argentina, is believed to be at the bottom of it all.

This feeling is not only a reality in Argentina, but it has also been seen in Mexico, the second best Spanish speaking picture market. It harks back, in the case of Mexico, to Paramount's first attempt to show a Spanish picture there. For a while it was refused a license, until Paramount showed that although no Mexicans were used as principals in this particular picture, several scores of that nationality were in bit parts and as extras.

National Pride Issue

It wasn't until pictures went foreign that the industry began to feel the real teeth of governmental interference. That national pride issue is and has been one of the biggest headaches of foreign language production.

Even as recently as a week ago, one of the studios got a call from the local Spanish consul, who objected to certain treatment accorded players of his nationality under contract to the studio. Certain assignments given them were called humiliating by the consul, and he protested aplenty. The assignments were withdrawn.

Having foreign governments virtually casting their pictures is a new sensation to the producers. And it isn't a bit relished. Especially considering that the whole foreign market is thoroughly uncertain and as yet has not proved itself worth the proverbial hoot. That some of the companies would like to forget all foreign picture making altogether is no secret. In this regard the Argentine situation comes as a welcome breeze and an excuse for further holding off.

Hughes' Versions

Hollywood, April 14.

Howard Hughes has decided to make foreign versions in all major languages.

"Front Page" will go out with titles, music and sound effects. A talker version for the British market is being edited with especially shot sequences eliminating American slang and hot news jargon.

10 MORE MAKE 165

ABC Growing in England's Theatre Holdings

London, April 14.

Associated British Cinemas, British International theatre chain, has added a small Lancashire string of 10 houses.

Gives a total of 165 theatres.

Foreign Films Panned By Belgian Critic of Standing in Country

Brussels, April 4.

With the exception of "City Lights," which has had a mixed reception, only one film, "Hallelujah," has justified its place on Brussels' screens during the past month, says Paul Meral, competent and outspoken critic.

Mentioning the films, French and German in the majority, shown in the past four weeks, Meral describes them as "sickening pranks," "insipid platitudes," "agressively ridiculous," while "La Melodie du Coeur" (French) is awarded the palm as being "the most tasteless decoction of sentimentality that can be imagined."

"German films are either very good or very bad, but French productions are simply mediocre," he said.

About 30 or so pictures in Brussels monthly.

HOLLAND'S TAX TIES UP HOUSES

The Hague, April 14.

Holland's tax situation is growing as serious as in several other countries as far as films are concerned. Controversy in Groningen over the taxing of picture theatres continues unsettled, with all the houses dark until an amiable decision is reached.

Newest comes from the Bioscope Trust, which threatens to close down its houses in Arnheim and Maastricht because of alleged high taxation in those cities.

If the move spreads it may mean a total closing throughout the country.

Film Stock for Public By English Peerless Co. for Animal Film

London, April 4.

Prospectus for public money has been issued here by Peerless Pictures. It's an indie producer, with directors named as Jack M. Gartman, Alfred Baldry and Alfred Lys Baldey.

Company is asking for $220,000. Formed with a private capital of $20,000 last year, it has produced three shorts. Prospectus calls for the production of animal pictures only.

Baldry is manager of the Carlton, Paramount's West End house.

$40,000 Cost Propaganda Film Lost $15,000 at Home

London, April 4.

Revealed in discussion in Parliament here that the Empire Marketing Board, which sponsored the recent production of a propaganda English talker, "One Family," lost $15,000 on it.

Failed to get back the low production cost—estimated around $40,000 at the most—on bookings in England.

RADIO'S FRENCH "MOMENT"

Hollywood, April 14.

Radio will make a direct shot French version of "One Mad Moment," current domestic film with Kay Francis topping. Foreign edition will be directed by Henry de la Falaise.

Translation being made by Robert Harari.

Metro will dub German into "Strangers May Kiss."

European Travels

(List includes Europeans connected with show business who are in New York for a week or longer.)

George Antheil, composer.
Oscar Strauss, composer.
Henri Bernstein, dramatist.
Sidney Garrett, films.
John Galsworthy, novelist.
Michael Arlen, author.
John Maxwell, Jr., films.
Joe Friedman, Col. foreign rept.
Arthur Feitelbaum, Metro.

Due Next Week

Luigi Pirandello, playwright.
Vicki Baum, playwright.

ARGENTINE TAX ADJUSTMENT EXPECTED

Buenos Aires, April 14.

Nothing has developed in the local film war of any value, although there's been much talking, arguing and meeting. Film Board was in session for six hours with the Minister of Finance yesterday (13). It looks like results soon.

Understood that the Minister of Finance suggested supplanting the present high tax, which brought about the closing up of the entire film shop a week ago by a tax on profits of films. When the idea was accepted in principle 'twas found to contain plenty of snags.

Another meeting is scheduled for today, at which a decision of some sort is promised.

150 film house owners met Thursday (9) and drew up a petition to the government, explaining that they would be ruined if the 1,400% tax tilt were enforced, and were completely in accord with the renters on the matter.

Newspapers here are printing the American opinions on the situation, but little of their own views.

AMER. CARTOON STRIPS FOR EUROPE PLACEMENT

A drive will be made during this summer by the William Morris office to place its radio disc records of King Features cartoons and other strips in all European countries. Abe Lastfogel of the Morris office sails for Europe on May 15 to discuss the placing over there.

Records that Lastfogel will take over to Europe with him are the "Bringing Up Father" series, "Tillie the Toiler," Bugs Baer, Helen Rowland, Beatrice Fairfax, Pop-Eye and the Jack Lait short stories.

Austrian Kontingent Expected to Crumble by Fall—First Step Taken

Vienna, April 4.

Lowering of the American kontingent here last week looks like a first step towards ultimate abolishing of the entire kontingent system as far as Austria is concerned.

Move was started by the row raised by American film companies over here and helped on by revelations in "Variety" three months ago, telling about secret concession being made by the Austrians to German film exporters.

Up to a few weeks ago three kontingents, that is three small subsidies, for Austrian film production had to be produced by every American firm that wanted to show one talker in Austria. These kontingents were given to German exporters for practically nothing, but American had to bid high for them.

A short time ago the number of kontingents necessary for each American synchronized, not talking, film was reduced from three to one. Now the requirements for talkers in foreign languages, which to all practical purposes means American talkers, has been reduced from three to one and a half kontingents.

No doubt that by fall the entire kontingent system will topple and be replaced by a straight import tax.

WHAT ENGLAND LACKS TOLD—PUBLICITY

London, April 3.

Complete failure of British producers to compete with Hollywood in the matter of intensive publicity campaigns, and further their inability to produce with the speed and snap of the American product, is blamed by John Grierson, head of the Films Department of the British Empire Marketing Board, who has just returned to London after investigating film conditions in Canada and the States, for the failure of the British picture in the big Dominion.

On the other hand Grierson estimates the value of the propaganda pictures sent out by Canada to the States are worth at least $300,000,000 yearly to Canada.

The Canadian Government Film Bureau, according to Grierson, is the best of its type in the world, and gets around 25,000,000 people a year interested in the country.

Grierson rates Canada as mentally alongside the States, and having little in common with England.

1ST NATIVE MADES SHOWN IN INDIA

By Philip Greaves

Bombay, April 1.

First all-Indian talker at the Capitol, Karachi. It is "Alamara," produced by the Imperial Film Company of Bombay.

"Thrilling exploits" of the star, "Master" Vithal, are supported by the singing and dancing "to the enchanting tones of Indian music" of Miss Zobeida, Miss Jillu and other "beautiful girls."

Hard on the heels of this pioneer talker in Hindusthani comes the announcement by Madan's Theatres of "A Select Program of the Perfect Indian Talkies, Indian Varieties, Talkies, Singing and Dancing Pictures by the Celebrated Artists from all Part of India." The first showing of these is at the Crown, Calcutta, a house patronized exclusively by Indians.

The announcement goes on to say that these pictures have been "processed, edited and recorded by the RCA Photophone System under the direct supervision of RCA engineers and American producers."

Madan's new talker studio is at Tollygunge, suburb of Calcutta.

Japan Screens' Language Puzzle Overcome by Cochrane's Maneuver

Tokyo, April 1.

Paramount seems to have slapped the old Indian sign on its Japanese talker problem and given itself a lead of a lap and a half over competitors.

Tom D. Cochrane, manager for Paramount-Publix, returned from the States in February with a couple of prints of "Morocco" with which some one had been tampering. Titles, written in Japanese characters, were printed down one side of the actual films, right or left. Since then others have been arriving and the reception has been oke. Audiences hot for them. The country trade, practically out on its feet before this change, is able to sit up now.

Before Cochrane had the current brain wave the talker situation was a mess. Perhaps 80% of the Japanese audiences in the big cities understand no English. Machines were toned down to allow a Japanese announcer to shout the film. The other 20% couldn't hear. Foreigners and Japanese who could understand or were studying English naturally quit going to the theatre as a habit. Those who got their explanations from the announcers complained they couldn't hear very well, either. The dimming knocked out all the sound effects and made the music waterish.

A couple of Tokyo theatres tried to cater to the foreign element by having announcerless nights once a week, at which the current was turned on full. This helped the 20% but left the 80% flat.

This was the situation when Cochrane went home in the fall leaving Bob MacIntyre in charge of Par's Tokyo office. MacIntyre tried an innovation, borrowed from China. He ran the title on a side screen. This did fairly well, but the audiences complained that, although it was a remarkable improvement, they missed much of the action while trying to read the titles.

Cochrane took with him to America Yoshihiko Tamura, editor and part owner of the Japan Motion Picture Times. In New York, Tamura got to work translating dialog and titling pictures intended for

(Continued on page 69)

GERMAN QUOTA KICKING BACK ON TOBIS-UFA

Jurisdiction Transferring Through German Cabinet Changes

The German quota, from inner reports, instigated for the benefit of Tobis and Ufa, is boomeranging against them in Germany.

Reorganization of the German cabinet causes the quota jurisdiction to be transferred from the Ministry of Commerce where it was administered by Doctor Landwehr to Ministry of the Interior, to be handled by Dr. Voelger.

Dr. Voelger is an avowed Socialist and friendly to the Dacho, picture workers' association, despite that the German Minister of Interior Wirth is a member of the Centrum Party. Quota consequently may be used to induce all possible producers to operate in Germany, rather than to keep them out, to provide local employment for the workers, regardless of the money interests represented by Tobis and UFA.

Sensing danger in this move, Milton Diamond is reported on the incoming "Europa," to confer with the various American electrical concerns. He will ask them to facilitate Americans recording in Germany, thus probably reducing Tobis fees or exchange fees.

The Tobis current financial situation in Germany is a difficult one, from reports. It is holding plenty of notes which seem to be uncollectable unless Tobis forecloses on its licenses, is the story.

Briton in Hollywood For Tibetan Film Coin

Hollywood, April 14.

Major W. H. Cross, English [illegible] and claiming to have $100,000 already subscribed, is here trying to interest producers on raising [illegible] capital for an expedition into [illegible]. The major plans a feature and several shorts in color.

This is the second Tibetan expedition on the fire here, [illegible] last month. A unit is already in process of organization by [illegible].

Cross wants to build his [illegible] around the mining of the [illegible] chunk of jade ever found, now being excavated. He claims [illegible] Tibet in connection with mining engineering work he had done on a tie with the British government.

JOHN EBERSON ON EUROPE

Legit and Vaude Opposing English Sunday Bill Favoring Films Only

London, April 14.

To combat the Sunday bill, which would permit only the picture theatres to open on the Sabbath, and which comes up for debate tomorrow (15), with plenty of excitement expected in the House of Commons, there has been formed the Sunday Entertainments Equality League.

This new body was organized yesterday (13) at a meeting called to discuss the situation and at which were represented the Society of West End Managers, Theatre Managers' Ass'n, Entertainments Protection Ass'n, Society of Touring and Producing Managers, Provincial Entertainments Managers' Variety Artists' Federation, Musicians' Union, National Ass'n of Theatrical Employees, Agents' Ass'n, and British Equity. The discussion resulted in an unanimous resolution being drafted and which, in part, reads:

"This meeting is strongly opposed to the Sunday opening of entertainments along the lines of the present bill which, in no way, meets the views of the managerial associations and the trades unions concerned in the entertainment industry. These organizations emphatically protest against the injustices of the sectional preferential treatment of any particular form of entertainment to the exclusion of others."

Opponents of the bills, who include all vaude and legit theatre managers, since they are not allowed to open under its provisions, declare that the bill will never pass the house. They point out that charity contributions from Sunday performances are bedecked with skepticism, besides which only a small percentage of any Sunday show profits actually reach their charity destinations.

Such revelations will probably kill the bill, as all members of the House from Scotland, Wales, North Ireland and most county divisions are unaffected by the measure will likely bend beneath the demands of the Sabbatarians.

R. H. Gillespie, head of Moss Empires, declares that if the film sites open on Sunday and not the other theatres, he may have to turn 20 of his houses over to film policies.

GOOD FILMS OPPOSE IN BEST HAGUE THEATRES

The Hague, April 14.

Two strong German films playing opposition this week at the two strongest film houses here.

Asta has Ufa's "Student Prince," and Passage is showing Asfa's "Stuerme Mont Blanc" ("Storm Over Mont Blanc").

'CITY LIGHTS' OVERBOOMED

Real Opposition Besides For Chaplin Film in Paris

Paris, April 14.

Chaplin's "City Lights" is packing the Marigny to capacity, but over-publicizing the film is probably the cause of disappointment. Public led to expect the film is Chaplin's greatest and disgruntled to find it is not superior to either "The Kid" or "The Gold Rush."

Stiff picture opposition includes a French Tobis production titled "Million," directed by Rene Clair, packing the Olympia; French dubbed "Derelict" (Par) at the Paramount; and Damita's French version of "Let Us Be Gay" (Metro) at the Madeleine.

"Lights" in Egypt, Etc.

Cairo, April 14.

Joseph Mosseri has secured distribution rights for "City Lights" for Egypt, Syria and Palestine.

Mosseri is director of the Josy Film Co.

Allport Leaving Hays

Paris, April 14.

Fayette Allport, currently in charge of the Berlin M. P. P. D. A. (American) office, may leave Hays in July to return to the U. S. Department of Commerce.

Fayette Allport was Commercial Attache of the American Embassy in Paris before joining the Hays organization.

DE FEO FOLLOWS PITTALUGA?

Paris, April 14.

Commendatore De Feo, favored by the Italian government circles, is likely to succeed Stefano Pittaluga as head of the Italian picture concern. Pittaluga died last week.

Investment of the Banco Commerciale looks to be endangered because the Pittaluga firm is heavily indebted for its photophone recording.

London, April 14.

Carlo Bavetta has come over from Paris to grab the chance of the Pittaluga reorganization for pushing the Fox Movietone newsreel.

Bavetta is Fox's French head.

New German and French Producing Combination; German Exhibitors In?

Berlin, April 14.

At present negotiations are taking place between the Banque Commerciale Francaise; Director Sobernheim of the Commerz & Privatbank and Kommerzienrat Krauss of the Emelka with the object of bringing about co-operative production between Tobis, Emelka and Pathe Nathan.

No results as yet.

Preliminaries will most likely take some time.

Rumors have it that it is possible that the German exhibitors' syndicate will amalgamate with Emelka and Tobis.

ENGLISH WIRING FIRM TO BIG NET IN 1930

London, April 14.

Thompson-Houston Co. (British) electrical firm, announce its 1930 profit totals $2,000,000.

Company recently entered the talker apparatus field.

Buchanan Back

London, April 14.

B. Buhanan, head of Paramount's theatre construction department, sailed on the "Majestic" Wednesday (8) for New York after completing arrangements for a number of new Paramount theatres throughout Europe.

Houses will be spotted in Liverpool, Glasgow, Belfast, Marseilles, Nice, Havre, and Brussels. Theatre in Brussels will be a 4,500-seater.

Friedman for Col

Joe Friedman becomes foreign head of all of Europe and the British Isles for Columbia, under the new sales set-up placing Louis B. Metzger as general sales manager in New York. Metzger was formerly British foreign manager, Friedman manager for Continental Europe only.

Friedman sails today (15), to establish headquarters in London.

DECADE BEHIND: NEEDS AMERICANS

World Famous Theatre Architect Voices Conclusions Reached on Recent Visit Abroad—Foreign Exhibs' Problems Hardest

COMPREHENSIVE IDEAS

Filmdom's solution of its European problem and the quota laws lies in the investment of American capital abroad to be accomplished in conjunction with native co-operation, according to John Eberson. Latter is probably filmdom's greatest architect and regarded as one more than ordinarily conversant with operating activities as they concern films and theatres.

His recent trip abroad was one of Mr. Eberson's annual sojourns he has been making for years. His conclusions are based upon talks held with various foreign officials both inside and outside the industry. Eberson not only paints Europe as being a decade behind the times, filmatically speaking, but also anxious to welcome American financial support in exchange for more liberal internal policies affecting filmdom.

Europe is still suffering from antiquated prejudices and ancient codes. Talkers, according to Mr. Eberson, have only accentuated these archaic attitudes. Yet at the same time he finds that Europe has progressed to some extent in the eight months that have transpired between his previous visit and his recent one. He finds Europe learning from American mistakes, that there is less waste and less haste as compared to America.

The Difference

"The European exhibitor," says Mr. Eberson, "has a greater problem when it comes to please the public and permanently holding its interest. He suffers from a lack of trained help. Modern theatre construction which has made such rapid strides in the States in the last few years is hampered in Europe by antiquated building codes and lack of certain building materials and methods. This is as compared with the intense architectural and structural development in the U. S. the last five years.

"Publicity methods available to the Continental exhibitor haven't the intensity and variety of American methods. Publicity in Europe does not permeate nor reach the masses. On that score Europe meets with difficulty reaching the average American product on a typical American scale. This is largely due, also, to a difference in tastes between the two worlds.

"Europe, from a production point, suffers from the lack of mechanical and technical development yet on the other hand it is found that a tremendously dormant business awaits the show world for awakening in Europe. This must come through American investment and secondly from outlets provided through such investment.

More Theatres

"On the Continent such theatres as neighborhood houses are unknown and there is plenty of room for them. Even London and Paris can stand from two or more theatres in sections. Those theatres, however, must be adapted to European tastes in entertainment and culture. That takes in product and gives a reason why so much of American product has suffered abroad.

"Europe is not given to hasty entertainment and likes its recreation leisurely. They have been grown to certain comforts and in a degree look for an elegance in entertainment that differs widely from the American attitude of sensational and speedy metris.

"In Europe, the native is permitted to rest in the tea room, art gallery or elegant lounge and foyer, between acts and performances as a necessary part of the theatre. In America it's almost a freak. That difference must be understood. Europeans besides from training and culture look to certain distinctive architectural styles which they know. All these lead to basic prejudices which filmdom must recognize in again entering Europe now that national boundaries have arisen in distribution and film marketing through talkers.

"It takes specialized analysis to cover any particular country today where in the days of silents, one system went for all.

"Europe's show world needs American methods but these must be applied with taste and in deference to native customs and outlooks."

English Film Quota Is Covered If Features Canadian-Made in Fact

Marquee names, lack of which is the greatest drawback for national success of foreign-made pictures in America, are offered by England, along with easy terms in a do-your-own-quota-pictures in Canada.

If 375,000 of the 3,000,000 feet to be shot on Hollywood features during 1931-32 are made on stages laid out by the Canadian government with American recording equipment, then Hollywood won't have to worry about the quota and will have carte blanche to every English possession in the world.

According to British picture men in New York, the Canadian studio, in which space can be rented by any American producer who has a British representative on the premises during production, goes hand in hand with the otherwise stringent British quota regulation just effected.

American producers by making only two or three features apiece on the rented property can solve the present film barrier problem to what was the biggest foreign revenue returner on the globe.

As interpreted by Britishers, an American company can take a star of any nativity to the Canadian studio, providing the director is an English subject.

If it's an American director the producer wants for feature billing in the marquee, then the star must be a British subject.

Producer must be an English citizen and play the role of the producer all of the time he is in Canada. There is no objection to the picture being financed by an American, thus the hook-up.

Features can be made for $60,000 in Canada the same as in Hollywood and cheaper for Americans than in other parts of the world. This time, it is emphasized, the Canadian government is not interested in exploitation stunts by sub-division promoters.

Par's English Talker

London, April 14.

Robert Kane, Paramount's European production chief, is here from Joinville to start a British talker for Par.

Film will be made from Michael Arlen's "These Charming People," with Godfrey Tearle and Norah Swinburne heading the cast. Filming at British and Dominion studios.

NO EXTENSION GERMAN DEAL

London, April 14.

Treaty of Paramount and Metro with Ufa not to build theatres in Germany, with the German film agreeing to properly exploit the Americans' products in return, expires at the end of May, after six years. Understanding is that it will not be renewed.

Ike Blumenthal and J. C. Graham of Paramount are now in New York conferring with execs. Understanding is that Par intends to build theatres in German key centers.

Sam Eckman leaves for New York shortly to confer with Metro execs along the same lines.

Austria Hopeful for Worldwide Jamings—Reinhardt's Talker

Vienna, April 14.

Emil Jannngs arrved here yesterday and told reporters that he will soon make a talker for Ufa to be drected by Reinhardt. He is on his way to an Austrian villa.

It is figured a talker directed by Reinhardt and with Jannings in the cast should be good bally for the Austrian capital as a European Hollywood, with even the Underwood tariff not being able to keep it out of America.

Crisp with B. I.?

London, April 14.

Rumored here Donald Crisp is joining British International on this side as general production supervisor, succeeding John Thorpe.

Crisp is reckoned to make two pictures annually besides supervising.

Fox's Versionings

Hollywood, April 14.

Fox is Spanish versioning "On Your Back" and "Paid to Love." Carment Larrabeiti to star in the first, Jose Mojica and Anna Maria Costodio in "Paid."

"Connecticut Yankee" is getting German dubbing.

SAINT-GRANIER FOR PAR'S FRENCH FILMS

Paris, April 14.

New decision on the Paramount lot makes Saint-Granier supervisor of French production at the Joinville studios. Saint-Granier, who has no first name, is a French actor, previously scheduled to go to America for Par.

Since Saint-Granier has considerable rep as a film adapter, song translator, and playwright as well as a stage, screen and revue actor, move may prove worth-while. He has made one feature length and a number of shorts for Par in Joinville.

"Angels" Panned in S. A., But Doing Smash Biz

Buenos Aires, April 14.

"Hell's Angels" opened here with a great splurge. Film was roundly panned by the press, which seemed to feel it would cause trouble with a friendly nation.

Saturday (11) the film was viewed by the municipal authorities who forced the deletion of three scenes, but the public is hot for the spectacle.

Fox's "Big Trail" in a Spanish version is also making strong hay while all films are being held up at the customs by the film distributors pending a decision on the tax protest.

Clayton Sheehan's Next Trip

Clayton Sheehan's next overseas trip may be to Australia, to look over the Fox theatre properties. Sheehan returned to New York Monday from Europe.

The Australian Fox is hooked in with the Hoyts theatre circuit.

"Gun Smoke" O.K. in Louisville—"Kiki" Out Front to Grab $10,800

Louisville, April 14.

(Drawing Population, 500,000)

Weather mild and grosses this week probably the same. Will Rogers is holding over at the Strand after doing $7,900. Mary Anderson's closing next week attributed to difficulty in securing product now that the Rialto is operated by Fourth Avenue, which acquired the Paramount franchise in the deal.

Top gross probably will again go to Loew's with "Kiki" at around $10,800. Rialto is close behind featuring Our Gang Kids in person, five other acts and Dr. Mel-Roy on mezzanine. The Doc is the first mentalist to play a mezz here, and the women are falling for his "knows all, tells all" billing.

Estimates for This Week

Alamo (4th Ave.) (1,100; 15-25-40), "Gun Smoke" (Par). Dick Arlen building again and this one will help; likely to do $5,300, good. Last week "Charlie Chan" (Fox) around average, $4,400.

Brown (Brown) (1,509; 15-25-40), "Behind Office Doors" (Radio). Nothing indicated in this film; management might have played up Catherine Dale Owen, local girl, but muffed it; not over $3,700, fair at best. Last week "Lonely Wives" (Radio) only $3,500.

Mary Anderson (RKO) (1,387; 30-50), "Rango" (Par). Not enough sex in these animal pictures to mean anything to juves; might break even at $2,900. Last week "Ex-Flame" $2,650, and house about to close for summer.

National (Switow Bros.) (2,300; 15-25). Second run film and five acts of unknown brand vaude presages fair $6,200. Last week "Fighting Caravans" (Par), second run, and five acts drew nearly $8,000 on first week of new policy.

Rialto (4th Ave.) (2,940; 30-50-60), "Doctor's Wives" (Fox). Warner Baxter almost a stranger and n. s. g. for sophisticated roles after making a rep in open-air drammers; Our Gang Kids, three of 'em, heading six-act vaude. Dr. Mel-Roy on balcony in afternoons and probably $10,650. Last week "Mr. Lemon of Orange" (Fox) and Moran and Mack nearly $11,000.

State (Loew and UA) (3,252; 25-35-50-60), "Kiki" (UA). Mary Pickford should reach $10,800, satisfactory. Last week "Strangers May Kiss" (M-G) topped $11,000.

Strand (4th Ave.) (1,865; 25-35-50-60), "Connecticut Yankee" (Fox). Going into second week and looks like about $5,900, oke after last week's $7,900.

War Memorial Auditorium (American Legion) (2,400; 50c-$2), "Shrine Minstrels." Annual show by local Masonic Shrine; opened Saturday (11) and runs through April 16; indications are for close to $3,500.

"FRONT PAGE" FAIR IN P'TLAND—$7,500 PACE

Portland, Ore., April 14.

(Drawing Population, 400,000)

Two houses are going after bigger grosses with acts. Orpheum is plugging its new vaude policy and stage band and getting results. House estimates a gain of about $1,500 in average grosses from new policy. That's better than 10% at the b. o. and well worth the extra cost. The Paramount pushing F. & M. shows and "Greater Stage Season," also showing improvement. House also clicked heavy with new policy of Sunday orchestra concerts at 1 p. m. First, this week, had Charles Wakefield Cadman as guest artist. Band augmented to 40 pieces for these events.

The United Artists is clicking fairly with "Front Page," which offered great angle for tie-ups with dailies.

Estimates For This Week

Paramount (FWC) (3,500; 25-60)—"Man of the World" (Par) and F. & M. stage show. Will do strong $15,000. Last week "Parlor, Bed and Bath" (MG) big at $17,000.

Broadway (Fox-Portland) (2,000; 25-60)—"Connecticut Yankee" (Fox). Second week for $7,500. First week did big $15,000.

Orpheum (RKO) (2,000; 25-60)—"Subway Express" (Col) and vaude. Likely for okay $12,500. Last week "Laugh and Get Rich" (Radio), good at $13,000.

United Artists (Fox-Portland) (1,200; 25-60)—"Front Page" (UA). Well exploited and may be good $7,500. Last week "Kiki" (UA) poor on $6,500.

Rialto (FWC) (2,000; 25-50)—"Right of Way" (FN). Doing fairly for $3,000. Last week "Seas Beneath" (Fox) $3,500.

Alder (Hamrick) (1,200; 25-50)—"Drums of Jeopardy" (Tiff). Getting around $4,000. Last week "Royal Bed" (Radio) bad at $2,700.

Comparative Grosses for March

(Continued from page 10)

SAN FRANCISCO

	March 7	March 14	March 21	March 28
WARFIELD High..$48,000 Low... 8,200	"Parlor, Bath" $30,500	"Body and Soul" $20,000		"Not Gentlemen" $20,000
PARAMOUNT High..$36,000 Low... 6,200	"Fighting Caravans" $15,000	"Rango" $14,000		"Honor Lovers" $20,000
CALIFORNIA High..$34,000 Low... 6,200	"Father and Son" $7,700	"Pays to Advertise" $7,500		"Conquering Horde" $10,000
GOLDEN GATE High..$19,000 Low... 9,800	"Lady Refuses" $13,000 Stage Show	"Flood" $16,000		"Lonely Wives" $15,500

BOSTON

	March 7	March 14	March 21	March 28
METROPOLITAN High..$66,000 Low... 19,500	"Honor Lovers" $33,900 Vaude	"Unfaithful" $35,500	"Doctor's Wives" $39,900	"Man of World" $37,700
STATE High..$40,000 Low... 10,100	"Parlor, Bath" $14,000	"Prodigal" $17,000	"Kiki" $12,900	"Bachelor Father" $14,000

LOUISVILLE

	March 7	March 14	March 21	March 28
ALAMO High..$11,600 Low... 2,450	"Not Gentlemen" $5,300	"Many Slip" $4,400	"Man of the World" $5,100	"Seas Beneath" $4,400
BROWN High...$8,400 Low.... 2,250	"Kept Husbands" $3,900	"Bachelor Father" $4,000	"Lady Refuses" $4,000	"W-Plan" $3,900
ANDERSON High...$9,800 Low.... 2,100	"Third Alarm" $3,900	"Father's Son" $4,900	"Aloha" $4,000	"Conquering Horde" $5,000
RIALTO High..$14,750 Low... 3,275	"Pays to Advertise" $10,600 Vaude	"Body and Soul" $12,700	"Honor Lovers" $13,400	"June Moon" $10,200
STATE High..$28,000 Low... 7,900	"Southerner" $11,700	"City Lights" $17,500	"Parlor Bath" $12,700	"Great Meadow" $9,300
NATIONAL High..$17,000 Low... 5,100	"Single Sin" $4,200	"Devil to Pay" $5,600	"Cimarron" $5,700	(DARK)
STRAND High..$12,500 Low... 3,700	"East Lynne" $7,900 (1st week)	"East Lynne" $6,700 (2d week)	"My Past" $5,400	"Unfaithful" $6,000

PORTLAND, ORE.

	March 7	March 14	March 21	March 28
PARAMOUNT High..$22,500 Low... 5,000	"Conquering Horde" $12,500 Stage Show	"Gentleman's Fate" $14,000	"Body and Soul" $15,000	"Tailor-Made Man" $14,200
ORPHEUM High..$24,000 Low... 5,500	"Last Parade" $12,000 Vaude	"Kept Husbands" $12,300	"10c. Dance" $12,500	"Office Doors" $12,400
UNITED ARTISTS High..$16,000 Low... 4,000		"City Lights" $12,000 (1st week)	"City Lights" $7,000 (2d week)	"Fighting Caravans" $8,000
ALDER High.. $6,000 Low... 3,500	"Sins of Today" $4,500	"Pays to Advertise" $3,500 (New Low)	"Ex-Mistress" $5,000	"Rango" $5,200
BROADWAY High..$23,000 Low... 7,000	"East Lynne" $12,000 (1st week)	"East Lynne" $7,500 (2d week)	"Unfaithful" [illegible]	"Prodigal" $7,500

KANSAS CITY

	March 7	March 14	March 21	March 28
LOEW'S MIDLAND High..$35,000 Low... 9,300	"Dance, Fools" $15,800	"Kiki" $11,000	"City Lights" $20,000	"Parlor, Bath" $12,000
MAIN STREET High..$32,000 [illegible]	"Dracula" $21,000 Vaude	"Kept Husbands" $18,500	"10c. Dance" $19,000	"Office Doors" $17,000
PANTAGES [illegible] Low... 4,600	"Numbered Men" $5,800 Stage Show	"Lottery Bride" $5,200		
NEWMAN High..$33,000 Low... 8,000	"Illicit" $14,200	"Unfaithful" $13,000	"East Lynne" $14,000	"Man of the World" $15,000

TOPEKA

	March 7	March 14	March 21	March 28
JAYHAWK High.. $8,000 Low... 2,300	"Bachelor Father" $1,200 (3 days)	"Southerner" and "Charlie's Aunt" $2,600	"Inspiration" and "Father's Son" $3,800	"Sit Tight" and "Conquering Horde" $3,800
NOVELTY High.. $3,200 Low... 700	"Danger Lights" and "Sinners Holiday" $1,600	"Body and Soul" and "River's End" $1,400	"Not Gentlemen" and "Finn Hattie" $1,300	"Criminal Code" and "Seas Beneath" $1,800

COLUMBUS

	March 7	March 14	March 21	March 28
PALACE High.. Low...	"Last Parade" $11,500	"Dracula" $16,000	"10c. Dance" $15,300	"Office Doors" $10,400
OHIO High.. Low...	"Fighting Caravans" $13,800 Stage Show	"Easiest Way" $18,100	"Bet on Women" $16,400	"Prodigal" $15,300
BROAD High.. Low...	"Dance, Fools" $13,100	"East Lynne" $13,600	"Unfaithful" $14,700	"June Moon" $9,500
GRAND High.. Low...	"My Past" $4,200	"Father's Son" $4,850	"Man of the World" $5,250	"Conquering Horde" $3,700
MAJESTIC High.. Low...	"Painted Desert" and "Atlantic" $3,350	"Resurrection" and "Drums of Jeopardy" $3,700	"Rango" $4,100	"Pays to Advertise" $4,250

SEATTLE

	March 7	March 14	March 21	March 28
PARAMOUNT High..$26,000 Low... 5,950	"Easiest Way" $13,700 Stage Show	"Little Caesar" $15,500	"Stolen Heaven" $11,400	"Tailor-Made Man" $13,400
MUSIC BOX High..$17,000 Low... 3,500	"City Lights" $5,000 (3d week)	"Ex-Mistress" $7,200 (1st week)	"Ex-Mistress" $4,500 (2d week)	"Drums of Jeopardy" $3,500 (New Low)
FIFTH AVE. High..$26,000 Low... 7,800	"Inspiration" $18,000 (10 days) Stage Show	"East Lynne" $13,500	"Conn. Yankee" $20,000 (1st week)	"Conn. Yankee" $14,000 (2d week)
BLUE MOUSE High..$16,000 Low... 2,800	"Sit Tight" $8,000 (11 days)	"Painted Desert" $5,000	"Pays to Advertise" $2,800 (New Low)	"Rango" $3,500
ORPHEUM High..$32,000 Low... 6,500	"Last Parade" $11,000 Vaude	"Kept Husbands" $9,000	"10c. Dance" $14,000	"Lonely Wives" $13,800

PHILADELPHIA

	March 7	March 14	March 21	March 28
EARLE High.. Low...	"Fair Warning" $18,000 Stage Show	"C. and K. in Africa" $20,000	"Great Meadow" $23,000	"Parlor, Bath" $19,500
MASTBAUM High.. Low...	"Gentlemen's Fate" $45,500 Stage Show	"10c. Dance" $44,000	"Strangers Kiss" $56,000	"Wise Child" $41,000
FOX High.. Low...	"East Lynne" $29,000	"Along Came Youth" $25,000	"Bet on Women" $26,000	"Royal Family" $22,500
BOYD High.. Low...	"Dance, Fools" $15,000	"Kiki" $14,000	"Office Doors" $13,000	"Kiss Again" $12,000
KEITH'S High.. Low...	"Stolen Heaven" $17,500	"Honor Lovers" $14,000	"Unfaithful" $17,000 (1st week)	"Unfaithful" $11,000 (2d week) (5 days)
KARLTON High.. Low...	"Capt. Applejack" $4,500	"Resurrection" $5,000	"Royal Bed" $4,500	"Strangers Kiss" $10,000
ARCADIA High.. Low...	"Finn and Hattie" $3,000	"Gang Buster" $3,500	"Seas Beneath" $3,000	
STANLEY High.. Low...	"Dracula" $20,000 (2d week)	"Reaching Moon" $15,000 (4 days)	"Reaching Moon" $18,000 (2d week)	"Reaching Moon" $10,000 (3d week)
STANTON High.. Low...	"New Moon" $8,500 (2d week)	"Last Parade" $10,500 (1st week)	"Last Parade" $12,000 (2d week)	"Last Parade" $9,000 (3d week)

NEW HAVEN

	March 7	March 14	March 21	March 28
PARAMOUNT High.. Low...	"Honor Lovers" $18,900 Stage Show	"June Moon" $12,800	"Unfaithful" $15,000	"Man of World" $19,200
FOX-POLI High.. Low...	"East Lynne" $13,500 Vaude	"Doctors Wives" $13,000	"Men Call It Love" $10,500	"Charlie Chan" $11,000
SHERMAN High.. Low...	"Illicit" $9,000 (6 days) $15,000	"City Lights" $15,000	"Kept Husbands" $5,000	"Bat Whispers" $4,700
COLLEGE High.. Low...	"Trader Horn" $14,000	"Office Doors" $3,600	"Last Parade" $5,500	"Prodigal" $4,800
BIJOU High.. Low...	"Charlie's Aunt" and "Free Love" $3,400	"Parlor Bath" and "Conquering Horde" $4,800	"Third Alarm" and "Not Gentlemen" $5,300	"Flood" and "Wise Child" $4,300

MONTREAL

	March 7	March 14	March 21	March 28
PALACE High..$18,000 Low... 10,000	"Inspiration" $15,000	"Dracula" $14,000	"Body and Soul" $10,000 (New Low)	"Rango" and "Beau Ideal" $12,000
CAPITOL High..$19,000 Low... 9,000	"Resurrection" and "Modern Wives" $11,000	"Anybody's Woman" and "Gang Buster" $10,000	"Father's Son" and "Kiss Again" $9,000 (New Low)	"Sit Tight" and "Costello Case" $10,500
LOEW'S High..$16,000 Low... 10,500	"Brothers" $11,000 Vaude	"Big Trail" $12,000	"Stolen Heaven" $12,500	"Seas Beneath" $12,000
PRINCESS High..$17,000 Low... 6,000	"Kismet" $9,500	"10c. Dance" $13,500 (1st week)	"10c. Dance" $8,500 (2d week)	"White Cargo" $9,000

PITTSBURGH

	March 7	March 14	March 21	March 28
ENRIGHT High.. Low...	"Body and Soul" $9,800 Stage Show	"Kept Husbands" $10,500	"Woman Hungry" $10,000	"Drums of Jeopardy" $9,800
HARRIS High.. Low...	"Seas Beneath" $3,700 Vaude	"Aloha" $3,250	"Naughty Flirt" and "Riders North" $3,600	"Captain Applejack" and "Are You There" $3,000
STANLEY High.. Low...	"East Lynne" $26,500 Stage Show	"My Past" $20,000	"Conn. Yankee" $26,000	"Millie" $22,000
FULTON High.. Low...	"Stolen Heaven" $6,500 (7 days)	"Unfaithful" $6,800	"Lonely Horde" $6,000	"Conquering Wives" $4,000
WARNER High.. Low...	"Viennese Nights" $4,500 (5 days)	"Last Parade" $11,000 (8 days) (1st week)	"Last Parade" $6,500 (2d week)	"Doctor's Wives" $10,750
SHERIDAN SQUARE High.. Low...	"Stolen Heaven" $5,600 (7 days)	"Unfaithful" $5,200	"Lonely Wives" $5,000	"Conquering Horde" $3,500
PENN High.. Low...	"Easiest Way" $28,000 Stage Show	"Dance, Fools" $30,000	"June Moon" $16,000	"Honor Lovers" $21,000
ALDINE High.. Low...	"City Lights" $18,000 (1st week)	"City Lights" $13,500 (2d week)	"City Lights" $8,000	"Prodigal" $1,000 (3d week)

(Continued on page 24)

THE OLD FIGHTIN' COCK

challenges the world

to show a bigger box-office attraction

than⟶

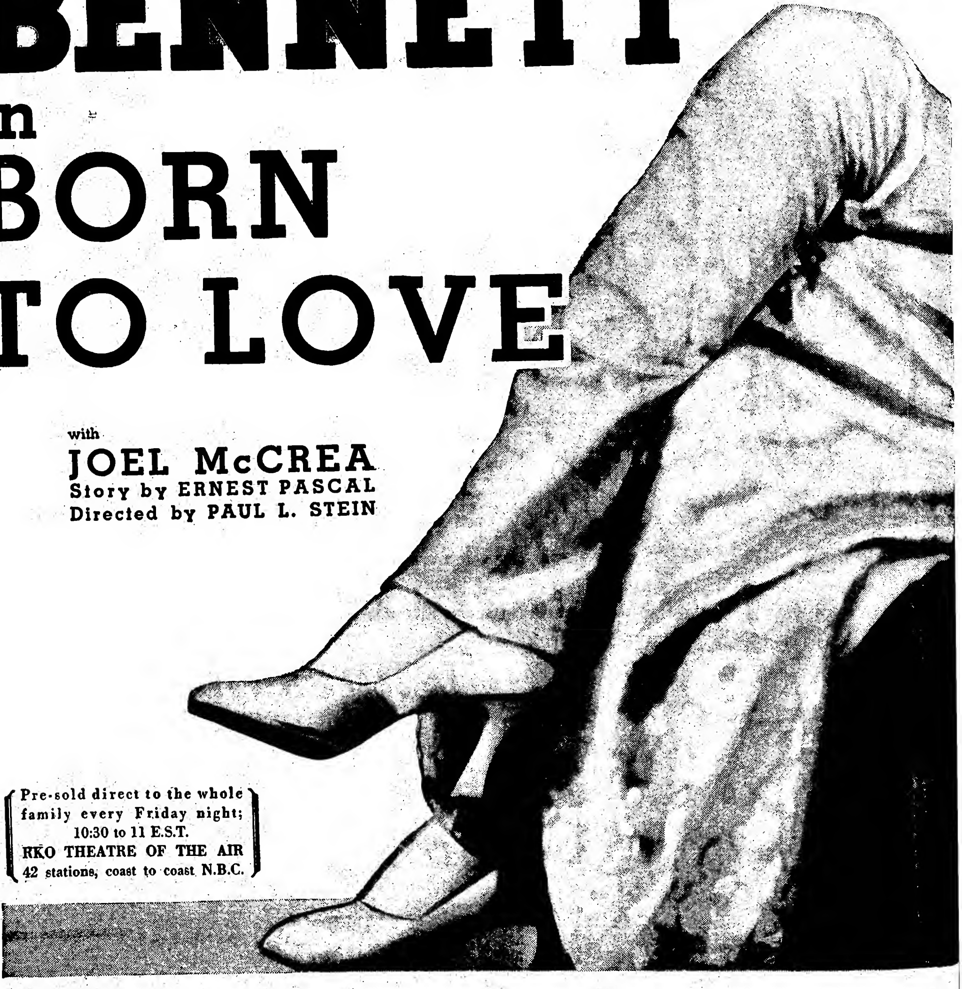
RKO PATHÉ

THE BIGGEST THING

CONSTANCE BENNETT

in

BORN TO LOVE



with

JOEL McCREA

Story by ERNEST PASCAL

Directed by PAUL L. STEIN

Pre-sold direct to the whole family every Friday night;
10:30 to 11 E.S.T.
RKO THEATRE OF THE AIR
42 stations, coast to coast N.B.C.

SHE'S EVER DONE!

BORN FOR THE BOX-OFFICE!

and Booked for the Biggest First Runs!

Watch It Break All-Time Records at

MAYFAIR • New York City

STATE LAKE • Chicago　**ORPHEUM • San Francisco**

ORPHEUM • Los Angeles　**BOYD • Philadelphia**

and ENTIRE RKO CIRCUIT

RKO PATHÉ

Theatre Advertising as Indicated From Various Cities

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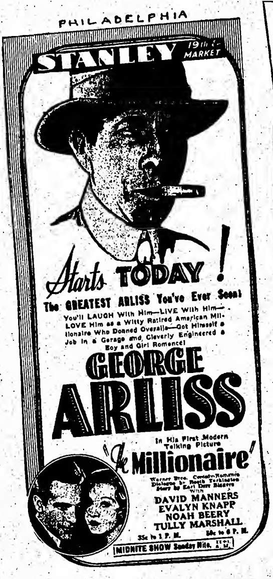


STANLEY 19th & MARKET

Starts TODAY!

The GREATEST ARLISS You've Ever Seen!

You'll LAUGH With Him—LIVE With Him—LOVE Him as a Witty Retired American Millionaire Who Donned Overalls—Got Himself a Job in a Garage and Cleverly Engineered a Boy and Girl Romance!

GEORGE ARLISS

In His First Modern Talking Picture

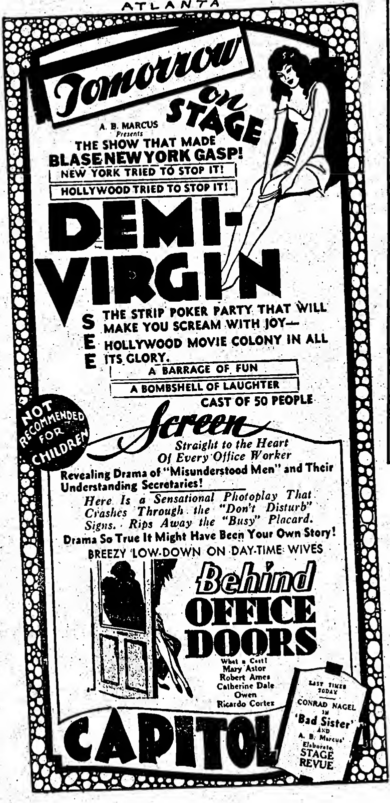
"The Millionaire"

Warner Bros. Comedy-Romance
Dialogue by Booth Tarkington
Story by Earl Derr Biggers
With
DAVID MANNERS
EVALYN KNAPP
NOAH BEERY
TULLY MARSHALL

35c to 1 P. M. 50c to 6 P. M.

MIDNITE SHOW Sunday Nite, 11:45 A. M.

ATLANTA



Tomorrow on STAGE

A. B. MARCUS Presents
THE SHOW THAT MADE
BLASE NEW YORK GASP!
NEW YORK TRIED TO STOP IT!
HOLLYWOOD TRIED TO STOP IT!

DEMI-VIRGIN

SEE THE STRIP POKER PARTY THAT WILL MAKE YOU SCREAM WITH JOY—
SEE HOLLYWOOD MOVIE COLONY IN ALL ITS GLORY.

A BARRAGE OF FUN
A BOMBSHELL OF LAUGHTER
CAST OF 50 PEOPLE

NOT RECOMMENDED FOR CHILDREN

Screen

Straight to the Heart
Of Every Office Worker

Revealing Drama of "Misunderstood Men" and Their Understanding Secretaries!

Here Is a Sensational Photoplay That Crashes Through the "Don't Disturb" Signs. Rips Away the "Busy" Placard.

Drama So True It Might Have Been Your Own Story!

BREEZY LOW-DOWN ON DAY-TIME WIVES

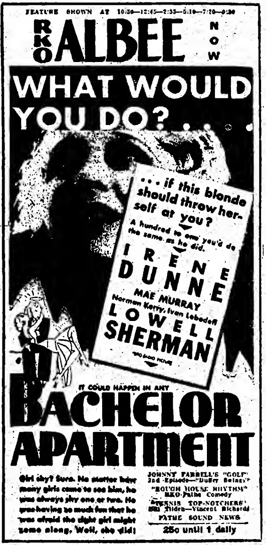
Behind OFFICE DOORS

What a Cast!
Mary Astor
Robert Ames
Catherine Dale Owen
Ricardo Cortez

CAPITOL

LAST TIMES TODAY
CONRAD NAGEL in 'Bad Sister'
AND
A. B. Marcus' Elaborate STAGE REVUE

PROVIDENCE



FEATURE SHOWN AT 10:30—12:45—2:55—5:10—7:20—9:30

RKO ALBEE NOW

WHAT WOULD YOU DO? . . .

. . . if this blonde should throw herself at you?

A hundred to one you'd do the same as he did.

IRENE DUNNE
MAE MURRAY
Norman Kerry, Ivan Lebedeff
LOWELL SHERMAN

RKO RADIO PICTURE

IT COULD HAPPEN IN ANY

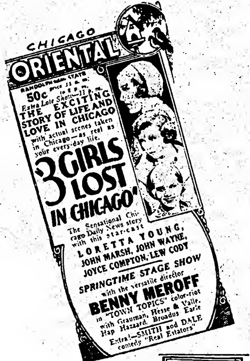
BACHELOR APARTMENT

Girl shy? Sure. No matter how many girls came to see him, he was always shy one or two. He was having so much fun that he was afraid the right girl might come along. Well, she did!

JOHNNY FARRELL'S "GOLF" 2nd Episode—"Duffer Beings"
"ROUGH HOUSE RHYTHM" RKO-Pathe Comedy
"TENNIS TOP-NOTCHERS" Bill Tilden—Vincent Richards
PATHE SOUND NEWS

25c until 1 daily

CHICAGO



ORIENTAL

RANDOLPH near STATE

50c since 11 a. m. to 2 p. m.
Extra Late Show—11 p. m.

THE EXCITING STORY OF LIFE AND LOVE IN CHICAGO with actual scenes taken in Chicago—as real as your every-day life.

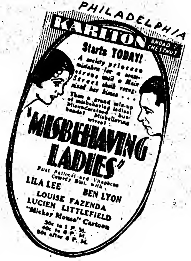
"3 GIRLS LOST IN CHICAGO"

The Sensational Chicago Daily News story with this star-cast
LORETTA YOUNG,
JOHN MARSH, JOHN WAYNE,
JOYCE COMPTON, LEW CODY

SPRINGTIME STAGE SHOW
with the versatile director
BENNY MEROFF
in "TOWN TOPICS" color-riot with Grauman, Hesse & Valle, Hap Hazzard, Broadus Earle

Extra!—SMITH and DALE comedy "Real Estators"

PHILADELPHIA



KARLTON BROAD & CHESTNUT

Starts TODAY!

A society princess mistaken for a seamstress until a Main Street sheik recognized her limits . . . Then a grand mix-up of misbehaving ladies! Misunderstood husbands! Misbehaving wives!

"MISBEHAVING LADIES"

First National and Vitaphone Comedy Riot, with
LILA LEE BEN LYON
LOUISE FAZENDA
LUCIEN LITTLEFIELD
"Mickey Mouse" Cartoon

30c to 1 P. M.
40c to 6 P. M.
50c after 6 P. M.

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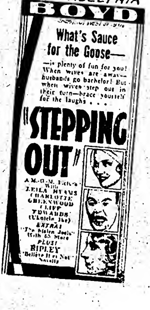

BOYD

What's Sauce for the Goose—

—is plenty of fun for you! When wives are away—husbands go bachelor! But when wives step out in their turn—brace yourself for the laughs . . .

"STEPPING OUT"

A M-G-M Picture
With
LEILA HYAMS
CHARLOTTE GREENWOOD
CLIFF EDWARDS
(Ukelele Ike)

EXTRA!
"The Stolen Jools"
With 65 Stars

PLUS!
RIPLEY
'Believe It or Not' Novelty

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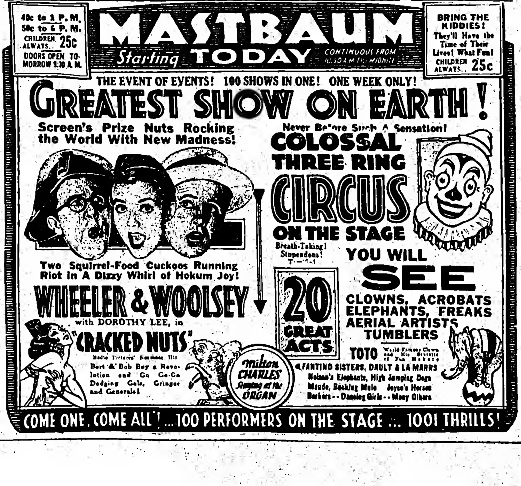


40c to 1 P. M.
50c to 6 P. M.
CHILDREN ALWAYS.. 25c
DOORS OPEN TOMORROW 9:30 A. M.

MASTBAUM

Starting TODAY

CONTINUOUS FROM 10:30 A. M. TILL MIDNITE

BRING THE KIDDIES! They'll Have the Time of Their Lives! What Fun!
CHILDREN ALWAYS.. 25c

THE EVENT OF EVENTS! 100 SHOWS IN ONE! ONE WEEK ONLY!

GREATEST SHOW ON EARTH!

Screen's Prize Nuts Rocking the World With New Madness!

Two Squirrel-Food Cuckoos Running Riot In A Dizzy Whirl of Hokum Joy!

WHEELER & WOOLSEY with DOROTHY LEE, in "CRACKED NUTS"

Radio Pictures' Knockout Hit
Bert & Bob Buy a Revolution and Go Ga-Ga Dodging Gals, Gringos and Generals!

Milton CHARLES Singing at the ORGAN

Never Before Such A Sensation!

COLOSSAL THREE RING CIRCUS ON THE STAGE

Breath-Taking! Stupendous! Terrific!

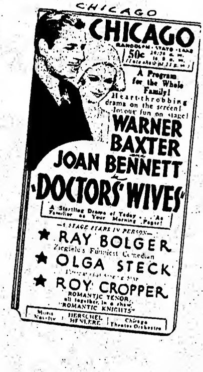
20 GREAT ACTS

YOU WILL SEE
CLOWNS, ACROBATS
ELEPHANTS, FREAKS
AERIAL ARTISTS
TUMBLERS

TOTO World Famous Clown and His Sextette of Fun Makers
FANTINO SISTERS, DAULT & LA MARRS
Nelson's Elephants, High Jumping Dogs
Maude, Bucking Mule Joyce's Horses
Barkers - - Dancing Girls - - Many Others

COME ONE, COME ALL! ... 100 PERFORMERS ON THE STAGE ... 1001 THRILLS!

CHICAGO



CHICAGO
RANDOLPH · STATE · LAKE
50c 10:30 a. m. to 2 p. m.
(Late show at 11 p. m.)

A Program for the Whole Family!
Heart-throbbing drama on the screen!
Joyous fun on stage!

WARNER BAXTER and JOAN BENNETT in
"DOCTORS' WIVES"

A Startling Drama of Today . . . As Familiar as Your Morning Paper!

—3 STAGE STARS IN PERSON—
★ RAY BOLGER
Ziegfeld's Funniest Comedian
★ OLGA STECK
Operetta's Singing Star
★ ROY CROPPER
ROMANTIC TENOR,
all together, in a show, "ROMANTIC KNIGHTS"

Music Novelty | HERSCHEL HENLERE | Chicago Theatre Orchestra

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Armored Stunts

Cleveland.

A stunt that literally stopped traffic was staged by M. M. Malaney for "Connecticut Yankee." Getting a suit of armor, he hired a stooge to wear it and jay-walk across streets. Motorists jammed on their breaks.

For "Finger Points," Warner's Lake made up a tabloid, exposing fictional underworld crimes. It got attention as a give away.

A display of Chinese fixtures was secured by State manager to ballyhoo "Charlie Chan." It included an ancient-looking Chinese armor and patrons were invited to guess its age. Nobody guessed it had been manufactured the week before.

Lost and Found

Minneapolis.

State theatre had a unique classified page tie-up with the Star on "Body and Soul," current attraction. Star awarded a pair of tickets for State to everybody returning an article which previously had been advertised as lost in the newspaper's lost and found column. To obtain the ducats, the finder simply had to bring a note from the party who lost and recovered the article. Theatre furnished the passes and, in turn, received gratis a neat 2x5 display ad at the top of classified page and a short box immediately over the lost and found column.

Country Fair Version

Hollywood.

Southern California division of Fox-West Coast theatres are getting results with a glorified country fair gag in their outlying and suburban theatres.

Stunt called "Spring Festival," is a tie-up with local merchants in lobby displays of the stores' products, with no selling or samples in the theatres. Merchants go in with the houses on a double truck ad in local papers; pulling in patrons from the surrounding country and bringing in trade.

San Pedro, Bakersfield, Riverside and San Bernardino have tried the idea with success, the last named, staging an auto show in the spacious forecourt of the theatre. One auto agency rented the adjoining parking lot for a tent and several custom built gas buggies.

Tie-up is with chambers of commerce and business associations to build up good will between circuit theatres and local merchants.

Dutch Promotion

The Hague.

Dutch UFA exploiting now UFA talker, "Hoheit Befiehlt," by circulating among theatres and dailies, paper discs of the film's song hit.

Extensive Local Tie-up

Portland, Ore.

Big tie-up arranged by Ted Gamble, manager of RKO Orpheum, between civic summer event of Portland Rose Festival, Union Pacific R. R. and RKO national radio hour. Stunt is among the biggest ever tried here with direct b. o. value to the local Orpheum, which, tied up with local radio station KGW, will arrange radio auditions on house vaude program to select outstanding radio performer of the northwest. Probably will fancy a femme. That goes on for two weeks. Winner is selected to represent the Portland Rose Festival on special Festival national radio hour, broadcast from New York.

Union Pacific in to offset rail transportation cost east. Radio hour is RKO national hour donated for the purpose June 5. Festival commission will plug the Orpheum tryout contest in a big way.

Gamble made tie-ups with local radio for free space in daily, with the rail line and the Festival commission.

Contest Via Trailer, Only

Providence.

Without aid of tie-up with local newspapers, Jack McCarthy of Loew's State put over a neat one in connection with "Parlor, Bedroom and Bath." He conducted a contest for best reviews on the feature, using a trailer as his only medium. Plenty of effective mouth-to-mouth ballyhoo.

Cash prizes and free duckets for winners.

Splashing a Slogan

Toledo.

One of the best bits of exploit here in months credited to Howard Feigley, manager of the RKO Rivoli. Feigley sent out more than 250 telegrams to mayors, kings, premiers, stage and screen stars, presi-

(Continued on page 79)

WB IN NASHVILLE ONLY

No Other Deluxe Building in Southern Keys at Present

Warner Brothers' invasion of the south by building so far only includes Nashville. A 12-story office structure and deluxe theatre will be erected there.

Report that WB would also build in Atlanta is denied at the home office, where it is said a site has not been selected in any key excepting Nashville.

In latter, Warners will set up opposition to Publix, Loew's and RKO, in addition to independent. Through the deal for the Tony Sudekam houses in Nashville and elsewhere in the territory, WB will tie its own product.

PROTESTANT CLERGY STIRRING UP TOWN

Providence, April 14.

What is seen as one of the most far-reaching steps in the direction of changing censorship laws throughout Rhode Island is the action of clergymen in the adjoining town of East Providence to establish a censorship code for that town.

Hardly had the doors of the Hollywood theatre, East Providence's first classy talking picture house, opened than the ministers started a demand for a censor. Already beaten in their fight against Sunday shows, all of the Protestant churches in town have banded together in the demand that East Providence establish a censorship system.

Those who know say the East Providence row may probably become a statewide controversy.

Muchly Boned Cummings At Fox for 'Wyo. Wonder'

Hollywood, April 14.

Irving Cummings, out of picture work for six months with sinus trouble and tooth infection that required removal of five inches of jawbone, is back on the Fox lot and will direct "The Wyoming Wonder," picture starring George O'Brien.

O'Brien returned with John Ford last week from their jaunt to the Philippines.

"Wyoming Wonder" is based on the old "Just Tony," silent. Support for O'Brien includes Virginia Cherrill, Humphrey Bogart and James Kirkwood.

Mary Nolan in Legit

Jimmy Elliott has Mary Nolan for a new legit play by Sam Shipman. It will be tried out in July.

Edgar Allen of the Davidow agency made the engagement.

Miss Nolan some years ago had some musical show experience.

Shurlock's 2 Months

Geoffrey Shurlock is at Paramount's Long Island studio to take charge of the foreign versions on the next two Chevalier pictures, one of which is already completed.

Shurlock has been with Paramount on the Coast. He will remain east for about two months.

Harry D'Arrast will direct the next Chevalier film, Ernst Lubitsch having finished putting the Frenchman through his paces.

Dreher East for Radio

Hollywood, April 14.

Carl Dreher, supervising sound engineer at Radio Pictures studio, leaves for New York tomorrow (15) to represent the studio in a technical confab over plans for the Rockefeller-Radio City buildings being planned.

Dreher will also o.o. Television trends and report on the Trans-Lux system of automatic theatres.

RKO STOPS ALL ADS IN CINCY "ENQUIRER"

Cincinnati, April 14.

RKO has suspended advertising of its six downtown film houses in the "Enquirer," oldest and only morning and Sunday newspaper here. Withdrawal occurred Friday (10) after the paper decided to eliminate reading notices of RKO attractions because of a cut in the display space for the half dozen theatres in the sheet's week-day editions.

The RKO account has meant something like $55,000 a year to the "Enquirer." According to a report, RKO intended to make a 50% reduction in the size of copy in the paper except Sunday, when the schedule would be the same. The cut was decided upon, it is said, to avoid doubling of circulation from coverage of the "Post" and "Times-Star," afternoon papers, in which RKO advertising space continues unchanged.

In local theatrical circles the RKO action created great surprise, it being the only time in generations that an amusement enterprise here failed to meet the wishes of the "Enquirer" in such a matter.

The first day of the withdrawal an editorial captioned "The Decaying Movie" was published in the "Enquirer." Among those familiar with the difference between the paper and RKO it was accepted that the editorial was not a coincidence.

With the halt of advertising in the morning paper, RKO immediately instituted a campaign of announcements on its current and coming pictures over radio stations WFBE and WCKY, the latter located in Covington, Ky., across the Ohio river from Cincy.

POOLING CONFERENCE BETWEEN RKO-PUBLIX

Conferences have been held within the week between Joe Plunkett and Ben Kahanne of RKO, with Sam Katz, Sam Dembow and J. J. Rubens of Publix, looking toward a possible pooling deal for the two circuits in Ft. Wayne and South Bend, Ind., and Rockford, Ill.

Another subject under discussion by the conferees is said to have been on vaude and shows of both sides in the Canadian territory, principally those RKO houses in which Publix is interested. A matter of stage shows in the Texan houses of both also came up.

The RKO-Publix meetings follow another recently called between Joe Vogel and Oscar Doob of the Loew circuit, with Plunkett, et al.

No result of any of the proposed deals has been reported.

Writers' Committees

Hollywood, April 14.

Second meeting of screen writers, after better setups with producers, was held yesterday at the Academy. Purpose was to appoint committees to take up the various ramifications, with all to report April 20.

Writers' special committee to finally take up their grievances with producers is headed by Waldemar Young.

METRO'S RENEWALS

Joan Crawford and Polly Moran Among Favored

In preparation for start of production on the 31-32 program, Metro has signed or renewed many contracts with stars, directors and writers.

New five-year agreements for Joan Crawford and Polly Moran, of one year and four options of a year each, head the list. Others are for Robert George Young, from Community Playhouse, Pasadena (little theatre) for a term and for Charlotte Greenwood.

Willard Mack is renewed for a long term as director, actor and writer; Edith Fitzgerald has a new one to write originals, adaptations and dialog; Paul Fejos with a renewal; George Hill to direct four more; Harry Pollard's option exercised to direct two; contract with Ulrich Steindorff to do translations, and a new contract with Harold Austin. Last mentioned made "Africa Speaks" independently, with release through Columbia.

Gus Shy, on leave of absence, has notified Metro he will be back at the studio this week to work out his contract, which has 16 weeks to go.

INSURANCE REVISION AT UNDERWRITERS MEET

Fire insurance on picture theatres throughout the U. S. will be revised so as to meet present times. The changes will go into effect immediately after the convention of the National Fire Protective Association in Toronto on May 14, next.

The National Board will observe the new conditions in writing future policies. These, it is said by insiders, will be more elastic and lenient than the existent ones.

Present policy writing, it is reported by film representatives, is obsolete in many respects, the last changes having been made in 1919. Industry conditions were considered only until then.

Sound, it is understood, will have an important part in influencing the revisions.

"Dirigible" at $1.50

Columbia's "Dirigible" will open its road showing season at Philadelphia shortly, to $1.50 top from reports. This will be the usual high on its road trip.

Wayne Pierson is in charge of the road routes for Col.

A principal reason for the road showing of the road showing of the air spectacle at this time is to fill in before the regular release of the picture during August, next. It is also claimed "Hell's Angels" has not as yet completed its full circulation in the pop film houses, which may be an added cause.

"Sales Promotion Dept."

Columbia has organized a sales promotion department. Monday (13) was the first day of operation.

Hal Hodes, accessory sales head, is in charge.

Picture Possibilities

"Right of Happiness"—Unfavorable

"RIGHT OF HAPPINESS" (Drama, Du Roy and Le Maistre, Vanderbilt). Only if a play like this had a run would pictures be interested. It didn't.

Ibee.

"The Silent Witness"—Favorable

"THE SILENT WITNESS" (Mystery drama, Lee Shubert, Morosco). A mystery meller that should do well enough on Broadway to be eligible for the screen. English play and rights may have been sold over there.

Ibee.

"The Wiser They Are"—Favorable

"THE WISER THEY ARE" (Comedy; Jed Harris, Plymouth).

Light but amusing comedy which should provide something for a program release.

Ibee.

"The Rap"—Unfavorable

"THE RAP" (Melodrama, Nava Productions, Avon).

Not material to interest pictures. Based on shakeup in New York city affairs and legislative investigation.

Char.

"Joy of Living"—Favorable

"JOY OF LIVING" (Comedy, Womrath and Lederer, Masque).

A play from the German and would make a better picture than show. Stock market angle may count.

Ibee.

BEHIND THE KEYS

Milwaukee.

Earl Payne, manager of RKO Palace-Orpheum, will become manager of Warners Capitol, Chicago, April 14. No successor named.

Cincinnati.

Shuffle of RKO managers. R. F. Emig, at Palace, transferred to Keith's, Boston. Replaced by Joe Goetz, at Capitol. Mark Silver from the Lyric to Capitol. Ed Yarbrough shifted from Strand to Lyric. H. C. Schrieber from Keith's, Washington, D. C., to Strand. Jerome Baker, asst. at Albee, to Proctor's, White Plains, N. Y. Wm. C. Dodge, student manager, advanced to asst. and treas. of Capitol. Jack Howard, manager of Family, only one retaining regular post.

Milford, Ia.

A. M. Leitch's Strand here sold to F. F. Jungkunz of Cherokee.

Brattleboro, Vt.

Emmanuel D. Latchis, manager of the Latchis theatre, has submitted to the selectmen a bid for $7,500 for a one-year lease of the town-owned Auditorium theatre.

Waterbury, Conn.

Royal, new neighborhood film house, opened.

Meriden, Conn.

Fox-Poli Palace playing five acts last half.

Wappingers Falls, N. Y.

Projection Engineering Co., of New York, has taken over Park.

Baltimore.

After three years here in charge of publicity and advertising for Loew's four local houses, Junior McGheghan left Saturday (11).

Succeeded by Walter Stoltz.

Salt Lake.

Carson City, Nev., opera house, landmark of the west since 1878, was burned to the ground last week. Wooden building.

Plaza at Brownsville, Pa., destroyed by fire. Loss $150,000. Insurance $75,000. Lasky Brothers, owners. Town's best theatre.

New York City.

Bernard Davis, asst. mgr. RKO Coliseum, New York, has resigned.

Providence.

Richard E. Farrell, RKO Albee house manager here, shifted to the publicity at RKO Keith's, Boston. William Lovett replaces at Albee.

Minneapolis.

Publix Northwest division managerial changes includes transfers of Dave Wolfs from Paramount, Bismarck, N. D., to Aster here, J. B. Heisman from Lyric, Duluth, to Grand here and P. Schwie from Minneapolis Grand to Duluth Lyric.

Steubenville, O.

Dennison Theatre Co., new, with Leo Van Tilberg, James Barkhurst and Eugene Dungan, as incorporators, has leased for 10-years the Lincoln at Dennison, O., from Joseph Smith.

Utica, N. Y.

Ben Stern, of Stanley, goes to Troy (N. Y.) theatre. He managed it previously. Earl J. Johnson succeeds Stern.

Policy change to vaudfilm, five acts.

Olympic, indie now showing films only.

Albany, N. Y.

Empire, closed, will reopen soon under a new policy. Recently bought by C. H. Buckley, owner of the Leland and Harmanus Bleecker hall. Adjoins the Leland.

Cleveland.

By underwork stuff, three young bandits held up the Knickerbocker and relieved manager Louis Sweet of $1,100 of the theatre's receipts in addition to his own watch and $40. Sweet put too much trust in a secret door knock used by employees to get into his office. Gangsters bought tickets, watched ushers from inside until they got on to the code knock and then surprised manager.

A girl cashier saved money for the Columbia, only burlesque house in town, when a lone burglar shoved a gun at her through the window. Although she had more than $100 in front of her, she pushed just $35 to him and he was apparently satisfied with it.

Bamboo Gardens, chop suey cafe, was treated to fireworks by gunmen who started his lone raid by firing blank cartridge to frighten the cashier and customers. George Wing, head waiter, pursued him in a cab but gunmen escaped with $350.

Ft. Wayne, Ind.

New summer RKO policy in effect here with vaude moved from Emboyd to Palace, latter playing three-day. Former house goes to straight films. Jefferson, third RKO theatre, continues as 2nd-run.

(Continued on page 62)

TALKING SHORTS

JOHNNY FARRELL
"Duffer Swings"
Golf Novelty
8 Mins.
Hippodrome, New York
Pathe

Poor photography and bad recording counts against this subject, which otherwise might have been highly touted and deservedly. It suffers from an obvious attempt to artify. Pathechrome as used is 'way off.

Opens silent but gets talking after a couple of minutes. Farrell is shown instructing a pretty girl on some golf pointers. The principal lesson to be gleaned from golfers is not to learn how to play from the girls shown in the picture. A second girl comes in later. That way if this subject was meant to be instructional it goes astray.

Farrell's voice sounds canny but he manages to get over the idea that a good firm swing and a good follow through is necessary in golf. Some trick photography showing the girls off the ground is unnecessary. This was bad editorial judgment. *Shan.*

RUTH ETTING
"Freshman Love"
Comedy and Songs
20 Mins.
Winter Garden, New York
Vitaphone No. 1204-05

Undergraduate idea sprinkled around two songs by Ruth Etting. Light and pleasant, though either the recording or Miss Etting's singing was off or the Winter Garden was having reproduction trouble at this performance. Most likely the latter, as the sound difficulties continued into the full length feature.

Short can play the de luxe houses on the strength of the frame work as much as Miss Etting, despite that her name won't hurt. Trouble with Miss Etting here is that she's warbling one indifferent ballad, her first, and using a not especially new tune as her second. However, the latter is more attractive to the ear than her opening rendition. Camera has not given this normally good looking girl any the best of it, either, a matter of lighting.

Don Tompkins, who did the kid freshman in the original stage version of "Good News," is similarly assigned here, foiled by Jeanie Lang, as the flapper co-ed, and Max Hoffman, Jr., playing the leader of the fraternity house. Tompkins' emotions are in a turmoil over Miss Etting, provoked by her radio voice, leading to a mash note and back stage when the show comes to town. Meanwhile, the fraternity members are framing and the girl innocently calls upon the star to give up her boy friend. Follows Miss Etting's counter move to help the girl and confound the male gang when they show up to see the freshman's escort effort flop. Intermingled is viewed Miss Etting singing over the air and tossing the other ditty at a theatre audience, while leaning up against the proscenium. Apparent attempt to genuinely duplicate a spot light effect seems to be the reason for the poor camera work here.

Tompkins, Miss Lang and Hoffman do much to carry it along. As a means of presenting Miss Etting, the effort deserves praise as a gesture to get away from the straight singing short. Running to two reels, it's rather an elaborate attempt, but the results are satisfactory. *Sid.*

"PEACE AND QUIET"
Comedy
8 Mins.
Strand, New York
Vitaphone No. 1152

Not much to laugh at here. Story is an old-fashioned affair given a new coating of paint. Just a fair short for the small houses.

Young couple are annoyed by riveters and can't get any quiet. Wife finally talks hubby into visiting her parent's farm. At the farm hubby is nabbed by a trap, is bothered by the old man and a neighbor harmonizing on instruments, and is finally forced to sleep in the family bed. Unable to sleep, he goes downstairs, where the screen-struck sister-in-law makes love to him. Is driven out by the old man and coming home is lulled to sleep by the riveting.

"BIRDS OF A FEATHER"
Cartoon
8 Mins.
Hippodrome, N. Y.
Columbia

This subject suffers from too much similarity with previous cartoons of this and other series. This one belongs to the Silly Symphony crowd. This weakness makes it filler stuff for the intermediate programs and lesser spots only. It's a concoction of rhythmic gyration by various fowl.

The punch is where a vulture swoops down to nip a baby chick and is foiled by a group of blackbirds. The latter form like an aeroplane squadron in battle to save the chick. That's the only original angle here shown. Shading lacks interesting backgrounds. *Shan.*

"THE LAST STRAW"
Romney Brent
Satirical Novelty
8 Mins.
Warners, N. Y.
Vitaphone No. 1142

Purposed to be a satire on the modern pharmacist clerk as a sandwich maker instead of a drug store expert, the short flounders in photography and dialog. It's filler only for the emergency grinds. Two scenes are utilized. Opening is a school for pharmacists clerks where the instructor is shown pansylike and the students likewise. That's bad taste as well as n.g. theatre from a public angle. It's overdoing an irrelevant idea. Short lacks punch and is devoid of action.

In the second scene Brent as the drug clerk keeps selling iodine to every customer regardless of what is asked for. When a woman steps on his foot, Brent pulls a faint and keeps repeating advertising slogans and epigrams learned in the pharmacists school for a final fadeout.

Stanley Rauh is credited with having authored this. His name appears on nearly a majority of the original Vitaphone creations. If he does them all it's easy to see that one individual cannot turn out that many subjects and expect them all to be original as well as successfully entertaining. If it's an economy angle by the company it's goofy. It may indicate a shortage of writers. *Shan.*

THE REVELLERS (No. 99)
Quartet
8 Mins.
Tivoli, New York
Metro

This same quartet has made several previous singing shorts for Metro. Favorable voices, blending nicely for harmony, combine with appealing personalities toward making the routine of three numbers agreeable entertainment. Brief, with no stalling around, quartet going straight through without a stop, short is a fit for bills where "different" filler is wanted. Little straight singing product of one reel or less around these and thus ideal to go along with comedy or cartoon matter.

Little production value here, but manner of presentation satisfactory. Four men stand behind a piano, without shifting from their position. Behind them is a window set. Pianist merely accompanies and keeps his instrument down enough so that the voices are not obscured.

Direction but average and photography on whole not as sharp as might have been desired, yet the personalities of the men, all in tuxes, get across nicely. Most of short in medium shots, now and then cutting to closeups of one or two men.

Three numbers in routine, in order: "I'm Looking Over a Four-Leaf Clover," "On the Sands at Waukiki," this number including off-stage guitar music, and "Breezin' Along With the Breeze." All of the songs seem to lend themselves happily to harmony for a quartet. *Char.*

MARTINELLI
"Carnival"
Song Sketch
8 Mins.
Winter Garden, New York
Vitaphone No. 1213

Operatic tenor as a gondolier appropriately backgrounded by jolly times in Venice. Should be particularly fit in Italian neighborhood houses and those undersized de luxe sites where they like this sort of thing. Regardless of the Martinelli standing, just a wait for general small town capacities of 1,500 and less.

Aria not named. Martinelli blasts his powerful voice o'er the canal as he paddles an elderly couple to the fete. Brief shot of two dancing couples and then back to the tenor, who starts singing as his fares again embark and drift on their way at his propulsion.

Film illusion is that all Venice must have heard Martinelli singing this night, and if all gondoliers cut loose at such volume, cotton should find a new outlet. *Sid.*

"CRAZY HOUSE"
Benny Rubin
Colortone
14 Mins.
Loew's, New York
Metro

Like its title, this is a crazy short. Excellently colored, with some good people in the cast and a number of sets. From the amusement angle, however, it isn't there except as a freak booking.

Allegorical dances, a negro tapper, and a bughouse burlesque on radio broadcasting are quilted with occasional jabbering by Benny Rubin. Plenty of divertissement; but that's the trouble. So confusing that the crazy house idea gets over in its stead a melange of stuff that impresses as cuts from other productions.

Vernon Dent and Polly Moran, as well as Karl Dane, assist Rubin in the flashes of this derangement. There is pie-throwing and shooting to make this earn the hodge-podge title. *Waly.*

Miniature Reviews

"The Millionaire" (WB). Marks change of pace for George Arliss in a modern comedy which should bring him within mental reach of all film theatres. Good cast name lineup to aid and very pleasant entertainment. Successful circulation certain.

"Connecticut Yankee" (Fox). Good comedy picture plus the Will Rogers name on top. Lavish production and plenty of laughs. Should draw substantial grosses for all houses.

"Strangers May Kiss" (M-G). Outstanding money picture. The Ursula Parrott novel is brought to the screen as more effective entertainment than the book itself with the Norma Shearer and Robert Montgomery names.

"Skippy" (Par). By kids and a great kid talker, but not for kids only. Should do business anywhere with its appeal for all ages.

"The Naughty Flirt" (FN). Just a picture. Lifted into some inverted laughter by Alice White's insipid piquancy. Not as hot as may be painted. Will need strong stage support.

"Swanee River" (Sono Art). Hopless shopworn story. Spirituals to help is an anchor.

"Drums of Jeopardy" (Tiffany). Small time thriller on style of "Dr. Fu Manchu." Biggest appeal for kids. Double features.

DAPHNE POLLARD
"The Cat's Paw"
18 Mins.; Comedy
Warners, N. Y.
Universal

Looks like a costly short without reason. Distinctly asinine. Three minds credited for writing this piece. This slapstick piece concerns Daphne Pollard's laughless antics at trying to bring a canary aboard a pullman train. Conductor had barred the pet. Only for the inland grinds as filler where stay-ins on their episodic visits to the theatre might laugh at it.

Three scenes. One is a cat and dog show or something where it's introed that Miss Pollard is expected with her bird pet. The second scene is Miss Pollard almost missing the train for no logical reason or even a funny one. The third is where she keeps the pullman passengers awake by hunting for her bird which is being chased by a cat. That cat and bird scene is wrong stuff to begin with.

A cheap spot comes in when Miss Pollard is impelled to hide the canary in the back of her skirt to form a hump. That's crude entertainment anywhere. Goofy final fadeout shows conductor ordering the passenger who has a pet aboard off the train. Thus all jump off with birds and beasts of various sizes. Maybe that's a laugh but it comes in the wrong way. *Shan.*

"CURIOSITIES"
Educational Novelty
11 Mins.
Loew's New York
Columbia

Although interesting the short measures to intermediate entertainment only. Subject is similar to others of the same or similar series with the talking voice off the screen. Around seven clips here. All are closeup so far and covering stuff from a canary who carries a recognizable whistling tune to a cat fishing, good kid food.

This short looks to be feeling the pinch of material. That's indicated by the fact it is again using a library shot of Mrs. Winchester's House at Palo Alto, Cal., and known as a spook joint. The same clip was used when the series was distributed by FBO in 1929.

Another shot and because obviously phoney could be cut for sincerity's sake. That's the one about the Samoan Islanders. Obviously dubbed voices and the dancing shots look like African Negroes and not Samoans. But that's maybe. Usual nude women shown here.

First shot shows a spot in California where they dig for quicksilver, the dry liquid. Another interesting shot shows a desert scorpion committing suicide in the face of fire. *Shan.*

LUGOSI STAMPED

Hollywood, April 14.

Bela Lugosi will be kept in nightmare parts similar to that in "Dracula." Universal has readers looking for more parts of that type for Lugosi, the readers rummaging through old stories.

Studio already has "Frankenstein" for the actor.

THE MILLIONAIRE

Warner Bros. production and release. Starring George Arliss. Features David Manners and Evalyn Knapp. Based on E. D. Biggers' story, "Idle Hands," with dialog by Booth Tarkington. Directed by John Adolfi. J. Van Trees, cameraman. At Winter Garden, New York, on indef grind run, starting April 8. Running time, 82 mins.

James Alden	George Arliss
Barbara Alden	Evalyn Knapp
Bill Merrick	David Manners
Mrs. Alden	Florence Arliss
Peterson	Noah Beery
Oldest Employe	J. Farrell MacDonald
Andrews	Bramwell Fletcher
Schofield	James Cagney
Briggs	Tully Marshall
Davis	Ivan Simpson
Dr. Harvey	J. C. Nugent
McCoy	Sam Hardy

A quiet modern comedy well played and produced which should enjoy a substantial career through every class of house. It doesn't particularly impress as a holdover prospect, but it is pleasant and wholesome entertainment sure to bring Arliss closer to the fans at large.

Arliss' legit following will not respect it as much as his "Disraeli" or "Old English," but will enjoy it in a mild way. Arliss is at his best in character parts. Here he remains a master technician with less power than usual in his characterizations. However, "The Millionaire" unfolds as a good selection by the studio as a change of pace for this ace actor.

There is basic interest in the script, which tells of an aged head of an automobile plant ordered away for six months by his doctor. Away to a slow start, the picture picks up as the veteran business man begins to chafe at the enforced inactivity, and finally dupes his way into a partnership with a young chap on a gasoline service station without revealing his identity. That the college graduate ultimately wins the daughter is to be expected.

Cast carries a neat array of names, all capably contributing. Special designation must include Evalyn Knapp, who, though under Warner contract for some time, has apparently thrown off the handcuffs and seems on her way. She looks extremely well here, her appearance showing marked improvement of late, and handles her minor "sides" creditably. David Manners, opposite, is the conventional juvenile, lacking any real acting opportunity in this one.

Adolfi, directing, lingered overlong in breaking Arliss away from his beloved office and desk. It forces the feature to climb uphill for about two reels, after which it finally makes the grade when the entertainment situation is approaching the danger point. Once over the crest, the coasting is easy, with Arliss always in control.

As regards Adolfi, maybe that slow beginning isn't entirely his fault. The extent of the duties of a director when on an Arliss picture is an open question. Feature got a bad break at the Winter Garden opening night when the booth men couldn't get the fader adjusted, either being too soft or loud, and the sound finally quit for about 100 feet.

No evidence of superfluous footage or dialog after Arliss' departure from the factory. The comedy is then a matter of situation, and as clay in this artist's hands as the wealthy auto president slips away from his family to dabble in business again and against his doctor's orders. Discovery as a gas station attendant by his wife and daughter is inevitable and merry, as also the innocent formal call by the young partner upon the factory head to ask for his daughter.

Nothing lavish in the way of production, because it is not necessary. It's a picture for which the salary list probably was as heavy an overhead factor as anything else. Mrs. Arliss is the wife, while Noah Beery, J. Farrell MacDonald, Tully Marshall, J. C. Nugent and Sam Hardy are doing nothing much more than attend to bits. The seemingly inseparable professional partnership of Arliss and Ivan Simpson is again in evidence, with the latter playing as the valet. As far as America is concerned, this union presumably dates back to the stage production of "Green Goddess," first done 10 years ago over here.

There will be a box-office welcome for "The Millionaire." They'll all enjoy Arliss' performance, while those not intrigued by the story can spend the time gazing at Miss Knapp. *Sid.*

Connecticut Yankee

Fox production and release. Starring Will Rogers. Features Myrna Loy, William Farnum, Maureen O'Sullivan and Frank Albertson. Remake from the silent picture by same company. Adapted by William Counselman from Mark Twain story. Directed by David Butler. Ernest Palmer, cameraman. Joseph Aiken, sound. At Roxy, New York, week April 10. Running time, 95 minutes.

Hank (Sir Boss)	Will Rogers
King Arthur	William Farnum
Queen Morgan Le Fay	Myrna Loy
Alisande	Maureen O'Sullivan
Clarence	Frank Albertson
Merlin	Mitchell Harris
Sagramor	Brandon Hurst

Good deluxe house comedy which has the Will Rogers name to make it class as strong b. o. It should be okay, for, with the exception of 'What Price Glory,' this picture was probably the best silent comedy Fox ever turned out, and among the leaders of its class released by any firm. It was a pip and it's still very funny to sound. Patrons of all ages will like it, but particularly will it click with the generations on both ends.

To speculate on what "Connecticut Yankee" might have been as a talker is, perhaps, beside the point. David Butler, who directed, has done so in broad strokes, so that no one can muff it. That the new version doesn't particularly show any degree of imagination is also true, but that's a secondary consideration, because they laugh at it as is.

The picture is backed by a lavish production which must have sent its cost sheet around $750,000. That's plenty, but it'll come back and more in this country and the British domains, too. The latter because someone slipped in a nice plug for Britain through one portion of the Rogers chiding.

Quite a number of sidelights. The first is that the story was originally turned down by Doug Fairbanks, after which Fox made it with Harry Myers. It was released late in '20 on the Coast at Miller's theatre. Emmett Flynn was the director, and the cast included Pauline Starke, the late George Seigman, Charles Clary, Rosemary Theby, William V. Mong and Charles Gordon. And, if memory serves, the silent's titling was nothing less than great.

The staff working on this sound version must have run off the silent print plenty. William Counselman gets credit for the modern adaptation, but there's no telling how many writers worked on the script. Movietone City was all cluttered up with knights in armor running around in Austins, and the Western avenue plant was filled to the brim with the big interiors.

On the script end there seems to have been some indecision as to how to start and finish the picture. Neither the beginning nor the end is entirely satisfactory, especially the finish. But that's a minor item, too, because the main sequence is a dream, anyway, and there are more than sufficient laughs to compensate. That the studio crew chose to stick very close to the silent edition may simply be the old army game of sacrificing Rogers down to second and playing for one run. If so, the modus operandi has been completely successful.

Rogers is completely at home as Sir Boss and placed in a spot where he can look 1,400 years ahead, the gags may be imagined. Only notable notable change is in the sequence where the Knights of the Round Table rid to the rescue of King Arthur and the Boss. In the first film this was accomplished on motorcycles. Now, it's a matter of diminutive Austins and a baby tank. Butler has missed the assembling of the cars for full effect, and there is no shot to equal the flash of numberless motorcycles pouring forth from the castle walls and winding down a long road. Yet, it's funny enough, and the kids applaud the rescue ride even in the Roxy. Demonstrating that either the hilarity is there or kids are kids anywhere.

Rogers' main cast support comes from William Farnum as King Arthur, Mitchell Harris as Merlin, the magician, and Brandon Hurst playing the menace. Myrna Loy has not done much with her femme heavy, while Maureen O'Sullivan has nothing much more than a bit. Frank Albertson, supplying the other half of the love interest, appears to be at a loss in not being able to chatter at his generally furious rate.

An unfortunate angle is Rogers' inclusion of the Rockne name when he goes into the hokus-pokus routine to make the natives believe he is making the sun do an eclipse. However, it's done very well, as also

(Continued on page 33)

The Woman's Angle

"The Naughty Flirt" (FN). Weak story padded with box-office sensationalism. Cheaply handled and palatable only to low grade audiences.

"Strangers May Kiss" (MGM). Has everything—sex, clothes, interesting conflict, appealing moral and a favorite star.

"The Millionaire" (WB). George Arliss as a sweet old tyrant in a down-to-earth picture sagely schemed for audiences' amused sympathy. Means substantial feminine attendance.

"A Connecticut Yankee" (Fox). Will Rogers with his winning shyness perfectly cast in sure-fire comedy. Will draw hordes of women and children and enough to make up for the deficiency of flaps.

SAMPLES of the rave notices by N. Y. critics • • • •

"Lines will be forming outside Winter Garden for weeks to come"
Graphic

★ ★ ★ ★

"Superlatively charming. Definitely another hit.
Magnificent entertainment."
Daily News

—get this STRAIGHT!

although
GEORGE ARLISS
in
"THE MILLIONAIRE"
is the talk of the entire industry—

it is only the forerunner of the greatest hits ever grouped for immediate release!

WE TOLD YOU!–"Depend on Warner Bros"–NOW LOOK→

with **JAMES CAGNEY, JEAN HARLOW,**
Edward Woods, Joan Blondell

Wherever you go! Wherever you turn! You hear about

The PUBLIC ENEMY

it's a whisper that will turn to a thundering echo of cheers by May 15th when this masterpiece is issued to a waiting world. Date it NOW!—It's guaranteed!

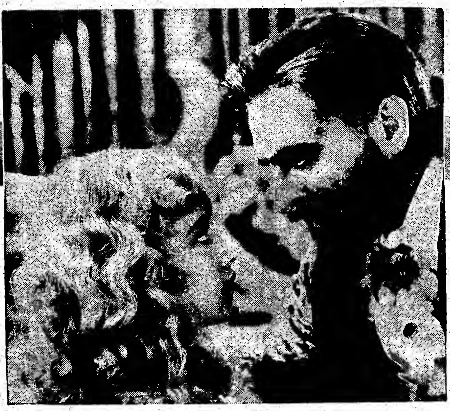
★ ★ ★

GOD'S GIFT TO WOMEN

is here—and it's there! . . .

FRANK FAY

. . . and seven gorgeous girls including
LAURA LA PLANTE and JOAN BLONDELL



May 22nd you get the great

John BARRYMORE

as the hypnotist and
MARIAN MARSH as Trilby in

"SVENGALI"

The greatest attraction since "Dr. Jeckyl and Mr. Hyde"

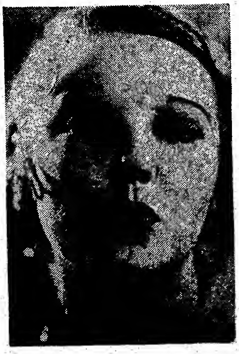
Barrymore's supreme masterpiece!

★ Based on novel by George Louis DuMaurier. With Donald Crisp, Bramwell Fletcher, Carmel Myers. ★

ONE RIGHT AFTER ANOTHER

RICHARD
BARTHELMESS
in "The **Finger Points**"
3 sensational weeks N. Y. Strand. Held over B'klyn Strand. Tremendous everywhere! Another Barthelmess knockout!

BIG BUSINESS GIRL
with **Loretta YOUNG**
FRANK ALBERTSON, RICARDO CORTEZ, JOAN BLONDELL. What a show! What a title for exploitation. (See press sheet for greatest list of stunts, tie-ups, ideas ever used for one picture.)



DOROTHY
MACKAILL
puts the reverse English on "Office Wife"
in **"Party Husband"**
with JAMES RENNIE and a great cast!

JOE E. BROWN
. in another wow comedy . . .
"BROAD MINDED"
with ONA MUNSON, WM. COLLIER, JR. and MARJORIE WHITE. . . . . .

From FIRST NATIONAL

—and the picture that will break "Dawn Patrol" records

Doug. will double his tremendous following with this one

DOUGLAS FAIRBANKS, Jr.

in

"chances"

. . . A. Hamilton Gibbs' sensational air story with ROSE HOBART, Anthony Bushell, Holmes Herbert, Mary Forbes

Orph's 8 Acts and "Horn's" $18,000 Has Seattle Steamed Up

Seattle, April 14.

(Drawing Population, 450,000)

Eight acts of vaude at Orpheum is more than the talk of the town for it's the b. o. goods, too. Now in second week and going okay. However, it makes the show too long for lots of the folks. In ballyhoo vaude is again being featured over and above the film, the reverse of the rule for the past two or three years.

Next big noise is the pop priced showing of "Trader Horn" at the Fifth Avenue. Not long ago roadshowed at the Met to good gross for 15 days. Mary Pickford in "Kiki" is bidding for top favor, while her husband is in his second week across the street.

Estimates for This Week

Paramount (Fox) (3,106; 25-35-50)—"Charlie Chan" (Fox) and unit. Stage fits well and program will get $13,000, all right. Last week, "Unfaithful" (Par) around $13,200.

Fifth Ave. (Fox) (3,400; 25-35-50)—"Trader Horn" (M-G). Big ad campaign and recent heavy talk anent its showing at road show prices, helping for great $18,000; long show holds total down, but may hold over. Last week, "Dishonored" (Par) approximately $12,000.

Fox (2,300; 25-50)—"Not Exactly Gentlemen" (Fox). Nothing unusual, looks about $5,000. Last week "Widow From Chicago" (FN) near $6,000.

Blue Mouse (Hamrick) (950; 25-35-50)—"Kiki" (UA). Mary Pickford here with Doug across the street; doing nice biz for $6,400. Last week "Honor Among Lovers" (Par) flopped at $3,500.

Music Box (Hamrick) (900; 25-35-50)—"Reaching for Moon" (UA). In second week going well for $5,400. Last week same film, great on $8,500.

Liberty (Jensen-von Herberg) (2,000; 15-30)—"Headin' North" (Tif). Stepping on publicity; for $6,300, good, this week. Last week "The Royal Bed" (Radio) $6,800.

Orpheum (RKO) (2,700; 25-60)—"Behind Office Doors" (Radio). But now it's "8" acts that get the big play and billing; long show and long lines, for $14,500, swell. Last week "Laugh and Get Rich" (Radio) and similar vaude layout $15,900. Wow.

COLUMBUS BRIGHTENS; 'KIKI' MAY GET $19,500

Columbus, April 14.

(Drawing Population 475,000)

The lid's off this week and business is on the way back to that so-long-looked-for normalcy. College students back in town and that helps. Good pictures, too, so the critics say. Advertising budgets up, and publicity being turned out as by a machine.

That the town is now supporting a stock company hasn't hit the film houses so far. Burlesque also fails to hit the talkers.

Chaplin failed to do the expected here last week and was pulled after a seven day run. Almost hit a record for the Broad, but fell off enough in midweek to be given the ouster order.

Broad, with "Dishonored," seems to be the major draw of the new week. Ohio's "Kiki" has a build up with Jack Benny, who has been given enough early raves to prove a top draw.

The Majestic is back on a straight split week policy once more.

Estimates for This Week

Palace (RKO)—"Bachelor Apartment" (Radio) (3,000; 25-50). Hardly good for more than a fair week of $12,500. Last week "Laugh and Get Rich" (Radio) closed to $11,100.

Ohio (Loew-UA)—"Kiki" (UA) and unit (3,074; 25-50). Stage unit is nice buildup and house should do strong $19,500. Last week "Honor Among Lovers" (Par) and unit, $16,700.

Broad (Loew-UA)—"Dishonored" (Par) (2,500; 25-50). Dietrich considered one of best local draws; will be near good $17,000. Last week "City Lights" (UA) did nice job with $17,900, but no record for house, and out after one week.

Grand (Neth)—"Finger Points" (1,100; 25-50). Better than average for this house and will gross $4,800. Last week "Misbehaving Ladies" (FN) did well with $4,400.

Majestic (RKO)—"Beyond Victory" (Pathe) and "The Flood" (Col) split week (1,100; 25-50). Both features good and house should do $4,000. Last week "Bad Sister" (U) and "Air Police" (WW) closed to $3,650.

Lusty Withdraws

Lou Lusty has resigned as overseer of Warners' Broadway theatres.

Ill health is understood to have been the chief reason.

VAUDE PUSHING MONT'L LOEW HOUSE UP—$12,500

Montreal, April 14.

(Drawing Population, 600,000)

This will be another Chaplin week, Princess showing no signs of a let-up on "City Lights." Likelihood is for around a $17,000 second week.

"Trader Horn" at His Majesty's which goes picture this week from legit, rates to run "Lights" a close second on $1.50 top. "East Lynne," at the Palace, is sure of a big femme following, native and Old Country, with Conrad Nagel as a further drag. Capitol has a deuce with "Doctors' Wives" and "Painted Desert," but does not figure much above $11,500.

Loew's is gaining a rep for better-than-usual vaude and has "The Prodigal." Indications are for $12,500. Nabes have been spotty all over city. Due to get worse with advent of fine weather.

Estimates for This Week

His Majesty's (CT) (1,600; 50-$1.50)—"Trader Horn" (M-G). Figures as one of best in town; $16,000 on indication of advance sales. Last week French-Italian opera did better than expected, around $12,000.

Palace (FP) (2,700; 40-75)—"East Lynne" (Fox). Sure for femmes; should jump to $15,000. "Dishonored" (Par) around $13,500 last week.

Capitol (FP) (2,700; 60)—"Doctor's Wives" (Fox) and "Painted Desert" (Pathe). Do not figure to make much and about $11,500 at best. Last week "Honor Among Lovers" (Par) and "It Pays to Advertise" (Par) about $12,500.

Loew's (FP) (3,200; 35-60)—"The Prodigal" (M-G). Good vaude should help hold to around $12,500. Last week vaude flopped but "Bachelor Father" (M-G) collected near $12,000.

Princess (CT) (1,600; 35-60)—"City Lights" (UA) (2nd week). Rates to stay around $17,500. Last week best in history of house at $24,500.

Imperial (FP) (1,900; 25-40)—"Outward Bound" (WB) and "Fighting Caravans" (Par). Nothing special here; $2,800 fair estimate. Last week "Humiliation" (World-Wide) got more play than usual for this house, "Hot Heiress" (FN) acted as filler with total about $3,500.

Cinema de Paris (Ind) (25-50)—"L'Homme Qui Assassina" (French) Usual French picture customary here; no special pull, $1,500. Last week "Mon Coeur Incognito" (French) about $1,800.

"Finger" $27,000 At Buff.—Lakes May Top Town on $30,000

Buffalo, April 14.

(Drawing Population, 500,000)

Theatres started strong this week with indications of good figures all around.

Estimates for This Week

Buffalo (Publix) (3,600; 30-40) "Finger Points" (FN) and unit. Flying start and Gilda Gray on stage; should better $27,000. Last week "Skippy" (Par) strong with kids; matinees capacity for $26,200.

Hipp (Publix) (2,400-40-60) "Gentleman's Fate" (M-G). Will scale under last week, $11,000 being indicated. Last week "Parlor, Bedroom and Bath" (M-G) climbed to $15,700.

Great Lakes (Fox) (3,400; 25-35-50) "Strangers May Kiss" (M-G). Doing big and if holds up should reach $30,000. Last week "East Lynne" (Fox) around $17,000.

Lafayette (Ind.) (3,400; 25) "Lonely Wives" (Pathe). Falling off to under $9,000. Last week "Ten Cents a Dance" (Col) bettered $15,000, runner-up for house record.

Century (Publix) (2,400; 40-60) "50 Million Frenchmen" (WB). Looks like medium business at under $10,000. Last week "Millie" (Radio) topped $11,000.

Comparative Grosses for March

(Continued from page 14)

NEWARK

	March 7	March 14	March 21	March 28
BRANFORD High..$30,500 Low... 13,000	"My Past" $13,000 (New Low) Stage Show	"Men's Women" $15,000	"Hot Heiress" $15,000	"Kiki" $14,000
CAPITOL High..$15,000 Low... 2,400	"Reducing" $3,000	"Sit Tight" $2,800	"Bachelor Father" $2,400 (New Low)	(DARK)
STATE High..$32,000 Low... 10,000	"Inspiration" $21,000 Vaude	"New Moon" $19,000	"Fighting Caravans" $15,000	"June Moon" $13,000
RKO PROCTOR'S High..$29,000 Low... 7,000	"Kept Husbands" $16,000 Vaude	"Last Parade" $20,000	"10c. Dance" $20,000	"Office Doors" $13,500
MOSQUE High..$33,000 Low... 4,200	"Many Slip" $4,800	"Naughty Flirt" $6,000	"Woman Hungry" $6,000	"Kiss Again" $6,000

CINCINNATI

	March 7	March 14	March 21	March 28
ALBEE High..$30,900 Low... 20,000	"Charley's Aunt" $22,000 Vaude	"Body and Soul" $23,300	"June Moon" $23,000	"Conquering Horde" $20,000 (Low)
PALACE High..$28,100 Low... 12,600	"Reaching Moon" $17,000	"City Lights" $25,900 (1st week)	"City Lights" $12,600 (2d week) (New Low)	World" "Man of the $15,000
CAPITOL High..$22,000 Low... 9,200	"Fighting Caravans" $9,200 (New Low)	"Unfaithful" $13,500	"East Lynne" $14,000	
LYRIC High..$23,900 Low... 9,000	"Easiest Way" $15,000 (1st week)	"Easiest Way" $9,000 (2d week) (New Low)	"New Moon" $14,000	
KEITH'S High.. $6,500 Low... 3,300	"Squealer" $4,500	"Widow from Chicago" $5,500	"Viennese Nights" $6,000	
STRAND High.. 6,940 Low... 3,000	"Beau Ideal" $4,100	"Great Meadow" $4,500	"Lottery Bride" $4,000	"Misbehaving Ladies" $4,000
FAMILY High.. $5,160 Low... 2,500	"Men on Call" and "Dracula" $3,600	"Costello "Case" and "Girls Excitement" $4,000	"Caught Cheating" and "Single Sin" $4,000	"Desert Vengeance" and "Aloha" $4,000

WASHINGTON

	March 7	March 14	March 21	March 28
FOX High..$41,500 Low... 00,000	"Body and Soul" $22,500		"Charlie Chan" $21,000	"Conquering Horde" $20,000
EARLE High..$25,500 Low... 6,000	"Father's Son" $16,000 Stage Show		"Beau Ideal" $17,000	"Kept Husbands" $16,000
KEITH'S High..$18,400 Low... 4,600	"Last Parade" $6,500		"Office Doors" $11,000	"Lonely Wives" $8,500
PALACE High..$27,300 Low... 11,500	"No Limit" $19,000 Stage Show		"Southerner" $21,000	
COLUMBIA High..$19,000 Low... 5,500	"Reaching for Moon" $13,000		"Kiki" $9,100	
RIALTO High..$21,400 Low... 4,600	"Lottery Bride" $5,000		"Rango" $10,000	"Drums of Jeopardy" $7,200

DENVER

	March 7	March 14	March 21	March 28
DENVER High..$27,700 Low... 7,000	"Millie" $16,800 Stage Show	"Unfaithful" $16,800	"Honor Lovers" $17,100	"Man of World" $18,000
PARAMOUNT High..$22,000 Low... 5,800	"Heavenly Night" $5,800 (New Low)	"Southerner" $8,500	"Reaching for Moon" $10,500	"Parlor, Bath" $10,500
RIALTO High...$7,750 Low... 2,000		"Gentleman's Fate" $2,800	"Trader Horn" $8,300	"Lottery Bride" $3,700
TABOR High..$14,000 Low... 8,000	"Dracula" $14,000 (High)	"City Lights" $14,000 (High)	"Don't Bet Women" $9,000	"Million Frenchmen" $9,500
ALADDIN High..$16,600 Low... 1,650	"East Lynne" $10,000	"City Lights" $10,000	"Body and Soul" $7,000	"Lonely Wives" $6,500

NEW ORLEANS

	March 7	March 14	March 21	March 28
LOEW'S STATE High.. Low...	"East Lynne" $14,800		"Parlor, Bath" $10,000	"Doctor's Wives" $10,700
SAENGER High.. Low...	"Unfaithful" $18,500 Stage Show		"Man of the World" $12,500	"Honor Lovers" $19,000
STRAND High.. Low...	"Sit Tight" $3,400			"Lottery Bride" $1,900
ORPHEUM High.. Low...	Stage Show		"10c. Dance" $13,800	"Office Doors" $9,000
TUDOR High.. Low...	"Rango" $3,400		"Trader Horn" $7,500	"Fifty Million Frenchmen" $1,900

BUFFALO

	March 7	March 14	March 21	March 28
BUFFALO High..$40,000 Low... 21,000	"Honor Lovers" $21,000 (New Low) Stage Show	"Unfaithful" $29,000	"My Past" $40,000 (Record) Vallee on Stage	"Man of World" $21,700
CENTURY High..$16,900 Low... 6,200	"Dracula" $16,000	"Rango" and "Divorce Friends" $8,000	"Lincoln" $7,500	"Mothers Cry" $6,200 (New Low)
HIPPODROME High..$20,000 Low... 11,000	"Finn and Hattie" $14,000 Vaude	"Sit Tight" $15,000	"Conquering Horde" $14,000	"Hot Heiress" $11,000 (New Low)
GREAT LAKES High..$30,000 Low... 10,000	"Easiest Way" $20,000	"City Lights" $30,000 (1st week) (Record)	"City Lights" $10,000 (2d week) (New Low)	"Seas Beneath" $15,000

BIRMINGHAM

	March 7	March 14	March 21	March 28
ALABAMA High..$00,000 Low... 00,000	"Scandal Sheet" $10,000 Stage Show	"Dance Fools" and "Parlor, Bath" $10,000	"Unfaithful" and "Finn and Hattie" $10,000	
RITZ-RKO High..$00,000 Low... 00,000	"City Lights" $5,000	"Last Parade" $4,500	"Dracula" $5,000	
STRAND High..$00,000 Low... 00,000	"Illicit" $2,500	"New Moon" $3,000	"Sit Tight" $2,900	
EMPIRE High..$00,000 Low... 00,000	"Kismet" $4,000	"Birth of a Nation" $4,500	"Golden West" $3,100	
TRIANON High..$00,000 Low... 00,000	"Aloha" and "Third Alarm" $1,100	"City Lights" $1,000	"Painted Desert" and "Single Sin" $975	
GALAX High..$00,000 Low... 00,000	"Great Meadow" $1,000	"Conquering Horde" $1,000	"'Way for a Sailor" $1,100	

DETROIT

	March 7	March 14	March 21	March 28
MICHIGAN High..$53,100 Low... 20,000	"Royal Family" $53,100 (New High) Vallee on Stage Stage Show	"Unfaithful" $35,400	"Honor Lovers" $49,600	
FOX High..$40,000 Low... 29,000	"East Lynne" $40,000 (New High) Vaude	"Don't Bet Women" $36,000	"Charlie Chan" $29,400	
FISHER High..$29,000 Low... 12,000	"June Moon" $13,300 Vaude	"Men Call It Love" $16,500	"Million Frenchmen" $18,200	
RKO DOWNTOWN High..$31,000 Low... 13,000	"Last Parade" $19,500			
UNITED ARTISTS High..$39,000 Low... 7,000	"City Lights" $23,300 (2d week)	"City Lights" $16,500 (3d week)	"City Lights" $12,100 (4th week)	
PARAMOUNT High..$25,000 Low... 5,500	"Easiest Way" $17,100 (1st week)	"Easiest Way" $10,500 (2d week)	"Dishonored" $16,900	

PROVIDENCE

	March 7	March 14	March 21	March 28
STATE High..$28,000 Low... 12,000	"Kiki" $12,000 (New Low)	"City Lights" $22,000	"Prodigal" $17,500	"Parlor, Bath" $14,300
RKO VICTORY High..$13,500 Low... 4,500	"Lady Refuses" $7,000	"Painted Desert" $4,500 (New Low)	"Dracula" $5,500	"W-Plan" $4,500 (Low)
PARAMOUNT High..$18,000 Low... 7,300	"Unfaithful" $10,000 (9 days)	"Honor Lovers" $13,000	"June Moon" $10,500	"Man of the World" $9,000
MAJESTIC High..$15,000 Low... 6,500	"East Lynne" $13,000	"Once a Sinner" and "Girls Excitement" $9,500	"Kismet" $8,500	"Love of Aloah" and "Costello Case" $6,500 (New Low)

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A LONG-RUN PICTURE for YOU, "Seed" gives you your big money chance of the season!

CARL LAEMMLE Presents

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with — John Boles, Genevieve Tobin, Lois Wilson, Raymond Hackett, Zasu Pitts, Bette Davis, Frances Dade, Jed Prouty, Richard Tucker.

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Another Big John Stahl Production From Universal

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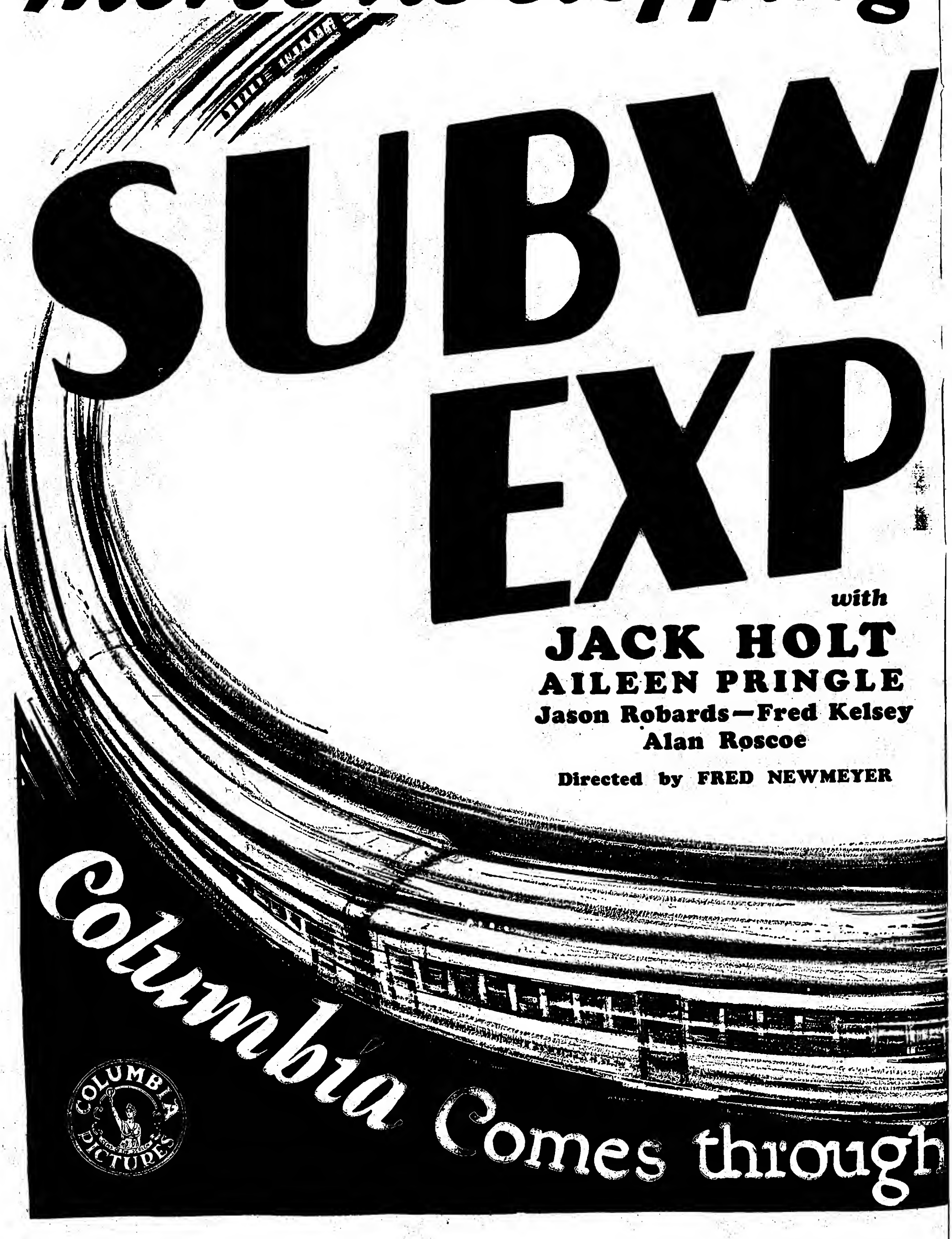

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with

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AILEEN PRINGLE
Jason Robards—Fred Kelsey
Alan Roscoe

Directed by FRED NEWMEYER

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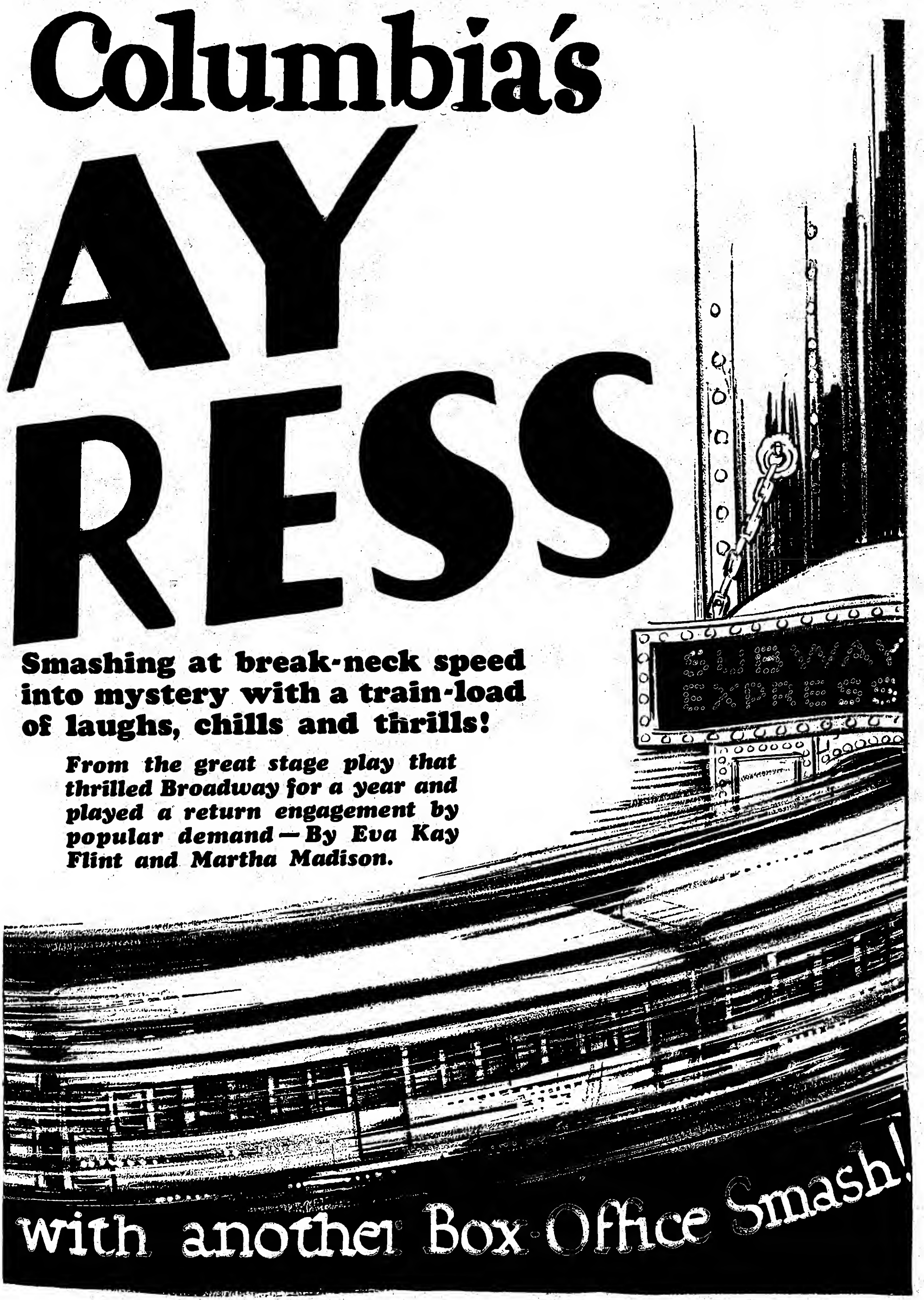
Smashing at break-neck speed into mystery with a train-load of laughs, chills and thrills!

From the great stage play that thrilled Broadway for a year and played a return engagement by popular demand—By Eva Kay Flint and Martha Madison.


SUBWAY EXPRESS
with another Box-Office Smash!

Closer Contact—More Local Deals In P-P's New Booking-Buying Plan

A closer contact between the theatre and the exchange in respective territories, with that contact described as "better for both parties," is principally because both factors are more familiar with local conditions. Every division distributing head as well as branch manager is anxious to have their territories to themselves on all sales. That is the outstanding angle of the new buying-booking plan of Paramount-Publix, as expressed by that company.

Another element which decided Paramount in its policy to localize booking is the money that will be saved on telegrams, telephone calls, print shipments, etc., which obtained formerly with everything handled out of New York. Previously jams frequently occurred on prints and their shipment largely because local district offices or house managers near exchange centers had no hand in the set-up of the bookings.

Along with the new booking plan, now carefully effected and expected to be in full operation for the new selling season, Paramount-Publix will not arrange any blanket deals except those to cover franchises the company now holds on Metro, United Artists, Warner-First National and other product.

Elastic Deals

The new deals to cover these various situations will probably be arranged in such a way that they will be sufficiently flexible to permit the division or district managers to suit bookings to the theatres and conditions.

While certain product will be bought for most all territories, it is explained that this year more buying and booking will be done locally to fit the many districts into which the Publix chain is split up.

With home office buying of product, declared in the past to have represented nearly 85% of all business done wit hother distributors, the distribs in the field have been left out in the cold, with their territorial showings dependent on what stray business existed and not closed for in New York.

It is believed in line with the new policy that the P-P division chiefs and branch managers in the field will welcome the localized booking idea, with a spirit of closer co-operation ensuing for the benefit of both distrib and theatre.

This feeling is expressed in both operating and selling quarters within P-P.

Par's 23

Hollywood, April 14.

Paramount has 23 productions on the schedule to start before July.

Nine this month, seven in May and seven in June.

March Production Survey

Hollywood, April 14.

Resumption by Paramount and Radio of production on six-unit feature film schedules last month covered up the Universal shutdown and gave the month a daily working average of 38.5 units, five more than February. The increase was only in features, comedies continuing to account for about five of the total units.

March production was the best since July. After its toboggan from 36 to 21 features units during February, the production curve climbed to a peak of 38 features by March 9 and the end-of-the-month drop was only to 29.

This despite total darkness at United Artists, Educational and Chaplin, and three dark weeks at Universal and Tiffany.

Warners and Metro came down one unit from their February rate of activity, but Fox went from two to four features, and Pathe had two features in production for the first time this year.

MARCH PRODUCTION AVERAGES

In 16 Active Coast Studios

(Chaplin, United Artists, Educational Dark)

Feature Studios	Mar. 1931 Units Active Feature	Short	Total	Yearly Averages 1930	1929	1928
Warner-FN	5.6	.7	6.3	6.8	8.1	13.1
Paramount	6.1	..	6.1	4.5	4.0	7.4
Radio	5.7	.2	5.9	2.9	2.0	2.3
Metro	5.2	.3	5.5	5.4	5.1	5.3
Fox	4.2	..	4.2	5.8	6.1	6.8
Pathe	1.2	1.5	2.7	2.2	1.4	2.1
Columbia	2.1	.1	2.2	2.1	1.5	2.3
Universal	.4	..	.4	3.8	5.7	4.2
Tiffany	.2	..	.2	1.7	1.5	2.7
Leasing Studios						
Metropolitan	.7	.4	1.1	1.9	2.9	2.6
Cinephone	.9		.9	..	..	..
Tec-Art	.7	..	.7	1.3	1.9	2.3
Darmour	.4	.2	.6	1.0	1.2	1.2
National	.2		.2	.4	.7	.8
Comedy Studios						
Roach	..	1.2	1.2	1.0	1.1	1.3
Sennett	..	.3	.3	.7	1.0	1.0
Daily working averages	33.6	4.9	38.5	41.5	44.2	55.2

(Average of all units daily, 1931: January, 35; February, 33.5; March, 38.5)

Features Completed on the Coast in March, 1931

(Including Four Foreign Versions and One Serial)

PARAMOUNT

	Shooting Days
"City Streets"	44
"Skippy"	39
"Kick In"	29
"Dude Ranch"	27
"Up Pops the Devil"	23
"Gondolier Prince" (Spanish)	21

RADIO

"Traveling Husbands"	31
"The Registered Woman"	27
"The Woman Between"	22
"Too Many Cooks"	22
"The No Girl"	16
"La Femme Libre" (French)	10

METRO

"The Squaw Man"	[illegible]
"Never the Twain Shall Meet"	24
"Cheri Bebi"	21
"Trial of Mary Dugan" (Spanish)	14
"Parlor, Bedroom, Bath" (French)	11

WARNER-FN

	Shooting Days
"Chances"	31
"Broad-minded"	26
"Gold-dust Gertie"	24
"The Reckless Hour"	24

FOX

"Women of All Nations"	23
"Cure for the Blues"	23
"Riding for a Fall"	21

COLUMBIA

"Meet the Wife" (Christie)	18
"Sky Patrol"	18
"Red River Rogues"	15

MISCELLANEOUS

"The Mystery Trooper" (Webb Serial)	17
"Defenders of the Law" (Darmour)	11
"Clearing the Range" (Allied)	10
"The Sheriff's Secret" (Horner)	8
"Rose of the Rio Grande" (Carr)	6
"The Phantom" (Neitz)	5

STANLEY'S STAGE SHOW

Again Shifts Publix Unit in Pittsburgh—Take-A-Chance Week

Pittsburgh, April 14.

Building its own show this week for annual Take-A-Chance bill, Stanley sent the Publix unit, "Puttin' on the Dog," out to the Enright in East Liberty, WB neighb deluxer. Second time in six months Stanley has sidetracked a Publix stage show, producing its own instead.

Dave Schooler is in as m.c. for the Take-A-Chance week. Dick Powell is still on sick leave.

PAR'S CONVENTION ON IN A. C.; THEN TO FRISCO

Atlantic City, April 14.

Paramount opened its convention here with 215 present. These represented all departments from executives to district and branch managers, as well as salesmen.

Following its completion Friday (17) the Warners will duplicate with their own organization get-together in the same city next Monday (20).

Par execs leave here to attend their coast convention at San Francisco.

10 YEARS AND OUT AS MGR. DOORMAN'S START

Pittsburgh, April 14.

A. H. Rowe, formerly with Publix, is manager of Warner, replacing Ben Mullen, out recently.

Mullen was at the Warner for 10 years, working his way up from doorman, first under Rowland & Clark, then Stanley Company, and finally Warners.

Ken Kenfield remains as Rowe's assistant.

E. J. Mayer Won't Meg

Hollywood, April 14.

Edwin Justus Mayer is not going to direct for M-G-M. He'll do a story for that company following his present United Artists' assignment and then go east to rewrite his new play, "Status Quo," which Horace Liveright will produce in the fall.

Liveright is now story and talent scout for RKO-Pathe. He will do the Mayer stage play on Broadway in association with his present film affiliations.

Browning and Metro

Setting a deal with Metro to return to that lot for direction of one picture this summer, Tod Browning sailed last week for a two months' vacation abroad. Mrs. Browning, her mother and niece, went along.

When Lon Chaney died, with Browning having directed all the Chaneys for Metro, he shifted to Universal. He was with that studio until recently.

W.B.'s Romantic Team

Hollywood, April 14.

Warners is grooming Evalyn Knapp and Donald Cook as a romantic team, starting them off together in "Side Show," which begins actual shooting this week.

Production spent last week on atmosphere shots around the Al G. Barnes circus, playing this territory now.

Damita's 3-Yr. Termer

The new United Artists contract with Lily Damita is for three years. The Goldwyn star had a five-year agreement, just expired.

Before starting with UA under her new contract in the fall Miss Damita is under loan to Radio for two or more pictures.

Popular Present

Brussels, April 5.

A public subscription has been started for a present to Desire Defauw, conductor.

During 10 years he has done more than any other Belgian to popularize classical music in this country.

Huston-Tobin Co-Star

Hollywood, April 14.

Putting Genevieve Tobin opposite Walter Huston in "Boulevard," Universal will not give solo billing, as previously intended, for Walter Huston.

Credit will be split on a co-starring proposition.

Inside Stuff—Pictures

Bankers financially interested in the film industry are apparently taking a decided interest in it, not alone through their investment but theoretically. It's like all other big business that has gotten within the shadow of the stage, radio or screen; they believe they are showmen.

How practical the bankers' theories may be of course can't be foretold at long distance. That the bankers meet, talk over the picture business and agree with each other may lead some of them to really think they know the show business, or perhaps to believe they are actually in it.

What the bankers appear to know the most about naturally is money. They hear of the salaries paid in the picture trade, to executives, to directors, stars and players. They gulp. That is but one of their problems as they calculate, however. Others are the rest of the film biz.

A banking house holding control of a mercantile chain hit upon what it thought was the happy scheme securing a general sales manager from the picture end, to become the gen. mgr. of the mercantile houses. All was fine and dandy, until one of the banking partners inquired about the film sales manager's salary. He heard it was $300,000 a year. But he thought he hadn't heard right. But he found out it was so. And he didn't engage him. A $300,000 salary to a banker! But quite ordinary in film industry, where the gen. sales mgr. invariably receives less than the star directors or the stars, while a studio's head here or there may get $450,000 a year, or $250,000, or maybe only $150,000. Not difficult to hear the $250,000 studio head squawk at being underpaid, if you know him well enough. He's thinking of the $450,000 man, the same as the $150,000 poverty-stricken studio head bewails his fate in view of the $250,000 fellow.

Bankers might imagine after hearing about salaries in the show business, despite what they may think of them, that the film industry looks to be the most highly specialized leading trade on the record.

Over a dozen theatres have been dynamited in various parts of the country due to labor troubles since 1926, according to Louis Adamic in his book, "Dynamite, the story of class violence in America." He states that further violence is to be expected in the general labor situation.

Talkers and radio have "most of the theatrical workers' unions" in desperate straits, he claims. "The musicians' union, for instance, is a tragic organization, with a majority of its members out of work. Other theatrical organizations have been notoriously strong-arm racketeer outfits for years; indeed, violence alone has saved them so far."

Adamic refers to the Musicians' Mutual Protective Unions as "a powerful strong-arm faction within the American Federation of Musicians in New York," developed in 1924 out of the desperation of musicians over radio.

"The Protective Union engaged one Antonio Vaccarelli, alias Paul Kelly, a gorilla of great prowess, who years before had won fame in stevedores' strikes. He was made "business manager" at $20,000 a year, with special duties to terrorize performers outside the union. For years thereafter, until the M.M.P.U. was finally put out of business, musicians who would not join the organization were attacked by sluggers in stage entrance alleyways and beaten up. Scores of clarinet players had their front teeth knocked out and violinists and pianists their fingers broken.

"I know of a moving picture theatre owner in Brooklyn who is paying a percentage of his weekly income to the neighborhood "mob," the members of which used to drop "stink bombs" in his theatre during performances. Since he took them into his business, they have ruined—also with stink bombs—his competitor four blocks away, and now he and his racketeer partners have the only movie house within 20 blocks."

Through Publix's recent realignment on operation, attaching more scope to district and house managers, it has lost most of the chain elements which in coast to coast operation are typical of chains in other industries. In addition to finding improved results in operation in various territories, Publix is also putting its field men in a better humor, managers particularly. Where in the past these managers have been blamed as much as the division director, or other operating heads at the home office, now any blame heaped upon them comes only after they have had an opportunity to avoid poor results.

The average Publix house manager used to be an automaton, taking all instructions from the h.o. and holding down his operation or operations to fit the close budgets figured, with hardly a chance to make a move. Now the house manager is not bothered with instructions and has enough flexibility on local expenses and operation to make him in better humor if nothing else.

The district manager's responsibility has been heightened by the realignment, and along with the house manager that takes in booking. Managers are held down to pictures bought and available but are sometimes able to juggle them for better results, they claim. One previous trouble was that what actually was a serious problem locally was a mere detail to the h.o. with which everything was taken up. A manager couldn't do anything without an okay. And waited plenty for an answer.

Theodore Dreiser, going west at Jesse Lasky's request, received no such amount as $10,000 from Paramount for the trip. He merely got around $2,500 for plane transportation, hotel expenses, etc., but did annex a flock of valuable publicity for all concerned. Some believe it's all a nifty press stunt for "An American Tragedy," Par and Dreiser, but especially, whether planned or not, it's gotten the author concentrated cinematic attention to the extent that he was besieged by film offers. His "Jennie Gerhardt" was one book especially in demand.

Dreiser returned east following conferences with Will Hays, B. P. Schulberg, Von Sternberg, et al., with the tacit understanding that the latter would complete his direction of "Tragedy," which he did last week, and submit the cut product for Dreiser's okay in New York. Latter has the contractual right to halt its release if displeased with the screen treatment.

Report by "Variety's" Argentine correspondent that agitation in that republic for excessive tax on film was prompted by blurbs from p.a.'s who can write in nothing less than millions, had an immediate effect in Hollywood.

Foreign publicity writers aiming for South American newspaper and magazine breaks were immediately told to lay off the splendor and high salary puffs on picture players and production. Instead, they were asked to plug heavy on the large amount of money contributed each year by these to charity.

Practice of puffing up Hollywood life and painting all members of the industry indirectly as extravagant playboys was toned down a year or so ago for domestic copy. There had been no such restrictions on copy aimed at foreign countries, and the boys have been laying it on plenty until now.

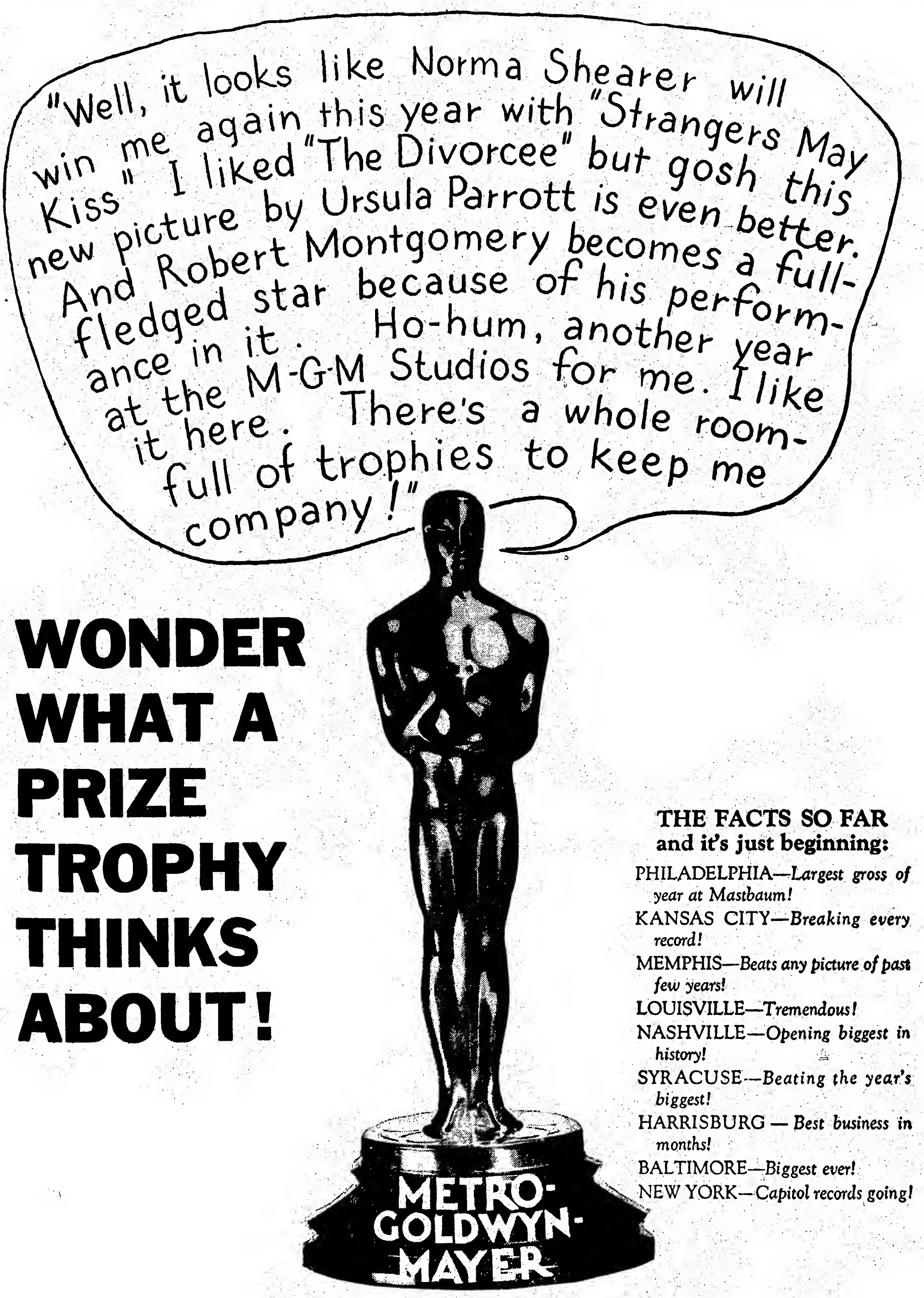
A new signal system, devised by the sound department at Pathe, eliminates the necessity of film punching in the interlocking of sound and picture cameras. It also saves considerable time.

New idea uses an incandescent lamp which is photographed by the picture camera. When the light flashes, a buzzer registers on the sound track. In the laboratory the buzzer frequencies on the sound track and the photographed light on the picture mark the interlocking point.

Former system had a series of buzzers between the picture and sound cameras, and pinch marks on both negatives, indicating the synchronization.

Tracked to its source of origin, a report recently planted in the trade that a certain high official in New York of a major company was

(Continued on page 64)

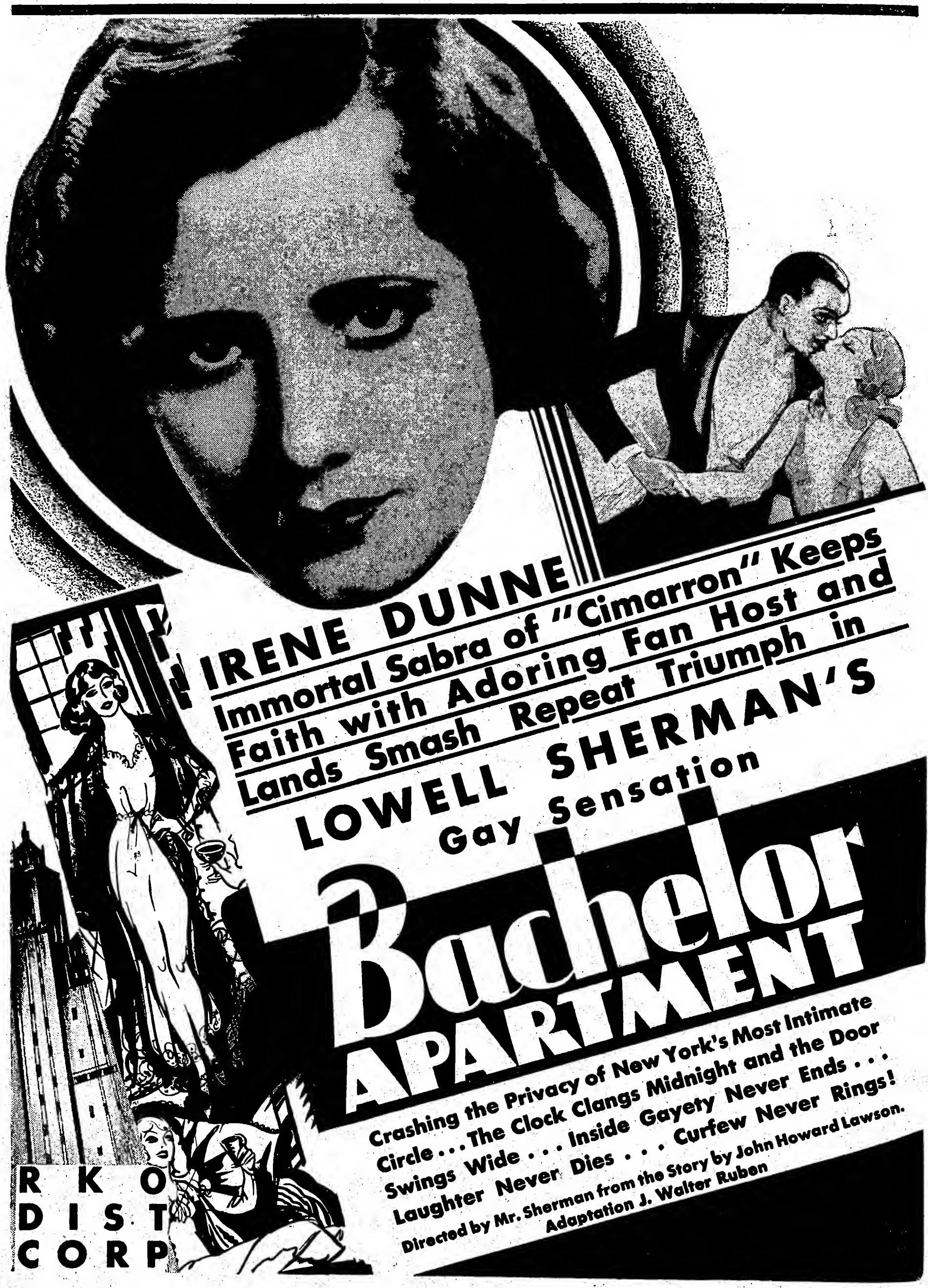

"Well, it looks like Norma Shearer will win me again this year with "Strangers May Kiss." I liked "The Divorcee" but gosh this new picture by Ursula Parrott is even better. And Robert Montgomery becomes a full-fledged star because of his performance in it. Ho-hum, another year at the M-G-M Studios for me. I like it here. There's a whole roomfull of trophies to keep me company!"
METRO-GOLDWYN-MAYER

WONDER WHAT A PRIZE TROPHY THINKS ABOUT!

THE FACTS SO FAR and it's just beginning:

PHILADELPHIA—*Largest gross of year at Mastbaum!*
KANSAS CITY—*Breaking every record!*
MEMPHIS—*Beats any picture of past few years!*
LOUISVILLE—*Tremendous!*
NASHVILLE—*Opening biggest in history!*
SYRACUSE—*Beating the year's biggest!*
HARRISBURG — *Best business in months!*
BALTIMORE—*Biggest ever!*
NEW YORK—*Capitol records going!*

GENIUS TROUPES AGAIN!



IRENE DUNNE

Immortal Sabra of "Cimarron" Keeps Faith with Adoring Fan Host and Lands Smash Repeat Triumph in

LOWELL SHERMAN'S

Gay Sensation

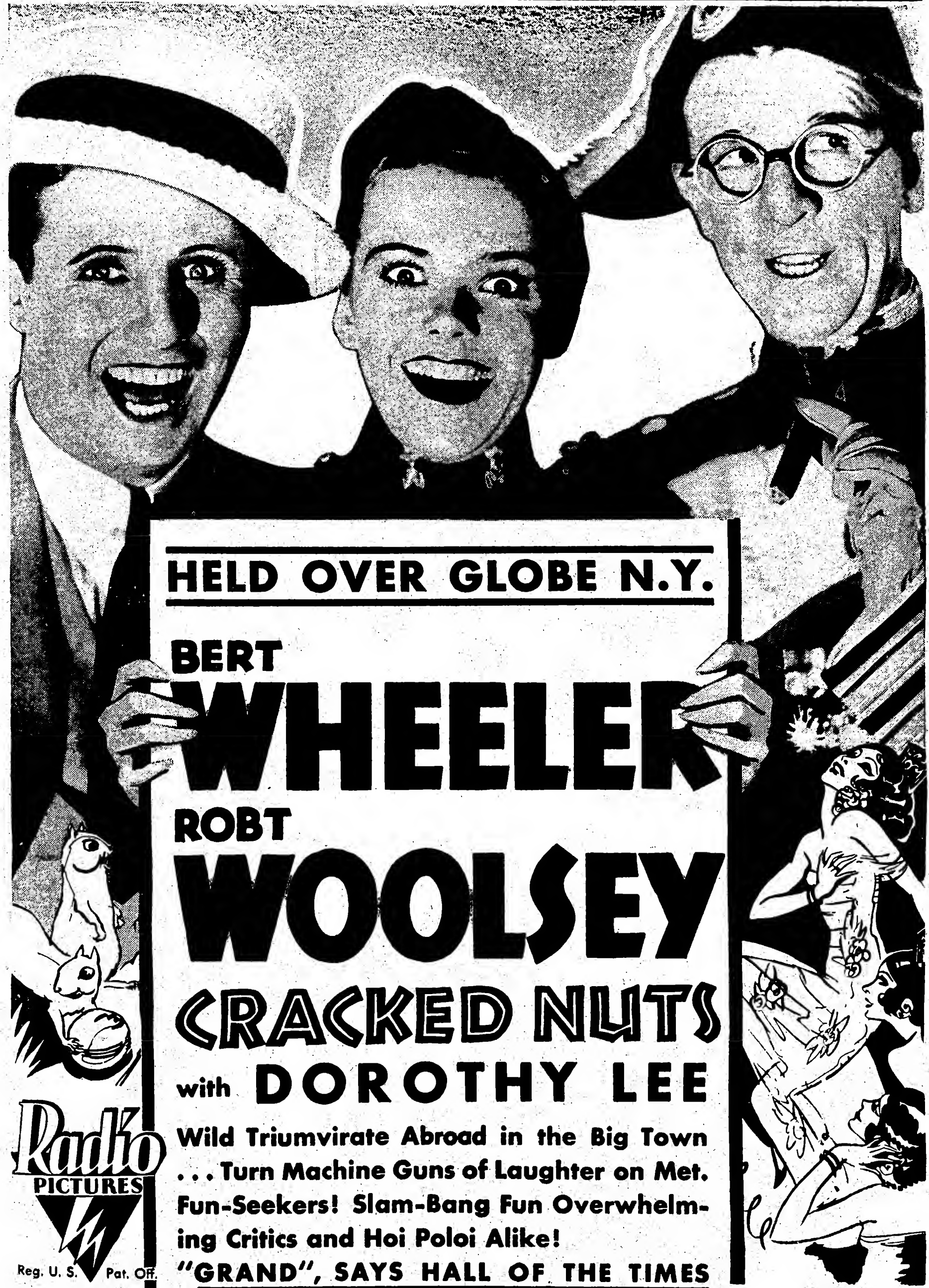
Bachelor APARTMENT

Crashing the Privacy of New York's Most Intimate Circle . . . The Clock Clangs Midnight and the Door Swings Wide . . . Inside Gayety Never Ends . . . Laughter Never Dies . . . Curfew Never Rings!

Directed by Mr. Sherman from the Story by John Howard Lawson.
Adaptation J. Walter Ruben

RKO
DIST
CORP

GAY PANS LIGHT B'WAY



HELD OVER GLOBE N.Y.

BERT

WHEELER

ROBT

WOOLSEY

CRACKED NUTS

with **DOROTHY LEE**

Wild Triumvirate Abroad in the Big Town . . . Turn Machine Guns of Laughter on Met. Fun-Seekers! Slam-Bang Fun Overwhelming Critics and Hoi Poloi Alike!

"GRAND", SAYS HALL OF THE TIMES

Radio PICTURES

Reg. U. S. Pat. Off.

Talker Patent Field Looks Wide Open for 2 Yrs., Pending Decision

Talker patent field, for the first time since the advent of sound, is now wide open. Any independent can manufacture from anybody's patents. A pall will hang over the field for another two years. It will take that time for the big electrics, on the defensive right along and now rushing the aggressive, to secure a ruling on 16 of their own patents. Should the status of only one of these be interpreted as exclusive property, the field will go back in the bag again and the electrics will collect.

The open condition of the patent end has many more significances than just encouraging more independent manufacturers. Exhibitors with equipment other than the electrics can continue without fear of being suddenly enjoined.

The wash-up of the Reis patent removed the greatest apprehension of individual control of the talker, it is conceded. Most of the other patents involved in the making of sound have been generally viewed as common property. Western and General Electric take the stand that the courts have rendered no such interpretation and that until they do, the patents will be deemed by the electrics valid and outsiders using them today will be warned "they are doing so at their own risk."

Even in its own organization the petition for a review of the U. S. Circuit Court of Appeals by General Talking Pictures is regarded as a gesture. The contention presented is that the court found against the Ries patent on a mechanical rather than a method patent.

Probably no company with such a small investment as GTP had such a chance for winnings which an affirmative decision would bring. The Schlessinger group admitted all during the preliminaries that it was willing to gamble on a long shot which if bullseyed would have meant a garnering of $500,000,000 in damages, that company's executives figure.

$50,000 Royalty Yearly

As things now stand the Schlessingers will collect approximately $50,000 annually from 1,000 exhibitors who pay $50 yearly just as a royalty on the apparatus they are using. The electrics deny that they collect in this manner. According to the Schlessinger group it will keep taking in this money until the patent of some other company is adjudicated along lines describing it as exclusive property. This, regardless of whether the exhibitor discards the De Forest installation or not.

Even the success of the electrics will find the Schlessingers free of obligation. The leasing agreement provides no protection in the event of patents going bad. This means that individual exhibs will have to dig into their own pockets.

The saturation point which installations have reached in U. S. theatres is given as the primary factor for DeForest skeletonizing its sales force and virtually silencing its equipment factory. Some 200 sets have yet to be sold, is is understood in the organization.

The matter of compromising with the electrics is out so far as the electrics are concerned. They laugh at the idea with the decision on record just as Schlessingerites laughed before the trial at anything but a pool out of which the Ries end would draw 25% of the takings.

U.A. Men Return

After conferences with studio heads on the coast lining up the United Artists' schedule for '31-'32, Al Lichtman, Bruce Gallup and Lynn Farnol returned to New York yesterday.

Lichtman and Farnol were gone a month, Gallup two weeks.

Carr's First Monogram

Hollywood, April 14.

Trem Carr starts his program for Monogram this week with "Ships of Hate," a melodrama by Wellyn Totman. Totman is the first member of Carr's writing staff. J. P. McCarthy will meg the sea melo.

Carr's 1931 output for Monogram will be 12 dramas and 16 westerns.

PIAZZA RETURNS WEST

Al Altman Leaves With Him—Alternating Scouts

Ben Piazza in New York from the Coast several weeks on a talent hunt leaves today (15) for Hollywood, accompanied by Al Altman, talent contact in the Metro New York home office, who will spend several weeks in the Culver City studio.

It's a general mission for Altman under a recently proposed switch between east and western contact men on talent and scenarios, for better acquaintance with both coasts.

During his absence, Major Edward Bowes will take care of the home casting office. These will continue to be made in 54th street instead of at the old Cosmopolitan studio, as reported probable.

8 SERIALS ON COAST LISTS

Hollywood, April 14.

Universal and Mascot Pictures are each planning four serials for this year's production, first of both to be started next month.

Universal has "Battling With Buffalo Bill" on the schedule for May 1, with Rex Taylor directing. Tim McCoy plays Col. Cody. Carla Laemmle, niece of Carl Laemmle, has the femme lead.

Mascot expects to get under way at Tec-Art by May 10 on "The Vanishing Legion," which Breezy Eason will meg. Serial will feature Rex, the wild horse. Frankie Darro, boy player, is the only human so far cast. Script is being written by Wyndham Gittens and Ford Beebe.

Mascot's second will have Red Grange in "The Galloping Ghost," a college football story.

Third will star Rin-Tin-Tin in "The Lightning Warrior," and the fourth title, "The Eagle's Shadow," has nothing set yet for name. All the Mascots, for state rights distribution, will be 12-episodes.

Olmstead Back with Par

After spending three years on the West Coast with Publix and lately in the advertising business for himself, Ed Olmstead has returned to Publix at the home office to handle division publicity and other work for de luxers in the Milton H. Feld territory.

Olmsted was previously with Publix in the home office.

The Feld division had been handled by J. H. McInerney alone. Olmstead and he will split the territory, McInerney devoting most of his time to the Greater New York de luxers.

Frank Walker Backing Dowling's "Lane" Talker

Frank Walker, formerly Mike Comerford's partner in the latter's middle western theatre circuit, is the financial backer of Eddie Dowling's "Honeymoon Lane" talker. The actor-writer will make it at the Christie studio, Hollywood, for Paramount release.

The former stage musical will be minus music as a talker.

Dowling secured the rights from Sono-Art for $30,000 and a profit percentage arrangement. He left Saturday (11) for the Coast to start work.

Chadwick's First

Hollywood, April 14.

"The Coast Guardsman," original seacoast yarn by Norman Springer, will be the first I. E. Chadwick production at Metropolitan.

It starts April 27 with Ralph Ince both megging and mugging.

Chadwick also has announced production of "Dr. Jekyll and Mr. Hyde," in competition with Paramount's planned remake of the same piece.

Closer Co-operation in Fox House Operation; No Upset of System

Hollywood, April 14.

All Fox theatres east and west are gradually being knitted into a more comprehensive scheme of co-operative operation aiming for a centralized overhead supervision.

One of the first moves lies in placing the house organ of Fox theatres east and Fox West Coast on a single editing plane in style and copy. Gabe Yorke, advertising chief of Fox West Coast, will probably handle both.

Some personnel changes may follow, although none is indicated as serious. The aim apparently is to cut overhead wherever possible, without upsetting the management system of either circuit.

Another Revision Cuts Ourang Out of "Ourang"

Universal City, April 14.

Complete renovation of "The White Captive" (formerly "Ourang") story which is expected to reopen Universal production next week, is ordered because studio execs got junglephobia after seeing how other pictures of the type were doing with the public.

The new story is by Dale van Every and Don Ryan. There is no ourang in it, and not even a part for Dorothy Janis who was sent on the six-months' expedition with Harry Garson because she looked like a South Sea native. Garson comes out in the past tense as merely expeditionary director. The meg goes to George Melford.

Principals selected for the revised film are Lupita Tover, Rose Hobart, and Charles Bickford.

Extras' Relapse

Hollywood, April 14.

After its best activity in six weeks the picture extra mob has just suffered its worst week in two years. Total placements for six days were 2,529, an average of 421 jobs daily for extras. Eleven features had finished up the previous week, and while 12 more have started since April 1 there is little mob work scheduled in the opening days. Last week started out with 24 features working and built up to 28, which carry over this week.

Tuesday was the big day, with jobs for 759 extras. Jacques Feyder had 147 of them in turbans and bel armenia at Metro on a Bombay street for Novarro's "The Son of the Rajah." Another sizeable set at Metro Thursday when Nick Grinde used 113 in a garden party for "Girls Together."

Metro wound the week up by harboring 171 dress people in a society bazaar for "Five and Ten," Robert Leonard directing.

Grape Juice Racket Due for Pathe Poke

Hollywood, April 14.

Eddie Quillan's next for RKO-Pathe will be a yarn kidding the gangsters. Starts after "Whoopee-do Kid."

Story being written by Earl Baldwin, is based on grape juice racketeering in San Francisco.

U's Detect Sales

Hollywood, April 14.

Universal has 13 detective stories based on "The Shadow" yarns now running in Detective Stories Magazine.

The series is also being broadcast by NBC in the east.

Moon Vice Shayne

Russell Moon, with Fox in the New England territory under Herschel Stuart, has been brought into the home office, to succeed Max Shayne on advertising and exploitation under Joel Swenson.

Shayne has gone to Los Angeles.

Herbet on Leave

Hollywood, April 14.

Hugh Herbert, Radio director, actor and writer, is headed for New York, leaving Monday (13).

The three-in-one man is taking a five-week vacation.

Double Bill Situations

(Continued from page 9)

doing between $10,000 and $12,000, with double features only. Atlanta is turning in a loss with double features. Results in Knoxville have not yet been determined.

The Trouble

The net result of a survey of the situation which now seems to threaten the industry through double-featuring, with indies probably going to triple-featuring, is that the difficulty the past year has not been with the policy, whether straight pictures or stage shows, but with generally poorer run of screen product and adverse business conditions.

In most all quarters, including independent exhibs who do not double-bill at all or only on certain off days, it is feared that if two-for-the-price-of-one becomes nationally widespread, the policy will become "the bottom of the oxygen tank" for picture fans.

Agreement is general among theatre operators and distributors that where a theatre has a good feature, a second six or seven-reeler isn't essential, with business results in houses where double-billing occurs only on certain days, proving that, if playing two features and one is fair, the other poor, the net result is not fan satisfatcion, while if one feature is A-1, as frequently occurs, and but a western goes alone with it, patron psychology is to go out with the bad taste from the poor feature sticking, or call it too long a show without analysis, of course.

Inability of the fan not wanting to be fed up too much on pictures, either good or bad, to get away from a two-and-a-half or a three-hour show of features, will in itself lessen business for theatres if the majority swing into the cheap policy, it is claimed.

There are always a certain number of bargain hunters who believe they get value on two pictures at the price for one, but it is said the Woolworth public so far as pictures go is large enough to warrant extension of double billing.

New England For It

New England is a territory that's typical as bargain hunter's land, with that explaining why most all Publix, Fox and Warner class B houses up that way double feature. South is also strong for the two-for-one policy, but the chains have not opened that part of the country up as widely. Throughout the entire Fox chain the majority of double-billing is in C houses, with the same true for Loew's, which does not contemplate throwing any more of its stands into the policy.

Loew ordinarily uses double features in the daily changes, but plays two pictures only on certain days, according to locality and demand. Loew calls these "unusual situations where the fans go for quantity rather than quality." That chain is opposed to playing its better product on double features, even if there were enough product to go around. Loewites believe it a far better policy in any event to use shorts or stage material along with features.

Though using double features in some of its C spots for many years, Loew has never found the business as compared to other days with single features representing "an appreciable increase." Better class indie chains, with second or subsequent runs, say the same thing, claiming it's the strong single feature that draws the business usually.

RKO has never had any but a few minor theatres in which two features on same bills are used and is not contemplating experimentation with the policy further in its class A, B or C houses. Around New York RKO now uses two features, on and off, in such houses as the 23rd Street, Regent and Tilyou, Coney Island.

Opinion

With the threat of double billing on a wholesale scale imperilling the industry by throwing it into the same chaos that existed years ago, before distributors killed off extensive double billing, consensus of showman opinion in its vital branches is veering closer to the observation that stage material, as the last resort with everything else now heavily tried, may be the solution. Publix is strongly leaning to that thought at the moment.

In distribution circles, double billing looks nice from the point of view of its creating a seller's out of a buyer's market, but spread of the policy to the better class houses where it doesn't belong is deprecated.

One leading distributor does not believe double billing in class A operations will ever be successful or that many will ever try it. He is of the impression the better class houses are better off with single features, plus shorts or vaude, but that in various situations double billing is all right for subsequent run theatres.

Viewing double featuring as possibly mushrooming much further, there is opposition in some theatre quarters toward turning most all overhead into film rental. On the other hand, distribs generally fear a fight on their hands, in that case, to maintain their rental levels.

NO 1ST RUN RED IN ROCHESTER

Rochester, N. Y., April 14.

Theatre situation in Rochester now best in years. Closing of 3,400 Eastman cuts overseating and gives added biz to other houses. Keen competition and with the ace pictures getting the big money, but not a first-run house in the red. A year ago at least four were pretty steadily colored crimson.

RKO Palace and Loew's Rochester are in vaude competition, with both doing excellently. Regent and Century, Publix houses, doing well under new policies, while Capitol and RKO Temple are low cost houses doing steady trade.

Hines and Burrs' Indies

Hollywood, April 14.

Johnny Hines and C. C. Burr, both inactive in pictures for two years, may get together again and make features for the independent market.

Hines starred under the Burr banner for a number of years. Later, when the team released through First National, Hines' drawing powder dwindled in the deluxers.

Woods Back at Academy With Writers' Plaints

Hollywood, April 14.

Frank Woods, who recently resigned the secretaryship of the Academy, which he held since its inception, is back in Academy activities as one of eight writers appointed by Alfred A. Cohn to negotiate a standard contract with the producers.

The actors' contract accepted a year ago was drafted by Woods and William Conklin.

Ralph Block, John Meehan, Percy Heath, Benjamin Glazer, Richard Schayer, Waldemar Young and James Seymour are other writers on the producer conference.

The Two Wears

Topeka, April 11.

Millard Wear, former Topekan, became the publicity director of the Topeka-Fox organization this week.

Wear's brother, Ted, is theatre critic and editor on the evening paper.

Par Buys "New York"

Hollywood, April 14.

"This Is New York," Robert E. Sherwood play, has been purchased by Paramount for this year's program.

No star in mind for it when bought.

Dohman with Yorke

Bob Dohman, handling publicity at the Fox Brooklyn, is being transferred to Fox West Coast, in the p. and a. dept. under Gabe Yorke.

Dohman, from New York, has been on the Coast before. His successor in Brooklyn not named.

Jack Pegler Going West Over Color with Hughes

A decision on the color situation, at least from Howard Hughes on further marketing of Multicolor, is expected to be recorded late this month.

Jack Pegler, representing Lord, Thomas and Logan, is heading for the Coast to do the interviewing.

Connecticut Yankee

(Continued from page 20)

the comedy highlight of the joust between Sagamor and Rogers, when Will shows up in cowboy regalia and swinging a rope with which he vanquishes his armored enemy. That Rogers may have lost some of is cunning with a lariat is evidenced in the short throw he unlooses to snare the rival.

Opening has Rogers as a small-town radio store proprietor, called to a mysterious house to install a battery. Hence the start is a typical haunted house formula with a nut radioist and his theory bringing up the King Arthur tangent. After that an armored figure falls over, knocks Rogers out and thence into the dream. The change back to the modern story and finish is decidedly weak.

The various backgrounds the studio has given the story are a decided help. Rogers is at home all the way and there's a lot of action. That's a happy combination, and besides informing a lot of people on how to spell Connecticut, "Yankee" ought to run up a lot of business for everybody. *Sid.*

STRANGERS MAY KISS

Metro-Goldwyn-Mayer production and release. Based on novel of same name by Ursula Parrott. Norma Shearer starred. Robert Montgomery, Neil Hamilton and Marjorie Rambeau featured. Directed by George Fitzmaurice. Adaptation and dialog by John Meehan. Film editor, Hugh Wynn. Photographed by William Daniels. At the Capitol, N. Y., week beginning April 10. Running time, 82 mins.

Lisbeth	Norma Shearer
Steve	Robert Montgomery
Alan	Neil Hamilton
Geneva	Marjorie Rambeau
Celia	Irene Rich
Andrew	Hale Hamilton
Spanish Dancer	Conchita Montenegro
Harry	Jed Prouty
De Jazan	Albert Conti
Waiter	Henry Armetta
Waiter	George Davis

The third big Norma Shearer film in a row and the best of them all. A picture that needs nothing from any theatre. It'll sell itself.

"Strangers May Kiss" is based on the best seller by Ursula Parrott, whose "Ex-Wife" provided Metro and Miss Shearer with a previous release. The Metro star is back with a sweet film. Not only is it an exceptionally fine example of the type of product theatres now require, but it's also one of the most expertly produced talkers to reach the screen. In all departments it bears the mark of the ultimate in workmanship, technically and otherwise.

Given everything a picture could desire, taking in delicate treatment of a tough story, a highly capable cast, an unusual performance by Miss Shearer, and excellent direction by George Fitzmaurice, this stream of valuable celluloid will click strongly everywhere. And that regardless of who read the book, what their reaction may be to John Meehan's able adaptation, the clever and forceful dialog, changed ending and other points over which fans now and then quibble.

Metro had to take liberties with the treatment of "Ex-Wife" when making that into a talker and had to do the same with this Parrott story dealing with a girl's unwavering love for a roving newspaper man and their intimate relations in the hope (by the girl) of ultimate marriage. The novel ended with the girl waiting so many years that she finally determined suicide as a better antidote than counting days on calendars, auditing up her life as having meant a lot of happiness anyway. Meehan has changed this to a happy ending, but through the story, as told on the screen, he has caught that same spirit on the part of the girl without either radically changing her character or that of the man she loves.

Hero is a refined, thoroughly sophisticated result of picture maneuvering with a difficult story to handle and in many quarters will probably be far better liked than the book on which it is based. Miss Shearer looks especially well and gives an extraordinarily fine performance. Only once does she overact, in a burst of hysteria.

Neil Hamilton gives a very good account of himself as the newspaper man-hero and Robert Montgomery is very good as the swain, long courting the girl against great odds. Montgomery plays his part for the comedy it contains and wrenches plenty from it as a good-natured man-about-town who's mostly always in his cups. Now and then he comes close to the clowning point, but always does well.

The balance of the comedy is from the sophisticated dialog supplied by Marjorie Rambeau and Jed Prouty, sweethearts, cut in near the start and finish.

Planting much of the state of things by inference, the picture moves around a lot, including locales in and about New York, Mexico and various sections of Europe. Fitzmaurice cuts from one sequence or shot to a totally different one hardly without a dissolve, yet the continuity is always smooth.

It is doubtful if the censors will do any noticeable damage to "Strangers May Kiss" anywhere. *Char.*

Foremost Film Players' Directory

WILLIAM BOYD
Paramount Pictures

DOROTHY CHRISTY
"Parlor, Bedroom and Bath"

GARY COOPER
Paramount Pictures

CLAUDIA DELL
Radio Pictures

BORIS KARLOFF
"Galloway"
Criminal Code, Columbia
"Boris"
Cracked Nuts, Radio Pictures

MAE MURRAY
"Bachelor Apartments"
A Radio Picture

Der Falsche Ehemann

("The Wrong Husband") (GERMAN MADE)

Berlin, April 4.

Ufa production and release. Direction, Dr. Johannes Guter. Production management, Bruno Duday. Manuscript, Paul Frank and Billie Wilder. Photography, Carl Hoffman. Sound, Dr. Erich Leistner. Architects, Robert Herlth, Walter Roehrig and Werner Schlichting. Music, Norbert Glanzberg. Recorded on Klangfilm. Starring Johannes Riemann, Maria Paudler, Gustav Waldau, Jessie Vihrog, Tibor von Halmay, Martha Ziegler and Fritz Strehlen. Running time, 84 minutes. At Gloria Palast, Berlin.

For the seventh or eighth time Ufa is presenting this bunk. It should have died with the silent picture. Ufa broadcast the German audience should be spared the silly American pictures. This, then, is the production of the concern which brought about the crazy film contingency.

In one scene of an American comedy short there is more wit, art and comedy than in this long-drawn-out and boring picture of Johannes Guter. Johannes Rieman runs around in underwear in several acts and plays a dual role as twin brothers, which might look logical to the inmates of an insane asylum. None of the oldest jokes was omitted. Picture may suit rural districts, but is nothing for Kurfuerstendamm public.

Among all the lifeless and stupid figures on the screen was a new face—Jessie Vihrog. This actress made her debut in this picture. She may have the consolation that she seemed the only human being in it. *Magnus.*

SKIPPY

Paramount production and release. Directed by Norman Taurog. Based on Percy Crosby's newspaper cartoon strip and written by Crosby and Sam Mintz. Joseph L. Mankiewicz and Norman McLeod, adapters. Dialog by Don Marquis. At Paramount, New York, week April 3. Running time, 85 minutes.

Skippy Skinner	Jackie Cooper
Sooky Wayne	Robert Coogan
Eloise	Mitzi Green
Sidney	Jackie Searl
Dr. Herbert Skinner	Willard Robertson
Mrs. Ellen Skinner	Enid Bennett
Harley Nubbins	Donald Haines
Mrs. Wayne	Helen Jerome Eddy
Dog-Catcher Nubbins	Jack Clifford
Dad Burkey	Guy Oliver

Appropriately placed at the New York Paramount in Easter Week, "Skippy" was a natural for that holiday stretch. For kids and with kids leading in the picture, it seems the most effective juve attraction among full-length films made in years. As a general audience picture, for adults besides children, Par's "Skippy" is superior to Par's "Tom Sawyer." It is more real in theme, while the way these extremely young people troupe is enough for everybody.

"Skippy" is bound to bring kids into the theatres and their parents with them. If there is such a thing as being 100% inhuman, then only is it possible for anyone to dislike "Skippy" as entertainment.

With all the credit that is due the kid players for their work, as much must be given the director, Norman Taurog, for handling them as he did. With an equal share deliverable to the adapters for taking Percy Crosby's newspaper comic strip, founded on a lovable boy character and bright and cute sayings, but lacking continuity, and making it readable and moving in scenario form.

"Skippy" was delayed as a Par talker because of casting difficulty. The producer took its time and the result appears to be the most proficient set of juvenile actors available to pictures. It gives Par a head start if not the whole race in the possible kid film cycle now due. The rest will depend on the stories.

These are no slapstick two-reeler babies in burlesque and mud-tossing takeoffs on their elders in this one. These kids are actors. They are Jackie Cooper, Robert Coogan, Jackie Searl and Mitzi Green. Hero, juve villain and a heroine who's different in not being the motive.

Little choice among 'em, though Cooper and Searl are ahead. Perhaps Mitzi Green would be up with them, but Par has been using Mitzi similarly in its regular features, and Mitzi has no chance this time to depart from the standard pattern cut out for her. The small and young Coogan boy is cute in every sense. His voice jibes with his looks and manner so well it makes him doubly cute. Perhaps more so than his brother Jackie in "The Kid," although Jackie had no opposition in that film and none anywhere around at that time, also Chaplin to coach him.

There are gems of realism in acting and directing dotting the scenery all the way. The comedy rings true, for it's always the real sort, the comedy kids perform without knowing it in real life. Everyone understands it through having once been a kid.

When Skippy is so sorely depressed over the death of his poor kid-pal's dog, he turns down supper and goes up to his bed to cry. His father switches from a bawl-out mood to deep sympathy for the boy, but Skippy's answer is "go away and lemme alone"—sobbing. It sounds sobby, and it is, but this kind of sob stuff can't inspire cynicism. The dog's death was even sadder, because the two kids had tried so hard to dig up the coin for his release from the moronic dogcatcher's pound.

To get the $3 for the license they tried everything from staging a show and running out on the musicians after promoting a buck from Mitzi to let her play the lead, to selling lemonade for a cent a drink. They had cut the price from a dime, but still couldn't sell. When Sooky recalls after the runout that they had forgotten to pay the musicians, Skippy says, "Aw, they were rotten, anyway."

They grabbed a little more toward the license by breaking Skippy's bank under a truck wheel. The first truck rolled by without touching the bank.

When Skippy's father gives him the promised bike to ease his sorrow, Skippy trades it for Mitzi's dog. Sooky already had gotten a new mutt meanwhile, making it a bad deal for Skippy, but Skippy's father makes the ending happy. As president of the town board of health, he was going to tear down Shantytown, where Sooky lived and where Skippy was forbidden to go, but Skippy convinced his father to take the germs away from the houses instead of taking the houses away from the germs.

Skippy saying his prayers is a 14-karat comedy bit. Results are as strong when he wets his toothbrush to prove he had brushed his teeth. When his mother asks him about the teeth cleaning at breakfast, Skippy tells her to go up and feel the wet brush. "I trust you, Skippy," she replies. There are others just as strong, and, plus the acting, make the picture.

Jackie Cooper's playing could not be improved upon. He does everything well, never camera-conscious and never suggesting it's only a picture. The Searl boy is again a mean little tattle-telling kid. He's called a "tattle-tale, rattle-tale on a bull frog's tale," by Skippy. In contributing some valuable "heavy" aid to this talker, as that youngster has done in others, Jackie Searl plays his boyish assignment as well as John Barrymore ever played a lover.

Paramount can be proud of "Skippy." It handcuffs all censors. *Bige.*

NAUGHTY FLIRT

First National production. Warner Bros. release. Featuring Alice White. With Paul Page and Myrna Loy, subtitled. Directed by Edward Cline. Story by Earl Baldwin. Scenario and dialog by Earl Baldwin and Richard Weil. Photographer, Sid Hickox. At Warners, New York, week March 10. Running time 56 minutes.

Kay Elliott	Alice White
Alan Ward	Paul Page
Linda Gregory	Myrna Loy
Wilbur Fairchild	Robert Agnew
Jack Gregory	Douglas Gilmore
John Elliott	George Irving

Flat and complicated presentation of a simple story separates this film from deluxe consideration. Alice White's remnant fandom in isolated spots may make some kind of b.o. for this one. Will need stage support and shouldn't be handled hot because such action may tend for reverse customer reaction. Title hardly suggests the story which when cleared from a record number of climatic situations without punch can be reduced to a dumb number falling for a guy that's hard to get and getting him. The story just pulls back an awful sock at the unimaginative filming of hoke moderne that could have made fair b.o. otherwise. Anybody who will believe Alice White's posers as an office assistant in the latter part of the picture must be as silly himself.

As unbelievable as it may seem, the girl's insipid piquancy offers the only real laughs in the film. That's even if they may be inverted to customers they are still entertaining. Photography, situations nor acting is anything to mention all the way around and the dialog is never more than ordinary.

Film's only action moment outside of the technical party scenes where dancing is shown, lies in the hero's rush by auto to jam the approaching marriage of the heroine to a rival she didn't even like. That's a plot in itself. Before that happens, around three other plots are unreeled to give the film about four starting points and even more endings if and when desired. Choppy filmizing and bad entertainment.

The picture suffers audibly from an obvious effort to make the story hotter than it deserved. It gets braided and goes unreeled only with the help of around five silent titles. Those titles are the tipoff to the dialog and continuity.

The cast listing tells all that can be told about the cast. *Shan.*

SWANEE RIVER

(With Songs)

Sono Art-World Wide production and release. Directed by Raymond Cannon. Story by Barbara Chambers Woods. Adaptation and dialog by Arthur Hoerl. Songs by Harry Woods and Mort Dixon. William Noble, cameraman. Featuring Grant Withers and Thelma Todd. At Loew's New York one day, April 7, as half double bill. Running time, 60 minutes.

Attempt is made to give this flicker some flavor by inserting spirituals sung by a colored group. They don't help. Nothing could.

A bewhiskered script not even rehashed. Title tells everything.

Useless except for some double-feature places.

Joe Brandt Back

With Joe Brandt's return yesterday (14), the Columbia president went into a huddle immediately with Jack Cohn, Louis R. Metzger and others on next season's product.

Program is tentatively slated at 21 pictures. This is an increase of four over the current season.

Convention date and where not yet set.

LA STRANIERA

("The Stranger") (Italian Made)

Mosco production and Capital Film release. From the novel by Alexander Dumas Fils. Direction, Gaston Ravel and Amleto Palermi. Cast includes Ruggero Lupi, Romano Calo, Sandro Salvini, Enrico Signorini, Tina Lattanzi, Carla Martinelli, Mimy Aylmer, Maya Moreno. Tobis recording. At the 8th St. Playhouse, N. Y., and grind run beginning April 11. Running time, 72 mins.

A story credited to Dumas may mean some kind of a draw, respite that the Frenchman, with his father, managed to grind out upward of 200 books. If the name can pull it's the only thing this picture has in its favor for the foreign language houses.

Story is so complicated that it can be followed only with a thorough knowledge of Italian. It has to do with a quixotic adventuress who disappears five minutes after marrying a rich American but promises to return, via a telephone

(Continued on page 53)

Foremost Film Writers and Dialogicians

Present Assignment:
"QUEER PEOPLE"
HOWARD J. GREEN
Represented by
ARTHUR M. LANDAU

JOSEPH JACKSON
WRITER
Under Contract to
Warner Bros.

Six Top Money
Directors for 1930
and
William Slavens Grover
McNUTT-JONES
Wrote for FOUR of Them

SARAH Y. MASON
SCREEN DRAMATIST
M-G-M
"THE MAN IN POSSESSION"

RALPH SPENCE
R-K-O

EVE UNSELL
Adaptation
"UNFAITHFUL"
Paramount Studios

CYRUS WOOD
"CUCKOOS"

WALDEMAR YOUNG
FIRST NATIONAL

Just Completed
52 Weeks
Earl Theatre
Philadelphia

RECORD SMASHED BY
JAY MILLS

Now Alternating
Between the
Mastbaum and Earl Theatres
Philadelphia

Many Thanks to the World's Greatest Showman, My Boss and Friend, WILLIAM GOLDMAN, and Many Thanks to A. E. KAYE

GRETA NISSEN

Greta—have you met her? Norwegian, her stock is as good as her blonde. Born in Oslo, she still has that cute little Norway with her. She studied music, dancing and dramatic art in the Royal Opera House, Copenhagen, Denmark. When only six, she played a tiny angel in a big ballet, but what an angel.

Following the road to fame with dancing feet, she went on the stage — first in the National Theatre, Oslo, then in other European capitals. In those days, she appeared by royal command. Now it's by popular demand.

Broadway first fell for her as the pantomimic sensation of "Beggar on Horseback"—which brought picture contracts. She played in "The Wanderer," "Lady Luck," "Lady of the Harem," "Blonde and Brunette" and "Love Thief." In the Fox picture "Fazil," she was featured with Charles Farrell.

She tried several stage ventures, losing money, accent but not her figure. She signed a new Fox contract this year, leading woman with "Women of All Nations." She's something to fight for, say Vic and Eddie, the two cock eyed marines.

Greta is mistress of the dancing art from tap to toe, including the Scandinavian. She insists she doesn't care for clothes—which is somewhat ambiguous, but those she wears she wears. Greta's growing greater every day.

Her art as a comedienne matches her skill as a dancer. She is nimble at both ends, a shiver, a quiver. In kissin' — Nissen isn't missin'!

TWENTY FIRST OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

ROGERS ROCKS ROXY WITH ROARS!!

N. Y. Jams World's Biggest Theatre As Reviewers Say "It's a Natural—THE GREAT BIG WINNING 7 OF SCREEN"

A KNOCKOUT

"Rogers' best. A knockout.... This movie presents hilarious gags, magnificent lines . . . Settings lavish. Acting excellent. Laughs happily timed and hearty . . . Rogers never funnier . . . The wit and gags are modern and original . . . Don't miss it." —*N. Y. Daily Mirror*

4 STARS. SPLENDID.

"A grand and glorious bolt of celluloid! . . Charming, intriguing and wondrously diverting . . . Each succeeding scene is wittier than the one before . . . Will is perfect. Take yourself to the Roxy by our advice and we'll guarantee you'll have a 4 star time." —*N. Y. Daily News*

PACKED WITH LAUGHS

"Most entertaining Will Rogers talkie yet . . . Connecticut Yankee is film comedy at its highest. Rogers at his best . . . It is packed with laughs." —N. Y. *Evening Graphic*

SIMPLY GRAND ENTERTAINMENT

"Simply grand entertainment. Connecticut Yankee ideal Will Rogers story . . . Is great fun . . . Tremendously funny lines . . . Packed with gorgeous gags that kept audience howling from beginning to end." —N. Y. *Evening Journal*

NEW ALL-TIME RECORD IN HILARITY!

"A new all time record in hilarity is established at the Roxy in that sparkling gem of entertainment 'A Connecticut Yankee.' It is a natural—the great big winning seven of the screen. Never has film fun been so fast, so furious and so sustained. It's one long loud peal of laughter from beginning to end . . . The finest sort of high comedy pervades every scene . . . There's never any let-down. It's all a mad melange of merriment . . . Not once but a dozen times does the Roxy audience burst into applause . . . Will brings down the house . . . The picture is perfection. It's absolutely ideal fun for the whole family. If you miss it you've lost one of laugh's big laughs."—N. Y. *American*

THE KNOCKOUT OF THE SEASON!

WILL ROGERS in
A CONNECTICUT YANKEE
by MARK TWAIN
with
MAUREEN O'SULLIVAN MYRNA LOY
FRANK ALBERTSON WILLIAM FARNUM
Directed by DAVID BUTLER

RIOTOUS WRECKER OF RECORDS
FOX FILM CORP.
BOX OFFICE

Phoney Testimonials

(Continued from page 7)

treatment of a highly specialized nature. Also as such it has quality points that can always be pointed. That's in addition to the comparative angle between pictures and logical.

This way filmdom's advertising progresses with the exigencies of time and convention which commercials have not.

That whole endorsement scheme of the commercials is now under the scrutiny of the Federal Trade Commission. For the manner in which the commercials have shunned film methods for a quarter of a century carries its own sock to the highly clattered ethics of advertising men outside the picture industry. The peculiar bane of the advertising men of filmdom looks to have been a caste system sprung up from vanity of tradition that is non-existent. In the new social system of advertising, the film ad showmen stand as leaders.

The endorsement system which became so widely current among commercials of every description is being swept aside now in an avalanche of public resentment. Instead the humanizing copy as exemplified by film ad men and p.a.'s is being more and more utilized as the logical style for public appeal and truthful.

Phoney and Bad

The paid testimonial racket was the commercials' s.a. system but bad, because phoney. It has done more to wreck public faith in advertising appeal than anything big business has known or maybe will know.

That the falling away of public good will is felt may be indicated by the commercials taking up the film methods. The paid testimonial field includes even the medical angle. Glaring instances of the racketeering nature of the system can be cited where individual names have been photographed for ads simultaneously for several products at once by ad men. Often as not without the products' identity actually being known to the poser. Sometimes names are photographed without the product and the latter is later dovetailed in the ad's illustration by fake photography.

That's mostly where it is desired to be shown that the endorser uses the article in question.

On the commercial end what may be described a highly acclaimed scientific mixture of tobacco may be only an alfalfa filler. The tricky lines used by commercials are as phoney as the Soviet's love for the capitalist. Farmers use alfalfa for stock feed. But one of the biggest tobacco companies in the U.S. is also the biggest individual purchaser of alfalfa.

If caffeine is injurious to one's health the company that controls a non-caffeine drink also specializes in marketing two well known straight coffees. Each of the three brands, the two straight coffee brands and the non-caffeine drink, are projected in printed announcement nevertheless as having peculiar and individual health giving qualities for which each should be desired above the others. These ads are run separately, of course, with no indication of control.

One of the highest priced mouth washes and facial treatments is mostly alcohol and glycerine that's diluted and not even as good, from physicians' standpoint as the basic mixture.

Plain Imposition

But the biggest phoney of them all is the paid testimonial system. This has been the commercials' biggest weapon in printed form for 10 years or more. For sheer imposition on the public it has no comparison with the most widely current rackets that flourish even in the underworld. That includes the test gag. It's simple to pick a certain cigaret because it is fatter than the others.

As filmdom follows the trend in picture demands, commercials copied the testimonial racket for themselves. It grew to a tremendously competitive chase for names until Big Business is punch drunk from the endorsement system. Enormous amounts have been offered to names for endorsements. It even struck at royalty where certain lineal breeds made their own competitive family comparisons. It's the same among the society leaders.

Even a Queen

Thus after Queen Marie, of Roumania, received a reputed $25,000 fee for endorsing a cold cream, any other royal personage that had a working throne would demand more. Roumania is a small country and under precarious rule. That fee mentioned thus may not have been the highest paid. Others range from $5 to $1,000 and some are known to have reached $5,000.

The system probably began to get wrecked when society names began to be included. Traditional families began to squawk about publicity-mad relatives. For the commercials the name was everything.

Sometimes even a fake hunk of royalty or personage is photographed. There are instances on record. High fees always went for the medicos. Prize fighters who endorsed patent medicines they never used, also got big fees. In other instances no fee is paid but the endorser receives a certain amount of articles free for a stipulated period, including soaps.

Like all systems, it had its chiseling lilters, too. These were mostly extract firms and wearing apparel shops that imposed on the legit fraternity in the industry. Pretty chorines are asked to give their faces for free publication with ads in consideration for the firms mentioning the shows in which they appear. These ads are mostly cheap and never have done the theatre any good. Often while the chorines were unpaid for the trouble the chiseling p.a's received a fee for their help in getting the girls to do the stuff.

The system flourished highly with one of the biggest chain legit firms where a special man was assigned to the job. He even scouted independent shows on the scheme without informing the latter the company was being paid for following through on the plan. Those people often signed without knowing the identity or the quality of the product endorsed.

In films as in legit the commercials singing players for endorsements a satirical thought is offered in that before certain endorsement advertising would appear in print, the particular star or player signed would have faded from public favor.

Filmdom's objection to the testimonial racket was envisioned doubly because it was phoney both ways, and of no aid to distribution of films or good will of either the company or the player concerned.

To filmdom's credit it can be stated that the industry never utilized the testimonial system as for or by itself.

Wisconsin 4% Tax Bill

Milwaukee, April 14.

Wisconsin theatre operators are considerably wrought up over a bill introduced in the lower house at Madison last Friday (10) for the levying of a 4% tax on the grosses of all Wisconsin theatres, the proceeds to go to the common school fund of the state.

Bill provides also a license of $5 be paid to the state annually.

SKOURAS' ADD 40 THEATRES TO PUBLIX

An unusual organization within an organization is being recorded with the development of the Skouras arm of the Publix chain.

Within a little over a month the Skourases have entered into negotiations for 40 theatres, of which practically all will be closed within another few weeks, it is said. The theatres being acquired are all outside of former Publix ownership, which means that in a major sense Publix has added 40 new theatres during the past six weeks.

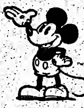
George Skouras heads a stage show department designing acts exclusively for the Skouras-operated theatres. Skouras-built shows are now in the Skouras Tower, Philadelphia.

The largest acquiring by the Skourases in their first corralling campaign is being practically concentrated in Philadelphia, Jersey and Washington, D. C.

VICTOR CAESAR
HERAS and WALLACE
Featured in F. & M.'s
"ICY HOT" IDEA
APRIL 17
PALACE, WORCESTER, MASS.

BIGGER AND BETTER THAN EVER
GRAUMAN, HESS and VALIE
Dances with Trimmings—Featuring "The Big Fight"
Playing for Publix—B Unit
This Week Oriental, Chicago
Week Apr. 17, Uptown, Chicago

Mickey Mouse
Wishes Me to Thank the
American Magazine,
Saturday Evening Post,
Life,
Time,
Vanity Fair,
The Nation,
Literary Digest,



and the 1001 other publications giving him such marvelous recognition.
Cordially yours,
Walt Disney

GEORGE MARION, Jr.
has bought up his Paramount contract
and is available for
DIALOGUE
Dialogue by GEORGE MARION, Jr.
Bartering and Trading by MYRON SELZNICK

Everybody's happy

From FILM DAILY
April 17, 1931

"Skippy" —grand entertainment

By JACK ALICOATE

A Page From Life Like the motorman who takes a street-car ride on his day off, we decided to spend Easter seeing pictures rather than watching the Fifth Avenue parade. Our first cinematic social call was the Paramount and thereby hangs a tale. "Skippy" was the attraction, and after seeing this compelling bit of humanness we had no alternative than to stop work for the day. Why seek wonders after one's first visit to the Grand Canyon? Why look for a thrill immediately after an Army-Notre Dame game? "Skippy" is more than a picture. It is an inspiration.

* * *

Entertainment Plus "Skippy" is the type of thing that could not be put across the legitimate footlights. Its wholesome philosophy could not be reflected from the printed page. It could not be told, as a story, by mere words. It is an enchanting and beautiful page of life, as honest as an old-fashioned garden and as exhilarating as the first breeze of spring. In a way that is refreshingly different, it has everything. And as far from the usual cinema emotional conventions as daylight from dawn.

* * *

A Laugh And a Tear We defy anyone not to get a kick from the thrilling but short-lived business careers of Skippy and his old side-kick, the sentimental Sooky. Try and hold back an honest tear when the dog-catcher takes away Sooky's mutt to be shot, or a hearty laugh over the wholesome philosophy of Skippy and his views on women, business and life. We particularly recommend "Skippy" to the confirmed pessimist. If it does not effect a cure, there is no hope. Never mind who is in it. Never mind who directed it. Never mind who produced it. Happily it exemplifies the great future of the talking screen. If audiences, everywhere, will not take "Skippy," then there is no future for the picture business, and more, no hope in the future of these several and United States.

PARAMOUNT'S
CLEAN BOX OFFICE SWEEP!

TYPICAL "SKIPPY" CROWD
AT THE PARAMOUNT
NEW YORK

Paramount
BIG EASTER SHOW
NOW! "SKIPPY"
YOU'LL LOVE HIM
JACKIE COOPER

From MOTION PICTURE DAILY
April 7, 1931

Immense

On everyone's tongue and a by-word of the trade: "Skippy." So to the Paramount for a first-hand peek.

What we saw was a couple of kids, three dogs, a row of ramshackle buildings welded together in one of the most charming, human and wholesome of pictures. Outstanding were Jackie Cooper as Skippy and Bobbie Coogan as his side-kick.

It's amusing and yet it puts more than an occasional crimp around the heart. It's clean from fade-in to fade-out and a sterling piece of entertainment. There's credit in "Skippy" for Paramount, Norman Taurog and the industry, and money in it for the exhibitor.

Catching "Skippy" yesterday set us woefully behind our schedule of daily doings, but the time was worth it. Every minute.

KANN

PARAMOUNT'S 6 BEST SELLERS FOR APRIL

MARLENE DIETRICH *in* **"DISHONORED"** *with* Victor McLaglen. *Von Sternberg Production*

GARY COOPER, SYLVIA SIDNEY *in* **"CITY STREETS"** — Paul Lukas, Wynne Gibson, William Boyd. *Rouben Mamoulian, director*

"SKIPPY" *with* Jackie Cooper, Robert Coogan, Mitzi Green, Jackie Searl. *Norman Taurog, director*

"GUN SMOKE" *starring* Richard Arlen *with* Mary Brian, Eugene Pallette, William Boyd, Louise Fazenda. *Edw. Sloman, director*

TALLULAH BANKHEAD, CLIVE BROOK *in* **"TARNISHED LADY"** *with* Phoebe Foster. *Geo. Cukor, director*

WILLIAM POWELL *in* **"LADIES' MAN"**–Kay Francis, Carole Lombard *Lothar Mendes, director.*

"Skippy"

LEADER!

HITS!

¶ There never was a show season when real box office money depended so vitally on real picture hits as it does in this merry, mad season of 1930-31. That makes PARAMOUNT'S leadership in producing successful pictures stand out this year even more impressively than ever. ¶ Scan theatre reports on such PARAMOUNT knockouts as "Animal Crackers", "Manslaughter", "Anybody's Woman", "Monte Carlo", "Feet First", "Tom Sawyer", "Morocco", "Dishonored", "Scandal Sheet" and "Skippy"—to pick a few at random—and you've found another of the many reasons exhibitors today have PARAMOUNT foremost in their minds in thinking of product for the present and for the future.

Paramount Pictures

Talkers Forced Too Long on Short Runs, Distribs Think; 2 Days Enough

Ostensibly with a view to increasing returns on dates and provision for a wider outlet, some of the producer-distributors are attempting to influence exhibitors to narrowing down playing time where business seems to warrant that move. The claim of distributors tackling the problem is that too many theatres of the subsequent run classification are playing pictures longer than either the theatre or its average business will stand, with this continuance of policy taxing both the exhib and the distributor.

Frequent trips through territories, mostly in the east but principally in New England and the south, by special sales representatives or division chieftain, has convinced them that the field will not stand the traffic the theatres are asking it to bear. Milking product for longest runs is preferred by the distributor and demanded, but only in those situations where grossing possibilities are anywhere near standing holdovers or extensions of playing time.

The trouble, as pointed out by distrib leaders, seems to be with exhibitors who previously did well in their respective localities on a twice weekly change, for example, but now with potential drawing power chopped in half, still want to cling to that policy.

Checkups, according to distribs and exchange-men, indicate in scores of situations, exhibs are playing pictures three days, with returns invariably off the third day. That day, say the distribs, represents a loss to them in their percentage returns.

One company, United Artists, after closely studying the situation, is willing to sell such exhib accounts pictures on the same rental basis as now, if changing from a twice to a thrice-weekly policy, allowing same protection. UA believes it will save money for itself and also the account, latter thus skipping those third days which according to audits, have been found to be nearly profitless through not enough fan population to stretch that far.

N. J. BILL TO OPEN UP SUNDAY OVER STATE

Trenton, April 14.

New Jersey's blue laws will undergo drastic revision if Assembly Bill 166, introduced into the State Legislature here by Assemblyman Joseph Greenberg of Hudson becomes law.

Operation of theatres on Sunday, baseball and other sports and amusements—all taboo since the 1874 blue law went into effect—would become permissible, subject to municipal regulation under it.

Despite the 1874 law, Trenton, state's capital, has already lifted its stringent enforcement, permitting Sunday pictures, which attracts hundreds of motorists from all parts of the state and Pennsylvania.

ONE N. Y. BILL PASSED, FOR BOOTH MEN'S REST

While exhibitors succeeded this week in quashing at Albany two bills which would raise the New York State box office ante by necessitating the employ of extra union help, they failed to stop passage of the third.

This means that on Sept. 1 next projectionists rate 24 consecutive hours of rest weekly, if the bill is signed.

Counter-Suits Between Union-FWC in Pasadena

Hollywood, April 14.

Operators' union seeks an injunction restraining Fox West Coast from employing non-union operators in the Florence theatre, Pasadena. Union charges violation of a theatre wage contract is causing dissatisfaction in the union and among owners of other theatres with one-man booth contracts.

FWC is suing the union to remove an alleged railroaded clause, making the contract binding on the company's successors in the operation of theatres involved. Fox is said to have transferred the title of the Florence to George L. Hanes in December and the booth deunionized two weeks later.

DENVER'S AD BATTLE

Indie Holds Best Spot on Denver "Post's" Page

Denver, April 14.

Hoping to wrest the ace spot on the Denver "Post" dramatic page from Harry Huffman, Publix is grouping its ads.

Huffman has five houses. He has grouped his ads since taking over the Tabor and has been on top most of the time. The three Publix houses, by running ads separately, were usually down on the page. Now they are making their ads two columns wide and usually long enough to make it impossible to get another ad over them.

The Publix houses always get the ace position on the "News" dramatic page as Huffman does not advertise in it.

DALLAS UNIONS TAKING CUTS FROM PUBLIX

Dallas, April 14.

Publix has changed its mind and will carry on the stage policy at least for Dallas. Fate of Houston and San Antonio will hang on outcome of John Friedl's conference this week in Chicago.

Sudden reverse by Publix is said to be due chiefly to Friedl giving the local musicians and stage hands two-week notices. Union officials offered to get reasonable to keep some 20 union men at work in the Palace, Publix's local ace.

Friedl accepted proposal on condition of a cut that would relieve the theatre's overhead around $500 week. Laborites agreed, setting musicians' new scale around $70 (formerly $85), for stage and pit and stage hands $55 (from $90). No overtime all round, making it tough on some of the boys who drew a salary, plus overtime, as high as $175 some weeks.

Change will also add Omaha and Des Moines to the southwest wheel, giving Publix stage units additional two weeks and bringing this division to original status of two years ago.

Friedl's stroke has dual significance here. It is the first known instance of local unions giving in for the worst of it.

Quincy Bandit Killed While Robbing Theatre

Quincy, Ill., April 14.

Sam Antocico was fatally shot at Hannibal, Mo., 30 miles south of here, early Monday (13) morning while attempting to rob the box office of the Orpheum theatre. He had knocked the knob off the safe. Work looked like that of a professional.

Police arrived after the theatre's burglar alarm sounded. Orpheum has been robbed twice during the past year.

Antocico lived here under the name of Charles Miller, with a woman alleged to be his wife. His home was in Cleveland.

46 Exhibs in New Buying Pool; Non-Owner as Booker Favored

Chicago, April 14.

New buying circuit being organized by Henri Ellman for the local Allied unit is becoming more important than at first realized. It is already making inroads on the other buying groups in town, with the Coston circuit, once the most powerful in town, practically ready for the ash-can.

First week after the announcement of the organization shows 46 exhibs signing tentative agreements to join the buying group, with many more ready to come in. Ellman is planning to make a special campaign down-state.

Big point in the new group which pleasing to the exhibitors is the fact that Ellman does not own and is not associated with any theatres, with the result that he will be without personal prejudice in buying pictures, and will not be tempted to favor his own theatres to the detriment of the other houses on the circuit.

This was the big objection to the James Coston group, which became even more annoying to the exhibs when Coston became affiliated with Warner Brothers. The former Coston buying circuit has been sliced badly by exhibs dropping out, with the possibility of the whole group going under shortly under the pressure of the new Ellman scheme.

Even Aaron Saperstein, former Allied buyer for the circuit, was subject to the possible taint of favoritism, since he owns theatres in the group.

MONOGRAM STARTING ORGANIZING ITSELF

Through the recently organized Monogram Pictures on a national scale with 20 independent exchangemen interested through long franchises, W. Ray Johnson is laying final plans for a producing-distributing company that will operate similar to the old First National set-up.

A board of directors has been chosen and several people engaged for production. Board includes Johnson, Trem Carr, v.p. in charge of production; H. Harry Thomas, v.p. for exchanges; James V. Ritchey, v.p. for field; Albert Fiedler, treas.; A. C. Romberg, Atlanta; Nat Steinberg, St. Louis; Irving Mandel, Chicago; Herman Rifkin, Boston, and C. A. Schultz, Kansas City, exchange men.

The Trem Carr studio will be enlarged and a producing organization there lined up by Carr. Directors signed are J. P. McCarthy and Robert Bradbury. Wellyn Tottman is the only writer thus far given a contract.

Tom Tyler, Bill Cody and Andy Shuford, latter kid actor, are actors engaged.

SCALE CUTTING AGAIN IN PTSBGH'S 1ST RUNS

Pittsburgh, April 14.

Price-cutting on again in several first runs downtown, all under a straight picture policy. Harris, for years with a 40c. top, has reduced to 25c. while Davis, reverting recently from vaude-film to films, has slashed balcony to 35c.

Aldine has reduced balcony to 35c. as against 50c. before. Only Warner, still with 60c. top, and Fulton and Sheridan Square at 50c. remaining straight film sites, holding fast.

H-F New in Texas

Dallas, April 14.

Hughes-Franklin opening its first new house in Texas here April 21. Construction on stand begun by Robb & Rowley, indie chain, before absorption by H-F. Monicker, Oak Cliff, changed to Texas.

Theatre is largest suburban in this section, with 2,000 seating capacity. Cost around $250,000.

While a nabe, likely that the Hughes product will go in as first runs, at least as a try.

Loew's State at Noon

Loew's State, New York, is opening at noon daily.

Admission of 50c. from opening until 2 p. m.

National
Screen Service
Trailers
are the backbone of Talking Picture Advertising
New York—126 West 46th St.
Chicago—810 South Wabash Ave
Los Angeles—1922 S. Vermont Ave.

NILES MARSH
Featured
FANCHON & MARCO
"TOPICAL TUNES IDEA"

CARLA TORNEY DANCERS
PLAYING
Publix-Balaban & Katz This Week Tivoli, Chicago
Fanchon & Marco This Week National, Louisville

Sensational Return Engagement
in Loew De Luxe Theatres
FRANK
MITCHELL
and
JACK
DURANT
This Week April 10
CAPITOL, NEW YORK

HARRIS TWINS
HEADLINING
Fanchon & Marco Unit
"SOCIETY CIRCUS"

THREE BLUE BLAZES
This Week, Uptown, Chicago—Week April 17, Paradise, Chicago
Dir.—WM. MORRIS OFFICE—Thanks to HARRY SANTLEY

HARRY WEBB AND MILTON DOUGLAS
IN
"ANYTHING FOR A LAUGH"
Now—PARAMOUNT, New York—*Now*
NEXT WEEK (April 17), PARAMOUNT, BROOKLYN
Direction for Publix and Productions—LEDDY & SMITH
RKO—SHULTZ & WEEDEN

You're Alw
a Witm

A REAL CLASSIC

KISS ME GOODNIGHT

THE WITMARK BLACK & WHITE SERIES

By J. E. DEMPSEY
AND JOSEPH A. BURKE

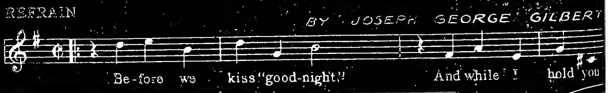
FO
YO

BY AL DUBIN

BY THE COMPOSER OF "AMONG MY SOUVENI

SAY A LITT
FOR

REFRAIN


Be-fore we kiss "good-night," And while I hold you

BY JOSEPH GEORGE GILBERT

LIVELY FOX-TROT — JUST WHAT YOU NEED!

I WANNA BE AROUND MY BABY ALL THE TIME

BY JOE YOUNG & GEO. W. MEYER

S
LO

ALL MATERIAL READY

M. WITMARK

CHICAGO · PHILADELPHIA · HOLLYWO

ays Safe With
ark Hit ! ! !

OR
OU
JOE BURKE

STRING ALONG WITH THIS WINNER ! !

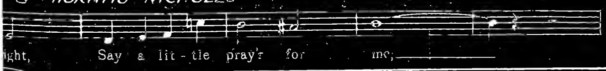
TIE A LITTLE STRING AROUND YOUR FINGER

BY SEYMOUR SIMONS

s" — AND JUST AS SENSATIONAL

LE PRAYER
ME

& HORATIO NICHOLLS



NEW!
O
NG

FOR SINGLES — DOUBLES & TRIPLES

WHAT HAVE WE GOT TO DO TONIGHT BUT DANCE

BY GUS KAHN & TED FIORITO

SONS 1657 BROADWAY
NEW YORK
BOSTON · CINCINNATI · DETROIT

WIRE, WRITE OR CALL!

Par's Production Cost for 75 31-32 Talkers Reaches $22,000,000

Paramount, with a larger program planned for the coming season than ever, will not cheat on production budget to cover all, but more probably will increase costs for higher product value. Last year the budget ran to an approximate $22,000,000 for a program of 65 features and the shorts lineup.

For '31-'32 Par is figuring on 75 features as a total, or an increase of 10, with the budget proportionately raised to take care of that.

This will be by nearly 25 pictures the largest program scheduled by any producer, with Metro's and Fox's 52 each the next highest. As a combination Warner Bros. and First National will make 70, but although sold through one organization, that embraces an individual production schedule for each of only 35 features.

Following the eastern sales convention in Atlantic City, starting today (15), Jesse L. Lasky will go to the coast for the western convention, scheduled for San Francisco, and then to Hollywood to spend approximately a month there, supervising and conferring on plans for the new season's material.

"Plutocrat" for Rogers

Hollywood, April 14.

Probable next one for Will Rogers at Fox will be a picture based on Booth Tarkington's "The Plutocrat."

Deal with Tarkington and the publishers is now in the dickering state.

5th YEAR

BENNY MEROFF

ORIENTAL—CHICAGO

INDEFINITELY

SKOURAS' MEN PLACED

Brothers Set Berths for Their St. Louis Bunch

Since with Publix as independent theatre operators the Skouras brothers have found berths for practically every employee they brought with them from St. Louis at the time of joining Warners.

Several of the older Skouras men have had promotions under the Publix move. Harry Zapf has been made Spyros' assistant, while Charles Skouras has taken Reeves Espy back to St. Louis; George has made E. Krapman his personal assistant.

ZONING SCHEME QUIET IN DETROIT JUST NOW

Detroit, April 14.

Efforts to get a zoning plan approved by the exhibitors and distributors seem to be failing. Distributors refused a plan submitted by Allied, representing the indie exhibitors. Allied's proposal is understood to have included playing first run houses under a restriction as to price and other policy. The plan offered large protection for houses that held to certain price levels, but cut the protection on houses that didn't. Affected thusly were houses having a giveaway or double feature nights.

Distributors refused to include first runs in any such plans. At the present time the joint committee on zoning is at loggerheads. Distributors wanting a continuation of last year's zoning plan.

Kansas Agitating Sundays

Kansas City, April 14.

A committee of business and professional men from Wichita have appealed to Attorney General Roland Boynton and submitted their plans for driving the Sunday pictures out of Wichita, and the possible effect of ouster proceedings on the picture shows in other cities in the state where such shows are permitted.

The attorney general stated that "a limited ouster" would lie against the Fox West Coast Theatres Company "if it controls shows which operate in violation of the state law."

The Fox organization owns a number of theatres in Kansas, some of which are said to run on Sunday.

JOE and JANE McKENNA

Swinging Around for Publix in Chicago

This Week, Uptown, Chicago—Week April 17, Paradise, Chicago

Nite Before Rehearsal Showing Used in Chi As Cheap Trade Bait

Chicago, April 14.

Exhibitors on the lookout for new angles have found a way to give their patrons double and quadruple feature programs without extra cost by the simple process of using their rehearsal showing as extra feature bait.

Starting out with one north side spot, it is now becoming a plague. More and more exhibs are inviting their patrons to the last show and see a free pre-view of the following day's program. Publix-B.&K. is using ad space in the dailies on the idea.

Through this gag the last show of the evening, usually the weakest, has become the big grosser of the house, with many neighborhood patrons displaying a willingness to stay up a couple hours longer to grab the picture bargain.

Exchanges are starting to squawk, with demands that the exhibitors pay for the additional show, claiming that the houses are charging admissions for the flickers. Nothing will probably come of the distributor kicks, though, with too many powerful circuit interests behind the idea.

DOUBLE BILLS GENERALLY IN DETROIT

Detroit, April 14.

With Publix about to try double features in the first run State, city is about ready for a policy of double bills. Probably be without any restriction.

Double featuring has crept into the small houses and has gradually been adopted by some of the better run houses, until now Publix is doubling in its neighborhood houses. These houses are all key runs in their zone and eight in number.

GRIFFITH CIRCUIT MAY BE FREE FOR BUY NOW

Griffith Brothers, operators of the Griffith Circuit of 60 houses in Oklahoma and other spots, have released Universal from its money guaranty for expansion purposes. This was a fund guaranteed Griffith for such use. It constituted a revolving credit agreement generally placed at around $1,000,000, although hinted as much less.

This release is calculated to lend support that any obstacle that may have existed for others to buy in on the Griffith circuit is now removed. U owns a half interest, valued at around $1,600,000. Both Fox West Coast and Franklin-Hughes are reported after a buy of the U half.

Good Bill-Collecting Attorney Can Get Chicago's Film Board Job

Chicago, April 14.

With more and more exchanges resorting to the courts in order to collect against bad boy exhibitors, there is talk locally of establishing an attorney in the Film Board office to handle all such legal matters. This would be a copy of the plan now in effect in New York.

Feeling among the exchanges here is that one attorney who specialized in the film business would be a better system than having each distributor hire separate legal talent.

Exchanges are now on the lookout for the proper person, who must necessarily have good political connections. The idea is not to actually bring all these bad exhibs to court, but to have a powerful Film Board attorney whose name on the warning letter to "come across or we sue," will frighten the offending exhibs to come through rather than take a chance on bucking such recognized legal and political strength.

Practically every exchange is having trouble with contract breakers at present, particularly on account of unplayed shorts. Educational is the one outstanding exchange hit locally by the double features epidemic, with few exhibs able to find spots for any short stuff.

"Skyscraper" Bought

"Skyscraper," by Faith Baldwin, and to be published in Hearst's "Cosmopolitan" this summer, goes to Metro.

Story is for next season's production.

HAMMOND SETTLEMENT

Tom Moloy of Chi Brings About House-Union Agreement

Chicago, April 14.

Publix-Great States' trouble with operators at Hammond, Ind., has been adjusted through the efforts of Tom Moloy, local union head, invited to arbitrate. Only one house, Paramount, is affected.

Operators demanded a big increase in wages, but wound up by taking a cut instead. They make up for it, according to the final agreement, on overtime.

W. E. SAYS NO SQUAWKS ON ITS 24-HOUR SERVICE

Western Electric reveals it will not reduce, nor is it contemplating the same, service and new part charges to theatres using its equipment.

The Electric denies producers and theatre owners have complained prices are excessive. It claims the complaints have been so few as to be classified as isolated instances."

In rebuttal, Westernites state theatres using its apparatus has been supplied with a 24-hour service during the past year and that this service has been so efficient less than 1% of business projection time has been lost through faulty reproduction.

Maintaining a staff of 500 engineers and repairmen throughout the country, so that service on equipment in almost any theatre can be expedited, W. E. further says the overhead and the quality of material contained in new parts make it prohibitive for retail prices in these lines to be reduced a penny.

Judgments

Lew Fields; Chase Nat. Bank, $5,158.

Publicist, Inc.; and M. J. Kurtz; A. Rappaport, $4,505.

Monarch Radio Co., Inc.; Arcturus Radio Tube Co., $3,831.

Satisfied Judgment

Landscape Amusement Corp.; Daniel Houlihan Corp., $44,502.

Seat Slashing Epidemic

Utica, N. Y., April 14.

Utica theatre managers have employed private detectives to hunt down parties responsible for slashing theatre seats with razor blades. Around 100 seats were cut at the James, 150 at the Lincoln, 100 at the Stanley and 100 at the Olympic.

FANCHON AND MARCO IDEAS

A Fox Theatres Unit

Best of the Stage

NOW HEADLINING AND BREAKING RECORDS

TOM PATRICOLA

with "THE PEARL TWINS"

Playing Publix-B. & K. Theatres in Chicago

This Week, Paradise, Chicago—Week April 17, Tivoli, Chicago

FROM THE PRINCIPAL EUROPEAN THEATRES

FIRST APPEARANCE IN AMERICA

CONRAD'S PIGEONS

PLAYING PARAMOUNT PUBLIX CIRCUIT OF THEATRES

THIS WEEK (Apr. 10), PARAMOUNT, NEW YORK

NEXT WEEK (Apr. 17), PARAMOUNT, BROOKLYN

SEE THIS NOVELTY

Booked by WILLIAM MORRIS AGENCY

N. V. A. SARANAC LINE UP

Billy Glason and Bob Nelson, Pals, Now on Rocks Over Nelson's Cop

Billy Glason has entered a complaint with the RKO booking office against Bob Nelson, over vaude material used by Nelson on RKO stages.

Glason and Nelson have been friends for a long time. Their fraus also fraternize. Out of the friendship, according to Glason, came the request from Nelson for Glason to write him some vaude gags. Glason says he wrote Nelson a flock, helping him produce it, and did so as a pal, with no thought of monetary consideratons.

Later, Glason received reports, he said, from his friends about Nelson using material out of Glason's own vaude act. Glason says he caught Nelson using many of his bread and butters, and he told Nelson to take them out. Nelson said he would.

Glason claims Nelson continued to do his material and refused to answer the phone when Glason called his home to protest. Mrs. Nelson answered, by bawling Glason out as a false friend.

Protection

Glason, who opened Saturday (11), for RKO in Cincinnati wrote to Charley Freeman who has promised to protect Glason against Nelson regarding the material in dispute. Glason has supplied Freeman with a complete script of all of his material that he has written or bought from other authors and which he is now using for RKO.

The protection of Glason's material comes at a time when Freeman is beginning to protect the gags and talk of certain comedy acts slated to play a route over the RKO books.

Lillian Roth Marries Despite Great Grief Over Fiance's Death

Atlanta, April 13.

Lillian Roth was married here Saturday (11) to William C. Scott, non-pro from Pittsburgh, by a Baptist minister.

Bride gave her age as 22 and the groom as 24. Miss Roth was appearing at the Georgia theatre. She left after the wedding with her husband for New York.

The announcement of Lillian Roth's marriage, coming a short while after the death of her reported former fiance, Herbert Oshins, in New York, which occured in January, last, while she was at the RKO New York Palace, is a surprise to many. At the time of Oshin's demise, Miss Roth went into hysterics. She carried on outwardly in a most noticeable fashion in New York and elsewhere. There was much printed about it as sob stories.

Elmer Rogers, manager of the Palace, supplied Miss Roth with an escort to and from the theatre on account of her presumed condition over the death of Oshins.

Miss Roth is laying off this week. She starts a tour of the New York RKO theatres at Proctor's 86th Street, New York, April 22.

Stage Marriage

Uniontown, Pa., April 14.

Edna Virginia Combs, 22, daughter of a Johnson City contractor, and Harris (Bud) Morgan, 28, also of that city, will be married on the Penn stage tonight (14), it is claimed.

Morgan is a saxophonist with the Kentucky Melody Boys in Prather's "Happyland Revue." Miss Combs recently returned from Hollywood.

Uniontown merchants are donating a wedding cake, etc.

VAUDE WEDDING

Mack Lathrop and Betty Cooper Married in Toledo

Toledo, April 14.

An RKO unit romance was climaxed here April 13 when Mack Lathrop and Betty Jane Cooper, on the same bill, were married between shows.

Groom is of the Lathrop Bros. Miss Cooper heads an Irving Yates flash act.

Durante Act Breaking Up, with James in Film At B'way Show's End

Clayton, Jackson and Durante will dissolve their eight-year-old stage partnership upon the conclusion of the run of "The New Yorkers" at Moss' Broadway. James Durante is going into pictures alone with Metro.

The picture people have commenced to give the schnozzle that James business, so he thought his two companions should be in on the probability. Jimmy told them the other evening. Both of his partners wished him the best, with Lou Clayton elated over Jimmy's Hollywood chance. Eddie Jackson was happy, too, though Eddie felt somewhat depressed at losing his ideal model sidekick.

The great fun-making trio started in a joint called the Durante Club on West 58th street in 1923, with each guessing where the coffee and cakes would come from. They advanced joint by joint to a Ziegfeld show, and as many returns as they could play at the Palace to $4,500 a week salary, with doubling, which meant much more. In their cabaret days the boys split as high as $8,000 in a week when on a guarantee and percentage.

Lou Clayton has been the successful business steerer of the trio. His partners never questioned whatever Lou did or said.

The trio left the Silver Slipper

(Continued on page 61)

BRADY-WELLS, 0-0

Vaude Couple at Bat 3 Times, Struck Out Ditto

Doing an in and out again, for the third time, Florence Brady and Gilbert Wells are again on marital rocks. Miss Brady has filed a divorce action against Wells, charging anything from cruelty to intoxication.

Complaint, drawn up by Ben Ehrlich, alleges among other things, that Wells once threatened his wife with a new gun and when she succeed in taking the toy away he bought another.

Vaude couple, partners on and off intermittently, have been married twice and separated so often they've lost count. Their last try was tied in Sioux City in September, 1928. It lasted until February of this year.

Miss Brady's complete domestic box score shows this to be her fifth divorce, having been hooked and unhooked twice before she met Wells. Latter is a scion of the Wells-Fargo family.

He still receives from the estate between $15,000 and $20,000 a year annuity.

Elvira Giersdorf Weds Cincinnati Radio Man

Cincinnati, April 14.

John Clark, general manager of WLW and WSAI, and Elvira Giersdorf, of the Giersdorf Sisters, vaude, were married recently in West Virginia, it has been made known here.

The bride, it is said, is leaving the stage to take up residence in this city.

SAM KATZ READY TO SUBMIT IT

N. V. A. President Pleased with Drive—Contemplates Thorough Business Organization and Policy for Operation of N. V. A. Institutions — Saranac Patients Always First

DR. MAYER STAYS

Sam Katz is reported having prepared his contemplated business reorganization for the operation of the N. V. A., of which Mr. Katz is president. He stated before the N. V. A. Drive of last week that when the N. V. A. Week had passed, he would have the line up in form for submission to the other directors of the N. V. A. These include the heads of companies, such as Harry M. Warner, Nick Schenck, Harley L. Clarke and Hiram Brown.

Katz' former conclusion that the N. V. A. Sanatorium requires a medical head holding the confidence of all in the profession and especially the N. V. A. Saranac (N. Y.) patients, remains unchanged, it is said. In Katz' mind, it is claimed, for that position is Dr. Edgar Mayer, for a long time either directly or indirectly associated with the sanatorium. Dr. Mayor is the undisputed idol of the tubercular ill in the Adirondack mountains. He will be in sole control of the institution.

Katz would make no statement yesterday (14), saying he could not presume to issue an N. V. A. announcement until his formal meet-

(Continued on page 48)

Divorced for 8 Years, Mayhew and Taylor in Reunited Vaude Act

Stella Mayhew and Billy Taylor are reuniting, professionally only, for vaudeville. They were a headline team for years but split and were divorced eight years ago.

Return won't affect Taylor's remarriage.

Fox Cuts Out All Benefit Playing, Except for Approved Charities

There will be no donation of actors or talent by Fox theatres for any purpose. The order has been broadcast to all managers. When and if talent is donated, the house managers are advised to pay the actors for the extra time. Actors are not to be donated unless the purpose for which donated has been approved as worthy.

Where the theatre need not pay is where such talent offers and gives his services of his own and without consulting the theatre or the latter's consent.

The order does not mean to imply that actors cannot appear at benefits. It does mean, according to official interpretation, that house managers cannot take advantage of actors' talent or time without paying for it.

The plan, long considered, seemingly was shoved ahead by certain inquiries from social organizations that had no broader purpose than individual organization enhancement, at the expense of actors.

This new move is expected to free the actors from possible complexes over refusing a house manager to put in outside time for extraneous interests.

CHICK CHANDLER MARRIES

Weds Gene Frontai Secretly in Nashville

Chick Chandler, comedian with Naomi Morton and Co., playing RKO vaude, pulled a fast one on his pals around the Friars by marrying Gene Frontai of the New York cast of "Once in a Lifetime."

The marriage was solemnized at Nashville, Tenn., two weeks ago and secretly.

The bride received a two weeks' leave from the legit show.

Vaude Tumbler Takes Real Fall on Women And Bouncing Check

Des Moines, April 14.

One Jean La Balfuor, Jr., alias Clyde Tillotson, has jammed himself plenty here.

As Clyde Tillotson, bond salesman, he is in two divorce actions in district court. One, alleging bigamy, has been filed against him by Kaye Thompson Tillotson, 18, actress and radio singer, living in Des Moines; second by Opal La Balfuer, Chicago, said to be his first wife and to have been his partner in a vaude tumbling act.

At present Tillotson is in jail at Ottumwa, Ia., on charges of having bounced a check. When through there he will be brought to Des Moines to answer the bigamy charge.

Second wife grew suspicious of her self-confessed world traveler, student of law at the University of Chicago, and now studying to become a physician, when he was going to give her a fur coat for Christmas. Christmas arrived, but the furrier had, by error, sold the coat he had picked out to someone else.

Later a grand piano and davenport were reclaimed by merchants. Finally the engagement ring was called for.

C & C Act Resumes

Miss Clemens, of Cunningham and Clemens, who fell while the act was playing Trenton, N. J., and was severely injured, resumed this week.

Ex-Wife Wants More Gaudschmidt Alimony

Milwaukee, April 14.

Harry Gaudschmidt, who completed a week's engagement at the RKO Riverside Friday (10) later stood before Judge Page in district court as the result of an abandonment complaint sworn out in Chicago by his divorced wife, Florence.

Vaudevillian claimed he had been contributing $20 a week for the care of two children but his erstwhile wife claimed more was due.

Gaudschmidt was given a continuance and released on $300 bond. He had to use a plane to make St. Paul in time for the opening show Saturday.

I. M. Halperin Marries

I. M. Halperin, head of Publix unit production, and a nephew of Sam Katz, walks to the altar today (15) with Estelle Pincus, a niece of Dorothy Berke.

The Publix crowd gave Halperin a dinner at Cavanaugh's.

Social Palace Ushers Hold Ball, Nicked 25c Wkly and Borrow at 10%

Chicago, April 14.

Service staff of the Palace (RKO) giving its annual supper-dance at the St. Clair Hotel to-night (Tuesday) has a unique organization.

During the year each uniformed employee contributes 25c weekly to a fund administered by an elected executive committee. Six weeks before the annual social fete ante is temporarily advanced, to 50c weekly.

New ushers needing patent leather shoes can borrow the money from the fund. Or others short on cash can make small loans in midweek and return it pay day. Fund officials canily charge 10% interest on all loans.

Boys have bought a radio for their locker room and other refinements. Another use for the fund is buying ice cream for the whole staff during the warm weather.

Palace is the only remaining Chicago theatre with its ushers organized socially. Before Publix took over Balaban & Katz, that circuit had basketball teams representing its service crews and also maintained a summer camp where ushers spent their two weeks' vacations practically free.

Service staff of the RKO Capitol, Davenport, Ia., has just won the basketball championship in that city.

Bookings Bad; Booze Is Worse, Is What Beaut Found Out at Border

Towanda, Pa., April 14.

Irene Knight, 28, in 1925 the beaut "Miss Buffalo" and who later appeared in vaude and night clubs, was sentenced to 18 months here and fined $500 for bootlegging.

Miss Knight told the police she found bookings too scarce, so she hocked some jewelry, buying 110 quarts of booze. Pinch was made when Miss Knight stopped at a gasoline station in her auto.

AMATEURS NICKED BY PHONEY CHISELER

New Britain, April 14.

Stanley R. Maciorowski, 17, of this city, and Victor Lundborg, 22, of West Hartford, are back home after being chiselled out of $199 by one alleged "Richard Wilson," who represented himself as a booking agent for RKO.

Wilson, who vanished after taking the youths to Philadelphia en route to Denver, Colo., where, he told them, they would start careers in vaudeville.

Maciorowski, factory office boy, appeared here at an amateur performance, playing a piano-accordion. "Wilson" saw him next day and offered him a two-year contract with RKO at $150 a week. He said he would need $150 to pay the lads fare to Denver. The boy gave him $114 in spite of advice to the contrary from Jack Sanson, manager of the Strand.

Lundborg, duped by same method, gave up $85 after having state's five day marriage notice law set aside, so he could marry Ruth Carlson, 20.

Youths taken as far as Philadelphia where "Wilson" left them stranded. "Wilson" accompanied by another slicker who did not mention his monicker. Police paging pair.

Knew It Wouldn't Last

Galveston, Tex., April 14.

Lloyd Finlay, who wielded the baton in the pitt of the Majestic theatre, Houston, for 16 years, left the job last week.

He was succeeded by Joe Bell. Finlay was one of the best known conductors in the southwest.

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CLEVELAND DAVIS
DENVER

BUT 39 OPPOSITION SPOTS

RKO's Dirt Crusade Just a Laugh in View of Its Flexibility

Countless inconsistencies in RKO's censorship of stage material are provoking a loud laugh in vaudeville. Whether due to partiality, convenient overlooking or just muffing by the cutters isn't known, but there seems to be an exception to every RKO dirt rule.

Talk has been rife among vaudeville acts affected by the censoring since it started, but it reached a boil in New York last week. This occurred over the return of Bert Lahr to vaudeville with an act built around a low comedy bit used by the comedian in "Flying High."

It is the test tube scene, which caused more talk during the Broadway musical's run than anything else in the show. It is generally regarded to exceed in suggestiveness a big percentage of everything RKO has ordered out lately in material and stage business, even beyond that which would be permitted in burlesque.

It's likely the objections voiced among other acts over the Lahr act would not be so loud were it not that Lahr is a $4,500 act on his return. His vaudeville comeback was sought by RKO chiefly for this week at the Palace, which is badly in need of name material for its straight variety shows.

Lahr broke in at the RKO 81st Street for a last half, using the test tube bit intended for the Palace. As the 81st isn't an exception, that started the comment.

Salary Difference

In the general talk there is mention of the irregularity in RKO permitting Lahr to use material that other acts would have to drop, with suggestion that it's because Lahr is a $4,500 actor. For that reason it appears RKO picked a bad spot for elasticity in its anti-dirt rules, since with a normal-salaried act the exception would not have been so noticeable.

While RKO is still cold toward dirt-users to an extent that it's now barring a type of material that in the past wasn't considered offensive by theatres or audiences, the other vaudeville-playing and booking circuits are not openly treating the dirt problem in any manner, besides stating in their opinion it isn't a problem.

In making an issue of dirt, RKO centered the censorship talk upon itself. Unless RKO is laughed out of its quest before then, the irregularities, it appears, will continue until some sensible and useful method of dirt elimination is struck.

Pianists' Despair

Pianists for single women or men who, up to a few weeks ago, were billed as such, are now not getting any mention. Accordingly they are tearing their hair back stage.

Many headliners have requested the press departments to bill the ivory ticklers for the sake of peace. Featured people have been told that if they will have double pictures made of themselves and their pianists it will be okay to bill them, otherwise no.

Which washed up that situation.

SHOW FOR SAPS GETS PINCHED IN HAVERHILL

Haverhill, Mass., April 14.

Climaxing an extended investigation into obscene films and stage shows in the vicinity of Haverhill, Mass., state troopers early Friday morning arrested four men, two women and a 16-year old girl in connection with an alleged obscene vaude and film show Thursday night in the Town Hall at Newton, N. H.

When arrested the group was in a taxicab bound for Boston. Arraigned in District court the men and women pleaded not guilty. The girl, a juvenile, was not arraigned.

Those arrested are Helen Lawlor, 20, of Dedham; Jean Campbell, 24, Boston; A. Cohen, 29, Dorchester; Nathan Oberman, 25, Dorchester; Clarence A. Cunningham, 35, assistant manager of a Somerville theatre, and John F. Mahoney, 39, Somerville, and the 16-year-old girl.

State troopers testified they had attended the show in Newton town hall where about 600 paid a $2 admission. They said after the show they had followed into Haverhill two taxis, one occupied by the seven persons and the other containing a screen, film and projector.

The two young women and Cunningham in court denied all knowledge the film was of an obscene nature. The women and Mahoney testified that they were hired by Joseph Rogers, a booking agent of Boston, to take part in the show and also that they had appeared in similar shows in Haverhill and Georgetown, Mass. Miss Campbell said she was paid $10 a night. Oberman told the court he went along on an invitation of Cohen and the latter said he was willing to "take the rap" as Oberman was innocent.

$200 Fine

Cohen was found guilty on a charge of possessing obscene films and was fined $200. Other defendants were freed.

Judge Winn, during the hearing, remarked that the promoters of these shows were the persons actually responsible.

"It would seem," the judge said, "that these shows were arranged for country gawks, but according to the testimony we have some of them here in Haverhill."

Monk Watson Remarried, Wants to Cut Alimony

Detroit, April 14.

Monk Watson, picture house m.c., has applied for a reduction of the weekly alimony awarded to his former wife, Imogene Watson. They were divorced in April, 1929.

He has paid Mrs. Watson $2,650 to date, the m.c. states, but recently injured his knee and for the time being is without means of paying. At the time of the divorce Watson was m.c. at the Riviera here at $475 a week, his petition states.

Since then Watson has remarried.

OLD TIMERS WITH LOEW; YOUNGEST 65 YEARS OLD

"Stars of Yesterday," vaude turn with the youngest 65, opened Saturday (11) in Yonkers on Loew time. Al Freeman is booking.

In the troupe are Corinne, 65, May Hoey, 67; High Tom Ward, 75; Danny Barrett, 79; Hank Brown, 78; Bert Jordan, 69.

Amos-Andy at N. Y. Par April 24—Gilda in B'klyn

Amos 'n' Andy are scheduled at the New York Paramount April 24. Regular stage show, "Parlor Sports" also appears that week.

Friday (17) Brooklyn gets Gilda Gray in a special Gourfain-built unit, with "Winging Home," current Paramount (NY) show, supposed to go to Brooklyn, laying off.

Geo. Henri Lands

George Henri, formerly George Werner of the Werner Amoros trio, vaude, landed with Paramount in its Long Island studios, due to the making there of many French versions of American talkers.

George was born in Paris, speaking French and also German fluently.

ONLY 11 ARE VAUDE OPPOSISH

Remainder Between Vaude and Presentation — Circuits Cutting Out Opposition Acts on Immediate Spots, but Not Circuits

NO BLACKLIST

But 39 "opposition" spots remain in the country. These are localities wherein two or more variety or stage show-playing theatres operated by as many competing owners or circuits are in competition. They are where an act after playing one of the opposition houses may not be eligible to repeat at an opposing theatre until a lapse of a year or more.

Most of the former dangers of opposition play for acts are gone. This is due to the differing types of stage shows and the circuits' various departures in presenting stage turns. Picture theatres' presentment of variety acts is widely variated from the regular vaudeville houses style. An act that has played the regular vaude stand in an opposition spot less than a year previously can often repeat at the opposing presentation theatre and not look like the same turn.

This has made the circuits' opposition rules considerably more elastic than in the past, when most stage shows were of the standard

(Continued on page 48)

EVA TANGUAY IN BROOKLYN NITE CLUB

Eva Tanguay opened Sunday (12) in the floor show at the Rockwell Terrace, Brooklyn.

The place is a small downtown cabaret.

AERIALIST FALLS

Charles Siegrist Sustains Broken Neck at Garden

Charles Siegrist, veteran flier with the Ringling-Barnum show will probably never again ascend the rigging of a casting act. His neck was broken in a fall at Madison Square Garden Saturday (11).

Siegrist was removed to Polyclinic hospital where X-Rays disclosed a fracture of the fifth ventricle vertebrae and dislocation of the sixth vertebrae. At his age, 53, he is not expected to recover for a year. Doctors believe he is not in danger.

It was a peculiar accident.

The act was over and Siegrist dropped from the top of the rigging for the usual triple sommersault into the net. As he passed the center trapeze bar, which is iron, his foot struck it, accounting for a fractured ankle. Observers at the circus do not think Siegrist ever fully came out of the triple and that the fracture actually happened when he struck the net. He bounded over its side, landing on the tanbark. Siegrist was conscious.

Siegrist was in the circus as one of the three Pattersons, said to be his right name. The act went out of the show and may be replaced by an act from another circus of Ringling ownership.

Maximo, slack wire artist, was out one show due to a fall.

Farrell-Sarazen Act

Johnny Farrell and Gene Sarazen go into the Palace, New York, next week (18).

The pro golf team did a trick turn in the picture houses a season or so ago.

3-Way Publix Production After May 1 for Stage Unit Shows, with 25 Weeks; N. Y.—Chicago Centers

Publix will split its stage unit route three ways May 1, next. Two separate shows will originate in Chicago for the middle west and south, and a third from New York for the houses from Chicago east. Under the eastern route's realignment, Brooklyn goes off entirely to play its own stage shows produced for the Brooklyn Par only.

A Chicago production staff composed of H. Leopold Spitalny, Carlton Winkler and George Wood will stage the units for the west and south. New York staff remains intact for the present, with Boris Petroff, Fred Evans and Frank Cambria as producers. The Brooklyn stager will be Harry Gourfain with this one-house assignment for weekly shows to last about two months for each producer, after Gaurfain and the Publix production staff alternate there.

Weeks

Mid-west units will play six weeks, comprising the Oriental, Uptown, Tivoli and Paradise theatres, Chicago; Fisher, Detroit, and Minneapolis. Latter is now on the regular eastern Publix route.

Southern units will start in Des Moines, to play five additional weeks in Denver, Dallas, San Antonio, Houston and New Orleans.

Eastern unit route, with production in New York, will be New Haven, Boston, New York, Jersey City, Newark, Philadelphia, Toronto, Buffalo, Pittsburgh, Detroit (Michigan), St. Louis, with closing date at the Chicago theatre, Chicago.

Continuance of the Publix Texas houses with staff shows was made possible by a Publix settlement with the stage hands and musicians unions, and the anticipated saving on show cost under the new arrangement.

$3,000 Cost

Both units produced in Chicago will stand around $3,000 top in salaries, against the expense of nearer $4,000 now entailed by the eastern units. Saving will be both on production and talent costs.

While the route for the eastern units and the acts in them will be cut from the present 17 weeks to 11, the probability is that a majority upon closing in Chicago will be picked up by the Publix pro-

(Continued on page 61)

Leeless

Jimmy Plunkett, agenting Lee, Lee, Lee and Lee, new dance act at RKO, was offered much less than his asking price by the booking office.

Plunkett's reply to Charlie Freeman advised that Lee, Lee and Lee could be had for the offered figure, but not Lee, Lee, Lee and Lee.

CHEATING ACTS UNDER WATCH

As a result of reported complaints from its managers and scouts over alleged cheating outside New York by acts on time and otherwise, RKO is devising a new checking system.

Besides the regulation reports from its own house managers, RKO is constantly informed on the vaudeville bills and acts by personal opinions from the semi-pro girl critics on the circuit payroll under James Turner's direction.

Among charges lodged against acts in the out-of-town reports are laying down on general efforts, cutting running time without receiving orders and giving listless and low quality performances.

Acts playing for RKO are obligated by contract to continue giving the same performance which the bookers see in New York and which resulted in the booking. They can not change material or running time unless so ordered by the house managers or booking office. The standing RKO threat against violations is cancellation.

Road Inspectors

One solution reported under advisement at RKO for more complete checking on acts away from New York is employment of three or four inspectors, in circulation at all times and covering the entire country. Roving and alternating, these checkers would be directly under booking office supervision and free to step into any town without notice.

RKO, it is said, does not wish to keep the act-checking under cover beyond the surprise arrivals. Identity of the scouts would be made public under the idea and the old style stool pigeon stuff would be out.

There is no certain means other than constant coverage through which to guarantee no cheating on the vaudeville stages, RKO is reported to believe. Most of the alleged cheating complained about to date is said to have occurred on the western intact show route.

TEX GUINAN AS STAR OF PARISIAN CABARET

Texas Guinan has accepted an engagement for the Club Perroquet in Paris, opening in May.

Financial arrangement not revealed.

It will be Tex's initial appearance abroad as a nite club's m.c.

On Shorts

Smith and Dale, two-reeler, and Tom Howard, one, are making shorts at Paramount's Astoria studio this week.

Mitchell and Durante, vaude, and Alan Brooks, legit, are on next week's schedule.

SOUTHERN BIG BOY TURNED INTO STOOGE

Lewis and Ames have brought up from Atlanta a boy who stands 7 feet 5 inches. They are using him as a stooge. The boy, 18, wears a size 19 shoe. It is five sizes larger than Primo Carnera's, the former leading tower of beef. The southern lad stands a head taller also than Carnera.

The big stooge was the stage doorman at the Fox, Atlanta, when Lewis and Ames played there. They brought him on the stage for a comedy bit. It turned into such a riot Lewis decided to bring the kid north.

LAUGHLIN OUT IN L. A.

Hollywood, April 14.

Jack Laughlin is getting through as the RKO Orpheum's prolog stager.

Cliff Work is negotiating with LeRoy Prinz to take charge of stage show production.

Vaughan Sisters Part

Chicago, April 14.

Vaughan Sisters split here last week. Edith, under the name of Edith Blair, has gone east to try a single for RKO.

Verla Vaughan stays in Chicago.

HENRY SANTRY

"COMMANDING HIS SOLDIERS OF FORTUNE"

A CRACK SQUAD OF
16 MUSICIANS—DANCERS—SINGERS

WEEK APRIL 18
CINCINNATI, OHIO

A TALKATIVE COMEDIAN

FRANK GABY

"IN A GABY GAB-FEST"

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UNTIL JUNE

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Loew's Strengthening for Warm Spell with Names for Weak Films

Anticipating a summer which besides usual hot weather will have the added drawback of doubtful business conditions, Loew's is contemplating name attractions for its class A theatres, booking these ordinarily with the weaker pictures, where some added drawing is important.

Name acts will be spotted into the de luxe units wherever expedient.

Loew's is already trying out names, spotting them according to conditions. Kate Smith opens at the Capitol Friday (17) and Blackstone the same date at the Paradise, Bronx, with a special unit planned due to holdover of "Riviera Revels" at the Capitol.

The Picture

Where the talker is strong, the chain maintains it doesn't need a stage name, but where the screen product is only average or inferior, something is needed as a draw and a strong name act fills the bill best. During the past season, it is pointed out, it has become increasingly apparent that either a strong regular unit show or a good name is essential to make up for the general run of poor pictures.

For the spring and summer, according to Louis K. Sidney, in charge of de luxe operations, Loew's will book anything it can get that looks like a box office draw.

OROWITZ INSTRUCTS HOUSE MEN ON PHOTOS

At the conclusion of the seventh week of E. M. Orowitz' intense photo and exploitation campaign on vaude, with several intact shows already out and trying the new angles, complaints are beginning to come in to his office from acts who state that after going to all the trouble of making special photos, etc., some of the house managers on the road are bawling up the works, or ignoring them entirely.

Part of the new campaign has been the making of special tie-up photos that are not to be used for anything else and so stamped on their backs. According to complaints received by Orowitz, several managers of the road RKO vaude houses used these pictures for lobby display and some sent them to the daily papers for layouts, which he says is all wrong. The dailies, according to written complaints, refused to use them.

A strong letter has been mailed to each vaude manager by Orowitz.

TRIO LOSES OFFICES

Paid Rent for Harry Rosenthal's Suite, but Had to Leave

Harry Miller, Lew Lohr and Dave Stamper were forced to give up their office in the Steinway building, New York, as Harry Rosenthal, from whom they sublet the office, was dispossessed for non-payment of the rent for four months.

Rosenthal, who went on the road touring with "June Moon" company, left collections of the rent from the three boys and also Leo Edwards, who occupied desk room there, to his brother. The boys claim they paid $110 monthly. Full rental for the suite of offices is $150 per month.

The trio of Miller, Lohr and Stamper has split, with Stamper out of it.

"Little Show" as Intact

Production and stage material of the first "Little Show" have been purchased by Joe Morris, of Morris and Campbell.

It's Morris' intention to condense the whole into an intact stage unit for RKO travel.

Jack Curtis is agenting and handling the proposition.

Molly Picon Returns

Molly Picon's RKO return route has been set through Jenie Jacobs, starting May 8.

Miss Picon closed her New York legit stay Saturday and is on the road for four weeks' tour.

RADIO BUSTING INTO SUMMER'S BOOKINGS

Radio is stepping into the summer resort entertainment field, in which the New York indie stage bookers and agents have been specializing.

Artists' bureau of WMCA, New York independent station, through its head, Mike Hammer, is booking radio players into the summer resort social and entertainment jobs.

Besides the acts and bands the station's bureau is booking golf pros and athletic instructors as part of the intact summer resort troupes.

NO VAUDE IN PTSBGH—1st TIME

Pittsburgh, April 14.

For the first time at this period of the season Pittsburgh is without vaude.

Recent flop of vaudfilm at the reopened Davis and subsequent switching of house back to all films removed the town's last vaude site, making this a city of presentations only.

Although Loew's is calling its present stage shows "Vaudeville Revues," it's not vaude as the natives know it.

TRYING OUT FOR 7 WKS. WITH SINGLE SUNDAY

Chicago, April 14.

Possibilities of seven weeks of presentation time in Publix Illinois houses will be given a tryout Sunday (19) at Harvey, Ill., as family presentation units. Three acts, five-piece band and an eight-girl lineup will be used.

Time takes in only smaller towns. On the list are Wheaton, Blue Island, Chicago Heights, Kankakee and Danville. Whole affair depends upon outcome of the experiment.

First show includes Al Zimmey, Moe Lee, Ross Roboto and eight Tiflan dancers.

Young M.C. for Old Boys

On an order from the RKO booking department, Eddie Stanley has been placed as the m.c. with the Youngsters of Yesterday act, featuring Dave Genaro.

Danny Simmons, one of the old timers, has been doing the announcing for the act. His replacement by the younger chap has caused the morale of the act to drop considerably, according to Genaro, who claims that although the Stanley boy is clever in his way, he cannot give the act the required boost and tempo on his introductions that Simmons did.

Stanley does his own act with a girl on the same show.

Genaro is taking the matter up with Charley Freeman, who has promised to catch the act personally and give a final decision.

$5,000 for Jessel

Georgie Jessel has been offered to the Palace, New York, for two weeks at $5,000, with a likelihood the figure will be trimmed before acceptance. Time is not definite, although probably first two weeks in May. By that time "Sweet and Low" may move out of New York for Chicago.

Jessel is engaged for five weeks at $5,000 weekly for personal appearances at the Fox de luxe houses in the east, to start the last week in May.

Blackstone's Loew's Route

Loew's has Blackstone and his 30 people to open at the Paradise, Bronx, April 15, and with the other Loew de luxers to follow. Sol Gould and Kay and Hamlin and Kay are the other two acts on the show.

MISS PATRICOLA

In a brand new act with all special material written by Harry Miller and Lew Lehr.

Now appearing at Loew's State, New York, Week April 11

April 25, RKO Palace, Cincinnati.

May 2, RKO Palace, Chicago.

May 9, RKO Palace, Cleveland.

RKO, LARRY PUCK

CHARLIE MORRISON AGENCY

Daydreaming Chicago Agents Build 15-Week Coast Tour Fantasy

Chicago, April 14.

Hope for the rehabilitation of the RKO vaude booking office here is being held out by the agents and bookers who see, in the circuit's eight act road shows a medium of promise. So far no official comment has been made but the possibility of a revived coast route out of Chicago, in view of the additional four acts on the intact bills, looks rosy to the local vaude boys.

If a western route is opened up opinion is that Chicago would be a logical point to supply acts. Estimates ventured by vaude people around here place the potential coast time at around 15 weeks. These figures include the four weeks on the coast where the four extra acts are now being booked locally.

Doubt is expressed whether the coast talent supply is enough to go around for more than a month or two. What acts there are around the coast now are being used up in several directions, such as Fanchon and Marco, Publix, Bert Levey and other indie circuits.

At present the local RKO vaude office has about six weeks on its books mainly composed of Saturdays and Sundays. An average of between 50 and 60 acts are being booked out of here weekly.

Unit Replacement

Lone Pine Rangers are being replaced by a similar act, the California Rangers, in the Publix unit, "Westward Ho," on tour.

Latter joins at Toronto Friday (17).

Commonwealth Vaude with Unions Didn't Pay Off at Ritz, Holyoke

Ritz, Holyoke, Mass., folded up April 1 after trying commonwealth between the stage hands and musicians for four days.

Five acts booked by Louis Walters through the Dow office, New York, were paid in part only. It is reported everyone else was taken care of.

Ritz was booked a short while back by the Boston RKO office. When the house under the direction at that time of Harry Feldman, failed to pay one bill, the Boston office shut off its shows at once. Shortly after the commonwealth idea between the stage hands and musicians developed. They interested Walters in booking the house, naming a party as the financial backer. Walters claims he inquired at the local Holyoke bank and received an okay. He booked in the first show on the strength of this.

A Sunday show was paid off, but the vaude troupe from Monday to Wednesday got buttons.

Walters has retained a lawyer to sue for the acts and his booking fee, also has reported the mess to the Massachusetts State Labor Commission.

3 Downtown L. A. Houses Playing Full-Week Vaude; 13 in City District

COHEN OF NEWBURGH BROKE AND BANKRUPT

Poughkeepsie, N. Y., April 14.

George Cohen, operator of theatres in this city and Newburgh, has filed a petition in bankruptcy.

Liabilities are listed as $1,284,662. No estimate of assets.

9 RKO HOUSES NOW USING 8 ACTS

Orpheum, Omaha, going eight acts, starting Friday (10), is a step nearer for RKO's proposed try of the enlarged vaude bills.

At present Portland, Ore., Seattle, Oakland, San Francisco, Los Angeles, Salt Lake City, Toledo and Milwaukee are using eight acts. Kansas City and St. Louis will start shortly, as will the Palace in Chicago. Minneapolis and St. Paul are figured to come in later.

Until the proof of advisability of playing consistent eight-act bills is at hand, the western towns will continue to receive their extra four acts added to the regular intacts, from Los Angeles, while the midwestern towns will be supplied from Chicago. Eventually, if the big bills continue, they may be booked intact direct from the New York RKO office.

Boston, announced for eight acts, is not going to do so at present.

JOE LEE MADE RKO MGR. OF NEW B'KLYN DIVISION

RKO has created a new division in the Brooklyn territory for Joe Lee, of which he will be divisional manager. It will be known as the Brooklyn, Jr., division, consisting of nine RKO houses.

Joe Plunkett, before leaving for London Tuesday night, announced the new division and its manager.

Joe Lee acquired the nickname of "Doc" through having successively sent three or four "sick" RKO houses in Brooklyn above the red. The doctor had other bad boys piled upon him, including the Tilyou, Coney Island. Under the Lee b. o. diet they all turned from red to black.

When the Tilyou showed a profit Holy Week, Plunkett got remorse.

One Nabbed in Salt Lake Theatre Robberies

Salt Lake, April 14.

John C. Crown of Olympia, Wash., was arrested for an attempt to rob the RKO Orpheum Sunday (5), after he had been caught on the fire escape of the house by a motorcycle officer. Orpheum management telephoned the police that two men were prowling on the roof; when the cop arrived the second man escaped. Brown refused to divulge his partner's name.

Ten weeks ago the Orph was burglarized of $5,000, when three yeggs entered through the projection room window, after climbing to the roof.

Police saw a possible connection between Brown's activities at the RKO and the Victory theatre robbery the same afternoon, in which prowlers ransacked dressing rooms, stealing $100 from the locker of Mort Harris and $50 from clothing of other employees.

Paddy Schwartz's Switch

Paddy Schwartz, RKO agent, is leaving Sol Turek to switch to the Maurie Rose office.

Los Angeles, April 14.

With the Million Dollar theatre going from week-end vaude to six acts for a full week Thursday (9) and the new Los Angeles theatre switching from straight pictures to vaudfilms April 17, three downtown de luxers will be selling vaude with their pictures. Third is the RKO.

Addition of the Million Dollar and Los Angeles to vaude ranks now gives each of the L. A. booking offices a de luxe house. The Levey office will handle the latter while Meiklejohn books the Million Dollar.

The two new houses give local bookers 13 in L. A. and Long Beach. Four are full weeks, three splits and the rest two-day stands.

Vaude continues on the up-grade locally with the RKO getting over $16,000 last week. That's the best gross the house has had in two years. Attendance dropped a bit this week with an indifferent film-vaude combination.

Spreckles theatre in San Diego, straight pictures for the past seven months, is now flirting with vaude. The town has been without variety entertainment since RKO left it flat last year. Fred Siegel, operator of the Spreckles, was dickering with L. A. bookers last week.

Acts Coming Out

Bookers who were afraid available talent would dry up after a few weeks, with RKO using seven bills of four acts weekly, report sufficient material coming west from Chicago and New York. Also a number of former vaude players who have been hanging around the edge of pictures and finding pickings lean are framing new stage turns.

Biggest trouble for the bookers now is to find try-out theatres where they can look at the acts. Practically all of the downtown houses with equipment have some sort of stage shows, and the outlying houses have nothing but a screen.

Long Beach is the Coast's champ vaude town. With a population of 150,000, it has three vaude houses using 24 acts weekly. Houses are the State and Strand, using six acts for a full week, and the Mission, playing six acts on a split. State is booked by RKO, Strand by Meiklejohn and the Mission by the Bert Levey office.

RKO AS BRAND NAME PERMITTED INDIES

RKO will use the circuit name in selling its vaudeville booking service to independent theatres. The bills sold to the indies will be called RKO Junior Vaudeville.

The circuit probably will reserve the right to bar use of the RKO title in cases where the playing of a cheap grade of bills might bring the trademark good will.

In the RKO vaudeville sales campaign now under way and to extend through the summer, the country is being covered from four points. Ernie Forrest, who quit as an agent to take the theatre scouting job, is the first indie hunter engaged by the main booking office and covering the east out of New York.

Doc Breed is making the northeast out of Boston, Bob Sherman the middle west from Chicago, and Ken Dalley the west coast from Los Angeles.

SISTER GAG N. G.

Changed Martha Claire's Billing for Home Town Bunch

Pittsburgh, April 14.

All billing on Martha Claire, dancer with Loew stage unit, "Rolling Along," now at Penn, had to be changed for the current date. Youngster has been making the circuit under name of Claire, introduced as sister of Ted Claire, the show's m.c. Here they know better and management thought it wise not to try the sister stuff locally.

Youngster is a local gal, Martha Boldini, who had been dancing around here in night clubs and amateur shows until Claire gave her a break one week while she was with a presentation at the Penn.

Gambarelli at Cap

Maria Gambarelli, ballerina, returns to the Capitol, New York, stage show April 24.

N.V.A. Saranac Line Up

(Continued from page 43)

ing with the N. V. A. board of directors. He did say, as he had previously stated, that the patient at Saranac must always be first in consideration by the N. V. A., its officers and staffs.

Mr. Katz mentioned his satisfaction with the N. V. A. Drive Week. From early estimates received by him of theatre collections last week to the N. V. A., he thought they would approximate $500,000. This will not be conclusive until today (15) or tomorrow. Upon receipt of the complete figures, said Mr. Katz, he will convene the board and re-record its report for its approval.

Other Recommendations

That report, from accounts, but not Katz-confirmed, will contain other than his recommendations for the Saranac Sanatorium, a full and statistical report of the financial operation of the N. V. A. to date. It will have further recommendations by the president for the N. V. A. business administration.

The future business operation of the N. V. A., from sources close to the president, will be along economical steps in personnel and expenditure, with this referring to the New York end only. What Katz has in view for the business end is not reported, but it is likely a reduction in the present N. V. A. staff in New York will be a part.

Casey Co-operating

It is said Pat Casey is co-operating with Katz in the N. V. A. reorganization. Casey has virtually carried the burden of handling the N. V. A. matters for several years without salary at any time. Casey assumed those duties in conjunction with his other work of directing the Variety Managers' Association.

Dr. Mayer returned to New York last week from his trip to California, but again was unavailable for an interview. Casey is expected to return to New York the end of this week from Hollywood.

While west Casey engineered the entire N. V. A. drive throughout the country. He is also responsible for the N. V. A. advertising short, which is expected to increase the revenue of the N. V. A. benefit fund of last week's by over $100,000. The amount will be paid to the N. V. A. by the short's advertiser, Chesterfield cigarettes.

Opposite Spots

(Continued from page 45)

vaude style and the acts the same in appearance and manner of work.

Declarations of deadly opposition are rare nowadays. Acts have less fear of playing any theatre available without incurring the wrath of a competing circuit's booking office.

No Life Blacklist

Blacklisting of an act for a stretch of years, often a professional lifetime, by one circuit because the act happened to play an opposition theatre, is also of the past. The present method is to eliminate the act from only the opposition spots played, but not for the rest of the circuit.

Of the 39 situations remaining, only 11 where two or more regular vaude theatres are in competition. Six are in New York City, leaving five for outside.

New York's six are the Palace (straight vaude), Hippodrome, both RKO, and Loew's State in the Times Square district (despite proximity, these houses often repeat acts in a short time after one another); RKO Chester and Loew's Boulevard, Bronx; RKO 86th St., and Loew's Orpheum; RKO 58th St., and Loew's Triboro, across the East River from each other but in opposition; RKO Jefferson and Fox's Academy, and RKO Coliseum and Fox's Audubon.

Outside New York are Keith's and Loew's, Boston; RKO Hippodrome and Loew's, Buffalo; RKO Palace and Loew's Granada, Cleveland; RKO Keith's and Loew's, Newark; and RKO Keith's and Loew's, Yonkers, N. Y.

Of the total, 11 regular vaude competitors, all but two spots in New York City have RKO and Loew's opposing each other. These are the major vaudeville-playing and booking circuits of the present time.

The Others

The other 28 oppositions, scattered between the two coasts, have a regular vaude and presentation theatre in competition, or two presentation houses. Most of the vaude and presentation houses in opposition are RKO vaudeville against Paramount or Fanchon & Marco presentations.

They are, with regular vaude distinguished by v.:

Brooklyn—RKO v., Fox, Paramount, Loew's.
Baltimore—RKO v., Loew's.
Boston—RKO v., Publix, Loew's.
Buffalo—RKO v., Publix, Loew's.
Chicago—RKO v., Publix (2).
Los Angeles—RKO v., Publix, F. & M.
Newark—RKO v., WB (Publix units), Loew's.
Rochester—RKO v., Loew's.
Pittsburgh—WB (Enright, pres.; Stanley, Publix units), Loew's.
Syracuse—RKO v., Loew's.
Detroit—Publix, F. & M.
Atlanta—RKO v., F. & M.
Oakland—RKO v., F. & M.
Memphis—RKO v., Loew's (F. & M. units).
Milwaukee—RKO v., F. & M.
New Orleans—RKO v., Publix, F. & M.
Houston—RKO v., Publix.
Portland, Ore.—RKO v., F. & M.
Philadelphia—WB (Earle, pres.; Mastbaum, Publix units), F. & M.
San Francisco—RKO v., Publix, F. & M.
Seattle—RKO v., F. & M.
Washington—WB v., F. & M., Loew's.
New Haven—Publix, F. & M.
Minneapolis—RKO v., Publix.
St. Louis—RKO v., WB (Publix units), F. & M.
Dallas—RKO v., Publix.
San Antonio—RKO v., Publix.
Toronto—RKO v., Publix.
Indianapolis—RKO v., Publix.

8 Acts at Jeff

RKO Jefferson, New York, is playing eight acts each half indef, starting Saturday (11).

The theatre opens at 9:45 every morning except Sunday when it opens at noon.

No Go in Queens

Repeated attempts to put vaude over at the Queensboro theatre in Queens, Long Island, have failed.

Five-act policy has been dropped, with the house playing straight pictures.

Fox Vaude, Frisco

Hollywood, April 14.

Likelihood of Fox West Coast shifting vaude into the Warfield, San Francisco, with Rube Wolf as m. c., would necessitate switching Fanchon and Marco ideas into the Paramount there.

Latter house is now straight pictures.

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"Party Girl"
RKO
Direction: LEE STEWART

BOOKED SOLID AND HEADLINING
FOR RKO UNTIL JAN. 2, 1932
VIOLET CARLSON
WEEK APRIL 18, TORONTO, CANADA
Direction: ARTHUR S. BLONDELL & WM. MACK

TRIXIE FRIGANZA
RKO THEATRE, MILWAUKEE, WIS.
CHAS. H. ALLEN, Personal Mgr.

DAVE GENARO
And His "YOUNGSTERS OF YESTERDAY"
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STAR OF GEORGE WHITE'S "FLYING HIGH"
BERT LAHR
Headlining RKO PALACE, NEW YORK, This Week (April 11)
Direction
CHARLES H. ALLEN
M. S. Bentham Office

STAGE BANDS AND M. C'S FOR COAST ORPHEUMS

Hollywood, April 14.

Joe Plunkett okayed Monday (13) a switch to stage band and m. c. policies for the Orpheums here and San Francisco. Elimination of Jack Laughlin's presentation productions means a weekly saving of $1,200 on each house.

Walter Clinton opens in Frisco. Local m. c. not picked.

Girl line ups are retained, but the rest will be discarded.

Cliff Work took the stage band policy cue from the big click of the Grand Lake theatre, Oakland, 2,100-seater neighb. It inaugurated the m. c. idea during the past week end to good business.

WILMA EARLYNE
WALLACE
RKO Circuit of Theatres
Dir.: Weber-Simon Agency
Thanks to Nick Bolla

Opposition Vaude Bills From States in Bermuda

Jack Linder will sail for Hamilton, Bermuda, with six acts to open at the Colonial opera house May 11. All turns will be of the multi-change kind, doing new bills weekly, remaining on the island as long as their material holds out. In addition to the theatre engagement acts will double as a floor show in one of the hotels.

Jules Delmar, of RKO's booking office, books five acts weekly into Reed Hall, but none of his turns is permitted to double and all are set for one week only, with transportation both ways paid by RKO. Delmar's first unit sailed from New York April 7; the second left Monday (13).

Changes in Unit

Manhattan Serenade unit at the Paradise, New York, Satuday (11) had its entire cast changed, with Bendova, Bryant, Raines and Young out. Borah Minnevitch and his mouth-organ band replaced. Three Gobs only act held over from the original unit.

Revue of 6 Acts And 8-Girl Chorus

Columbus, April 14.

Mid-States Booking and Producing company, with local headquarters, and backed by Wayne Clark and Gerald Fowler, the latter formerly with RKO, has been formed here. Company plans circuit among picture houses of central Ohio.

A first revue features Wayne Clark, singer and announcer at station WCAH, and Billie Du Bray, blues singer and dancer. The show consists of six acts and an eight girl chorus.

BACK TO 3-A-DAY ON INTERSTATE

Commencing April 17, the RKO Interstate vaudfilm circuit in and around Texas will revert to the three-a-day playing policy for the acts in its stage shows.

The Texan RKO houses have been playing four performances daily for the acts for some time. It has been part of the internal RKO New York headquarters argument as to the advisability of acts playing four times rather than three, with the debates pro and con never ending.

Several other cities on the chain's list play the vaude bill four times each day; others play but three.

Dallas, April 14.

Beginning Thursday (16), RKO southern division (Interstate) switching vaude to three-a-day policy. Excluding Saturdays, Sundays and holidays.

Effective in the four Texas houses at Dallas, Houston, San Antonio, Ft. Worth and Birmingham, Ala.

It is understood many standard acts were reluctant to play this time because of the four-show grind on top of Thursday openings, too.

Move linked with local impression that RKO may try eight-act vaude policy (current) next fall if stage hands and musicians can be forced to take the cut Publix succeeded in getting.

It is likely unions will accept.

Magic Shoving Out Show

Chicago, April 14.

Stage band and show in the Publix World theatre, Omaha, goes out for a week April 24, to allow booking of the Great Nicola, magic act of 10 people.

Legerdemain troupe will be the only stage feature for that week.

Van Leer with RKO

A. Van Leer, formerly assistant to Harry Charnas at Warners, is going with RKO to head publicity and exploitation of the circuit's downtown New York theatres.

Among Van Leer's houses will be the straight vaudeville Palace. Others are the Mayfair, Globe, Cameo, Hippodrome and 58th Street.

PALISADES PARK ACTS

Loew vaude will be booked in the Palisades Park theatre, N. J., starting April 25.

Four acts on a full week will be placed by Sidney Piermont from Loew's N. Y. offices.

Agents-Bookers' Hooey Meeting On Useless Act-Stealing Chatter

At an RKO booking office meeting between the bookers and agents with the usual boloney tossed to and fro, those in attendance were requested at the finish to keep everything a secret.

The meeting was conducted by Ray Hodgdon, Charlie Freeman's assistant. Though nothing happened and less was accomplished, the chief purpose of the session was to discuss means of stopping act-grabbing among hungry agents.

It was pointed out by the agents' side that under the booking office's flexible rules passed on individual decisions that disregard precedent, acts are often forced to work through an unwanted representative. Frequently, despite releases obtained by acts, the latter are ordered to remain with an agency for some reason or other and not to switch to another rep, whether wishing to or not.

That Request

A suggestion from Hodgdon, which the agents forgot as requested, was for the agents to become more friendly in the act-copping biz and settle the arguments themselves.

When complaints were in order an act producer scored the present methods whereby there is little or no guarantee for a producer's efforts. "We have no protection for the money we invest," said Sam Shannon.

The agents were later unanimous in saying there was no danger of the meeting's secret getting out, as nothing happened worth talking about.

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RKO CIRCUIT
Direction MAX TISHMAN
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MARCELLUS' DANCERS
THIS WEEK (APRIL 11)
LOEW'S STATE, NEW YORK
Direction HARRY ROGERS

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Three men and three women principals with the stock burlesque troupe at Minsky's Republic on West 42nd street were arrested Friday (10) and held in $500 bail, each charged with giving an immoral performance. John S. Sumner, of the Vice Society had seen the show.

Besides Edwin Roland, manager, others bailed were Gladys Clarke, Gypsy Rose Lee, Minnie Fitzgerald, Jim Dugan, Charles Hendricks and Harry Clex, Morris Posner, aisle peddler of "art" pictures.

The same day of the raid a bill amending the Wales law was presented to Governor Roosevelt for his signature in Albany, in which players will no longer be responsible for their parts in immoral productions.

Tentative date for putting into operation the image transmitter of W2XCR which will synchronize with the sound transmitter of WGBS in presenting television, is set for April 19.

Charles Farrell returned Friday (12) with his bride, Virginia Valli.

Sally Winn, cowgirl in pictures, has filed suit in Trenton, N. J., for divorce from her millionaire husband, Herbert Winn, charging cruelty.

Maximo, Mexican wire walker with Ringling's Circus, suffered a slight concussion of the brain when he fell Friday night (12) at Madison Square Garden and was removed to Polyclinic hospital.

The performance of "Siegfried" at the Met was briefly interrupted Friday night (12) by the sudden illness of Max Voight, 54, trumpeter in the orchestra who was stricken with a cerebral hemorrhage and fell from his chair.

A warrant has been served on Evelyn Donnelly, former show girl, for failure to appear in Traffic Court and answer a summons for making a wrong turn.

Mae Marsh, star of silents, will return to the screen in the principal femme part in "Over the Hill" for Fox. This film was formerly done as a silent. Miss Marsh is now Mrs. Louis Lee Arms and the mother of three children.

Jill Esmond, English player now in "Private Lives," goes to Radio for talkers.

Fannie Ward is being sued for $50,000 for slander because she, among other things, spoke disparagingly of the age of Mrs. Laura C. Wilson.

Secret service agents decline to reveal the nature of the information they obtained from Eugenia Jennie Mourey, 18-year-old actress who was taken from the "George Washington" for questioning when the boat arrived from Europe last week.

N. Y. Court of Appeals has given the Theatre Zoning Realty company, Inc., and the Hotel Lincoln Properties, Inc., of New York City the right to appeal a judgment of $100,000 awarded Juanita Hansen, former screen actress for a scalding she said she suffered June 23, 1928, while having her morning shower bath in hotel Lincoln. The actress claims that steam instead of water came from the jets. In answer the defendants endeavored to prove she injected cocaine in her leg and slumped into the tub.

Federal Judge Frank J. Coleman declined to grant injunction for accounting to Ivan Abramson in his suit for alleged plagiarism against Willard Mack and Metro in matter of "Enlighten Thy Daughter" and "Reducing."

Al Jolson has been designated Honorary Collie of the Lambs Public Gambol to be held at the Met April 19.

Beatrice Belkin, American soprano, will resign from the Met because of radio commitments, [illegible] are not in accord with the policy of the opera company on broadcasting.

Robert Gooding, 57, "evangelist," was sentenced to serve five years in Sing Sing in the Richmond County Supreme Court after one of Gooding's six wives had urged the law punish him.

Ann DeBrow, "Miss Texas," goes with Ziegfeld for the "Follies."

William A. Grew, playwright, has brought suit against L. Lawrence Weber, producer, for [illegible] of $2,997 incident to the production of Grew's play, "Nice Women," in 1929. Grew charges that he was induced to invest the amount sought by false reports of losses made by Weber.

After 36 hours' detention on Ellis Island, Peggy Hamilton, English playwright, sailed back home aboard the "Bremen" rather than be interrogated about her supposed moral turpitude—procedure which brought Countess Cathcart into the limelight several years ago.

Frank Lea Short, 12 years director of Yale's Dramatic Association, has organized the People's Playhouse for plays in New York this summer with casts made up of those who desire to act but have little opportunity.

Will Rogers flew from San Jose, Costa Rica, to Punta Patilla April 11, after visiting Managua, where he will remain until Thursday (16). Services performed by Rogers in the earthquake stricken area were praised by Matthew E. Hanna, Nicaraguan minister from the U. S., in an official report sent to the State Department at Washington.

Olive Borden became Mrs. Theodore Spector March 23. Inst. Spector is said to live in Paterson, N. J.

George M. Moffett, president of Corn Products Refining Co., was erroneously reported as a member of Fox's new directorate. It should have been J. A. Moffett, vice-president and director of Standard Oil of New Jersey.

Lily Pons, Met soprano, won her first American lawsuit when Supreme Court Justice Ford refused to grant an injunction sought by Maria Gay to prevent the singer from appearing under other management.

Betty Starbuck, actress, was given a $11,950 verdict in a contract she entered with Charles Dillingham, producer. American Arbitration Association decided the matter over "Mr. Cinders" and "Evergreen," two English shows which Dillingham failed to produce over here.

Elizabeth A. Firth, prominent in theatricals two decades ago, married Jeptha H. Wade, Jr., in New York Saturday (11).

Rex Lease, cowboy film player, married Eleanore Louise Hunt, actress, in Las Vegas, Nev., April 9. Lease's second marriage. A few months ago he paid a fine as the outcome of a party at which he was charged with blacking the eyes of Vivian Duncan, of the Duncan Sisters.

Actors' Fund of America paid out $10,724 in relief during March.

Television has been made a part of the government's educational program, regular broadcasting schedules being sent out from W3XK at Silver Spring, Md.

The old Carrick on West 35th street brought $266,000 at a foreclosure sale, ordered to satisfy a judgment of $263,625 obtained by the N. Y. Title and Mortgage Co. against C'Dreco Corp. Latter obtained the property in an exchange deal with the Shuberts last year.

Betty Randolph is scheduled to meet the Rev. Bartholomew J. Chudnock in court one day this week to answer his suit for $30,000, charging breach of promise. Three times Betty left "Revvie," as she calls him, standing at the altar, and finally decided she didn't want to marry him after all. This was in [illegible] and "Revvie's" suit has been hanging on the legal clothesline ever since.

Mary Nolan for "Strong Stuff," Samuel Shipman-John B. Hymer play, which James W. Elliott will try out in Atlantic City April 27.

Mrs. Samuel Charney, wife of the Jewish writer and critic, was arrested as boarding the [illegible] with her two children, accused by Dr. Simon Brody, Brooklyn physician, in having defrauded him of $25,000 by promising to invest it for him. Mr. Charney is a special correspondent for several newspapers in Poland, and does most of his writing under the nom de plume of Samuel Niger.

J. R. McDonough elected exec. v. p. of RCA Victor.

Old Star, Brooklyn, reopened Sunday (12). House not used for past year.

[illegible] Monday (13) [illegible] Reno to seek a divorce from Estelle Taylor at her instigation.

Maurice Chevalier, Georges Barrere's symphony orchestra, Jacques Frey and Mario Braggiotti got together Saturday (13) for a concert at Carnegie.

All books of the Beacon hotel, Broadway at 74th street, have been subpoenaed for trial in Federal Court of Dottie Stein, Abe Stein and Sol Spitzer, accused of possession and transportation of 60 pounds of opium sent in a trunk to Chicago.

Helen Morgan goes to WB for a two-reel talker in a specially written musical-comedy drama by Burnet Hershey.

Dolly Arney, 18-year-old bathing beauty, has dismissed her $150,000 breach suit against Glen W. Dickinson, Kansas City theatre magnate and married, because she felt sorry for him,' she says. Attorneys of Independence, Mo., where the action was pending, admitted "a satisfactory settlement," meaning coin.

Lila Lee has been discharged from the Arizona tuberculosis sanitarium, where she has received treatment since July, last.

Charlie Siegrist fell Saturday afternoon (11) in Madison Square Garden. He sustained a broken neck and a fractured ankle. Siegrist, of that troupe, is 48. With circuses 37 years.

Talking picture sequences in the Theatre Guild's production of "Miracle at Verdun" have been removed, simplifying the staging.

The talker sequences were put into the play at great expense but were generally panned.

LOS ANGELES

Vincent Giranda, film cowboy and former jockey, was acquitted of horse theft charges brought against him by Mrs. Elizabeth Briggs, proprietor of the Culver City Riding Academy. Giranda, accused of stealing two horses formerly used in films, readily admitted selling them, but contended they were given to him.

Nena Carr Flader, film extra arrested on a bad check charge, was released on five years' probation and sent to her home in Tacoma. Court declared if she returned to Hollywood she would be jailed. Miss Flader was arrested last year on a morals charge and got a suspended sentence.

Jeanette Crosby, non-pro, struck by the car of Geraldine Weyburn, actress, suffered cerebral concussion and abrasions of the leg. Miss Weyburn was not held.

Olive Clark Day, confessed head of Hollywood's "love market," and her asserted confederate, William Jobelmann, are being held in county jail on wire warrants from San Diego. Both had been named with Alexander Pantages, John P. Mills and Jesse H. Shreve in connection with an alleged "call" bureau, but never had been served with the San Diego warrant. Defendants will face preliminary hearing on statutory charges in San Diego April 13.

Alexander Pantages will get a retrial on charges of attacking Eunice Pringle, dancer, in 1928, who sued for and won damages of $1,000,000. The girl declares she is ready to appear in court again as complainant, so Buron Fitts, local district attorney, is rounding up the 26 prosecution witnesses on whose testimony Pantages was convicted in 1929.

Lester Martin, who assertedly promised seven people he would put them in pictures for $20 each, was arrested last week. Pleading not guilty, he was released on $500 bond pending trial April 21.

Operation of taxi-dance halls in Los Angeles was approved by the Police Commission last week, in the face of a requested ordinance against their operation.

J. H. McDonald, timekeeper at Pathe studios, arrested on charges of forgery. It is claimed he forged 82 payroll checks totaling $5,000 and cashed them.

Court ruled that T. R. Brooks, film cameraman, need not pay alimony to Jane Reid, actress, until he finds another job. Brooks testified his wife so upset him with charges, that he "spoiled a film shot costing $2,000 to retake," and as a result lost his job.

Vera Lloyd, who has been in films as Barbara Starr, sued for divorce by Gaylord F. Lloyd, director and brother of Harold Lloyd. Charges mental cruelty and desertion.

Roxy Ray, film actress, reported the loss of a diamond-studded bracelet valued at $1,450. Said it was either lost when entering her car at her home or stolen while leaving the car at the Roosevelt hotel.

Police are searching for a modern Raffles, as this is the second piece of jewelry reported lost at the Roosevelt hotel, the other being a ring valued at $10,000.

Miss Ray recently announced her engagement to John M. Stahl, director.

Brezy Eason, Tec-Art film director, reported that his residence had been ransacked by a burglar last week, obtaining only 60 pennies.

Harry Chandler, publisher of the Los Angeles "Times-Mirror," reported on his way to recovery after a serious illness of several weeks' duration.

The court, trying the case of 27 girls and 19 men arrested by the vice squad in a raid on the Follies burlesk theatre, downtown, several weeks ago, has ordered a complete performance of the show for which the defendants were pinched, in the Follies theatre itself. Raid was result of complaints by the local W. C. T. U.

Alexander Pantages will fight charges of statutory offenses against a minor in San Diego with plea of not guilty. Pantages is one of five persons allegedly involved in the so-called "love mart."

Gar Goetzsen, firm actor, attempted suicide with gas last week. Goetzen, who appears in pictures as George Anderson, told police he was despondent because he had not seen his wife for four years.

Louise B. Mitchell, wealthy New Yorker, reported loss of a $10,000 diamond ring after a dance given for members of the Domino (film actress') club.

Stanley Hughes, Pathe studio worker, drowned in the surf at Venice, Calif., last week, within a few feet of his chum, who was unable to help him.

Ina Kuhn, authoress, filed suit for $1,000,000 damages, naming Metro-Goldwyn-Mayer, John Gilbert and Frances Marion. Complaint avers that Miss Kuhn wrote a story called "God, Man or Devil," which was rejected by Gilbert, but that Metro's "Mask of the Devil" was later released with many of her story's situations.

Frances Baranger Cook, scenarist and actress, daughter of Mrs. William C. De Mille, filed suit for divorce from Don Cook, actor.

Harold Lloyd successfully underwent an operation for chronic appendicitis last week, with no complications found and none developing after the opp.

Machine belonging to Lotus Thompson, film actress, plunged 75 feet down a cliff from the front door of her home, where she had parked it. The car, on its downward descent, barely missed crushing a playhouse in which were two children.

Park commissioners filed a request with the municipal league that the Greek theatre in Griffith park be placed under direction of the playground department. Theatre has not been used since the night it was dedicated, but has been taken for future operettas by Fortune Gallo.

Marjorie Straus, non-pro, and J. S. Cummings, Metro writer, filed notice by telegram from Chicago of intention to wed there. "Necessary because they haven't yet complied with the Chicago residence law."

Mrs. Lillian Agnes Danville, former actress, obtained annulment of

(Continued on Page 51)

COPS STEP IN ON STOCK BURLESQUE ON 42ND ST.

Arrests in the Republic stock burlesque troupe Friday afternoon (10) by the cops resulted in Edward Rowland, manager; Gladys Clarke Gypsy Rose Lee, Minnie Fitzgerald Jim Dugan, Charles Hendricks and Harry Clex going station house on a complaint by John S. Sumner, vice crusader, that they were giving an indecent performance.

The seven were later released under $500 bail with their trial to take place April 23 in West Side Court.

Sumner and two aides went in the Republic for the afternoon show and then backstage for the pinch.

Show held up for an hour while the players went to court and back.

Two scenes in a bedroom got Sumner's nanny. He also objected to the near-clothes the girls wore.

Those arrested are best known as burlesque stock people.

Show playing since the raid. A mag pedler, Morris Posner, also taken to court, charged with selling improper literature.

The Republic is a Minsky house.

COPS WARN BURLESQUE TROUPE TO CLEAN UP

Columbus, O., April 14.

Police descended on the Lyceum (stock burlesque), just before the doors opened for the matinee Sunday (12), and turned away all who tried to buy admission. Capt. Eugene Ebright gave obscenity as reason for the action and cited immorality of the comedians' actions, jokes and gestures and nudity of the dancers.

Captains Ebright and Floyd attended "midnight rambles" at the Lyceum early Sunday. What they saw there was plenty, they stated. Officers warned the management that unless there is a decided change in the type of show members of the cast will be arrested.

Operators of the troupe insist there was no basis for police interference and that their bills, which have been running three months on a weekly change basis, were not immoral in any way. Lyceum did not open Sunday, but only because it would have been a violation of Ohio's Sabbath closing laws, according to the show's attorney who charged the police were resorting to subterfuge and lacked courage to arrest any of the cast for immorality.

House re-opened Monday (13), but with a toned-down performance. Police said they investigated after many complaints and many alterations will be necessary if the show is to continue. Lyceum is a union co-op stand which is reported to have been showing a comfortable profit every week with the stage hands' union reaping most of it.

Following continuation at the theatre yesterday, warrants were issued for the producer, house manager and two comedians. They are respectively Daniel Jacobs, Archie Bangart, Billie Boob Reed and Jimmie Hill. All surrendered and were released on bail for an appearance later this week on charge of staging and taking part in an immoral performance.

The theatre meanwhile has obtained an injunction against the mayor and the police department restraining either or both from interrupting or halting any shows for any reason other than to make arrests.

Moving Raided Troupe From L. A. to Frisco

Los Angeles, April 14.

Tom Dalton will take his burlesque troupe that participated in the recent Follies theatre raid to San Francisco, if he can get them out of the present jam.

Has another troupe in the Follies now to replace the one under arrest. Negotiating for the Tivoli in Frisco as his northern spot.

Mutual Pays Off

Chicago, April 14.

Musicians, stage hands and performers who were not paid off at the sudden closing of Empress, burlesque, which went dark two weeks ago, have filed claims with Mutual in New York. Musicians ask $1,200; stage crew, $600.

Mutual sent in about $600 to pay off part salaries of the performers.

Haymarket Resumes

Chicago, April 14.

Haymarket, after going from burlesque to straight picture policy, will again try stage shows. Stock burlesque started Sunday night (12) after a two-week try at films.

Chi now has four burlesque companies, two of them on the north side.

Mutual Wheel

Weeks of April 20 and 27

[illegible] Girls—Howard, Boston; 27, Star, Brooklyn.

Fashion Follies—lay off; 27, Lyric, Bridgeport.

California Beauties—Lyric, Bridgeport; 27, Howard, Boston.

French Follies—Gayety, Baltimore; 27, Gayety, Washington.

Fun and Frivolity—Fox's, Jamaica, L. I.; 27, Trocadero, Phila.

Hello Broadway—Hudson, Union City; 27, Lyric, Bridgeport.

Mirth Parade—Star, Brooklyn; 27, Fox's, Jamaica.

Palm Beach Scandals—Gayety, Washington; 27, Hudson, Union City.

[illegible]—Trocadero, Phila.; 27, Route No. 1.

White Lights—Route No. 1; 27, Gayety, Baltimore.

PALACE

(St. Vaude)

Palace this week is full of "The Peanut Vendor" and the bunk. "The Vendor" is in three acts—the bunk in two.

"The Vendor" is just one of those things in its three-time break, but the bunk is the bunk each time.

If the RKO crowd would learn to believe that what it laughs at itself the public might join in, perhaps there would be no further cause for its highly wobbly attitude on dirt. Like Bert Lahr's punch gag finish or the Phil Baker-Ben Bard "make 'em" blackout.

It's tough to cancel a girl for singing a song or close an act for off-side stuff, both out of town, and then let the Palace get away with murder through fear that an act there might cancel RKO if interfered with. Or to knowingly book Lahr. In other and shorter words, the RKO dirt thing is the nuts. And enough to drive all acts on RKO nutty.

[illegible] pity that throughout all of RKO there can be no agreement on dirt, but after this week at the Palace, why? And if RKO doesn't want to be charged with rabid and intentional hypocrisy regarding dirt, it had better decide on a course and stick to it. Kansas City is only away from Broadway in mileage.

The Lahr turn (New Acts) is the extract of Lahr's laugh hit in "Flying High." It made that White show, giving it more word-of-mouth advertising than the stage "What Price Glory" got by with its curses some years ago in New York. And suggestive! And how! But they paid $6.60 to hear it and howl. At the Palace it's down to $2, but for the Palace, the ace house of the soiled lily-white RKO vaude, just as suggestive and as much of a howl.

Ben Bard is in "one." He wants a young woman for Hollywood, giving the requirements. They are plenty, with s.a. topping. Phil Baker walks on the stage from the audience. He's dressed as a dame. Has she all of the needsful, asks Bard, and the lady believes so. But where did the lady get that football pin on her waist? It belongs to me, answers the lady, pointing toward the blackout which finishes in this way:

Bard—You know, anyone can't own a football pin without having made the team.

She—Well?

"The Peanut Vendor" is first instrumentally played for one turn, sung in another, and again repeated in both by the Cuban orchestra. Marion Sunshine, billed as "The Peanut Vendor," does the first singing of the song. Miss Sunshine does very well in her single turn. At its conclusion she introduces Don Azpiazu with his Havana Casino Orchestra, next on the bill, which is next to closing. Miss Sunshine staged the foreign act and did another good job there. This staging the Cuban turn as well as she has done, which takes in dancing and songs as well as the music, may suggest to Miss Sunshine the producing field lies before her, when she wishes to leave the stage. The handling of the "Voodoo" number alone with song and cooch dancing tells the girl has production ideas of value.

No one should be blamed for overlooking "The Peanut Vendor" a year ago when this same orchestra played it at the Palace. Azpiazu makes it a vocal rather than an instrumental in the orchestra's routine. He might try it out merely as an instrumental at some performance, to see if it doesn't get more, despite its frequent playing over here, on the air and everywhere, since the same orchestra had to return to Havana for want of further bookings in the States. It was one of those misses, still it started the Cuban music craze and a very satisfying craze it is. The orchestra returns on its crest and should be good anywhere by reason of it and its music.

There is a certain primitiveness to the Cuban playing that lends additional attraction. Its rhythm is lazy but pleasant. This orchestra brings that out by trying to play an American jazz medley, doing as well with jazz as the American orchestras have done with "The Peanut Vendor." Not one American orchestra in 1,000 has the least conception of the Cuban swing or whatever it is.

The Palace show runs evenly, with enough comedy, the latter held up by Baker as m. c., and in his own act, closing the show. For assistants he has Bard, who also does straight in the Lahr skit, and Harry McNaughton. At one time the three m. c.'s are on the apron together, for a kidding but foolish bit over m. c.'s in general, with all being shot for the end of that one. McNaughton does his Uncle Tom McNaughton's "Three Trees," with Bolser at the piano. No panic.

One of the comedy spots is filled in by Harry Burns, probably a return here, in "Pardon Me," with Tony DeLaced opposite, besides a couple of girls for skirt roles. Douglass Leavitt wrote the act, making it rather easy for Burns, who is an expert in manhandling the Italian dialect. To those who go for that style of comedy, Burns is sure fire.

Another return is Ruth Roland, or if Miss Roland hasn't previously played the Palace, there's another error. Miss Roland does a neat turn, considering her screen origin. It's songs, some in a recitative vein, such as the opening intro of alibi or apology, but her best is the imitation of Ted Lewis. This is for Lewis in "Me and My Shadow." To clinch it, which is done, Miss Roland uses a young colored girl as the shadow. The pick glides out after Miss Roland, dressed exactly the same and does simultaneous arm and body movements as she whispers the lyrics Miss Roland is singing. Always good and excellent here, with creation of idea dating from one of the late Nora Bayes numbers.

No. 2 held Anne Pritchard and five boys, an act strictly on the hoof. Miss Pritchard does a lot of dancing, including toe, and dresses well. Her boys are flop comedians and ordinary steppers of the small time class, but couldn't expect much else in a six-act No. 2. Still any two of the hoofing kids might stop a Broadway musical as small time dancing turns generally do. Miss Pritchard with the combo however makes it good enough for the spot here.

Charles Carrer was alone as the opener. He's a single juggler with a nice style. Not familiar hereabouts, with this his first Palace trip.

Sunday night Palace over-capacity with 150 standees. Show should do over average business this week with its names.

With mention deserved for the improvement in the Palace lobby and front. From a Bijou theatre exterior, it has become a class Broadway entrance, everything in good taste with nothing giddy or gaudy. Looks as though costing quite some money but worth it for the tone. *Sime.*

Riverside, Milwaukee

Milwaukee, April 9.

First week of RKO's eight-act policy started encouragingly in this house. Reported increase of about 12% over average biz here is enough indication that quantity in vaude is more in demand right now than quality.

But RKO shouldn't go overboard on that theory. A new policy is bound to attract for a while. After that audience psychology will assert itself. Eight acts are all right, but when half of these are in the mediocre class the edge must come off eventually.

Problem of balancing these shows is another thing. With the four extra acts spot booked, and as yet no consecutive time for them, the booking is necessarily haphazard at present. For example the extraneous turns on this bill go back into the ranks after leaving here.

When RKO gets set with a more definite route between Chicago and the coast for the eight-acters, it will be another and better story, perhaps.

Under approximate overhead of $15,000 weekly, the Riverside has never been in the profit class with its 2,700 seats. Like so many other cities Milwaukee is greatly overseated, with seven houses on the main stem and Warner's coming in with another 2,000 seater next month.

Riverside's principal opposition is the Fox Wisconsin with Fanchon & Marco units. Only two downtown stands with animated stages and it's nip and tuck all the time, the Fox house so far getting the best of it. Better breaks on film bookings account for the Wisconsin's lead more than anything else. RKO house plays percentage pictures at heavy rentals.

If the ballyhooed return to vaudeville is fundementally sound, then RKO's eight-act policy, here or elsewhere, should sound the advance gong. Opposition circuits, such as Publix, have already indicated interest in the comeback of vaude as a solution to slipping grosses. RKO on the coast is responsible in a great measure for this sudden revival of vaude interest, but the coast alone should not be accepted as a criterion as they blow hot and cold out there.

Intact unit of this bill includes Venita Gould, Jack Sidney, Gaudsmith Bros. and Bobby Pincus. Additions are Jack and Jerry, Ned Haverly, Brownlees Hickville Follies and Dale and Myers. First three are on the opening end and in rotation.

For pick-up acts the group as a whole is satisfactory. Jack and Jerry, boy and girl, are nimble footed youngsters with youthful pep that is pleasing. Haverly is of the old blackface school with a hodge-podge of talk, songs and hoofing. His sand dance would be a strong selling point if the routines were more variated. Brownlee turn is another one of those rubeville things. They make their entrance from the front of the house and go right into band numbers. Comedienne of the outfit is weak on delivery and resorts to a couple off-color parodies, which should be out. Some good tap work by a boy is lost through the band drowning him out.

Miss Gould is still doing her imitations of celebs, new and old. Her best is Chevalier. Gaudsmiths are another standard, with their cleverly trained dogs. Only the boys are not doing as much as formerly, because of the lengthy show. Jack Sidney has surrounded himself with enough talent to leave himself very little to do, although he's capable of more. Gates brothers are outstanding in the Sidney flash with precision dancing, also Addie Seamon, whose whirlwind pirouettes is enough without an introductory song that means nothing.

Bobby Pincus who once stooged for Ted Healy is doing all right with a nut routine aided by a blonde eyeful. Pincus has washed up his material since the Shubert days with Healy, but he doesn't need material as long as he can stand up under those falls and the socks on the chin he takes. Dale and Myers on the tail end with hand to hand calesthenics, and other muscular tricks. Neatly dressed and doesn't drag.

Eight-act policy for the Riverside means a considerable boost in budget, what with the increase in salary list and double shifts of stage crews and orchestra, but if the policy goes over the gross should take care of it.

Screen feature "The Last Parade" (Col) with newsreels and "Stolen Jools," NVA short. Despite the rain Thursday night trade was coming in strong at the close of the supper show. *Span.*

STATE

State is more like itself this week, not trying to do a Palace, and it's a lot better. The type of booking needed by this individualistic Times Square vaudfilmer was rendered and the result is a neat show. What the State has and the Palace hasn't is a draw on the screen. Metro's "Dance, Fools, Dance" (Joan Crawford) is the feature.

Larry Rich, the fat comic, came through successfully under the added responsibility of m. c.'ing between the other acts and holding up the far end with his own turn. Rich apparently has found himself after a few years of groping with a heavy band act. He dropped a standard mixed team standing earned with Cherie (Mrs. Rich) to chance the band thing, and if there was ever an overplayed band act, it was Rich's.

Now he's without the musical baggage, using the pit orchestra and a bunch of stooges, plus specialty girls for support. The act is chiefly Rich, as was this bill.

Rich has replaced his former stale gag style for brighter comment on the help and some business with a pit player. He kept the State show going all the way and closed it with a punch. This State crowd, in more closely approaching the average neighborhood taste than any other Times Square house, indicated an excellent out of town chance for Rich. He's a neighb workman and while not for the Palace, the Palace still is only one week.

What Rich m.c.'d for made his job easier. Nothing slack in the current State layout and no lemons, from opening to shut. Miss Patricola and Willie Solar were individually strong up ahead and the Marcellus Dancers, a stereotype dance flash in the flash department, but outstanding for cast merit, didn't look so much out of place No. 4 after the first few minutes.

Patricola is closing with a Harlem song that should be seen for delivery education. It must be a pleasure to continue stopping shows after so many years of stopping 'em. About the same applies to Willie Solar, who was loudly recalled after his three numbers. Willie let himself down with the encore, a released lyric that's too familiar now. If he must do something it should be as potent as the regular material. The turn proper got him a big mitt.

Monroe and Grant, two men, opened with their comedy trampoline work. *Bige.*

LOEW'S ORPHEUM

Yorkville, the largest German district in New York, is going for Loew's Orpheum the first half and the draw is "Hell's Angels" (UA), which is full of German talk.

Every crevice was occupied Monday night.

Picture, even though very dramatic, failed to completely dampen the audience's ardor for the vaude show, that is what was left of a show after being chopped down to three 14-minute acts.

It looked like bad booking with only three acts to have two women singers follow each other and the piano dragged out twice. Not enough length or scope to the bill to overcome this.

Eileen Dougall and Boys, good looking femme torch singer and five musicians, opened quietly. Two pianos, sax, trumpet and guitar accompanied and backed body even for her thin high voice. This was most noticeable in the two songs she did at the opening. With entry of the pit band it built her up and [illegible]. The sax player sang one of those songs about a morgue and failed to land.

Following were Hamtree Harrington and Cora Green, reunited colored team. Hamtree did his pantomime poker bit with the razor for laughs and Miss Green in a breezy style punched over a song with red hot lyrics that hit this mob back of their ears. They wanted more of her lyrics but the duo hopped into talk for spotty laughs, which drifted to song and a scram.

Lee, Lee, Lee and Lee, whose phonetic names needed but a few Hi's in front of them to make them at home in this yodeling neighborhood, fooled around with attempts to dance, intermingled with some hoke by one at the piano. The only solid dancing was delivered at the last minute by the same pianist in Russian style. The four boys go in for comedy, which, at times, is funny. Whether they can all dance or not may never be known, and just exactly what they are trying to do is also a secret. The audience let them go without a struggle.

58TH ST.

Still doing the three shows here on Saturday with the all-picture policy around May 2 expected to send the 58th into a grind all the way. Saturday mat wasn't much from a biz angle, with downstairs about half-filled when the first act showed.

The name was Dorothy Stone. On the screen, "Bad Girl" (U).

Vaude as it ran through the five acts was much along the old lines of the Proctor bills.

Ford and Price opened; wire act of the old school in general routine. Johnny Hyman and his chalk work were second.

Hyman worked hard to make himself heard in the big house, and did fairly well with his word tricks on the boards. For a finish he pulled Jimmy Walker's name. Applause.

Josephine Harmon and Georgia Sands registered the first bit of comedy. When the comic of the team pulled that one with the phoney bouquet the laugh was spontaneous. The reunited Harmon and Sands team is now working effectively. The women made themselves heard and that was a help in this house.

Miss Stone pleased. The audience appeared to like the waltz routine with Charles Collins. For the vaude closer, Dave Seed and Ralph Austin hoked up their familiar style of comedy. A few of the bits seem a little rough, but it's a rough siesta that still finds favor. *Mark.*

RKO, L. A.

Los Angeles, April 9.

With much warning contained therein, the present RKO bill demonstrates that a monotonous combination of eight acts and an indifferent feature film is twice as potent a sleeping powder as either is individually. The Coast revival of vaudeville, in its early stage, cannot stand more than a few such incidents.

The eastern-booked four-act unit, to which are added four acts on the Coast, features Georgie Price plus Fritz and Jean Hubert, Nellie Arnaut and Co. and Tom and Ray Romaine. Price and the Huberts are the only acts holding interest in the eight-act bill as routined.

Richard Wally, who has several protruding pockets fastened to him and juggles balls in and out of them, started the show quietly but would have been satisfactory if followed by a good dancer. Instead came Malacca and Chang, Chinaman and Hawaiian doing exactly two guitar-vocal pops. Report is the act normally introduction of Chang by Malacca but that it takes around 10 minutes for him to reach the point. Result: 3½ minutes.

Nellie Arnaut and Brothers took it on the chin by following the guitarists with a violin trio. Later came acrobatic routines while playing the fiddles, and a whistling bit a la the Arnaut Brothers (related), but audience doldrums had set in. When Moreno, Camille and Consuela followed with tango and apache routines separated by Miss Consuela's really good Spanish vocalics, the RKO might have been a Pullman car at midnight.

Fritz and Jean Hubert, boy and girl doing male stews, created the first ripple of life, with their standard session of strenuous, floor-mopping cavorting. Fritz Hubert takes more falls than Roumanian royalty. The act is standout revue material.

With two girls, a man and a full-stage set, Tom and Ray Romaine, twins, present one of the most loosely assembled comedy sketches ever seen based on the twin idea. The troupe plays the thing with the absent-minded look of a burlesque stock troupe.

Georgie Price found his next-to-closing audience content to let it go at that, but convinced them otherwise after much pumping. Which is why he can hold the spot. Price referred to "Body and Soul" as the eastern version of "I Surrender," and sang 'em both to make everybody blush in shame. For much of his later gag material he used Miss [illegible] of the Romaine act, also using her for an acrobatic waltz during one of his songs. She worked with him nicely.

Eddie Sheriff and Co., another of those startlingly similar [illegible] quartets, closed with too much talk between bits. "Virtuous Husbands" (U) the feature.

Many empties visible Thursday afternoon. *Bang.*

PALACE, CHICAGO

Chicago, April 11.

Bill is running fast this week, with the five acts consuming only 60 minutes. Even the two headliners, Lita Grey Chaplin and Will Osborne orchestra, were on and off in double-quick. Nobody took encores, with the exception of Art Henry, next to closing. Small audience in for the opening show accounts for the quiet and quick pace.

MacDonald Trio, the standard bike act, led off after the overture, and came through nicely with a routine that was easily recognizable both in pattern and stunts. It's beginning to look like maybe there aren't any more new ideas in bicycle tricks.

Dick Henderson, following, had a tougher time of it, with his Scotch gags getting that kind of response. His vocal work, however, managed better returns from this house, and merited on the fullness of the man's pipes.

Lita Grey Chaplin was all class in the center of the bill. She's developed into a seasoned trouper and a real showman. Voice is still oke, while the figure has been cut down somewhat, to advantage. Her impressions of stage personalities are done calmly and distinctly.

Art Henry, and "?," as the next act is billed, started slowly and finished well. The question-mark turns out to be a lanky gal, who displays a broad English accent that plays straight to Henry rough-house hoke clowning. This audience found a lot to laugh at, getting especial entertainment out of the routine, which kids the act. To them it was a peek on the inside of show business.

Will Osborne grabbed a reception for himself, and proceeded to warble pop tunes into a prop mike. Band numbers were oke, though the audience didn't particularly care for the hot-cha closing tune. They had a picture of the Osborne outfit as one of those carefully modulated orchestras, and the wah-wah stuff was something of a shock. It didn't exactly fit in with this type of act and clashed with the ritzy soup-and-fish riggings with which Osborne accentuates his six feet of collar-ad personality.

"Behind Office Doors" (Radio) feature.

86TH ST.

Good neighborhood bill, but played before a weak house Saturday mat. Vaude featured two names, Herb Williams and Adelaide Hall, with another act, Will and Gladys Ahearn, not far behind as entertainment.

Williams closed with his customary sure-fire comedy. Piano stuff with everything from a cat to root-beer coming out of the piano, still strong. Other bits had no trouble.

Zelda Brothers, contortionists, opened. Boys work easily. Trapeze work, also featuring contortions, strong.

Eddie White, who deuced, is a singing monologist, with a pleasing personality and likable voice. For the "hot" or second choruses he repeats too much on words. Otherwise White is pleasing vocalist with a fair line of gags. Some are quite familiar.

Will and Gladys Ahearn worked smoothly and Will's chatter with Gladys and Ben, brother, felling, scored. Rope work and gagging at same time is rampant in vaude these days, but Will puts it over nicely. Gladys does a slight Rumba, sings and otherwise foils. Instrumentation and eccentric dancing by the men also.

Adelaide Hall was next to closing with songs and one dance. Miss Hall it appears is drifting from blues, with which she made her reputation, to straight ballads. It's the blues that the audience expects from this girl. Closing number, "I Must Have That Man," is of the sort best liked from her.

U's "Bad Sister" featured.

HIPPODROME

Three short subjects besides a newsreel and trailer stuff come in for fillers here on an almost four-hour show. That's a lot of film besides the feature after an eight-act program that has every element of vaude from panto to hoke, including a flash turn with beauts and the Chevalier Bros. for acrobatics that are different. Good business Saturday second show with good weather. The film, "Fifty Million Frenchmen" (WB) needing and getting strong support.

Two short subjects were cartoons and one could have been eliminated. One, "The Brown Derby," a Toby cartoon and distributed by Radio looked like a "must" since Columbia's "Birds of a Feather," a Silly Symphony, was also on. Other short was Johnny Farrell in Pathe's poor Pathechrome subject on how golf should not be played.

On the vaude end the item of most importance is that a theatre can gather eight working acts spliced

(Continued on page 53)

ROXY

New York, April 10.

Until this house completes its survey on whether the public wants the same style of stage entertainment which has become synonymous here, questionaires having been passed around to patrons a couple of weeks ago, the management is not trifling with the policy to any great extent. The choice is between the augmented presentations of the stock company and the unit type of stage fare throwing supposedly high powered specialists to the fore.

It also means that either the ballet corps or the Roxyettes are going to be dropped. There are about 24 girls in the former group and 32 in the latter. Unofficial reports have been that the balloting has been in favor of retaining the elaborate stage ensembles rather than have the specialists fall where they may. Not much doubt that the house is trimming the overhead, an $80,000 weekly gross now being said to be untouched by a crimson blush, and the orchestra is again down to 80 men or slightly less.

This week there's "Connecticut Yankee" (Fox) on the screen and but one presentation item, although two are programmed. The current stage display is listed in three parts but dovetails into 24 minutes of a Venetian carnival. The lighting and staging are normal, which would be expert anywhere else. S. L. Rothafel (Roxy) is no longer in charge, having gone Radio and to the RKO Palace building Monday, where he'll have no such gymnasium as was the office offspring which he enjoyed on this site.

Vocal ensemble offered "Barcarolle" as the introduction with Beatrice Belkin coloraturing from an upper side box during a slight scenic change. Final portion unloosed a pair of acrobatic dancers as also a team of ballroom dancers. Meanwhile, Harold Van Duzee had soloed and the Roxyettes did their best to supply the usual finishing touch. But no Patricia Bowman. Here's a ballerina whom this house could well afford to retain. Not much doubt that Miss Bowman has become one of America's two leading feminine exponents of ballet work.

Show is styled the "First International Revue," probably the instigator of a series, with Rapee putting the orchestra through "Boheme" as the overture. Margaret Sande and ballet corps never did show up Friday afternoon in the No. 2 spot while but three clips for the abbreviated newsreel.

A conventional Roxy stage show of no particular punch but pleasant, picturesque on costuming and what they like here. *Sid.*

FOX, BROOKLYN

Brooklyn, April 11.

This de luxe operation in crowded downtown Brooklyn is handing out a good show for the money and plenty of it to satisfy the moderate pocketbook. During the past six months the house, if anything, has shown improvement in various directions, not the least of which seems to be a generous draw of kid patronage. That, plus generally good business indicated, is ostensibly responsible for the opposition, Paramount, recently making a cut in its scale.

Similar operations, each is fighting for the de luxe picture house business floating around this section of Brooklyn. At the Saturday second full show the Fox was near capacity on the lower floor. Lent is over as a drawback, but the so-called California weather that struck New York all of a sudden didn't seem to take its place in keeping people away.

Fox show, composed of "Conquering Horde" (Par); "Espanola," Fanchon & Marco unit; Bob West at the organ; a novel built-up overture for pop appeal, with Sam Jack Kauffman conductor and m. c., and Fox-Movietone News on wide screen projection, offer a combination under the local policy that should be generally satisfying.

Kauffman starts his third week with popularity obviously building, and Bob West, with the organ feature, has been here nearly a year but for a short lapse. Latter seems to have no trouble at all getting his audience to sing; the hardest job any organist ever had.

In addition to these two house features, "Conquering Horde" ought to do all right. LeRoy Prinz staged the current F. & M. stage show, and has done better. It could have been trimmed down for more compactness and less slowness. There are several spots where the drag is more than noticeable, this including the opening.

Harry Vernon, working through the unit as m. c., announces at opening a tour of Spanish countries will be taken. That's an old idea but always handy in a pinch.

Ensemble scene at start, with setting representing courtyard of mission and gaiety of dance and song, interrupted through an effective bit by a monk intoning a brief prayer. Had this number been reduced, to the bone show would have gotten off to a faster and better beginning. It wings off into an argument between two Mexicans over a gal, this taking in a knife-throwing bit for a blackout. Prinz likes to use the little blackout things now and then in his shows, and they prove oke when not entirely lacking in originality.

From Mexico unit moves to Havana, with Vernon doing a number with a girl, backed by the ensemble. While this stanza gets across nicely, its general value would have been heightened through a little tightening. Line of 12 is above average and clicks nicely in a "Rhumba," with a few of the girls getting over some hot interpretations. Later the girls score again in a Spanish castanet number and a routine in which they appear as bullfighters, manipulating red bull-teasers.

Outstanding is short and effective number featuring John and Harriett Griffith, adagio team, in Aztec custom of femme sacrifice. Terraced pyramid set lends color, with girls from line draped around it. Adagio team also in bullfight sequence emulating a matador and his bovine playmate. Very neatly done.

Mayo and Caruso, doing w. k. comedy act in which the girl feeds for the horse character, work slowly here but manage to get a few laughs. Filling for a comedy bit toward finish, the unseen part of the act works as a bull of the pansy type, if any.

In the last big number May Packer does a dance specialty that's oke but much too long. Loses its punch by being rubberized too far. Abbie Green, not Abel, works with another girl opening this portion, singing in a weak tenor as the girl stooges.

Running time, 33 minutes. *Char.*

ORPHEUM, L. A.

Los Angeles, April 10.

RKO theatres in L. A. are batting .1000 in an inverse ratio this week, both the Orpheum and the RKO stage shows proving duds. After good starts with the new policy, the eight-act thing at the RKO is floppo and ditto Jack Laughlin's stage show at the Orph.

After the first show, the Orpheum had the house management plenty worried and will probably wind up in throwing out that "Melodies of Friml" orchestral presentation, conducted by Carleton Kelsey, and include a twin-reel comedy in its place.

A rumba prolog should meet the same fate on its merits were it not for physical exigencies. It's one of those endless dance things, with not much rumba to it, running heavily to "Rio Rita" and Spanish fandango with castenet trimmings.

One girl alone, a slim, lithe looker, with a cooch idea of her own (not the Cuban movement) stood out. Personnel includes a male chorus, Arnold and DeBori, Gabriel Cansino, Bob Orth troupe, Marguerite Balado, Ynez de Valle, Miss Poggi and Bell Sisters.

Orth troupe, trampoline act, was literally dragged in. Similarly misspotted was the hokum Spanish team with the comedy hat-throwing. The trampoliners got the most next to the gal. Latter may be either Miss Balado or de Valle.

The eight-line girls were ragged and the general throwing together of the stage show was a hapless proposition in toto.

Why trailers to announce the themes of the production overture and prolog aren't run is something else to wonder about. Just what was meant by that hodge-podge of Friml numbers wasn't recognized until one read the lobby billing. Otherwise, a Colonial back-drop with one couple in Injun clothes singing the "Love Call" from "Rose Marie"; another in Oriental trappings gave out "Allah's Holiday" ensemble a la Bedouins sang something from the "Vagabond King," etc. It made for a weird conglomeration.

"Ten Cents a Dance" (Col.) on the screen.

The Orph will never maintain the improved grosses it has built up with stuff like this. *Abel.*

MICHIGAN

Detroit, April 11.

The season alone will account for any of the business done here this week. Playing one of the "B" units out of Chicago with Sue Carol and Nick Stuart added to the stage show, it's all plenty weak. Features "The Finger Points" (FN) and short made for Westinghouse.

Why Publix takes such chances on this house, one of the best money makers on the circuit for years, is food for thought. Theatre has suffered from poor pictures for some time. Added to this the units have not been good. Answer is that this house has lowered its average weekly grosses. Comparing the out of town units to those built here is to the disadvantage of the imports.

Overture under the direction of Alfred Ruby, is the one bright spot this week. Ruby gives them what they want from jazz to "Sweet Mystery of Life." Not a small part of the success of the selling are the lighting effects.

Sue Carol and Nick Stuart are understood to have appeared to advantage in Chi and to have attracted business. That may have been due to the fact that Miss Carol is originally from Chi. Here they meant little either at the boxoffice or stage. Unit "Modes and Moods." Business just fair. *Lec.*

PARAMOUNT, N. Y.

New York, April 13.

In order to avoid jamming up the Publix unit route, last week's stage show was not held over with 'Skippy" (Par). There may be some added draw, however, in the name of Charlie Davis, who, with his band, is also retained for a second week.

"Winging Home," the new unit, is one of the weakest to come along in some time. If short on entertainment value, though, it's pretty long on looks. For eye appeal it's there, Frank Cambria, the stager, has gone heavy on atmosphere, using a pastoral set which stands throughout. Always showing a predilection for big and flashy sets, Cambria this time tries to make up in looks on the talent lack.

Webb and Douglas are featured, along with the Davis band, as an added attraction, but at the first de luxe show Monday night worked listlessly and to proportionate results. Act is very spotty, possibly because the material has been reduced to the bone and the build-up so essential in vaude is missing. Using a plant in a house of this size is also ineffective. The song and dance specialty got nowhere, but the stooges, when on stage, aroused a few laughs.

Nine of the girls from the unit line slowed things up on a military tap by sticking too long. Young lady leading didn't click so well and half the time seemed out of place by having nothing to do except watch the others. First half of the presentation is fast and worth while, but the last half is a sharp letdown.

Davis in the first half has his stooge band draped around a tree foreground to the country home represented in set. He also acts as m. c. in the first half, not appearing later, and for a spot for himself and band brings the 15 boys downstage in a row. On a medley of pops Davis offers a trumpet solo and several of the boys in the orchestra double vocally.

A bird act, closing, is too long and could have been spotted to open. Instead, the unit winds up abruptly.

Allison Sisters, in their paceful, neat acrobatics, and Sylvia Froos, singing pleasingly, are also in the first half and score without worry. Miss Froos has a voice that is distinguished by dulcet clearness and good diction. Unit consumes 45 minutes.

No overture this week, starting off with the news. Only four clips and the trailers. Also no organ.

Biz good Monday eve. *Char.*

LOEW'S STATE, L. A.

Los Angeles, April 9.

Fanchon & Marco unit this week is a departure from the usual. Presentation was built solely around a vaude headliner, but the basic idea fell somewhat below par, comparing the show with the usual F&M "Idea" formula.

Great Raymond, magician, proved hardly strong enough to split into five sections to allow for chorus stuff. Offering nothing new from the act he has given for years in vaude, the repetitious nature of the act became tedious and was palpably slowed down and extended to fill the usual time ordinarily allowed the units.

Billing also was an innovation. Show was labeled simply "The Great Raymond" with the word "Idea" dropped. This was true of lobby ballyhooing and screen introduction.

Any semblance of a thematic plan, such as is general with the F&M presentations was missing in this show. Choruses were brought on intermittently to break up the magician's routine and still retain the presentation scheme.

Specially interpolated, for comedy relief, were Jones and Wilson, blackface, in an Amos 'n' Andy malaprop routine; better than passable but offering nothing new.

A line of eight girls, handy in their various appearances with trumpets, cornets and trap drums, opened the act, coming on costumed as heralds. After one number on the brass they broke into a military marching and stepping routine. Same plan for this octet followed on their two succeeding appearances. Variation for the second entrance was with trap drums, the girls doing a nifty synchronous trapping and tapping that later gave an opportunity for Raymond to pull a rabbit and a few pigeons from the drums. Same line on at the finale, with a cornet number.

On twice was also a line of 18 lilyallers, who closed last week with the colored prolog for "Trader Horn", at the Chinese. Numbers and costumes same as in the "Horn" forerunner.

Raymond ran the whole magician's bag of tricks from the orange and glass bowl gag, through birds and rabbit legerdemain and a series of cabinet disappearances to a finale with the Houdini trunk trick.

Costuming and setting had all the ornateness of a regular F&M show. Chorus work effective, but somehow the one-act basis plan seemed to lack cohesion.

Intention is to route the unit as is with the exception of the dropping of the colored hoofers.

Feature Fox's "Doctors' Wives." Also Hearst Metrotone news clips.

Newsreels

EMBASSY

Of the 20 Fox and 18 Hearst clips for the Broadway newsreeler this week 22 are foreign shots, mostly from Europe; six are military demonstrations of some kind, showing how they love their parades over there or that the camera crews prefer uniforms.

Two German views, both Fox, are of the six day bike race in Berlin, much the same as over here, and a rocket bike inventor. Latter has the program's best comedy. Mussolini is in for his customary weekly medal passing and cheek kissing.

Aviation notes from two lady flyers probably hold the most news value of the current layout. They are Elinor Smith's talk at the finish of her big climb and Amelia Earhart's 18,600'er in an autogyro. Both Hearst. Miss Earhart is in again, also Hearst, for a group picture of the honor guests at the Atlantic flyers' dinner in New York. Chamberlin and Ruth Elder spoke. Lindy present but silent.

Perhaps more notable but not as holding as the flying is the Fox closeup of Gandhi during the Indian demonstration following his release from the cooler. The political leader of his people is seated under a canopy on the street for an all-day encouragement giveaway. This situation is covered in another way by Winston Churchill in a reading addressed to the British people and not interesting hereabouts. He records badly, besides.

Ballet number at the Folies Bergere, Paris, by Fox, didn't show any nudity; all dancing under clothing that might look better in type than on the screen. Wales and Prince George in Brazil, Hearst, is everybody's game. Managua women and children survivors leaving by plane (Fox) timely, but not hot news any more.

Two-year-old golfer and some dancing and singing by the pupils in the Detroit Fox theatre's school, which, according to a title, has 17,000 members, held the usual effectiveness of kid stuff in the newsreels.

Remaining were: Glider training device, King Albert on a French visit, Duke of York dedicating a hospital, the late Speaker Longworth's opposition talk with the Democratic leader, Garner (revival), British football game attended by Ramsay MacDonald, Golden Gloves boxing matches, Royal Aviation Force air exhibition, President Hoover's grandchildren at an Easter lawn party, the submarine N2, strange south sea fish in an Australian aquarium, Palm Sunday services for King Alfonso, with no King shown, and Cermak on driving out the Chi muggs after election, by Fox.

European Easter demonstrations, ringing the bell at Carency, Clemenceau's grandson and Sarah Bernhardt's granddaughter in newlywed cooing, stock carnival stuff with floats in Spain, Steel Helmet Day in Berlin, Hindenburg reviewing the troops, chimps at the San Antonio zoo, Gov. Roosevelt on prison reforms, bulletproof vest test, French cavalry show, Sonnenberg-Ganson wrassling match, exciting as usual, outboard racing in Texas and a bullfight satire in Mexico City, by Hearst.

TRANS-LUX

Pathe had all but four of the 22 clips here the first half. Much library material and low on news. Sen. Hofstadter on the New York City departmental inquiry about the newsiest, but probably interesting only locally.

Gliding instructing device, Wales in Brazil, Elinor Smith and Mussolini were the only events on which Pathe doubled with the Fox-Hearst clips at the Embassy. Lion trainer sparring with his pet, carnival on the Riviera and a cherry blossom festival in Japan are good any time. Latter in color and might be from a Pathe Review.

Little Church Around the Corner's minister speaking on the New York landmark's possible passing, German cops in gym training, Roumanian gypsies on the hoof, Englishman taking an American eagle home for falcon touting, how a blind man spends his day, Easter sunrise services in California, Byran Unheldt, the boy hero of the blizzard-stricken school bus; the 52d street brownstone house owner with "No Speakeasy" sign on the door, Hermann Mueller's funeral in Berlin, and Bozeman Bulger's unoriginal baseball predictions were the rest of Pathe's.

Paramount's three were a blimp towing a daredevil surfboard rider, Wales in Brazil and a circus scene wit ha giraffe from Sarasota. U's single split the circus sequence with a view of the Ringling show at the Garden.

Soviet's 5-Year Plan

Pathe broke up a full length Soviet-Russian silent picture of Soviet's Five-Year Plan, cutting to around 1,500 feet with the intent of running it in six weekly clips of Pathe News. First chapter appeared in the 2d half last week, from Wed. to Fri. at the Trans-Lux. The first clip was merely informative of the extent of the Russian empire, although the Soviet doesn't like its single-handed Union referred to as an Empire, now that one czar has been replaced by a greater one.

This Five-Year Plan is frankly propaganda. Pathe tried to guard against any imputation of a propagandizing charge for Russia through captions, and at some length. They stated the reproductions are for general information only. The first views carried from Siberia to the desert of Russia. That gave the scope of the country and its many tribes or peoples. Photography crude, much in the usual Soviet-subsidized camera way, 15 years behind. Further views are likely to be more interesting in bringing out the hopes and accomplishments to date of the Five-Year Plan, which has been so far three and one-half years in operation.

The Soviet's Five-Year Plan is communistic, one for all and all for one, if there are no local thieving politicians. And there seems to be plenty of that stripe in Russia, communistic or no. Prime objective of this kind of communism is production; make the country produce; put the farms and the farmers together; make them work together; get all that may be gotten out of the whole soil, people and nation.

The Five-Year Plan has been the reason for the extensive purchases by the Soviet in all countries, and in this country particularly of farming implements, the very latest and most expensive. For the Soviet wants to be like Germany, and probably with Germany, which it probably will be with sooner or later. And if Germany isn't running Russia at present under cover or shortly will be, the rest of the world is or will be lucky.

Remainder of the 35-minute newsreel show held other Pathe clips, including one of the most laughable of some time in a parrot, also Universal and Paramount. Some of the Pathe clips had running comment from the side in connection, much like the Universal's Talking Reporter on the same bill.

The Soviet film is shown but once weekly, although the Trans-Lux changes its show twice a week.

GRAUMAN'S CHINESE

Hollywood, April 7.

Columbia went 25 grand on the nut for the western premiere of "Dirigible" and put it over in style. Lights, dirigibles, radio-telephony ballyhoo from airplanes, special ether announcer (John P. Medbury), were part of the trimmings. But probably most noteworthy, and not paid for, was the unofficial but wholehearted good-will manifested by the first-nighters towards Harry Cohn's latest important production.

The entire Hollywood bunch seemed to be rooting 100% for this $5 opening to click, taking the kindly attitude that a lesser studio like Columbia's merited all the breaks when and if turning out a big flicker opera like "Dirigible."

The stage show preliminaries preceding were refreshingly apart from any "atmospheric prolog" idea to the film theme. It worked out very well by very reason of contrast. If nothing else, it eliminated the steeping of both stage and screen atmospheres along the same general lines.

"Inspirations Chinoises" overture took its motif from the Chinese aura of the theatre. Georgie Stoll conducted his brilliantly colorful blending of Oriental themes, working in the "Limehouse Blues" and "Chinese Lullaby" with the rest of the orchestral hors d'ouvres and producing a nifty overture. There was a novelty muted violin instrumental bit, through a large megaphone, that further punctuated the presentation.

Prolog was titled "Trois Grande Figures" ("Three Big Figures"), employing the novelty stage pieces which the program credits to the Roxy, New York, scenic department for origination. The first of the trio, a mammoth "Peanut Vendor," reclining in indolent fashion with the 40 girls emerging from his basket, won the enthusiastic salvo which it merited. It gave the gals some Rhumba opportunities and again worked in skillful orchestrating of the "Vendor" number, the "Bolero," "Murcheta," etc.

Tom and Hank, Rita Owin and the five Jansleys, latter unbilled, were specialty highlights. Noree, contortive specialist. Helene Hughes, prima, and Harold Stanton, local tenor, completed.

Tom and Hank and the Jansleys arrived on the afternoon of the premiere from New York. The former look quite juvenile and do [illegible]

(Continued on Page 51)

LUDWIG SATZ (2)
Character Songs
16 Mins.; Full
Jefferson

Ludwig Satz is a bet for vaude anywhere within the New York district, but outside is problematical.

Assisted by a corking male pianist, Satz does an introductory number of east side characters in song. His whole routine is in song, although he shows no singing voice as singers go, but has a peculiar dramatic quality that is most convincing.

Satz followed his opener quickly with a character number on children that held comedy, third was about love and marriage, lyrically a good stage number, and fourth an intense dramatic bit about the "Tailor of life." At this house he tore 'em apart with this number.

Satz is well known around New York as a Yiddish actor and received a reception on his first entrance.

BERNICE CLAIRE (2)
Singing
10 Mins.; One
58th Street

Bernice Claire, musical stage and talker name, does a straight singing act, delivered straight, that landed solidly through sheer beauty of her voice, a high soprano. Offering is class in a musical way and with Miss Claire's picture rep should be a cinch.

Assisted by a male pianist (unbilled), Miss Claire opens with "Italian Street Song" from Herbert's "Marietta." Second number is announced as having been introduced by Rudee Vallee, "Give Me Something to Remember You By," in slow tempo.

Third and last number is a medley of songs from Miss Claire's talkers and was the high spot. Finish of this number planted the singer definitely.

Despite the hand, she spurned an encore, a mistake unless ordered out for running time.

LENZEN AND SELIG (1)
Comedy Acrobats
12 Mins.; One and Full
Jefferson

Clever team that apparently realizes its handicap, speaking English with a heavy Teutonic sounding accent, and has an unbilled straight man worked into the routine who does most of the talking.

Using the hackneyed opening of "substituting for the regular act" the s. m. states that if two men from the audience will step upon the stage he will try to entertain for a few minutes. Lenzen and Selig go up and clown around until the olio flies and they start teeter-board work in full stage.

Material not unusual but smooth comedy presentation should keep them working.

PHIL EMERTON'S DIAMONDS
Band
18 Mins.; Full (Special)
58th Street

Phil Emerton and 11 musicians sell something a little different in band entertainment. They pack in a lot of fun along with their musical ability, and different from most band boys they have considerable comedy knowledge. It's a good offering for all neighbs.

Old Maid bit was stretched out too long and lost its effectiveness through stalling. The bag pipe bit was oke, as was number done in a green spot about the chimney sweep. Funny hats and props are used all through for effectiveness. One boy showed considerable ability on many instruments and the idea in the selling was good.

"Over There" flag finish might be exchanged for something more legitimate away from the strictly patriotic applause angle.

TOWNES and KING
Comedy and Singing
12 Mins.; One
Jefferson

Townes and King, man and woman nut comedy combo, need material with a punch and some that has not been kicked around like their present stuff. With right material this team could do a good comedy act.

Townes was formerly of Bernard and Townes, two-man singing and hoofing turn. In Miss King he has a bossy-nut comedienne who gets all there is out of the present gags and is a likeable miss with personality. Townes is a stand-in-the-footlights sort of vaude and seemed most at home while singing.

Act is built on the modern hackneyed interruption gag that is badly overworked by many mixed teams.

EDDIE CARR
Impersonations
14 Mins.; One
Jefferson

This boy is a show-stopper. Has one of those natural personalities and he sells it from the start, opens smartly with a song and patter, quickly going into imitations.

Carr uses different hats and changes mannerisms completely for each impression. The bits are short but characteristic of Jack Oakie, Maurice Chevalier, Ted Lewis, El Brendel, Rudy Vallee and Jimmy Durante. All are arranged for comedy and get the laughs.

BERT LAHR and Co. (5)
Comedy Skit
15 Mins.; One and Full Stage (Interior)
Palace (St. V.)

Bert Lahr was formerly of Lahr and Mercedes, from burlesque into vaudeville as a team, then Lahr alone into Broadway musical comedy. One of the few instances where a variety team (Mercedes is Mrs. Lahr) have mutually agreed to professionally split, as Lahr and his wife did, to permit the husband to go ahead, as Lahr has done. Too often it's the wife who pouts or the husband in fear of hurting the wife's feelings. So they string along as a rule and drop out together, both all through.

Lahr alone with method unchanged found Broadway receptive to him, more so in "Hold Everything," where he first attracted comical attention, than in his debutting m. c. show, "LeMaire's Affairs." From then onto White's "Flying High" with Lahr given the most daring piece of low comedy ever attempted in a first-class house, the physical examination scene. It paralyzed every audience at "Flying High," and it's this bit that is holding up Lahr in vaude at the Palace. There are a few minor good points to the act which opens in "one." Lahr is a cop on post, talking to the sergeant. Serg suggests he go in the police aviation corps. Lahr says not for him. While they are talking, a girl and boy pass, followed by another girl. It's dame stuff. The follow-up girl shoots the other two, while the coppers look on. Lahr guesses he will look into the aviation thing.

Into full stage and examination room. Ben Bard is the brusque doctor, a perfect straight as always. Tells Lahr to strip, which Lahr does to his undershirt. Bard puts him through some comedy paces, including a rolling barrel. The serg had accompanied Lahr to the examination room. Just before leaving the serg slipped the cop a flask of whiskey in case.

After the barrel roll, strongly low comedy, the doctor hands the cop a glass vial, telling him he knows what to do with it. With the doctor's back turned to him, Lahr pours the whiskey into the vial, about one-third full, then walks over to the doctor and hands it to him, saying, "That's all I could spare, Doc." And curtain.

It's a great laugh scene, alarming no doubt in its openness to many, but perhaps in the tempo of this day and time, in or out of the theatre, mostly out. It's not in line, however, with the ridiculous position taken by RKO in the dirt question upon the vaudeville stage. That Lahr is permitted to do this act at the RKO Palace merely proves that the RKO position on dirt is a matter of dollars. An act that can't draw $4,500 weekly salary, as Lahr does, and cannot draw at the box office is dirty; an act that can, like Lahr—forget it. Maybe it is the more modern way of theatre operation.

But what will the wives say about Bert Lahr? *Sime.*

ROSCOE AILS AND CO. (2)
Talk, Songs, Dances
23 Mins.; One
Coliseum

Roscoe Ails is now in "one" with Thelma White as his principal support and doing enough to rate billing. Ails for some years past has been using a band and yet he shows by his bits of eccentric dancing and hoke comedy style, aided and abetted by Miss White that a bevy of syncopators isn't necessary.

A tiny little miss is on for an exchange of dialog with Ails, all productive of laughter. Ails does some of his characteristic stepping and Miss White also gives a good account in dancing.

Miss White has an attractive stage appearance and appears to advantage here. She was formerly of the White Sisters. Al Boasberg is cojointly credited on program with Ails as author. Much of it is wisecracking about Hollywood. *Mark.*

AL NORMAN
Pantomime
8 Mins.; One
Hippodrome

Al Norman formerly appeared with Eddie Rio in a musical duo. Here he banks mostly on his panto takeoff of subway passengers, winding up with a soft wiggly leg dance. Norman is good all the way, but lacks color. Act could be filled in with some added material or a partner to offer contrast musically or otherwise between Norman's separate antics. Brief explanations precede his takeoffs.

Next to closing on an eight-act bill, and went over nicely before a good audience. *Shan.*

SAM LEWIS AND CO. (4)
Comedy
15 Mins.; Three
Jefferson

Sam Lewis was formerly of Lewis and Dody, comedy standard name for years, and has retained two short bits from the earlier partnership in this loosely woven skit about an American woman, seeking a Parisian divorce, who meets a gigolo. As the gig Sam is a riot.

Very little continuity but plenty of laughs and for no reason one of the two girls in the turn throws off a cape and does an acrobatic dance, but then anything can happen at a boulevard cafe.

Some plot near the end when the irate husband finds the gig making love to his wife and the waiter reveals himself as a detective seeking some lost pearls. But virtue triumphs and Sam proves himself to be the real detective and arrests the phony dick who was the thief, the husband forgives him and the quintet warbles some closing harmony.

KITARO JAPS (3)
Risley
8 Mins.
Academy of Music

Conventional turn of two men and a woman. Usual clowning and [illegible] between the men as they toss a barrel back and forth, but go into risley the act picks up fast.

Somersaults and other risley tricks are handled with precision and only one fall allowed for comedy. Satisfactory opener for all bills.

HIPPODROME

(Continued from page 51)

with comedy that's a right finish for an actionless picture. Worth looking at for other operators and seems none too expensive. Charles Ahearn and his hoboes headed and closing to lead to good reception for the picture.

Harriet Nawrot and her roller skating act opens. Others included Original Honey Boys, Pop Cameron and Gang, Joe Herbert Revue, Pilcer and Douglas and Al Norman.

Last is single without Eddie Rio. Panto stuff minus color and with brief explanatory verbiage. Good reception here but the show dropped atmosphere here from the bleak background in one which Norman uses without headlights or introduction of any kind.

Comedy opened slightly, but early in the Pilcer and Douglas turn which held No. 3. Joe Cappo and the comic doing their bits like men that should. Cappo is typical hoofer and has rhythmic feet with a face that women customers liked when caught. That helped the act through.

After that humor came consistently with music and song interspersed from the Cameron Gang which now numbers five instead of four, a boy dancer being added and whose legs wiggle to soft shoe hoke on a Harlem order that's well taken.

Only one piano now used in the Herbert Revue and the good lookers employed aided by comedy and falsetto singing of Ruthie Hamilton, the turn bowed off nicely. Closing kick is all apparent in Charles Ahearn and his Millionaires. Over big and the kind of punch that fitted. *Shan.*

JEFFERSON

Saturday's first show ran five hours and four minutes without a break. While eight acts, two features, a flock of shorts and an overture is probably considered proper opposition to Fox's Academy, a block away, the fact remains that customers leave the Jeff mentally and physically exhausted and probably rheumatic from the draughts in this underheated house.

Even on such a warm spring day as Saturday the women in the audience kept on their coats. Conversation during film and vaude flowed along smoothly from all sides and a goodly percentage ate confections, food or fruit. An unemployed apple vendor could soon retire if he had the Jeff concession; naturally, the customers get hungry when their next meal time comes around and "the show must go on" and on. Audiences here also suffer from wanderlust, and who can blame them for going out two or three times for a smoke or changing seats?

After this show had run more than four hours a lot of the customers didn't seem to care anyway, and the seats are hard.

Eddie Carr (New Acts) was fourth in an impressionistic single that is ready. Carr's impersonations are classics, and include Chevalier, Jack Oakie, Rudy Vallee, El Brendel and Ted Lewis. He closes with one of Jimmy Durante, probably the first to try it. Davids and Glass opened with a turn divided between four minutes on a slack wire and an equal amount to juggling. Started the bill nicely.

Fifth frame held Sam Lewis (New Acts) in a skit based on what might happen along the Parisian boulevards. Well-written and played for a maximum of laughs. Bentell and Gould, deucing, need some attention from RKO's stylist, otherwise mild entertainment by two men and a woman who play xylophones and dance.

Ann Codee returns with Frank Orth and a big stooge who plays the bashful boy and sings in an acceptable tenor voice. Not as much slapstick as formerly, but full of laughs and closed here satisfactorily. Danny Small and his family sang and hoofed their way through the sixth spot to big returns.

Lenzen and Selig (New Acts), third, were a heavily accented team of teeter-board clowns. Irene Vermillion was next to shut in a series of dances and songs, assisted by three personable young ladies who form a musical trio and later do rhythmic vocalizing.

Regular feature was "Bad Sister" (U). Pathe News and "She Went for a Tramp" (Radio), comedy, completed the screen fare. Orchestra's paraphrase on "Humoresque" received a big hand.

LOEW'S MONTREAL

Montreal, April 9.

Loew's remains the only vaudeville house in Canada east of Toronto. This condition in a manner explains show conditions in Eastern Canada, and especially in the Province of Quebec, where two languages prevail and children are barred from the theatres.

Despite being the only house in the field, Loew's, though a consistent money maker, is not the sensational gross-getter one would expect from a theatre without any opposition. And this is a condition which could be rectified.

With the other two Famous Players houses on the main street getting first choice of pictures, Loew's has only its vaude programs to depend on. And, unquestionably, a better type of vaudeville would result in jamming this house at least four or five times a week.

Vaudeville isn't played out in Montreal. This is a town of shrewd show-buyers. They shop here as nowhere else on the continent. And, peculiar, they know a good show.

And Loew's should be a pushover with a fairly good vaudeville program at least every other week and good shorts to fill out.

This week Sunshine Sammy, colored boy from "Our Gang Comedies," appears in person as the headline attraction. Great for kids. But no kids allowed, so Sammy does a nosedive. Balance of the program doesn't mean a thing. Nat "Chic" Haines has played here so often the native recite the lines. Stan Kavanaugh is a first-class No. 2 or possibly No. 3, but not for next to closing. Opening act is the Six Gay Gordons, and No. 2, Foy, Foy and Foy.

For the past few weeks a new policy of at least one strong vaudeville attraction has been tried out, and while it has not yet resulted in any large increase in business, it has undoubtedly created talk of a highly favorable character. Mitchell and Durant last week, Anatole Friedland's "Twelve o'Clock Revue" the week before and Barte and Mann coming Sunday.

These are the type of acts which can be counted upon to bring them in. Mitchell and Durant stopped the show here last Sunday. And a Montreal audience is among the toughest these days.

Loew's with better vaudeville than it is now playing would clean up. It's in the cards.

Feature this week, "Bachelor Father" (Metro), which partly makes up for the stage lineup. Business good—so far.

81st ST.

Hot weather hit this house below the belt Saturday afternoon and business was scarce. Show held no outstanding entertainment for the first three acts and left the entire burden on Dave Harris with his two acts next-to-closing and closing. Blanche Sweet headlined and probably brought in the curious.

Ann Suter is here and deucing. Ann is the girl who had the RKO censorship boys after her a while back for naughtiness. From the results, it looks like the army and navy were called after her too. Miss Suter seemed unhappy here. Her material was wishy-washy and not her type at all. If given a break in material she no doubt would have joined the house wreckers, even on second. Blanche Vincent, ex-wife and former partner of Russell Mack, plays the ivories for Miss Suter in nice style.

Miss Sweet with three men in support, fools around in easy style with a dizzy little playlet about her hubby going snob. The brother angle, the stolen jewels, and a last minute twist constitutes the act. Miss Sweet is most natural and handles her lines okay, but without Miss Sweet the sketch would be no contest.

Dave Harris, assisted by Frankie and Pam, Peggy Gavin, [illegible], Bledsoe and Maude Kane, did two acts, both of solid vaude [illegible]. Held through 30 minutes of laughs [illegible] dancing and magic. Harris is a wise showman who knows his vaude. He makes the closer, sings and plays loads of musical instruments well. His double turn was the life saver on this show.

Sandy Lang with Patti Lee and the Emerald Sisters opened the show with a novel idea in roller skating as it is, combining brilliant costumes that showed off well through gyrations on skates. Some nice tricks by Lang and Miss Lee and the sisters.

Jules Lenzberg and pit band picked for the overture a rather flat medley of radio theme songs, not up to standard. Feature, "Bad Sister" (U).

MILLION DOLLAR, L.A.

Los Angeles, April 9.

In the past year this house has tried every form of stage entertainment. Latest attempt is full weeks of Wm. Meiklejohn vaude, six acts and from all indications not costing much.

Standout was the closing act, Three Jacks and a Queen, as clean and nifty an adagio routine as seen locally. Davey Jamison, with his standard act and Marie Floyd, contortionist, who opened, were next in favor.

On second was a good idea muffed by poor staging and inferior talent, Hollywood Star Doubles Revue. Act had 11 likenesses of stars, some near and others not so close resemblances. As m. c. a Ronald Colman type announced at a fake mike for a premiere opening, presenting doubles for Garbo, Oakie, Del Rio, Dove, Wallace Beery, Tibbett, Nolan, Compson, Keaton and Gilbert. Act has more value in the east and midwest, where interest in picture stars has not been cut down by constant personals as here in the film capital.

Jamison, on third in "one," clicked with his hoofing imitations of street characters and the oft-worked Primrose style. Encored with request dances from a stooge, cleaning up with comedy Yid and hula hoofs.

Kane and Co. with a few good laughs presented a cross-fire skit in the four spot. Man and woman each depended on gags to the other's frozen face and getting them as delayed punches. Woman did a song that tied into the story, a society reporter subbing for the sports editor in interviewing a dumb athletic coach. Audience liked the only smart chatter on the bill.

Rubin Beckwith next to closing. A piano pounder who preluded each selection with a rhythm. Initialed with a patriotic march medley, then into "Mighty Lak' a Rose" as the old masters would have played it; consisting of straight rendition accompanied by arpeggios and cadenzas and finished with a very melo and hokum version of "Danse Macabre" with skull wig and histrionics. Did much better with his encore of piano novelties, where he shines as a key-tickler.

Ben Laletsky's six-piece orchestra in the pit did yeoman's service in bolstering up anything musical. House about three-fourths full last show opening night. Feature was "Devil to Pay" (UA).

LA STRANIERA

(Continued from page 33)

call, as soon as she has "obtained justice from several people."

Justice is the thing that isn't quite explained, but seems to consist of killing one man, breaking up another marriage, in general making everybody connected with the film miserable and then getting her husband to save somebody's life to end with smiles all around.

Just what it's all about isn't explained, but it manages to get almost exciting. Even the people writing the English synopsis for the Eighth St. program didn't seem to know what all the shootin' was for, but they wrote about a page of small type saying how exciting it all was. They explain it this way, "emotional events take place, compromising positions, struggles between soul and heart, sacrifice and duty." That's to help figure out the action.

One amusing thing is the playing of the American, Mr. Clarkson. Europeans still think that all Americans have Pierce Arrows, always smoke cigars and say "escoos, plis," every four minutes. That's the way he's played in this film, again, although he also wears a wedding ring a-la-European. Not that it matters. He's good for a laugh, if you know your real American and understand enough Italian to realize what this caricature of him does—in an allegedly straight realistic film.

In order to give the impression of having spent much money all the sets are the 'nth degree of modernism. Everybody seems to live in a house three times as large as the Metropolitan Museum and four times as modern as the new School for Research. Add to this bad photography, sound and acting of the school of fem. dramatics.

DRUMS OF JEOPARDY

Tiffany production and release. Directed by George B. Seitz. Story by Harold MacGrath. Scenario and dialog by Florence Ryerson. Arthur Reed, cameraman. Cast: Warner Oland, June Collyer, Lloyd Hughes and George Fawcett. At Loew's New York one day, April 7, as half double feature bill. Running time, 65 minutes.

Credited as adapted from the novel of the same title by Harold MacGrath, story closely follows the pattern and construction of "Dr. Fu Manchu," which also featured Warner Oland and adapted from the Sax Rohmer novel of that name. Poor copy of the original and strictly small time.

Oland is again [illegible] menace. And as in the [illegible] Manchu films he [illegible].

[illegible] revolution [illegible] after [illegible] the [illegible] Fu [illegible].

Ol... [illegible]

GRAUMAN'S CHINESE

(Continued from page 52)

stuff in engaging style; also top off with some cross-stage rodeo stuff on spotted ponies. The Jansleys with their lightning risley and pedal artistry built up the speed element by a highly tensioned nervousness which is great showmanship.

The other two "grandes figures" were the "Orchid Lady" and "Old Fashioned Lady," dovetailing into Miss Owin's eccentric hokum, including a sitting-down chair-dance.

Miss Fanchon personally staged the prolog which runs 35 minutes and could be chopped some to advantage. One sluggish interlude in the old-fashioned number will take up the slack nicely.

Usual newsreels rounded out.

Abel.

CAPITOL, N. Y.

New York, April 10.

Business will go up this week and probably next with "Strangers May Kiss" (M-G). Along with the feature, the Cap has one of its best stage shows, "Riviera Revels" staged by Chester Hale.

One of the beauties of the presentation is its speed. Even the usual bows are down to the minimum and Hale, besides effectively staging his show, has it routined perfectly.

Mitchell and Durant are given star billing above the title of the unit. Its a pretty quick repeat for the team at this house. That billing is unusual and may mark the commencement of a departure for the Capitol when it gets an outstanding act or a name deduced as a draw.

The Hales open in a cleverly built number backed by practical bath houses and a beach. Topping the direct opening eight of the girls undress in silhouette, returning in bathing suits for another number with the full line of 24. This dissolves into the spot for the adagio act, Dolores, Eddy and Douglas, which uses a diving board apparatus as a perch for one of the girl's leaps plenty lengthy. The trio have nothing especial new to offer but sell what they have fast and showmanly.

Louis Barrison, single, follows in a stilt dance that clicks. Does nearly everything in the hoofing line, including buck, Charleston, kicks, etc. Hale girls come on again for their second number. They're warriors, dressed to the ears, carrying flags and doing a march routine. Good.

Bringing up the finale, on top of Mitchell and Durant, the girls surround Silvia Nelson, prima, singing a French song, and the 24 split into various groups, some as toe dancers, others in Colonial costumes, etc. The picture is an eye-full.

It all goes into a surprise background gag with two horses on a treadmill pulling a wagon that's brightly lighted. Trees and other props dressing the stage also light up for a kaleidoscopic finish.

Overture, under Yasha Bunchuk's direction this week is "Popular Melodies." Well done and received.

Deluxers for a long time have been slipping trailers on coming shows into the newsreel between the last and the preceding clip. That's out at the Capitol. Now tails the newsreel and helps the house turnover a bit.

Char.

UPTOWN, CHICAGO

Chicago, April 10.

Pride of the northside, this Publix-B&K house seating over 4,000 is holding its own. Problem of filling is not a cinch especially in face of B&K's own competition in the neighborhood.

B&K has probably spent more money in keeping this house alive than any other on the string. And it's still costing plenty.

Local units originating at the Oriental make this their second stop-over on the way to the Paradise, Tivoli and Detroit. This week it's "So This Is Spring," which started downtown with Sue Carol and Nick Stuart, screen players. Pair were hopped to Detroit instead of coming here but may return later. They were booked for two weeks with option for three more.

Of interest in this unit is Ned Wayburn's line of girls, the first batch booked locally by B&K. If Wayburn can follow up his first group with others as good or better Publix won't have to worry.

An unnecessary evil in this and other B&K local shows is the insertion of song pluggers. Unquestionably a cheap way to obtain talent.

Out of the last three units produced by B&K, Neil Miller (Feist office) has participated in two. No personal reflection on Miller. Just a general situation that Publix could quickly remedy. Otherwise the unit staged by Will Harris rates favorably. Joe and Jane McKenna provide the comedy punch.

The Three Blue Blazers are an excellent hoofing turn, with the boys dressing smartly. Acts of this type appear more numerous than others. Hector and His Pals, dog act, replaces the Carol-Stuart combo. On the closing end the dogs pleased.

Frolic is topped by Ted Cook, who not so long ago was known as "Cookie." He's a likely looking lad who came out of a band several years ago to tackle a baton and he's still at it but showing improvement. Band number spotted in the show and enough.

Orchestral overtures here are a feature with Mr. Marcelli as conductor.

Feature, with a pink tag, is "Body and Soul" (Fox). Newsreels and a Chesterfield (cigaret) short also on screen.

Span.

STANLEY, J. C.

Jersey City, April 11.

Saddled with Publix units, which no longer draw in this territory, Harry Kalmine has worked out a new policy of handling them. He calls his bill "triple units" and has this name lavishly billed.

Using Johnny Perkins as m. c., with a small band of seven before a silver curtain, there's a separate show 36 minutes long. This item consists of several brief acts, apparently mostly amateur, and over very big.

Perkins exudes good humor but his personality is not in harmony with rough gags. He helps the performers greatly however, and keeps things moving. Several acts were from the winners of the "What Can You Do" contests, amateur nights. List included a boy singer, two clever kid acrobats, and a young woman who looked a dream in white and sang low down stuff in a rich contralto. She should go far.

To click week in and out more variety is needed.

This week is the Horace Heidt unit, where any m. c. is a cinch. Heidt went over strongly.

Hy. C. Geis at the console, used colored slides but lyrics for only two numbers and practically no singing anyway. Pathe news reel was shown on a large screen and a comedy short also included. Worst item was a long reel of the ball of the Local 59 of the I. A. T. S. E. which, while having some local interest, ran indefinitely with the audience manifesting its disapproval. Trailer had an announcement from behind the curtain by the "voice of the Stanley theatre."

Several slips in projection and switching of curtain marred the long show. This big house was jammed Saturday night.

Austin.

STANLEY

Pittsburgh, April 10.

This is Take-a-Chance Week, an annual stunt. Nobody, not even the picture, gets billing. Show has been personally endorsed by Johnny Harris, WB divisional mgr., all the ads carrying a "It's fixed so you can't lose" tag under Harris' signature.

It's the third time Harris has pulled this personal endorsement of late. Each time, the attractions have backed up his endorsement, with biz indicating that the mob has plenty of confidence in the local g. m., who's a home-town boy. This time, however, Harris has taken in everything in the endorsement, including picture, "Mr. Lemon of Orange" (Fox). The stage presentation will carry him through this week.

Show isn't the regular Publix unit to play this stand, augmented by a couple of acts, but is a specially built extravaganza show with an eye on production detail as well as entertainment value. Dave Schooler is m. c. working in his specialties with peppy June Carr. Things move along in well ordered fashion.

Opening has a group of 24 girls, a line of 12 from the Publix show, "Puttin' On the Dog" and another dozen from the Enright, grouped around a barker at a take-a-chance wheel. They slip into a fast tap routine following the spell. Barker then introduces Schooler, who brings on Sammy Krevoff, youngster landing solidly on his whirlwind wing tap. Hoke band number then led by Schooler for good results. Only soft spot follows when Eddie Bruce is on in one with Schooler for a trick cigar and a few stale quips. Schooler then into his piano routine with Miss Carr. Latter has been around here time after time the last couple of years and still big with her pert manner and neat hoofing.

Girls on for another good looking routine, and then Schooler and Miss Carr again for their hoke acrobatic number. Next to closing the original Georgia Crackers, Annie, Judy and Zeke, first time for them around here. The hill billies did everything but start a riot. Their harmonies, discords, Annie's crack piano solo of "St. Louis Blues" and Judy's mugging, latter a natural-born comedienne, brought more applause than the usually cold Stanley has heard in years.

Closing flash well staged, femme line doing a well lighted number giving their costumes different-color effects, as the Enright dozen draped itself about a bright fountain in the background. Krevoff on at end again for some dizzy spins.

No organlog or overture.

Cohen.

ORIENTAL, CHICAGO

Chicago, April 10.

This week's presentation was to have been the usual spring show Publix-B&K office has been solemnly delivering since the tradition started several years ago. Somebody had a fortunate lapse of memory with the result the house show turns out to be one of the niftier displays.

Benny Meroff returned from Boston and got a reception. Okay as m. c.

With three acts that are safe on any stage and several ballet numbers that rate Ainsley Lambert some kind words, Paul has fitted together a pleasing production. Three acts were Broadus Erle, Hap Hazzard, and Grauman, Hess and Valle, each possessing ability.

Broadus Erle, kid violinist, was the parade leader, starting big and ending bigger. He's an excellent fiddler but he's even a better showman.

Hap Hazzard's act shows the gulf between presentation and vaudo stages; it was built primarily for variety shows. Much of his talk is lost in this deluxer. For houses of this type Hazzard should stick closer to his wire walking tricks and hoke clowning.

Form-fitting to the demands of presentation are the dancers, Grauman, Hess and Valle. Good dancing hits, with a slow motion fighting finish, a certain clincher. Lambert's ballet is an important factor in the show this week, with two routines with ideas and originality.

On the screen are the "Real Estators" (Par) short and "Three Girls Lost" (Fox) feature.

IMPERIAL

Toronto, April 12.

Just an average bill at the city's ace house this week. Vox and Walters headline but this standard act gets around here fairly regularly and there seems to be no change in material. Clever ventriloquists, however.

Presentation opens in full stage with an Oriental background. Ballet again tiered at back and flanked by stage band in mandarin coats. Dorothy South and Douglas Stanbury, also in Chinese costume (but latter not recognized by home towners until he appears later in the bill), sing two duets, followed by ballet bunch who trip down stage for usual line work. Girls nicely costumed and do a golden fan number that scored.

Jack Pepper again m.c.'ing and over nicely with femme following. He continues verbally intimate with those down front. Introduces Larry Adler, kid harmonica player, who toots a couple of ditties. Boy made a hit but refused an encore.

Maureen and Sonny pleased in a dance offering, girl doing acrobatics and boy taps. Both combining in overhand throws. Stanbury, having doffed the Chinese costume, is recognized by fans who remember him as a kid prodigy when Jack Arthur was staging presentations at the old Regent. Stanbury for two songs including his alma mater, "Marching Home to You."

Finale marks ballets return for linework and quartet routines. Girls dance nicely and costuming is pleasing.

Feature is "Honor Among Lovers" (Par). Overture, comedy and newsreel comprise rest of the bill.

Sinclair.

DENVER

Denver, April 9.

Orchestra presentation at the Denver this week is one of the best staged this group has put on. Under Fred Schmitt, they went through a rep of "Songs of the Sea." With an appropriate stage setting of the ocean and lighthouse and the orchestra lift dressed as a liner, it was effective.

Parts of the stage show were above the ordinary Publix unit fare. Routines by the line were lively and short enough not to bore. Scenery bright, the colors resembling the painted desert, but the houses reminding of old England.

Four Queens on their first appearance did ordinary dancing, but out later for speedy clogging and trick dancing. They got a big hand the second time.

Mae Joyce sang a couple of songs, but her voice rasped somewhat on the highs. Dave Craig, m.c., sang "That New Boy of Mine," ran the show and led the band.

"Strangers May Kiss" (Metro) feature; ad reel, comedy and news complete. Business good for the opener.

HOLLYWOOD

Detroit, April 11.

Good bill. Standard three acts and Eddie Loughton working with Sammy Clark as a freak organ howl, meant plenty of entertainment. For the acts Sam Hearn, from way back, did well. Faber and Wales also okay. Third act McCormick, Susan and Lucille just so-so, two men and girl despite the name.

Another act, interpolated, and supposedly for peanuts, was the Gibson Family, colored. And how they opened. Family consists of the father and four children ranging from six to 16 years. They sing and dance with the two younger ones, the wallop. Act can go anywhere and get by.

The big laugh, new in these parts, was the guest organist thing using the organist Bob Clark, Eddie Loughton and Sammy Clark as the guest. Loughton comes up with the organ to announce that Clark has been taken ill. Then Sammy Clark comes out of the wings with a freak professor comedy outfit and a suitcase. Down to the organ and into a very funny comedy crossfire with Loughton. After they finish Bob Clark comes on in a night gown and takes over the organ. Sammy Clark and Loughton exit and the suitcase starts leaking. Loughton tastes and says Scotch. Clark opens the bag to show a dog inside. Rough, but the expected yell.

Sammy Clark here for an extended stay with Loughton and seems set.

Lee.

Stevens' "Sky"

Louis Stevens, Radio Pictures staff concocter, will take a three months' leave from the coast studio grind to rewrite "Mountains in the Sky," novel.

Frederick A. Stokes will publish.

Television Free

(Continued from page 1)

is estimated by officials that television broadcasts initially anyhow, will conservatively triple present visionless-voice messages.

Television, it is revealed by highest authorities, will not be able to cover simultaneously the territory now reached by radio for at least 10 years. It will take that time for the establishment of sufficient tele stations, transcontinentally, and for American Telephone and Telegraph to cover the country with tele transmission wires, as connecting links between parts of the ether and certain of the hook-ups, as are currently used in radio releases over all the States.

That there will be 50 tele broadcasting points over the country by the end of 1932, is now predicted by scientists. These will include the present 20 operating under Government licenses as experimental. They will not be permitted to enter any phase of commercialization until the regular form is issued.

Contrary to widely publicized reports, the Government is eager to introduce television in the U. S. and is holding back formal recognition only until scientists pronounce its degree of broadcasting perfection.

Radio City First

It is declared by executives, there will probably be no commercial tele until another two years. National Broadcasting Corporation, from its new home in Radio City, is then, it is now intimated, to be the first to introduce it.

It is stressed there will be no crowding out or grabbing all future aerial accounts by RCA. To uphold this, execs point to the apparatus which Columbia broadcasting is installing in its tele experimental station on Madison avenue which will open as an experimental station next month. This is regular RCA-Victor apparatus.

Independent stations, the same as now in radio, may get RCA tele broadcasting licenses at the regular 7½% royalty charge. Independent manufactures of tele receiving sets may receive licenses on similar terms from RCA.

Independent tele companies, along inventive lines such as Baird and Jenkins-Deforest, may be licensed to incorporate in their work such patents as are held by RCA. RCA has been deeded exclusive air rights to all A.T&T patents, the patent company satisfying itself with keeping patents pertaining to wired television to itself.

A.T&T's Revenue

At this juncture comes in another paying angle. While A.T&T will derive none of the profits directly accrued from tele broadcast into the home it will collect on broadcasts which are syndicated over any of its wires.

Long before national tele hookups will be conducted on the present-day basis of radio, nationalizing transcontinental simultaneous transmission of an advertiser's wares will be realized. This, it is declared by experts, will be introduced by film. Instead of live-stock standing before the picture mike, a film of the act or program will be taken in a studio.

Prints of this film will be made and distributed to stations included in the national tele broadcast. At a given minute, the designated stations throughout the country will protect the film over their respective wave lengths.

Film tele nationals, according to early calculation will be just as expensive to the advertiser, if not more so, than when live talent performs once before the tele broadcaster.

News From the Dailies

(Continued from page 50)

marriage to Harry Bernard Danville on her testimony that he told her he was in his 40's, but is nearer 70.

Mrs. Elizabeth S. Luden, former society editor of a Pennsylvania newspaper, won a divorce from Jacob Benson Luden, film actor, on grounds of cruelty. Property settlement was reduced from $100 per week to $25 per week for two years. Both had sued for divorce, using the same grounds in a bitterly contested action.

CHICAGO

June Warwick, vaude prima donna, and William Wachter had a fight in the Congress hotel last week, the result of which, the court placed Wachter under a $1,000 peace bond and told him to stay away from the lady.

Leicester Harrison, one of the lady astrologists over one of the minor local radio stations, got slapped a fine for abusing a couple of coppers when they stopped her car.

Thomas F. McAvoy, former asst. mgr. of the Marbro theatre, was held at police headquarters last week on charges of embezzling $2,000 from the theatre. McAvoy had been missing for many months, and returned to give himself up on his own accord.

LONDON

A. E. Bundy is starting an advertising film company, with view to extending screen ad field this side.

Official Receiver's summary of the position of Graham Wilcox Productions, pioneer producing concern here, now in liquidation, showed ranking liabilities of $125,000, assets around $4,000.

Probability "Tell England," British talker about the War, which got raves from most papers here, may go to the London Pavilion after its fortnight at the Palace, if the Cochran Revue folds there.

Savoy matinees in the summer are to be changed from Thursdays and Saturdays to Wednesdays and Fridays. Only happens if "Wonder Bar" stays.

National Council of Women here is starting an informal censorship of films up and down the country. Just one of those things, so far.

Judging by questions being raised in Parliament, probability is some modification of the gambling laws here will be made shortly, to make sweepstakes legal. English hospitals are feeling the pinch of the money going over to Ireland.

Tunbridge Wells Opera House, only legit theatre in a wide area of country near London, is to be converted to a talker.

Fourth renters' quota year started April 1, with necessity for American houses to rent one British talker in every eight of their output.

First demonstration of Magnifilm given at the Regal, London, March 21, picture being "The Bat Whispers" (UA). Not particularly impressive reception.

Paramount is to build a 3,000-seater in Glasgow. First shop-window of any renter in Scotland.

Questions concerning the local authority censoring of films have been raised again in Parliament, with the reply, as usual, being more and more local bodies agree implicitly with the semi-official decisions of the British Board of Film Censors.

Collection of Samuel Pepys manuscripts fetched $50,000 at auction this week.

Court injunction preventing the promoters of the Irish Sweepstake from paying $1,500,000 prize to the winner. Injunction obtained by winner's friends, who allege they have a third split on the check.

Variety Bills

NEXT WEEK (APRIL 18)
THIS WEEK (APRIL 11)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (18)
Zelaya
Herb Williams
Geo Washington
Phil Baker
Blossom Seeley Co
Peggy Joyce
(One to fill)
(11)
Chas Carrer
Sue Russell Co
2nd half (15-17)
B Morrell Co
Anna Tobac
Delmar's Revels
(Two to fill)
Hippodrome (18)
Aussie-Czack
Easton-Howell
Joe Howard
Chris Carlton

HARRY WEBB
and
MILT DOUGLAS
OPENED ON
A Publix Tour
Paramount, N. Y. C.—NOW
Dir. LEDDY & SMITH

A Pritchard Co
Harry Burns Co
Ruth Roland
B Lahr & B Bard
Marion Sunshine
Havana Casino Bd
Phil Baker
H McNaughton
Chester
1st half (18-21)
P Emerton Diam'ds
Bobby Folsom
Buster West
(One to fill)
2nd half (22-24)
Zelda Bros
Frank Conville
Carrying On
Burns & Allen
2nd half (15-17)
Chaney & Fox
Paul Mall
Eddie Stanley
Youngsters of Y't'y
Coliseum
1st half (18-21)
Milo
Lottice Howell
Brown & Robertson
Babe Egan Co
2nd half (22-24)
Ross & Edwards
Havana Casino Bd
(Three to fill)
2nd half (15-17)
Aussie & Czech
Bayes & Speck
Adelaide Hall
M Berle Co
81st St.
1st half (18-21)
Ward & Van
Gloria Lee &
Harris Twins
Adelaide Hall
Jack Osterman
2nd half (22-24)
Eller & Reed Bros
Lillian Roth
Phil Rich
Larry Rich Co
Marion Sunshine
2nd half (15-17)
Enos Frazere
Lassiter Bros
Frank Conville
Carrying On
Burns & Allen
86th St.
1st half (18-21)
Alls & White
Havana Casino Bd
(Three to fill)
2nd half (22-24)
Frank Devoe
Seal & Austin
Lillian Roth
(Two to fill)
2nd half (15-17)
Chris Charlton
Allen & Canfield
Wells & 4 Fays
G D Washington
J McLallen
58th St.
1st half (18-21)
Ann Codee
Monroe Bros
Frank Devoe
(One to fill)
2nd half (22-24)
Jack & K Spangler
Birnes & Kay
Bentell & Gould
(One to fill)
2nd half (15-17)
Gloria Lee &
Lydia Barry
Fortunello & C'r'l'o
Maidie & Ray
F & M Britton
(11)
H'r't Naurott Co
Chevalier Bros
Pilcer-Douglas
Honey Boys
4 Camerons
Joe Herberts Rev
Al Norman
Chas Ahearn
Jefferson
1st half (18-21)
Frank Shields
C & L Girard
Ted & Al Waldman
Manny Besser
Crane-Earle
Varieties
McClellan & Sara
Willie Mauss
2nd half (22-24)
Mulroy, McN' & R'
Lassiter Bros
Harry Stanley
Mae Usher
Kellar Sis & Lynch
Montrose-Reynolds
Mona Clare Co
2nd half (15-17)
Gannon & Parz
Easton-Howel
Helen Gray
Belle Bennett Co
Bob Murphy
C Charlton
Royal
1st half (18-21)
C Evans Co
Sue Russell Co
Lassiter Bros
Geo McKay Co
F Richardson
2nd half (22-24)
Munroe Bros
Merrick & Allen
Barr & Lamarr
Leatrice Joy
Jack Flynn Co
2nd half (15-17)
Billy Potter 3
Ted & Al Waldman
F Devoe Co
McCarthy & Stern'rd
F Black Co
BROOKLYN, N. Y.
Albee (18)
Ann Suter
Charles Ahern
(Two to fill)
(11)
Babe Egan Co
Trado Twins
Rosita Duncan
Lew Hearn Co
Jack Osterman
Flushing
1st half (18-21)
Birnes & Kays
Leatrice Joy
Milton Berle Co
(One to fill)
2nd half (22-24)
Raymond Baird
Brown & Robertson
A Friedland's Co
(One to fill)
2nd half (15-17)
Earl Jack & Betty
Maidie & Ray
Milo
Dorothy Stone
Seed & Austin
Kenmore
1st half (18-21)

EDDIE STANLEY SEZ
Hard times is a state of mind. Some people don't even have apples to sell.
P. S.—By the way—
I wonder how much a crate costs?
Dir. LEDDY & SMITH

Harris Twins
Foy Foy & Foy
Don Galvin
W & G Ahearn
Herb Williams
Fordham
1st half (18-21)
A July & Zeke
Ross & Edwards
Dorothy Stone
(Two to fill)
2nd half (22-24)
Lottice Howell
Alls & White
B Egan & Redh'ds
(Two to fill)
2nd half (15-17)
Le Rays
Eddie Garr
Peggy Joyce
Hal Sherman
J Lhurge Jr Co
Franklin
1st half (18-21)
Peters & Labuff
Lynn Dorea
Tommy Van Co
Swan & Lewis
Lona Navarra
Ben Blue Co
2nd half (22-24)
Pickfords & O'Day
Crane & Earle
Honey Boys
Eller & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich
2nd half (22-24)
Gloria Lee &
Harris Twins
Ward & Van
Adelaide Hall
Jack Osterman
2nd half (15-17)
Sandy Lang Co
Ann Suter
B Sweet Co
D Harris & Frankie
Varieties
Madison
1st half (18-21)
Zelda Bros
Frank Conville
Carrying On
Burns & Allen
2nd half (22-24)
P Emerton Diam'ds
Bobby Folsom
Buster West
(One to fill)
2nd half (15-17)
Parry Twins & T's
Ward & Van
Bernice Claire
H J Conley

AKRON, O.
Palace (18)
Wilson Kepple & B'
El Cleve
Wm Edmunds Co
Rae Samuels
(11)
Robbins 3
Nash & Fately
Olsen & Johnson
(One to fill)
ALBANY, N. Y.
Keith's
1st half (18-21)
George Herman
Morton-Parks
Armida Co
4 Camerons
2nd half (22-24)
Perry Twins
Krugle-Robles
Ray Hughes & Pam
Lazeed Arabs
2nd half (15-17)
Bruno Weiss 3
Claudia Coleman
Raynor Lehr
Jerry Co
ATLANTA, GA.
Keith's (18)
Doris Girton
Rita Gould
White & Manning
Britt Wood
(11)
Harum & Scarum
Ruth Ford
The Ingenues
BALTIMORE, MD.
Keith's (18)
Chas Carrer
Tiffany Twins
Jarvis & Harrison
Don Cummings
Jack Randall Co
Crockett's M't'n'rs
J Brennan & Lodge
Rector & Doreen
(11)
Franklin & Royce
Laddie Lamont
Pickards' Syncop's
Cardiff & Wales
Ruby Norton
Johnny Hale
Buster West
Hardeen
BOSTON, MASS.
Keith's (18)
Yellow Jackets
Walter Walters
Rosetta Duncan
Stewart & Lash
Cavaliers
(11)
C Evans Co
Manny King Co
Ada Brown
Pat Rooney Co
Stevens Nelson, S'
BUFFALO, N. Y.
Hippodrome (18)
Victoria & Lorenz
Morgan & Stone
Casa & Lehn Co
Dr Rockwell
The Merediths
(11)
Southern Gaieties
Kirby & Duval
Signor Frisco Bd
Violet Carlson
Serge Flash
CEDAR RPDS., IA.
Keith's
1st half (18-21)
Lois Torres Co
Henry J Kelly
York & Marks
2nd half (22-24)
Vardell Bros
Marty May Co
(One to fill)
2nd half (15-17)
Forum Boys
O Dunn & Day
4 Peaches & Jay
CHICAGO, ILL.
Palace (18)
3 Rhythm Dancers
Arnaut Bros
H Bergman Co
Billy Glason
G Edwards Co
(11)
McDonald 3
Dick Henderson
Lita Grey Chaplin
Art Henry Co
W Osborne Bd
CINCINNATI, O.
Keith's (18)
McC'mick Swan, L'
Wm & Joe Mandell
Sylvia Clark
H Santrey Co
(11)
3 Rhythm Dancers
Arnaut Bros
H Bergman Co
Billy Glason
Gus Edwards Co
CLEVELAND, O.
Palace (18)
McDonald 3
Dick Henderson
Lita Grey Chaplin
Art Henry Co
W Osborne Bd
(11)
Crystal 3
Wilton & Weber
Frances White
Billy & E Newell
Count Bernivici
105th St. (18)
Kafka, Stan' & Mae
Talent & Merit
Vanessi
Burns & Kissen
(11)
Wilson Kepple & B'
El Cleve
Wm Edmunds Co
Rae Samuels
DALLAS, TEXAS
Keith's (18)
Large & Morgner
Victor Oliver
Joe Besser Co
Ross Wyse Co
(11)
The Agemos
Irving Edwards
20th Century Rev
DAVENPORT, IA.
Orpheum
1st half (18-21)
Forum Boys
O'Dunn & Day
4 Peaches & A Jay
2nd half (22-24)
Lois Torres Co
Henry J Kelly
York & Marks
2nd half (15-17)
N Lockford Co
York & Johnson
Bob Robison Co

DES MOINES, IA.
Orpheum
1st half (18-21)
Vardell Bros
Marty May
2nd half (22-24)
Magic Fountain
Whitey & Ed Ford
Joe May & Dotty
2nd half (15-17)
Lazeed D'nati Tr
Henry J Kelly
York & Marks
FT. WAYNE, IND.
Palace
1st half (18-21)
Samaroff & Sonia
Fields & Georgie
Our Gang Kids
FT. WORTH, TEX.
Keith's (18)
C Blossom & June
Bobby May
Yorke & King
(11)
Large & Morgner
Victor Oliver
Joe Besser Co
Ross Wyse Jr Co
HOUSTON, TEXAS
Keith's (18)
McCann Sis
Lee Gollis
Gloria Foy
Lang & Haley
(11)
Wilfred Du Bois
Lubin Larry & An'
Impromptu Rev
Hal Jerome
IND'APOLIS, IND.
Lyric (18)
J & B Cavanaugh
Jean & Lou
Geo Libby Co
Joe Marks Co
(11)
Osaka Boys
Elinor Sherry
Ryan & Noblette
Moran & Mack
DePace
Naomi Morton Co
KANSAS CY., MO.
Keith's (18)
Kikutas
Joe Browning
Millard & Marlin
Gallo & Tieson
(11)
Olympia P' Win's
Murray & Allan
J & Kath Lee
Roye & May
Al K Hall

NEWARK, N. J.
Keith's (18)
Robinson De Witt
Reynolds & White
Ada Brown
B & Elsa Newell
P Rooney & Pat Jr
(11)
Dodge Twins
Zelaya
Geraldine & Joe
(Three to fill)
N. ORLEANS, LA.
Keith's (18)
Le Paul
Chamberlain & H's
Ilse Marvenga
C Slim Timblin
(11)
Doris Girton Co
Rita Gould
White & Manning
Britt Wood
OAKLAND, CAL.
Orpheum (18)
Audrey Wycoff
Galli Rini
Billy Kelly Co
3 Swifts
Solomon's Seals
Billy Black
Tolman & Davis
Redmond & Wells
(11)
Bert Nagle Co
Devito & Denny
Jos Regan
4 Ortons
OKLA. CY., OKLA.
Liberty (18)
Falls Reading & B'
Jack & K Spangler
2nd half (22-24)
Kittaro Japs
Jerry & Co
Raynor Lehr
2nd half (15-17)
Goody, Ora & Smith
Townes-King
Frank Richardson
Wallace Sis
SEATTLE, WASH.
New Orpheum (18)
James Evans Co
Donovan Girls & B'
Weaver Bros & E'
Home Folks
(11)
Homer Romaine
Major Sharp & M'
Nat Mills & Bobby
Dave Apollon Co
SIOUX CITY, IA.
Keith's
1st half (18-21)
Magic Fountain
Whitey & Ed Ford
Joe May & Dotty
SO. BEND, IND.
Palace
1st half (18-21)
Phyllis Rae 8
Gracie Barrie
Stone & Lee
4 Haas Bros
2nd half (22-24)
Samaroff & Sonia
Fields & Georgie
Our Gang Kids
(One to fill)
2nd half (15-17)
Frish Rector & T'n

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Leo Beers, Mildred Bell

Marshall M'gomery
Wilton Sis
Johnny Burke
(11)
C Blossom & June
Bobby May
Yorke & King
OMAHA, NEB.
Orpheum (18)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
(Three to fill)
(11)
Kikutas Japs
Millard & Marlin
N Gallo & F Tisen
Joe Browning
Rita Delgardo Co
Campbell & Lloyd
Raymond Bond Co
J Brancel & Pals
PATERSON, N. J.
Keith's
1st half (18-21)
Casting Stars
Honey Boys
Earl Dewey Co
Montrose & R'nolds
Rimacs
2nd half (22-24)
Goody Ora & Smith
Leon Vavara
Delmar's Revels
2nd half (15-17)
Paula & Polly
L' Osborne & Chico
H Foster Welch
Faber & Wales
ST. LOUIS, MO.
Keith's (18)
Olympia P' Win's
Murray & Allan
Jane & Kath Lee
Roye & May
Al K Hall
(11)
Tracey & Hay
Ashley Paige
Clifford & Marion
Melody Parade
W & Joe Mandel
ST. PAUL, MINN.
Orpheum (18)
Gaudsmith Bros
Venita Gould
Bobby Pinkus Co
Jack Sidney Co
(11)
The DeToregos
Sidney Page
Aunt Jemima
Michon Bros
SYRACUSE, N. Y.
Keith's (18)
Chaney & Fox
Paul Mall
Eddie Stanley
Virginia Rae
Youngsters of Y't'y
U of Syr'se Singer
(11)

Joe WESTON and LYONS Collette
INTERNATIONAL HEADLINERS
HEADLINING FOR FANCHON & MARCO IN A NEW ACT BY LEW MANN
Week April 18, Brooklyn, New York—Dir.: LYONS & LYONS

LINCOLN, NEB.
Stuart (18)
York & Johnson
Bob Robison
(11)
5 Hot Shots
Brooks & Rush
LOS A'G'L'S, CAL.
Keith's (18)
Bert Nagle
Devito & Denny
Joseph Regan
4 Ortons
Inez & DeWyn
LaFranco & G'rnett
Cal Norris
Donna, Arthur & E'
(11)
Nellie Arnaut
Fritz & J Hubert
Tom & R Romaine
Georgie Price
LOUISVILLE, KY.
Rialto (18)
Everett's Monks
O'Brien & Hewett
DePace
Ryan & Noblette
Carl Shaw Co
Roy Sedley Co
(11)
Christenson Br Co
Mellno & Davis
Alice & S Lamont
Our Gang Kids
Zelda Santley
Joe Marks Co
MADISON, WIS.
Orpheum
1st half (18-21)
L Osborne & Chico
Harry F Welch
Faber & Wales
2nd half (22-24)
Gracie Barrie
Stone & Lee
Phyllis Rae 8
2nd half (15-17)
3 Rhythm Girls
Frances & Wally
Bomby & Gang
MEMPHIS, TENN.
Orpheum (18)
F D'Amore
Flo Lewis
F X Bushman Jr
Stanley Twins
(11)
Fields & Bell
Radio Texans
Emil Boreo
Girls from T'neland
MILWAUK'E, WIS.
Riverside (18)
Lucas & Lillian
Paula & Polly
J Christy Co
Frish Rector & T'n
Marian Wilkins
Giersdorf Sis
Walter Dare Wahl
Trixie Friganza
(11)
Carney & Winton
Bee Sarche
Helen Carlson
R Frances 3
Betty J Cooper Co
Eddie Miller
Cardini
Chas Foy Co
NASHV'LE, TENN.
Princess (18)
Fields & Bell
Radio Texans
Emil Boreo
Girls from T'neland
(11)
Everett's Monks
O'Brien & Hewett
Carl Shaw Co
Roy Sedley Co

Zelda Bros
Haig, Haig & Haig
J Randall Co
Ann Codee
Bob Murphy
PORTLAND, ORE.
Orpheum (18)
The Tanzolas
Foster Fagan & C'x
Edgar Bergen
Ken Murray & The Charlestons
Mari O'Sweeney
Jolly Bean Johnson
B & H Skatelle
H'wood Boulevard's
(11)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
ROCHESTER, N. Y.
Keith's (18)
8 Ft of Rhythm
Furman S'k'y & L'
Pepito
Puck & White
(11)
Kafka, Stan' & Mae
Talent & Merit
Vanessi
Burns & Kissen
ROCKFORD, ILL.
Palace
1st half (18-21)
3 Rhythm Girls
Frances & Wally
Bomby & Gang
2nd half (22-24)
L' Osborne & Chico
H Foster Welch
Faber & Wales
2nd half (15-17)
Vardell Bros
Marty May Rev

8 Ft. of Rhythm
Furman, S'k'y & L'
Pepito
Puck & White
TACOMA, WASH.
Keith's (18)
Homer Romaine
Major Sharp & M'
Mills & Bobby
Dave Apollon
Snell & Vernon
Marve Jensen
Hugh Johnston
The Rangers
(11)
The Tanzolas
Foster Fagan & C'x
Edgar Bergen
Ken Murray Co
TOLEDO, OHIO
Keith's (18)
Robbins 3
Nash & Fately
Olsen & Johnson
Dale & Myers
Bea Sarche
H Bernice & Sad'le
Dauntless
(11)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
LeRoy & Hall
Ned Haverly
Joe Christy
4 Haas Bros
TORONTO, CAN.
Hippodrome (18)
Southern Gaieties
Kirby & Duval
Signor Frisco Bd
Violet Carlson
Serge Flash
(11)

SIDNEY PAGE
Week April 20
Winnipeg, Canada
Personal Dir. O. L. OZ

S'LT LAKE, UTAH
Orpheum (18)
Gilbert Bros
Jean Boydell
Harris & Van
Art Frank & Yankee Vol'nt'rs
(11)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
S. ANTONIO, TEX.
Keith's (18)
The Agemos
Irving Edwards
20th Century Rev
(11)
McCann Sis
Lee Gollis
Gloria Foy
Lang & Haley
SAN FR'SCO, CAL.
Golden Gate (18)
Gordon's Dogs
Burhes & Wallace
Ardine & Tyrell
A Robbins
(11)
Audrey Wycoff
Galli Rini Sis
Billy Kelly Co
3 Swifts
SCH'C'T'DY, N. Y.
Keith's
1st half (18-21)
Mulroy, McN', R'ge
Bentell-Gould
May Usher
Dance Aristocrats
Roy Rogers
Aileen Stanley
Maddox & Clark
R Huling & Seal
TRENTON, N. J.
Keith's (18)
T Balkoff Co
Eddie White
B Sweet Co
Ross & Bennett
(11)
Munroe Bros
Joe Howard Co
Mae Usher
Ben Blue Co
TROY, N. Y.
Keith's
1st half (18-21)
Kittaro Japs
Claudia Coleman
Jerry Co
Raynor, Lehr Co
2nd half (22-24)
Geo Herman
Morton-Parks
Armida Co
4 Camerons
2nd half (15-17)
Mulroy, McN' & R'
Gleason-Allen
Burt & Lehman
Jack & K Spangler
UNION HILL, N. J.
Keith's
1st half (18-21)
3 Rixfords
Burt & Lehman
8 Brilliant Co
Russian Revels
2nd half (22-24)
Casting Stars
Ted & Al Waldman
Jack Conway Co
Geo McKay Co
2nd half (15-17)
Willie Mauss
Cy Landry
Nord & Jeanie
Petite Revue
VANCOUVER, B.C.
Keith's (18)
Paul Kirkland
Jean & H Kennedy
Joe Termini
White & Morton
(11)
James Evans Co
Donovan Girls & B'
Weaver Bros & E'
WINNIPEG, CAN.
Capitol (18)
The DeToregos
Sidney Page
Aunt Jemima
Michon Bros
(11)
Pasquali Bros
Fox & Curtis
Small Bros & H's
Evans & Mayer
YONKERS, N. Y.
Keith's
1st half (18-21)
Delmar's Revels
2nd half (22-24)
Calgary Bros
Burt & Lehman
Claudia Coleman
Russian Revels
2nd half (15-17)
Worthy & Thompson
Bertalino
Upton W'g'taff & S'
Burns & Kays
Frank & M Britton
YOUNGSTOWN, O.
Keith's (18)
Crystal 3
Worthy & Thompson
Sammy Cohen
Frances White
Leavitt & L'kwood
(11)
Victoria & Lorenz
Morgan & Stone
Casa & Lehn Co
Dr Rockwell
The Merediths

Picture Theatres

NEW YORK CITY
Capitol (10)
"Riviera Revels"
Dolores Eddy & D
Louis Harrison
Silvia Nelson
Hale Co
'Str'ng'rs May Kiss'
Paramount (10)
"Sweethearts"
Kearner Walton
Eddie Weaver
Henry Russo
(10)
Winging W'y H'me'
Nick Lucas
Benny Meroff
Roxy (10)
"The Barcarolle"
Leonide Masine
Nina Tolsey
Nicholas Daks
Irene Meldrido
George Kiddon
Jennie Deiroff
Beatrice Belkin
Gomez & Winona
Reeve & Leu
Harold Van Duzee
Margarete Sando
"A Conn Yankee'
BROOKLYN, N. Y.
Fox (10)
"Espanola" 1
J & H Griffith
Harry Vernon
Mae Packer
Mayo & Caruso
Abbey Green
Sunkist Ens
Paramount (17)
Wing'g W'y H'me'
Nick Lucas
Benny Meroff
(10)
'Carnival of Youth'
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co
CHICAGO, ILL.
Chicago (17)
"Three of a Kind"
Hal Neiman
Fred Sylvester Co
Grace Bowman
Geo Prize Co
Evans Ens
(10)
'Romantic Knights'
Ray Bolger
Roy Cropper
Olga Steck
Student Prince Ens
Paradise (17)
'So This Is Spring'
Al Kvale Bd
J & J McKenna
Hector & His Pals
3 Blue Blazers
N Wayburn Danc'rs
"Dracula"
Tivoli (17)
"Bits of B'way"
F Masters Bd
Tom Patricola
Pearl 2
Ann Roth
Lambert Ballet
'Man of the World'
Uptown (17)
"Town Topics"
Mark Fisher Bd
Hap Hazzard
Brondus Erle
Lambert Ballet
"Dracula"
BOSTON, MASS.
Metropolitan (17)
"Parlor Sports"
(10)
"Sweethearts"
Kearner & Walton
Eddie Weaver
Henry Russo
BUFFALO, N. Y.
Buffalo (10)
'Shaking Blues A'y'
Gilda Gray
Benny Ross
Joseph Griffin
Ray & Harrison
3 Dynamos
'The Finger Points'
Hippodrome (10)
Violet Carlson
Signor Frisco
Serge Flash
Kirby & DuVal
Straub Gang
'Gentlemen's Fate'
Shea's (17)
'Porcelain In Jade'
Valentine Box
Veline Walters
Douglas Stanbury
Larry Adler
Maureen & Sonny
Dorothy South
Bourman Co
(10)
"Cupid's Carnival"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Dub Taylor
Foster Co
CLEVELAND, O.
State (10)
Jules Howard
Vic Laurie Co
King King & King
Bob Hall
"Chan Carries On"
DALLAS, TEX.
Texas (17)
"What a Night"
Hurst & Vogt
Les Ghezzis
4 Queens
Mae Joyce
Gamberelli Co
(10)
'On With Dance'
Ted Leary
Gus & Will
Erner & Fisher
Auriole Craven
Senna Maklisova
Blues Tr
DENVER, COLO.
Denver (17)
"Antique Shop"
Syd Marion
On Wah Tr.
Geo Andre Co
Marie Du Val
Jack Arthur's Co
(10)
"What a Night"
Hurst & Vogt
Les Ghezzis
4 Queens
Mae Joyce
Gamberelli Co
DETROIT, MICH.
Fisher (10)
"Vagabond Trails"
"Father's Son"
Fox (10)
'Top o' the World'
Eddie Peabody
Gene Morgan
Fawn & Jordon
Russell & Johnson
Sunkist Beauties
Michigan (17)
"Imagine My Em'"
D & J Gorman
Alfred Latell
(10)
Benny Ross
"Vagabond Trails"
Kuznetsoff & N 3
Christy & Nelson
Miachua
Roy Reilly & Ray
Gypsy Singers
HOUSTON, TEX.
Metropolitan (17)
'Old Man Rhythm'
Block & Sully
Geo D Washington
White & Stanley
Gould Tr
(10)
"Rookies"
Dane & Arthur
Harris & Eline
Zella Sorell
Lambert's Co
IND'POLIS, IND.
Indiana (17)
"Vagabond Trails"
Kuznetsoff & N 3
Christy & Nelson
Miachua
Roy Reilly & Ray
Gypsy Singers
(10)
"Illustrations"
Frank Gaby Co
Llora Hoffman
Stanley Bros
Foster Tr
J'RS'Y CITY, N. J.
Stanley (17)
'Carnival of Youth'
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Dub Taylor
Foster Co
(10)
Horace Heidt Co
MIN'POLIS, MINN.
Minnesota (18)
'Romantic Knights'
Ray Bolger
Olga Steck
Juno Worth
Roy Cropper
Lawrence Male Ens
(10)
"Miniatures"
V & E Stanton
Julia Curtiss
Blanche & Elliott
3 Jacks
Sanford Ens
NEWARK, N. J.
Branford (17)
Horace Heidt Co
(10)
'Down Came McG'
NEW HAVEN CT.
Paramount (17)
"Dream Garden"
Rome & Dunn
Jones & Hull
Ray Ellis & La R
Sanford Ens
(10)
"Parlor Sports"
N. ORLEANS, LA.
Saenger (17)
"Rookies"
Dane & Arthur
Harris & Eline
Zella Sorell & Val
Lambert's Co
(10)
'Paintin' the Town'
Rice & Werner
Boyd Senter
Karoeveff
4 Co-Eds
Evans Co
PHILADELPHIA
Earle (10)
"Oh Lester"
Teddy Joyce
Lester Allen
"Kept Husbands"
Mastbaum (17)
'Down Came McG'
(10)
"Oh Lester"
Lester Allen
Wayburn's Co
Pat Lane
3 Cressons
Mayo & Marie
Ginger Kennedy
Florla Vestoff
PITTSBURGH, PA.
Enright (10)
'P'ttin' on the Dog'
Brian McDonald
Don Bestor
Alfred Latell
D & J O'Gorman
Dube Kane
"Bab Sister"
Penn (10)
"Rollin' Along"
Ted Claire
Jack Powell
Aileen Clarke
White Flashes
Martha Bonnel
Skating Bear
'Str'ng'rs May Kiss'
Stanley (17)
"Cupid's Carnival"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co
(10)
"Imagine My Em'"
D & J Gorman
Alfred Latell
Benny Ross
PROVID'NCE, R. I.
Fay's (10)
Roscoe Ails
Thelma White
Dee & Ray Goman
Sally, Sarkis Co
Jimmy Gilden Co
Bob Fisher
La Mour 3
"Little Caesar"
S. ANTONIO, TEX.
Texas (17)
"On With Dance"
Ted Leary
Gus & Will
Erner & Fisher
Auriole Craven
Scena Makilsova
Blues Tr
(10)
"Rhythm"
Block & Sully
Geo D Washington
White & Stanley
Gould Tr
ST. LOUIS, MO
Ambassador (17)
"Illustrations"
Frank Gaby Co
Llora Hoffman
Stanley Bros
Foster Tr
(10)
"Three of a Kind"
Hal Neiman
Fred Sylvester Co
Grace Bowman
Geo Prize Co
Evans Co
TORONTO, CAN.
Imperial (17)
"Westward Ho"
"Mrs. Riley's Son"
Queen, Queen & Q'n
Pahl Rangers
Carlton Emmy
Lucille Peterson
Markert Co
(10)
'Porcelain In Jade'
Valentine Box
Velme Walters
Douglas Stanbury
Larry Adler
Maureen & Sonny
Dorothy South
Borman Co

THIS WEEK'S
BOOKING
SUGGESTION
Route
JACK POWELL

Loew

NEW YORK CITY
Boulevard
1st half (18-21)
Paul Nolan Co
Wheeler & Paris
Senator Murphy
Braille & Pallo Rv
(One to fill)
2d half (22-24)
Lohse & Sterling
Borsoni
Any Fam
Bert Walton Co
(One to fill)
Capitol (18)
Dolores Eddy & D
Mitchell & Durant
Louis Harrison
Silvia Nelson
National
1st half (18-21)
Leach LaQuinl'n Co
Borsoni
Any Fam
Bert Walton Co
(One to fill)
2d half (22-24)
Bud Carlell
Peggy English Co
Morris & Evans
Living Jewels
(One to fill)
Orpheum
1st half (18-21)
Luster Bros
Nina M McKinney
Nat C Haines Co
Dave Harris & F
Dave Harris Co
2d half (22-24)
Young China
Sonny O'Brien Co
Eddie Hanley Co
Lee 2 Co
(One to fill)
Paradise (18)
Kay Ham'l'n & Kay
Sol Gould Co
Blackstone
State (18)
Sandy Lang Co
Stan Kavanaugh
Eileen Dougall Co
Joe Frisco Co
(Two to fill)
46th St.
1st half (18-21)
Vercell Sisters Co
Joyner & Foster
Fred Ardath Co
(Two to fill)
2d half (22-24)
Morell 4
Shields & Arden
O'Neil & Manners
Frances Arms Co
Stars of Yesterday
BROOKLYN, N. Y.
Gates Ave.
1st half (18-21)
Young China
Ross & Bennett
Wally Sharples Co
(Two to fill)
2d half (22-24)
Great Johnson
C & L Girard
Bert Gordon Co
S'nshine Sammy Co
(One to fill)
2d half (22-24)
Grace Doro Co
Wally Sharples Co
Senator Murphy
Meyers Lubow & R
(One to fill)
BALTIMORE, MD.
Loew's (18)
Bert Frohman
Wilbur Hall
D & E Barstow
Bert Faye
Vivian Faye
BAY RIDGE, L. I.
Loew's
1st half (18-21)
Mamie Smith H'ds
Emily Darrell
Joe Young Co
(One to fill)
2d half (22-24)
Forry Corwey
H & D Downing
Georgie Tapps Co
(Two to fill)
BOSTON, MASS.
Loew's (18)
France & La Pell
Fain & Tennyson
Leo Lee, Lee & Lee
Gus Edwards Co
BUFFALO, N. Y.
Loew's (18)
Howard & Laurie
Bob Hall
King King & King
CLEVELAND, O.
Granada (18)
Jack Benny
Marie Marsh
Evelyn Wilson
Billy Rolls
Ada Du Val Co
COLUMBUS, O.
Loew's (18)
Ted Claire
Jack Powell
Aileen Clark
2 White Flashes
Skating Bear
Martha Claire
J'RS'Y CITY, N. J.
Loew's (18)
Chester Fredericks
Dezso Retter
6 Galenos
Nina Olivette
MONTREAL, CAN.
Loew's (18)
J & M Mason
Maxine Lewis Co
Francis Renault
Hilton & Garon
Chas Withers Co
NEWARK, N. J.
Loew's (18)
Alexander & Santos
J Pettit & Buddy
Seed & London
George Beatty
Ray Nichols Orch
PITTSBURGH, PA.
Loew's (18)
Ted Lewis Orch
ROCHESTER, N.Y.
Loew's (18)
Jim Toney
Thelma Temple
Honey Fam
Peg Bates
Rosemary Dering

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Metropolitan (18)
Monroe & Grant
Tyler Mason
Joe Phillips Co
Morris Campbell Co
Bl'e Ridge R'mbl'rs
Pitkin
1st half (18-21)
Gautier's Toy Shop
Al Abbott
Seymour & Howard
Miss Patricola
S'nshine Sammy Co
2d half (22-24)
Bardelangs
Vercell Sis Co
Corinne Tilton
Dave Harris & F
Dave Harris Co
Valencia (18)
3 Gobs
Borah Minnevitch
ASTORIA, L. I.
Triboro
1st half (18-21)
Duponts
Sonny O'Brien Co
Novelle Bros Co
Bert Gordon Co
Albertina Rasch Co
Olive Sibley
SYRACUSE, N. Y.
Loew's (18)
Williams & Delan'y
Yvette Rugel
Gordon Reed & K
Joyce Coles
Jonas Prebble
W'SHINGT'N, D.C.
Palace (18)
Al Wohlman
Felovis
Fred Sanborn
J & M Jennings
Warren Harriman
Cecilia Blair
Hite Kenny & C
YONKERS, N. Y.
Loew's
1st half (18-21)
Lohse & Sterling
Grace Johnston Co
Eddie Hanley Co
Meyers Lubow & R
(One to fill)
2d half (22-24)
Frank Shields
Joyner & Foster
Milton Berle Co
(One to fill)

(Continued on page 70)

A Human Being Has a Right to Be Himself, Says Gene Buck, Speaking About Jimmy Walker and Politics

By Gene Buck

Show Producer, Writer and President of the American Society of Composers, Authors and Publishers

(Reprinted from the North Shore Commuter of April 4)

I think Jimmie Walker is getting a raw deal. The attempt to saddle on him the blame for certain conditions in the largest city in the world is stupid, illogical and loaded with cheap partisanship politics. The present hysteria and so-called "crisis" in city affairs—stripped of its so-called reform veneer—is nothing more or less than a major political manoeuvre by an opposite party to gain control of the city and to create an issue to be used in the national campaign in 1932.

The cry to "Get Walker" is being blazoned and ballyhooed in big type and a lot of publicity seeking hounds are having a grand time "Dishing the Dirt" about everything in general and nothing in particular. Because the mayor is an attractive, nationally-known figure with a real personality and happens to dress well and occasionally expresses himself in an original manner while conducting his affairs, the reformers are making him "the Patsy."

I have known Jimmie personally for more than twenty years. I think I am familiar with his virtues and his faults. He is a very human person and one of the most likeable men I have ever known. His great asset is his naturalness.

When seven million people voted for and elected him mayor of New York, they know all about him and his personality and capabilities. Jimmie was never the "Stove Pipe Hat," "Holler Than Thou," "Baby Kissing" type of vote-getter. It is true he is a politician and has never denied it. His record speaks for itself.

He distinguished himself as the minority leader in the State Senate at Albany and is an able and resourceful executive. The mere fact that he does not ponder laboriously over problems with a wrinkled brow and a serious "pan" is taken by his political enemies as malfeasance in office.

I honestly believe Mayor Walker can accomplish more with his active brain and experience in one day in the City Hall than most of his predecessors could in a month.

The Plot

We have already heard rumblings from National Republican headquarters in Washington, Senator Jones of Washington having issued a statement, through the National Committee, calling the country's attention to the "mess" in New York which they, themselves, instigated in an attempt to make Charles Tuttle governor. That is where the plot was laid and the big idea back of it all is to keep the ball a-rolling until the Presidential election in 1932.

Senator Burton Wheeler of Montana, in reply to Senator Jones, reminded him of the most disgraceful period in our history when cabinet members of the United States in the tragic Harding administration made Jesse James look like an amateur. Senator Wheeler recalled that Senator Jones was a member of the investigation committee at that time and never even as much as suggested anything was wrong.

There is so much bunk and political manipulation behind the Walker charges that anyone with the slightest idea of what is going on can't refrain from laughing at the political dog fight. The developments in New York have not, and will not, find Jimmie Walker responsible for certain conditions that exist.

I think of the two outstanding disclosures that are rotten and deserve all the condemnation and publicity that can be heaped upon them, Mayor Walker is not responsible for; namely: the vice investigation wherein stool pigeons in cooperation with a few crooked policemen framed and bribed women, and the looting of the Bank of the United States wherein 450,000 depositors lost millions of dollars.

I believe the New York Police Department is the finest in the world and that Police Commissioner Edward Mulrooney is an able, honest, efficient man and a fine executive. I have known him for many years.

Stool Pigeons

The system of using stool pigeons in vice cases has been in vogue in the Police Department since the law was passed—and long before Mulrooney took office. With 18,000 men in his department spread over a large area to police more than seven millions of people, he has done a fine job.

The Rat Policemen who abused their oath and his confidence should be dealt with severely and to the full extent of the law—and the sooner the better.

A number of people are absolutely sincere in their efforts to blame the mayor for certain conditions, but I wish to make the point that they are being misled and their confidence abused by smart politicians.

I believe Jimmie Walker will meet the charges courageously and fearlessly on his return to the city and I am of the opinion he will be able to answer his accusers with candor, frankness and intelligence.

I think when the smoked-up hysteria settles, the political significance will dominate and the several millions of people who re-elected the mayor will find him honest, capable and efficient.

I am one of those who subscribe to the belief that a human being has a right to be himself. If that is a fault then Mayor Walker is wrong. He was elected for what he is—an attractive, brilliant, charming politician of experience and ability and an ideal executive for the most attractive, fascinating and wonderful city in the world—New York.

THEATRE PICKPOCKET

Squad of Detectives Trail and Land George Tripey at Beacon

Detectives Lawrence Walsh and John Wick of the Pickpocket Squad, assigned to the Broadway film houses, are cleaning the theatres of alleged purse stealers.

Walsh and Wick covered George Tripey, 40, house painter, of 153 West 100th street, in the Beacon theatre, Broadway and 74th street.

When Tripey reached the Beacon, the sleuths said, he raised the seat adjacent to the one occupied by Mrs. Maude King, 500 West 89th street. Mrs. King had rested her purse on the seat.

Tripey raised the seat with his foot and the purse fell to the floor. Tripey then seized the bag and quit the theatre, followed by the sleuths. They arrested him outside.

Tripey, the detectives assert, was arrested in the Strand theatre in 1927 for a similar offense and received a suspended sentence.

Magistrate Dreyer in West Side Court held the defendant without bail for trial in Special Sessions.

BALTIMORE RECORD

Baltimore, April 14.

"Broomsticks, Amen," sex doctor play by Elmer Greensfelder, local playwright, concluded longest non-musical amateur engagement on record at Play Arts theatre here last week. Play optioned by Herman Gantvoort for Broadway production.

Stew Stuff

An embarrassing ether mishap Sunday night forced WMCA, New York, to apologize through an announcer for the actions of a Hoboken night club guest.

Following its broadcast of the Jimmy Walker dinner, the New York indie station switched to the Heidelberg cafe in Hoboken. During a dance one of the hoofing stews dashed up to the mike and delivered a few profane words.

He said plenty before the power could be shut off. When the broadcast was resumed a few minutes later an apology was given. What happened to the cusser didn't come over the radio.

Another $80,000 Tenant For B'way-45th Corner As Publicity Center

Walter Reade lost the cigaret company for a tenant in the Broadway and 45th street corner of the Astor theatre building, but he won't lose a day in installing a new tenant at the same annual rental, $80,000.

The National Orange Dairy Company of Syracuse, N. Y. has taken up the lease from Reade. It moves in July 1, the day after the cigarets move out.

The orange firm like the cigaret company will use the circular window store wholly for publicity demonstrations. The cigaret people let their lease run out, owing to concentrated radio advertising.

Loaded Gun Brings Pair's Arrest in Uptown Apt.

A woman's phone call to detectives Tom Brady and Theodore Beckler of the West 100th street station resulted in the arrest of an 18-year-old hostess and her boy friend in an apartment at 34 West 92d street. The pair were charged with violating the Sullivan law. Sleuths found a fully loaded automatic in a closet in their room.

They gave their names as Elizabeth Medorost, hostess at the Miami Ballroom, 1531 Broadway, and living at 503 West 150th street, and Joseph Stepka, 20, newsdealer, of 612 West 184th street. They pleaded not guilty and were held in $1,000 bail for trial in the Court of Special Sessions.

The message from the anonymous caller stated several men and one woman were counting a large sum of money in the room where the arrest took place. When Brady and Beckler arrived the occupants had gone.

The cops searched the room and found the cannon. When the defendants returned they were arrested.

Promoter Puts L. A. on Cut-Rate Basis; $40 Worth of Miscellaneous for $1

Hollywood, April 14.

Cut-rate and 2-for-1 tickets, formerly a matter of expense to distribute, have been turned into merchandise by promoter who has gone into wholesale grouping of amusements and high-pressure sales campaigns.

Merchants' Co-operative Co., with offices downtown, has talked 30 amusement spots, mainly on Venice Pier, into participating in a cut-rate book and say they are going to sell 400,000 copies at $1 per, utilizing 55 local Owl Drug stores and the hundreds of unemployed women who go off apples next week and onto the books.

Up to now cut-raters have figured distribution as part of the nut of getting their tickets out, but the new firm, with D. K. Cox as sales manager, is advertising $40 worth of amusements for one buck.

Catch is that aside from three free dances at Venice Ballroom, there's a gag stipulation with every ticket.

Ranging from 2-for-1 at the Glass Blowers' Exhibit to $1 and a ticket in the hand for a $2 mitt reading by Madame Azora, the book includes carrying an extra passenger free on a plane flight and a fishing barge, first of six swimming lessons gratis and the right to bring in a neighbor without cost to view the Un-Named, billed as a "human exhibit."

Rialto, downtown grind, goes 2 for 1 on admissions—after 6 p.m. Monday nights only, and there are four free whirls at Rainbow Gardens, creep-and-crawl palace on the same dead night.

Oranges Succumb

Eatables come in for their share, with eight free gulps at an orange mill with a like number of paid cups, first time the squeezers slashed their dime top.

Sea Elephants, Fun House, Bottle and Balloon Games, rides, games, monkey and alligator farms, lung tester, and ice rink all take a half cut for two admissions with the coupons. One plunge does the same, but the Venice dip and dive parlor only knocks off a dime on a four-bit gate fee.

Cox sells his tickets in blocks to churches, vet organizations and other outfits at varying wholesale prices.

Owl Drug Co. pays 40½ cents and retails at a buck while the unemployed get it for 15 cents and will try to get rid of them at 50 cents, continuing at that price unless squawks come from the drug stores. May company, department store, also carries the cut-rate tabs.

Also working it from the premium angle, eateries, garages and groceries are giving one book with $5 purchases.

Company uses air plugs over KMTR and garners about 25 daily attracted by that $40 for $1 dally.

WET MOP AS REPLY

Bandit Picked Wrong Spot—Porter Mopped Up Double

"I don't need a gun. Give me a good, stout, wet mop, and I will handle any bandit," said William Grouff, porter in the Pickwick restaurant at 3185 Broadway, to Magistrate August Dreyer in West Side Court when appearing against Matthew Conway, 22, of 1725 Amsterdam avenue.

Conway was slightly intoxicated when he entered the Pickwick. Grouff was busy mopping. Conway demanded the contents of the till. Grouff stated he didn't know how to open the till. Conway pointed the gun at Grouff.

This was too much for Grouff. He swung the mop around Conway's neck and the latter found himself entangled in the wet mop. Grouff then set up a yell for a bluecoat.

Traffic Patrolman John Grady was passing. He entered and found Conway removing the wet strands of the mop from his neck. The gun was alongside of him. Grady took Conway away and Grouff resumed his job of mopping. Conway was held for the action of the Grand Jury in heavy bail.

3 1st Class Alibis on Sid Franklin's Absent Brooklyn Bull Talk

Sidney Franklin, local bullfighter was scheduled to speak at the Academy in Brooklyn Wednesday evening (8) under the auspices of the Pond Lecture Bureau. But the bullfighter didn't show up.

Franklin declared he was unable to orate because an old wound caused by a Mexican bull prevented him from donning the right uniform for the lecture platform.

Mrs. Belle Eddy Storrs, of the Brooklyn Humanitarian Society, claimed credit for stopping the lecture on bullfighting.

Adrian Van Sinderen, president of the board of the Academy, had another explanation. "No audience," he said.

Three Girls' $15,000 Suit For Nude Photo Display

Minneapolis, April 14.

Charging they had been induced into posing for nude "art photographs" on representation the pictures were to be used only for "instructing" art students and alleging the photos instead are being sold promiscuously and placed on public view, three young artists' models here are suing a local art supply house for $15,000 damages.

19 Days That Shook Cupid

Chicago's Theatrical Divorces Establish Speed Records

Chicago, April 14.

Many married couples are entered in an unofficial contest to see who can get married and divorced quickest. Some are planning to get divorced first and married afterwards in order to beat the price.

In this week's results, Joe Palmer, acrobat with the Sells-Floto circus, will finish out of the money. He married Annabelle Palmer on June 14, 1922, and waited more than two years before the pair separated on Aug. 12, 1924. He's suing for divorce now on charges of desertion.

In the speed contest, Leonard Jacobs, known professionally as Bobby Leonard, is doing somewhat better. He married his wife, Beatrice, Sept. 19, 1928, and they called it quits on Oct. 25, 1928, exactly 35 days later. Quick work, but the divorce judges have seen better. In this marital difficulty, also, the charges are listed under the easily substantiated label of desertion.

After much deliberation the divorce judges have finally picked Blanche Corthell, of burlesque, as the winner of this week's shortest marriage contest. Blanche and Cyrus Corthell walked down the aisle together in Pittsburgh on May 25, 1927, and on June 13 of the same year, after 19 days of bliss, he walked alone. So states Leo Weisskopf, who is doing the legal honors in the three listed cases.

Stolen U. S. Autos Are Sold Above First Price When Reaching Europe

New automobile thieving reported in operation in the east is the stealing of new or recently purchased cars and shipping them to Europe for resale there at around 40% more than the original American new car price.

Shipments are reported made from isolated spots along the Atlantic coast, with tramp steamers doing the carting.

A slightly used car that cost $1,800 new in the U. S. is said to bring as high as $3,000 abroad.

Fines and Suspensions For Specs and Steerers

Cases of seven employees of ticket agencies arrested in February by the police were disposed of in Special Sessions. Four who pleaded guilty were fined $25 or five days in jail. They paid the fine.

Other defendants and the disposition of their cases were:

George Berg, 416 West 128th street, found not guilty of offering tickets for sale in front of the Globe theatre; George Smith, 247 West 50th street, acquitted; Henry Syone, 1225 Eastern parkway, Brooklyn, pleaded guilty to directing pedestrians to the Arrow Ticket office for seats to "Trader Horn," fined $25; Rudolph Bruns, 141 West 49th street, fined for selling seats in front of the Metropolitan opera house; Frank Jackson, 1878 7th avenue, given suspended sentence on his conviction of selling "Trader Horn" tickets; Joseph Cassaly, [illegible] Bank street, pleaded guilty to offering seats to the Metropolitan, fined $25, and Thomas Miller, 138 West [illegible] street, for the same offense, fined $25.

Current fav phone [illegible] gag among the boys is calling up an easy burner and asking him what he knows about the Vivian Gordon case.

RENO'S STRONG-ARM STUFF

New and Younger Vice Cops May Be More Efficient—Circus Example

It is almost certain nearly every member of the staffs of the various police inspectors will get the gate. This was announced by Commissioner Mulrooney during the week.

The upheaval came as a result of the ousting of some members of inspector staffs from the police force because of their refusal to disclose the source of their wealth. The trite excuse, "I refuse to answer on the grounds that it would tend to incriminate me" has been worn to a thin whisper.

Commissioner Mulrooney fired a few who maintained silence. One of these was tenor Andrew McLaughlin of Deputy Chief Inspector James S. Bolan's staff. McLaughlin had a yen for making sea voyages and was the life of the merrymakers.

Commissioner Mulrooney wants new blood. He wants young cops on the force less than five years to serve on the various inspectors staff.

Veteran members will tell you that it takes years to become a good vice cop or an expert member of an inspector's staff. The men on inspectors' staffs have become fixtures and too well known to the gang of Broadway.

At the Circus

The efficiency of young members of inspectors' staff was displayed during the week at Madison Square Garden. Other years during circus weeks at Madison Square Garden it was pathetic to see mothers and their children return to their various homes, many in the suburbs and Jersey, unable to buy tickets for the circus. "Sold out" was the sign hung out at the Garden. While the "spec" operated brazenly just outside demanding a large premium for tickets.

The spec or steerer not only operated brazenly but was unmolested. This year it has been quite different.

Inspector Bolan and Paddy McCormick have some new men. They were assigned to round up steerers and specs at the Garden. They corralled about 25. One was Joe Fogler erstwhile six-day bike rider. Fogler denied the charge to Magistrate August Dreyer. But the Court held him for trial in Special Sessions. Fogler put up cash bail of $50. The other steerers were also held.

FRENCH COPS SQUARE GIGS IN GEM THEFT

Paris, April 4.

French police vindicated the two Italian Montmartre "danseurs mondains" (gigolos) suspected of a $50,000 jewel and money robbery in the suburban villa belonging to Mrs. Georges Pentree, an American, said to be married to a New York engineer.

Mrs. Pentree and her niece, Miss Douglas, made the acquaintance of the young men in Montmartre. They invited the gigs several times to their villa. When the jewelry disappeared the gigs were naturally suspected, but gave satisfactory alibis.

WEEPING ADULTERER

6 Mos. for One Hotel Nite Spoils Malcolm Stone's Easy Going Routine

Greenfield, Mass., April 14.

Malcolm Stone, musician with the Carl Freed orchestra, playing at a local theatre, pleaded guilty Thursday (9) to a charge of adultery and wept when a sentence of six months was imposed.

Mrs. Meta Tyburo, wife of Henry A. Tyburo of New York City, was arrested with Stone at a local hotel. She was given a suspended sentence to the reformatory on condition of returning to husband and parents. Later, accompanied by her husband, she started for New York.

All or Nothing

It's a real sale or nothing with the concessionaires in Central Park.

A fellow wanted to buy a box of matches and proffered a penny.

"Nope," said the concessionaire, "the lowest price stuff we have is a nickel."

A good way to boost cigar sales.

COMMON RUMOR MADE OFFICIAL

Washington, April 14.

Of the 17 largest cities in this country, New York has the lowest percentage of native born residents. This is discloses by statistical data recently compiled by the Bureau of the Census.

On the other hand, this village, the nation's capital, has the highest percentage of native born residents of any of the 17, leading the list with a 54% of the total population, 650,000 pure Washingtonians.

It had generally been believed that Washington, like New York, was made up of people born outside its precincts. Another fallacy discovered by the Bureau of the Census was that all Washingtonians are not government workers. Only 30% of the working population in the District is on the U. S. bread line. The other 70% finds employment in local business institutions and in private enterprises.

The average of native born in each of America's 17 largest cities is struck at 35%.

GUN FROM FLOP PLAY MAYBE MURDER CLUE?

One of New York's current unsolved murders may be indirectly connected with the stage. Police are trying to solve the case on that theory. Near the victim a revolver was found. It was traced and found to have been sold to A. H. Woods.

The manager used 18 guns of that make in "A Farewell to Arms," the arms being purchased regularly. According to the police but unknown to the producer, one of the Colts was stolen. Although it may have been sold or lost, the cops are seeking the players in "Arms" in an effort to discover who took the gun from the property room of the National, New York, where the show played—and flopped.

HOME WRECKERS GET PROTECTION

Cameramen Poison — Nosey Reporters Aired — Team Work by Sluggers in America's Divorce Centre —Opposish, Little Rock

LAWYER-HOTEL RING

Reno, April 14.

Strong-arm methods are being used to keep Reno the divorce center of America. Plan has a lot of the earmarks of a racket, the difference being that the name of Reno as a publicityless split spot is being protected.

Whereas gangsters use the works on the opposition, here it's a case of slugging and intimidation against only one class—news photographers.

A camera now is almost as scarce as hen's molars. Newspaper boys in town know their onions in this respect, but the occasional visitor with a camera, or the freelance, is told pronto to lay off the society divorce picture stuff.

There have been several instances of night slugging where the boys have been a little too promiscuous with camera, in the hope of a check from the big cities for a shot of Mrs. Social while in town.

Under cover the strong-arm men are reported on the payroll of the lawyer-hotel ring which virtually controls this marriage-wrecking spot. Divorce is the principal business here and the rest of the town is dependent on the workings of the mill. Too much publicity would soon stop the patronage of spenders, and the slugging is just part of the protection scheme favored more or less by the whole city.

Cameramen Are Poison

Any news cameraman coming here finds the hotels are all full when he calls. Taking a camera into one of the gambling halls would be suicide if sneaking past the gate.

Intimidation angle has been gaining since Little Rock, Ark., became a contestant for the divorce thing. Very recently a writer for one of the national weeklies returned after writing some stuff that Reno didn't relish. He was met at the train by a delegation which told him it would be unhealthy to stay in town overnight. He believed them and got back on the train.

Strangers who look as if they have noses or cameras for news are kept away from the various dude ranches within 50 miles of here, which are becoming popular spots for the femmes while living out the necessary six-week residence time limit.

Reno court is also one of the few judiciary spots in the country where a camera is taboo.

Chicago's Gun Rep Losing Out With Conventions—Detroit Wins

Chicago, April 14.

From first place in 1927 among convention cities of the U. S., with 181 major conventions that year, Chicago has slipped yearly until it is now down near the bottom of the list. The 1930 total of major national conventions held here was 11. Thus far in 1931 there has been none, with none yet booked and no bright prospect in view excepting the coming World's Fair.

Chicago's precipitation as the convention center of the west is laid to the city's reputation as the gangster headquarters of America. The town is bad enough and exaggerations by other towns make it sound much worse. Conventionites looking for a good time are steering clear of this burg and its reported bullets. They say they don't care to make the return trip in a casket. All of that is rather magnified, but it has had its detrimental effect.

One of the chief squawks about the town's convention slide comes from the musicians. All large conventions use one or more bands. In 1927 all 181 major conventions staged here patronized the local musicians, as did the 11 last year. Intervening figures were 161 conventions in 1928 and 92 in 1929.

Better Booze

Detroit appears to have replaced Chicago in the convention respect. That town also has its gangsters but they seem less romantic and terrifying, hence are not so gener-

(Continued on page 61)

Jimmy Walker's Diplomatic Talk At Jewish Guild's Big Dinner

By JACK PULASKI

Jimmy Walker always has had a soft spot for the Jewish Theatrical Guild and its aims. After the demonstration at the capacity attended banquet tendered him by the Guild at the Hotel Commodore Sunday evening (12), Jimmy had all the reason to have even more kindly regard toward the organization. It was at a Guild dinner he was originally introduced as the next mayor of New York. That prediction was again sounded Sunday. The event itself was rated the most successful public dinner since the depression started.

Importance attended the function since it was accompanied by the mayor's first public utterance since his return from the California vacation and the filing of charges against him. Elaborate decorations dolled up the extended dias, peopled by more notables than ever before. A battery of picture lamps was trained on the speaker's table and three talking picture machines recorded much of the proceedings and the speeches, which were broadcast.

The mayor was brilliant, dominant, witty. He changed the pace of his address several times, humorous or vibrant, his words ringing out with the sincerity that is Jimmy Walker's. He had determined not to discuss his problem but he could not help touching upon it:

No Apology

"I come to you with no brief for myself, with no apology for my public life. I come to you asking for no quarter and without ill feeling for any individual. Perhaps I have shortcomings like other officials—but no selfish political ambition that would permit me to trample on any one in the hope of elevating myself."

"My only quarrel is with anyone who would detract from the record I have made as the mayor of this city. How I wear my clothes may not please some, but I'm up to date with my tailor. I may be too happy and that may make some people sad.

"I am sorry if I have disappointed any one. I would not discuss politics on this forum because I have not such bad manners. My complainants shall have the road to themselves until they have told it all. Until then the confidence you

(Continued on page 62)

Just a $100,000 Idea

An ambitious proposition is being entertained by the Friars, with the idea of tiding over the club during the depression. Scheme is to stage a beefsteak for 10,000 people in Madison Square Garden at $10 a head.

Promotion of the event and its publicizing would cover a two-month period. Feed would be topped off by a show along lines greater than ever attempted by the club.

Just an idea at present, but it may go through.

LONDON ALMOST LIVEABLE NOW FOR TOURISTS

London, April 3.

Big change is coming over London, from the angle of the tourist.

Prices are coming down everywhere. Largely due to the industrial depression but partly due to the sudden realization by Londoners they have a decent sort of city; plenty of sights in the day but pretty boring at night.

Londoners are bellowing their own praises, and even writing slogans to advertise each other.

Hotels have been making sweeping reductions in prices. The Piccadilly, one of the leading hotels here, which charged a minimum of $6 for a room is now glad to get $4.

Clothing is now cheaper here than at any place on the European continent.

About the only spot affecting tourists where the prices still rule much too high is in apartment houses and service flats.

American tourists particularly find difficulty in getting food in this burg late at night. This is one of the spots where the new London shows little signs of improving.

Visitors have found Londoners more talkative lately, more interested in cashing in on the touring influx.

All London wants now is a decent climate, some worthwhile night spots, some places where they know how to make coffee, some architects who understand central heating in apartment flats, some traffic magnates who'll run the train services all night, some talker producers who can make talkers, and it will be quite tolerable to live in.

DISCS OF POPE'S TALK COPPED BY PROMOTER

Smart work by a promoter figures to net him a young fortune out of the Pope's recent, initial radio broadcast. It was an angle that the church apparently did not count on.

Harry Goldman went to Italy to be near the actual broadcast. With a disc recording device he caught the addresses from the Vatican. The discs were stamped out here and placed on sale at $1 each. On one side is the Pope's address in English, with the reverse carrying it in Latin.

It is understood that although the Vatican's permission was not obtained, the head of the Catholic Church is mentioned on the disc. One New York department store in said to have sold 8,000 discs to date.

Goldman is credited with promoting Neon lights, though severing his connection some time ago.

PARIS NITE GYPPING ABOUT ALL WASHED UP

Paris, April 3.

Night life in Montmartre is shot to pieces, with business about 20% of last year at this time. Only place doing usual business is El Garron, and, much later in the evening, the Music Box.

With the stock market crash came talk of bad business, but it wasn't immediately apparent. It is full on now.

Only hope for Montmartre for an immediate revival of night life is dependent on the draw of Zelli's, about to reopen for the season.

What mostly hurts Montmartre is its rep of wine only, though all places have long climbed down and are now serving all drinks, even if at fancy prices.

A considerable amount of Montmartre patronage has now migrated to Montparnasse, where the informal night clubs with but a piano only, or, at the most, a skeletonized orchestra, have dancing for the moderate price of a drink.

The Champs Elysees section has been benefited by the opening of numerous picture houses in that neighborhood and clever American exploitation is drawing at the Lido, though the place operates on a slim margin of profit.

CHATTER

Broadway

Jules Murry ill again.

Joe Fine back at Columbia Pictures.

Toscha Seidel's hobby is bacteriology.

Little Billy is back around the Friars.

Louis Safian, ex-legit producer, Coastward.

Will Osborne has his own publicity office.

Joe Brandt due in New York Tuesday (14).

Adele Vasa speaks and sings in five languages.

Frank Knight practices golf in his apartment.

Summer suits and pineapple vendors around.

Mary Lawlor doesn't want to marry an actor.

Harry Essex p. a.'ing Irene Bordoni's new one.

Carl Mathieu is limping. Argument with a taxi.

Fay Marbe wears one strapped mules about town.

Aaron Jones from Chi in for a day. Left Monday.

Broadway was crowded with children all last week.

Leo Cohen flew to Philly to see his girl, Maxine Lewis.

Max Kortlander, pres. of Q.R.S., back after flying visit west.

Lots of fun, they say, at I. M. Halperin's bachelor dinner.

A sign in front of the Friars advertising the Lamb's Gambol.

Smith and Dale buy their stage derbies second hand.

Charles C. Collins, legit manager, confined to home with lumbago.

Harold Spina and Little Jack Little sold a song to Irving Berlin.

Murray Fell told the boys all about Hollywood before going back.

Loring Smith telling of that little mix-up in St. Louis with Roy Sedley.

Will Oakland has taken over Hunter Island Inn, Pelham road house.

Furnishings of Alice Brady's 55th street house sold at auction.

Anthony Wons drinks a pint and a half of orange juice daily—to ward off colds.

Roy Firman has spread that two tramps gag all over the Paramount building.

Nick, who rules the Hunting Room at the Astor, became a grandpop last week.

CBS' international broadcast from London April 19 to commemorate Shakespeare.

Harry Reichenbach returned Monday to the Doctors' Hospital for observation.

Park Central Roof is scheduled to reopen April 27, with Felix Ferdinando and band.

Bob Ripley covering north Africa for "Believe It or Not" gags. "Doc" Kelton with him.

Mary Charles goes back around the block whenever a black cat crosses her path.

The Winchell is mulling over purchase of an $18,000 buggy, and still squawks at $3 ties.

Dave Warfield, greatly improved in health, enjoying last Friday's show at the Capitol.

Morton Downey has written another ditty. Barbara returned a couple of weeks ago.

Joe Gallagher, of Col, in Atlantic City with the wife to celebrate a wedding anniversary.

Jack Smart, of CBS, left his golf clubs in a train. The search went far, far into the night.

When Morton Downey is broadcasting others in the studio can't hear him three feet away.

Milt Feld makes more a dapper appearance than ever before, with the waistline down a little.

Mesir Morris, the 1929 "Miss Paramount," won the Palace-I. Miller candle burn guessing contest.

Stewart Beach, editor Theatre Magazine, resigned last week. Sylvia Golden, assistant, subbing.

Hoover's cabinet goes on the air starting April 25 and continuing weekly for 10 weeks, over CBS.

After a session abed, following his return from Florida, Joe Leblang is reported rapidly gaining.

Ted Husing and Les Qually, the athlete, will team for presentation of spring and summer sports by air.

Freddie March and Florence Eldridge (Mrs. March) will join the Great Neck, L. I., faction this summer.

Iris Macy, of vaude, off the road this week to clean up the Long Island home and rest for the summer.

Jacques Renard, when 16, accompanied the late Anna Pavlowa on a South American tour as her violinist.

Eddie Nelson goes by boat to his California home in three weeks. Del Chain and Joe Verdi will be in the party.

Catch that Mose Gumble buying lunches for flappers in the best known places. And how the mugg likes it!

The Harlan Thompsons (Marion Spitzer) will be among the group migrating to Great Neck, L. I., for the summer.

One of the girls in Publix wants to trade jobs with someone on the west coast. Doesn't know how to go about it.

George Beuchler listens to music six nights a week as part of his job at WABC. On the seventh he goes to the Met.

Hiram Motherwell, editor of The Theatre Guild Magazine, in the New York hospital. Appendicitis and yanked in time.

Charlie Yates, younger of the Yates boys, went to Jewish hospital, Brooklyn, Monday (13) for an appendicitis operation.

One theatrical building with eleven floors only numbers nine. First two floors are taken by speaks and not recognized with figures.

Morris Sydell, part owner of the former Alamo, Harlem cabaret where Jimmy Durante got his start, recently died after a long illness.

Herb Marks, of E. B. Marks, will combine business with pleasure on a three months' trip to Europe. Mrs. Marks goes along. Sailing April 21.

Plaza Music Co., jobbers, is again trying the manufacture of radio sets. This time it's the Hamilton-Lloyd. Last effort, two years ago, flopped.

Kid Canfield, card manip in vaude, showed the boys at the M.P. Club the other day, at luncheon how gamblers deal for best grosses—for themselves.

Don Ball told the Brown University Musical Club how it feels to be an announcer. Don headed the B.U.M.C. when he was a senior at Brown in 1927.

"The Shadow" appeared at WABC the other night for the first time without his habitual disguise of black hat, cloak and mask. Nobody recognized him anyway.

NBC and Pathe are throwing dinner for Floyd Gibbons at the St. Regis today (Wednesday) noon. All radio and film scriveners invited. Two firms will split the check.

Lyda Roberti ill and out of "You Said It" for a week. Her place taken by sister Manya, who is in the chorus of the show. Manya has the necessary or natural Polack accent.

Ethel Merman missed a Sunday evening's performance at the Casino in the Park, to see the Palace show. Casino nicked Eth $400 of her $1,000 weekly salary for the indifference.

Carole Lombard added the "e" to the end of her first name upon the advice of a fortune teller. Then her fortunes changed. She became William Powell's leading lady and Bill fell in love with her.

That Winslow-Crawford golf feud is now all square, Bobby having turned the pressure on Max last week. Neither would like their medal scores known. The battle is to be continued.

Moe Reingold, who talks the Coast film colony into purchasing rare gems, will be in town another couple of weeks. Will likely accompany the Warner throng westward when they start conventionward for Frisco.

Jimmy Durante's literary endeavors have been most notable for losses. Schnozzola purchased $200 worth of the first edition of his book for friends. Royalties to date, $134. The difference is $66 in the wrong direction.

The golf clubs are starting to throw open their courses. Long Island always gets a head start on Westchester, some of the L. I. links being played the year 'round. Westchester members ought to be in full cry by the end of the month.

Ottawa

M. W. Plunkett back in town after two years.

Joe Franklin bringing out a bottle bearing the date 1905, and some of the contents still left.

P. J. Nolan talks to lawyers about the strike of operators, which has been running six weeks.

Bill Lane talks to a policeman and then starts to worry because the cop made a note of it.

A. H. Coplan had to buy off the tenants on the property where the new Rideau theatre is to be built.

Hon. E. A. Dunlop puts through a film quota law in Ontario just to show Col. Cooper that it can be done.

Frank Badgley threw out his chest when his Government film bureau rushed a topical talker through in four hours.

Reported N. L. Nathanson all set to start a new Canadian circuit after the decision of the Federal film probe is announced.

Earl and Countess of Bessborough take over the Vice-Regal post and announce to the world that their special hobby is amateur theatricals.

Paris

Florelle in films.

Louis Jouvet back.

Elsie Ferguson back.

Damia on stage again.

Where is Nan Britton?

Gemier in from Berlin.

Claire Luce at the Lido.

Benjamin Miggins here.

Ice skating going strong.

De Palucca dancing here.

Albert Lambert to Rouen.

Louis Bromfields go ritzy.

Elliott Paul finishing novel.

Edmonde Guy dancing again.

Chauncey Olcotts off to Italy.

Alice Roberte leaving screen.

Jean de Limur going society.

Marcel Achard to New York.

Meg Lemonnier making films.

Colleen Moore changed mind.

Tony d'Algy in pictures here.

Ishbel Ibsen going to Norway.

Marion Harris passing through.

Jacqueline Logan coming over.

Midget golf has gone tearoom.

W. Thiele staying on to direct.

Pierre Geoffroy caster for Osso.

Winchell Smith off to America.

Jed Kiley explaining Hollywood.

Andre Lefaur doubling in films.

Reinhold Schunzel back to Berlin.

Eddie Glick of Hollywood in town.

John Kelly not looking for work.

Clifford W. Smith giving dinners.

Only three legits without cutrates.

Edward de Merz sold Ange Bleu.

Elsa Maxwell's backgammon parties.

Sylvia Lyon not doing publicity now.

Marguerite Moreno works all the time.

Karl Grun megging for French films.

Edward Scott Beck back to Chicago.

Suzy Vernon burned at press reports.

Elsie de Wolfe again in social swing.

Marie Glory resembles Laura La Plante.

Gilbert White talking to Roland Brown.

Allan Durant owns a night club in Berlin.

A. Galitzend a taxi driver of prominence.

"Amphitryon 38" being given in Prague.

Charlie Garfield of Beverly Hills at bars.

Eunice Norten a rising American pianist.

Rip calls annual satire "Viscosa and Co."

"On the Spot" called "Chicago" in Sweden.

Jean Worms filming at Paramount.

Kendall K. Kay, p. a. for Paramount.

"La Vie Parisienne" a hit at the Mogador.

Yvette Guilbert singing in Montparnasse.

Syd Horner doing minstrel show for Vienna.

Ketty Pierson to Stockholm for more films.

Mme. Leon Rothier in town for six months.

Hank Arnold at the Lido with Roy Weeks.

Henri Jeanson petered out in latest revue.

Suzy Pierson awarded a stylo prize in Nice.

Lester Cuddihy, of Literary Digest, in town.

Maurice Tourneur back to underworld stories.

Fifty more unemployed newspaper men in town.

S. K. Swift of N. Y. Times looking for copy.

Tata Nacho, Mex. composer, playing at parties.

Eighty scenes in this season's Folies Bergere.

Victor Seastrom directing and acting in Berlin.

Hats further back on the head and longer veils.

Pirandello happy Metro paid $40,000 for "Desire."

Paris interested in Chanel's Hollywood reception.

10% of bar personnel can be foreign; rest native.

Geno MacGowan cafeing with Dick Halliburton.

Jim Gerald is the Charley Ruggles of French screen.

H. W. L. Dana spending four months in Russia.

Young Capellani did the French prolog for "Rango."

Maria Corda may do some films here if ex-hubby agrees.

Jean de Limur thinks he's Hollywood-bound in a month.

334 French writers have Paris streets named after them.

Henry Garat waited two years for break in local studios.

Carroll McComas off to Riviera, then far east to Hollywood.

Irving Schwerke at Vieux Colombier with Christine Diemer.

Basil Woon showed Roland Brown Where Paris takes its lid off.

Monseigneur still most exclusive night club. Casanova reopened.

Jeanne Holbling's Hollywood fashion pictures frontpaged here.

Mrs. Harold Scarborough does London social notes for local Herald.

"Donna Clara" in Jolson show debuted in Josephine Baker Paris revue.

Mary Garden talks plenty about Chi opera not renewing her contract.

Mrs. Jesse Lasky exhibiting 49 of her paintings at the Knoedler Gallerlee.

Helen Perfriere quit Comedie Francaise because salary of $40 a month.

Somebody pulled a brodie trying to overpublicize Jeanette MacDonald.

Gigolos got away with a million francs of jewelry from American dowager.

Pat Fitzpatrick first to play "By special permission of the copyright owners, 'I Love You'" at the Dingo.

Lois Jaques, once fiancee of Clarence Brown, looking at film with Mona Maris, present fav of the megger.

Mexico City

By Doug Grahame

Charles Chase, screen comedian, came here from Hollywood for a week's vacation. He got a lot of favorable publicity, though he did tell the dramatic editor of one of the leading dailies to call later, as he was tired.

Will Rogers flew into town, wisecracked with the foreign correspondents, said Mexico is the best country in Latin America, and flew down to Nicaragua to see what he can do about cheering up that stricken land.

Foreign and Mexican amusement enterprises operating in Mexico City have been advised by the civic department of diversions that one of its regulations provide that all such enterprises must exhibit a Mexican work at least once a month. Department cautions rather than warns this rule will hereafter be enforced in the cases of amusement companies playing rune here.

As an experiment to determine whether or not it is possible to please everybody, Manager Jose Meza of the Imperial, largest 2d run, staged a double header with "The Big House," and its Spanish version, "El Presidio." Spanish version was exhibited first, followed immediately by the English. Result was pleasing those who clamor for all-Spanish talkers and the considerable number here who understand and like English. Many natives saw both pictures, explaining they got something out of each—American slang out of the English version and Hollywood's idea of handling U. S. argot in Spanish, from Latin version.

Montreal

B. M. Garfield oke after flu.

Tourists flocking in since Easter.

P. Labelle to Le Canada to cover City Hall.

Six-day bicyclists back again Sunday (19).

Armand Meerte finds spot at Matou Botte cabaret.

Evan Morton swapping afternoon for morning paper.

Press Club, mecca for dries after 11, closing end of April.

Yearly moving trek, 50,000 families, started and will hit b. o.

L. S. Shapiro reporting hockey series in sport shirt. Ice only cold spot at Forum.

Dorothy Manners, Press Club hoofer, singing her own song at service club on the side.

Mrs. Pim, bridge expert at Palace, latest excuse for ladies lunching downtown and being late for dinner.

Prehistoric image dug up here last week thought to be sculpture of George Rotsky, missing from office in Palace. Mislaid but later found.

Consolidated Theatres taking over Empire (first run), Princess and Imperial (nabes) in Quebec City. Operate two first runs and seven nabes in Montreal.

Montreal Symphony Orchestra season ended. Musicians built up attendances to net $14 per week per player to organization. May not repeat concerts next season.

Dr. Lapierre promised $25,000 annual grant from provincial government for upkeep projected National Conservatory of Music here. No concert hall so far in this city.

Feature picture canned at Loew's Saturday morning (11) to let kids in to see "Sunshine Sammy," headlining vaude bill. Idea Mort Kruehen's, who is boosting vaude at the house.

Berlin

By Max Magnus

Alexander Gray here.

Betty Storn gave a big tea.

Sam Spiegel back from Rome.

Erwin Piscator going to Moscow.

Milton Diamond off to New York.

Ufa Palast, new, opened in Danzig.

Kurt Gerron will make shorts for Ufa.

Big fire at Zeiss-Ikon plant in Zehlendorf.

Heinrich George came in from Hollywood.

Oscar von Miller will see the Pope and Mussolini.

Leontine Sagan will stage "Rat Trap," by Winslow.

Hans Schomburg preparing a new expedition for Africa.

Friedrich Zelnik and Joe Dunning co-operating on a production.

Tobis preparing international production of Dumas' "Die Kameliendame."

Hans Breitenstraetter is manager of new European boxing champ, Pistulla.

Olga Tschechova could not go to Budapest. Her guest-play prohibited there.

Herbert Dassel, drawer of Publicity Studio No. 5, married Erika Helmke, actress.

Fritz Lang inhibited a song at premiere directed against his wife, Thea von Harbou.

Karl Valentino has established his own small theatre in Munich for his own new plays.

Liebich theatro, Breslau, in financial difficulties. The management Sagasser has collapsed.

Max Reinhardt discovered a new star, Zarah Leander, actress, at Stockholm Vasatheater.

George Piek, husband of once famous picture actress, Olga Desmond, tried to commit suicide.

Fritz Wendhausen, successor of Lupu Pick, former chairman of German association of directors.

Erich Wolfgang von Schipinsky, released from prison in Hanover, will appear in tho Alt Bayern, cabaret.

Decided by the Prussian Diet to close the Kroll Oper at the end of this season. It may continue on a private basis.

"Lissa Harts Entscheidung," last play written by Hermann Sudermann before his death, now offered to the Berlin stages.

Wilhelm Glueckstadt, former manager of Danish film company, Denmark, arrested in Berlin on charge of embezzlement. Returned to Denmark.

Lothar Schmidt, 67, author, died after an operation. His first comedy, "Die Leibalte," was a great success. Many of his plays were very successful in England and America.

Loop

Leon Navarro back in vaude.

Sam Roberts is an apple fiend.

Steve Trumbull is building a boat.

Morris Silver finally got back from N. Y.

Meyer Marks in town to visit his family.

Ben Bernie back from a short stay at French Lick.

Richie Craig soup-and-fished for "Elizabeth the Queen."

Real name of Dorothy Davis, over WENR, is Helen Conroy.

Tom Mix attended premiere of European Olympia Circus.

Charlie Hogan now carrying spare buttons for emergency situations.

Dick Voynow treasuring the last recording of Knute Rockne's voice.

Al Blasko, formerly with Essaness, now handling publicity for the Castle.

George Wood getting ready to move across the street to the Publix office.

Bill Jacobs and sister, Sadie, can spend hours looking for bigger and better words.

Nate Wolf is becoming an exhibitor leader, heading the new Allied grievance chair.

Henri Gendron getting ready to move his band over to the new Oriental Gardens.

Dr. Max Thorek grabbed a photography prize for his camera shot of a fellow medico.

Art Frasik, Palace pit maestro, providing dance music for Palace ushers' supper dance.

With the assistant home, sickness, Edna Pfister doing all the work in the Film Board office.

Joe Hartman will probably join his former boss, Henri Ellman, who's now buying head for Allied.

Claiborne Bryson, unknown, copped a commercial account for Columbia. He will help glorify Olson rugs.

Morris Silver brought green draperies all the way from New York for Nan Elliott's sanctum in the Morris office.

Frank Berling, the immaculate, had his embarrassing moment when he walked into his College Inn minus the cravat.

Bobbie Meeker succeeds Ben Bernie at the College Inn, but not until May 28. Bernie will fade after one last super-theatrical nite.

J. C. Stein has permanently signed off air travel, following the Rockne tragedy. Stein formerly used planes constantly. He's insured for $1,000,000.

CHATTER

London

Rich Hayes fully recovered.

Francis Mangan's name in lights.

Jane Sels recovering from malady.

Eric Barker with auto and chauffeur.

Jane Welsh has role in a Wembley talker.

Dirt track racing opened. Big crowds.

Much talk here of America's yellow press.

Mark Anthony back from Paris, preferring London.

Madeleine Carroll starring in next Miles Mander film.

Betty Nuthall, English girl tennis ace, losing matches.

Parnell and Zeltlin not exactly in love with producing.

Philip Page witty about Shakespeare, the playwright.

Genaro's spreading. Just purchased Mecca restaurant.

J. C. Thorpe may go to Hollywood for British International.

Jessie Matthews in "Pygmalion" outburst against Americans.

Violet Hopson, once big screen fav, contemplates a comeback.

Gene Gerrard satisfied to forsake West End legit for talker studios.

Wilfred and Billy Shine, father and son, teamed for mike purposes.

H. V. Morton may take readers over from the Express to the Herald.

Frank Stanmore, old timor, is heavier and more prosperous than ever.

Chester Morris meeting the boys at a press lunch. Voted decent sort.

Carl Harbord got a big talker part as result of "Tell England" criticisms.

Leslie Howard Gordon didn't get such raves from his first directorial effort.

Easiest thing to buy in this town is one of those illegal sweepstake tickets.

Happy Hunter handling talker mike after long absence in the States.

Wallace Parnell and Ralph Reader now jointly running production school.

Dora Maugham has cabled her friends she's sailing from New York June 14.

Dorothy Bartlam has written advertising matter for her next book before writing the book.

Current racket among indie space hounds is to act as personal agents to dames who sign for space.

Paramount slaughtering opposition in Finsbury Park district with two features, acts and presentation.

Mark Hambourg says no pianist should ever write. What he didn't say was that some should never play.

It used to be flowers over the footlights, but Toots Pounds at Palladium was handed a pekinese. Her own?

Cochran intends acknowledging congratulatory telegrams on his Pavilion revue with black-bordered cards.

Brooklyn

By Jo Ranson

Eva Tanguay is back.

Gilda Gray returns this week.

Maurice Bergman, p.a., lost his mustache.

Billy Arnold staging revue at the Rockwell Terrace.

Marilyn Miller and Oscar Straus in on the Bremen.

Leo J. Margolin is p.a. for the Rockaways this summer.

Louis Graveure, American tenor, also back and still a tenor.

Edna Ferber and mother stopped at the Half Moon last week.

Jones Beach will have a new pool and golf course this season.

The Stillwell mansion in Gravesend under auction yesterday.

Henri Bernstein and Arthur Pollock conferring about "Melo."

Two embalmed whales only new features at Coney this season.

Otto Kahn racing to Brooklyn to board the Bremen Europeward.

Alice Cogan, star sobbie on the "Times," had her pic in the paper.

Ogden Nash has a foreword in Rian James' new book about New York.

Morton Savell, magazine editor of the "Eagle," has his yacht at Port Washington.

Sam Gumpertz, Coney's baron, and John Ringling back this month from Sarasota.

Sam Gordon, Chicago outdoor showman, now in Coney with the "Unborn" shows.

Giulio Gatti-Casazza will bring his Met Opera Company singers here again next season.

Peggy Burton, English playwright, also sailed for England, as did Serge Rachmaninoff, pianist.

Sydney Franklin, local bullfighter, did not speak at the Academy, claiming an old wound affected his health. Real reason, societies objected.

Personal columns in the local dailies carrying ad from a lady who has just returned from Reno. Says she will gladly explain to anyone the new Nevada divorce laws.

Westchester

By Francis Kenny

County-wide bridge tourney in progress.

Rehearsals in progress throughout county for annual music festival May 14-15.

Sol Levoy out as manager of the RKO, White Plains. Slated for manager of WCOH, Yonkers.

Easter vacation business took care of a lot of the boys who had headaches during Holy Week.

Playland, Westchester's beach resort at Rye, opens May 1. Frank Darling continues as director.

Louise Gifford now conducting "creative dancing classes" at County Center, White Plains, on Fridays.

Loew's, Mount Vernon, has been denied a permit to hold a block party for its annual anniversary.

RKO reported negotiating for purchase of uncompleted Arcade building, Mount Vernon, for vaudfilm house.

Westchester Negro Choral Union with 700 singers will give a Spring Song Jubilee at County Center tomorrow night (16).

Lee Elmore is the director of the company which opened a 10 weeks' stock season in Westchester theatre, Mt. Vernon, this week.

Bill McBride, recently elected mayor of Pelham Heights, inducted into office the other night. There was a session of oratory.

Gretna Green, roadhouse near White Plains, where Bob Mason, speak owner, was murdered a month ago, has been closed on order of D. A. Frank H. Coyne.

Alonzo P. Cooper out as White Plains Commissioner of Public Safety after six years in office. Charged he failed to act against speaks and roadhouses.

Nothing further about the shooting of Bob Mason in Gretna Green roadhouse at North White Plains more than a month ago. D. A. panned by county papers for lack of action.

Margaret Matzenauer, contralto; Paderewski, pianist; John Charles Thomas, baritone, and Albert Stoessel, conductor, at Westchester Music Festival to be held at County Center, White Plains, next month.

Channing Pollock and associates interested in pushing restoration of St. Paul's P. E Church, historic Mount Vernon edifice of which Rev. Dr. Weigle, Episcopal actors' chaplain, is rector. Campaign for funds may seek $350,000.

Raymond C. Brown has been taken from the Tarrytown hospital to his home in Brooklyn. He drove the auto that hit a tree in Tarrytown March 19 and killed his companion, Jeanne Grandson, night club hostess. Beth Brown's legs and one arm were broken.

Big advance sale for charity concert of Westchester Masons April 15 at White Plains. Nina Morgana, of the Metropolitan, and the New York Philharmonic Orchestra are scheduled to appear. Hans Lange will conduct. All tickets at $1. County Center will hold about 4,000 comfortably.

"Believe It or Not" Bob Ripley has made a motion through counsel to have a $10,000 accident case put back on the Supreme Court calendar at White Plains. Action was stricken off when the plaintiff failed to answer when the case was called in February. Rip was hurt in a taxi accident last August.

Marion Horbel, ticket seller at RKO Proctor's, Yonkers, did some sleuthing that resulted in uncovering a band of Portuguese shovers who have been flooding Westchester with phoney $5, $10 and $20 bills. Making up her cash she discovered a bad $10. She opined she could pick out the guy who gave her the bad dough, so the police were called and she pointed him out.

Toronto

By Gordon Sinclaire

Aileen Stanley in town.

Sybil Gordon singing at the Arcadian Court.

Pedestrian traffic laws to be strictly enforced here.

Mona Bates conducting a 10-piano ensemble at Eaton Hall this week.

McGillivray (Landscape) Knowles, 69, marries Ella Taylor, his former ward.

Charlie Ayres sells "Turf-Oddities," cartoon column, to King Features.

The torso-tossing Leila Bederkhan hates Toronto Sundays and sails for Paris next week.

P. Broadbent promoting Edith McColl, former steno, who will essay another of those transatlantic flights in July.

Randolph Hartley, agent here for the Theatre Guild, Maurice Colborne and the Stratford-on-Avon Players, died of throat cancer.

Douglas (Step by Step) Stanbury, one time kid prodigy in the old Regent theatre days, spending the week with his people here.

Frank Nelson, former sports ed of Toronto "Globe," and now judge of the Canadian Racing Ass'n, off for Bermuda after marrying Mary Pigott.

The Mr. Beechnut who hands out so many twenties is Andy Passmore, former "Telegram" scribe, who cracked four of his city ed's ribs when fired.

Cleveland

By Glenn C. Pullen

Lotus Gardens to run pictures during dance intermissions.

Harry Frankel leaving WTAM as songster to join WJR-WWJ, Detroit.

Harry Schwartz, Cleveland human beanpole, signed by Olsen and Johnson.

Charles Lyon, radio announcer, promoted to the Chicago NBC studios.

Sidney Raymond, Plaza Club m. c., to turn vaudevillian this fall. Publix unit.

Sam Bradley directing production of "Only Girl" for K. of C. in Canton this week.

Francis X. Bushman and Eva Tanguay booked by Vic Leval for his nite spot.

Francis Gere, new district manager for Warners, once was a pro roller skater.

Money so tight that even town's one burlesque emporium has lost its stagedoor johns.

Eva Henderson, local actress, going film with her uncle in Hollywood, Alan Forrest.

Lloyd Baker, trumpeter at New China, carries his owns rolls when going to coffee shops.

Gene and Glenn, local radio favs, booked for Palace April 25. Broke records there last year.

Town's most ritzy club, Excelsior, to fold April 25 with farewell show. Lodge building bought by university.

Phil Selznick off to New York to get extra Cuban band for Club Madrid. Parisian atmosphere his latest gag.

Evelyn Farney, 15-year-old local hoofer, caught the eye of Benny Davis and won a three-year contract.

Earl Cheetham, tuba tooter in Manny Landers' band, now the father of a daughter named Marlene.

Lillian Smith, Loew secretary, to marry Sanford Farkas, former State manager but now in Boston oil biz. June.

Florindo Lucchoni, opera patron, back at his restaurant after five months in hoosegaw for liquor violation.

Rosa Blink, pianist in Bobby Grice's girls' band at Red Lantern, goes in George White's next Broadway try.

Claude Thompson, local radio singer, married to Charlotte Russell, who used to be one of his mash admirers.

Bob Robertson, famous cornetist in beer garden days, has reassembled his old time brass band for baseball concerts.

Frederic McConnell, Play House director, to teach general course on the theatre at Western Reserve University this summer.

Hamilton's Little Village and Colonial Inn, both spots known for their atmosphere, have gone into voluntary bankruptcy.

Cleveland Heights, suburb, refuses to lift ban on Sunday films in spite of bill now before Ohio legislature to legalize Sunday shows.

Max Eisenstatt, little theatre scenic director, returned from tour in Russia. Says things so bad there he had to sleep in a bathtub.

Robert McLaughlin opening summer stock at Hanna with "Bad Girl." Installing voting machine for customers to decide season's shows.

Harry Shaw, rotund State manager, took country ride with Mac Moloney, Loew city manager, and had to push car a mile. It broke down.

Gaetano Messina, known in local nite life for 53 years as "Hot Tamale Joe," has sold his last tamale. Former circus musician, he died of brain hemorrhage while passing newspaper row.

Trade school offers course in film projection but doesn't guarantee jobs. Some 33 union operators are looking for jobs, which leaves beginners holding the bag. School was stench bombed last week by unknown parties.

Lou Fink, burlesque rassler at Cocoanut Grove, got turned down when he offered to do his stuff for local grunt-and-push show. Promoter told him rasslers had their own style of comedy and wouldn't stand for any competish.

Two items of gossip printed by local chatterer, one concerning an anonymous theatre manager due for transfer for overbally-hooing himself, and the other a class speak opened by an anonymous nitery owner, resulted in three worried managers calling up to deny and two nitery owners so burned up they wanted to give the snoopy chatterer the works.

Philadelphia

By Arthur B. Waters

Indoor golf courses in downtown section dying. Several closed.

Flo Ziegfeld over Friday to see debut of his daughter, Patricia, in "The Truth Game."

Burton Holmes' last lecture at the Academy of Music this week. Usual good business at all performances.

Shakeups in the staffs of all local papers have the press boys worried. Several dailies lopped as many as 20 men, with more in sight.

Funeral services of Fred G. Nixon-Nirdlinger very quiet as result of the wishes of the family, but photographers managed to get on the inside.

Joe Shea, of Fox, over Saturday. Spoke over the air from Mayor's reception room, stunt being arranged by Tommy Labrum of local Erlanger office.

Lawrence Shubert Lawrence doing concert performance by Viola Tree and Ethel Borden of "Truth Game" Tuesday matinee of next week on his own.

Despite generally bad business conditions, Philly looks primed to turn out heavily for ball clubs. Even the Phillies, much razzed tail-ender of last season, expects a sell-out for opening.

Local legit press offices half deserted these days because of scarcity of shows. Joseph R. Williams, with Guild's last play, and Jim Peede, "Death Takes a Holiday," only ones in town this week.

Several producers, including Zieggy, spotted at performances of "East Lynne Gone West," Mask and Wig's latest show at the Garrick. Novelties in production and clever dance routines interested the professionals.

Special Sunday night private showing of "Skippy" at Keith's brought forth all editorial heads of local papers as well as usual Philly first nighters. Town is so dead Sunday that there is a rush to attend anything like this.

Leopold Stokowski most publicized man in Philly right now. Led orchestra for "Wozzeck," German ultra-arty opera, and then conducted for "Oedipus Rex" and bizarre mechanical ballet. Highbrows went haywire over both and Stoky got lion's share of the attention.

Jacob Ginsburg, Jr., reported making some profit with his venture at the Lyric. Melodrama revivals weren't so well received, but "Front Page" was liked and escaped the red in its first week. "Oh Promise Me" next, with Ginsburg also becoming a full fledged producer by sending both on tour.

Newark

By C. R. Austin

Manager Burkes of the Terminal took a few days off last week for tonsilitis at home.

Proctor's is putting on the ritz with new artists doing the lobby display and a new marquee ordered.

It transpires that one of the recent m.c.'s at the Branford left for refusing to cut dirty gags which were bringing in protests.

All Warner theatres have banners out celebrating the advent of Harry Kalmine's daughter, Joan. Harry is doing as well as can be expected.

Collections for the NVA were very good over here. In one house the first day the manager found that the collections nearly equaled the gross.

Only line visible last Saturday was at a hat store, where all lids were on sale at 95c. The boys gave the girls some pointers on conduct at sales.

The Capitol won't reopen until August. Theatre wasn't damaged by the recent fire, but the lobby was. To reconstruct the Capitol building the lobby must be rebuilt.

Although generally supposed that Publix units go out at the Branford this spring it was discovered that the contract runs until late next fall. Harry Kalmine has sent for a few cartons of headache powders.

"My Lemon of Orange" seems a harmless enough title, but it doesn't strike some of the residents of the Oranges that way. They are putting up a howl. Not wishing to add any fuel, the Terminal called off an advertising campaign made for the protesting cities.

The Mosque is being kept open after all. When it was found that the Capitol could not open WB decided to use the Mosque with double features, not all first runs. Prices are down to 25c mats and 40c nites with Sat. and Sun. up a dime. Kids in at 10c and 20c. No orch. They wanted to use the Rialto and had it announced, but the union insisted on a 10-piece orchestra and all was off.

Hollywood

Mary Scully has given up agenting.

Chester Dudley lost four wisdom teeth.

Bert Roach going in for sweat shirts.

Dorothy McNulty and Equity have made up.

Downtown cafe sells individual cigarets at a cent.

Mae Murray will lay off for a fortnight at Del Monte.

Lowell Sherman will head for Broadway in two weeks.

The Joe Brandts are sending their son, Jerry, to U. of P.

Wilbur Mack is "Jimmy Walker" again in Metro's "Five and Ten."

"Truth About Youth," WB film, billed as a sexer on Main street.

Bob Roper, ex-pug and film actor, in the miniature airplane business.

Tia Juana has gone Babbitt. They're organizing a Rotary club there.

Workmen added "RKO" to the Pathe studio sign across Washington blvd.

Laird Doyle went from United Broadcasting to KFWB to write continuity.

Fred McIsaac back from Honolulu with a miniature muff under his schnozzola.

Takes a little radio ether to give some of the glorified song-pluggers a swelled dome.

Thomson's on the boulevard, landmark among film eateries, went for a receiver.

D. W. Griffith due here in a month, to do another for UA, but no decision as to story.

Hoot and Sally Eilers Gibson staging an old-fashioned barbecue the 19th at their rancho.

Groucho Marx in the audience at one of those wrestling bouts here piped: "Stranglers may kiss."

Victor Potel is sole representative of the picture profession at the Philharmonic orchestra concerts.

Major Fairbanks, Radio studio superintendent, will add to his duties the supervision of sets and research.

Thinking up titles on the Radio lot is now worth while. Used to offer the help $50. Ante has been raised to $100.

Coffee Dan's bally on the street level is a radio behind a screen that sounds like plenty of entertainment downstairs.

Finley E. Benson, manager of the United Artists exchange, on sick leave for three weeks. E. W. McLean, a salesman, subbing.

Finishing soon with Metro, C. B. DeMille will spend a month on his yacht and then see Europe. Meanwhile, keeps silent as to his future picture plans.

When script of "Five Star Final" was completed, one of the Warner-FN execs discovered there was a character named Luella, a rough newspaper woman. Luella immediately became Kitty.

King Georgeing in pictures isn't so profitable these days. R. O. Pennell, who is the casting directors' favorite impersonation of the British ruler, is going home to England to see about some picture work there.

Although Bob Vignola directed Leon Errol in a Marion Davies picture more than a decade ago, they met for the first time at the Dominoes' shindig. Explained by Vignola's assistant at the time shooting the necessary stooge scene with Errol while Vignola was megging the star.

When Joan Bennett took possession of Lew Seller's Malibu beach house it was reputed one of the quietest along the sands. Soon after she moved in, Mike Levee, on one side, and Charles Kenneth Feldman, the theatrical lawyer, on the other started building additions. Miss Bennett is now squawking plenty.

New Haven

By H. M. Bone

Freddy Scoville looks swell in a tux.

Bernie Hynes out of Grace Hosp. after op.

Regina Morgan has switched landlords.

Morning sheet has new film critic —Polly Paige.

I. J. Hoffmann has opened his golfing season.

Tom Clark, a. k. of Fox-Poli crew, taking up golf at 62.

Advertising Club annual ball at the Lawn Club, April 18.

Kearney Walton married three years and still honeymooning.

There's one guy here who'll reach for a Lucky instead of the check.

Try and get backstage at the Shuberts with Ike Lowenthal on deck.

Barney Rapp commutes from Bridgeport to his Pavilion Royal Sat. nights.

Indignation Committee is serenading city official with new screen song, "Mmm-mmm-mmm, Would You Like to Take the Air?"

Ed Wynn is trying to get an injunction preventing a member of a Publix unit from using his piano-on-wheels specialty. Claims it's his personal property.

CHATTER

Pittsburgh

By Hal Cohen

"Bozo" Snyder in town again.

Jakie Klein off for Hot Springs.

Sammy Walsh back at the Villa Royale.

Howard Inches has joined the Sharp stock.

Kennywood Park swings into action this week.

Dave Schooler, at Stanley, on his fifth visit to town.

Eddie Klein's tux shirts look just as good at 3 a. m.

Jack Simons still looks bare without that mustache.

Ken Kenfield wears a two-ton coat and never a hat.

Ted Claire back again still wearing those Barrymore collars.

Widow of John Ball, for years political scribe of old "Post," dead.

Johnny Harris' mother and sisters coming home from coast by boat.

Bobby Gordon, kid film actor, home from coast. First time in eight years.

Sound went floory at Nixon's invitation performance for "Trader Horn."

Ted DeVere of the dance team of DeVere and Kiki, is an astrologer on the side.

Bill Robinson isn't to join "Rhapsody in Black" until after it plays the Alvin.

Brian McDonald conducting talent hunt for WJAS. Got his start at this station.

George Bancroft's brother, Stew, has left town and is now with the star on the coast.

Peggy Bernier jumped from here to St. Louis for another couple of sessions with Ed Lowry.

All the big Warner execs here were in Erie for the opening of the new house there last week.

Arthur Sprenkle, local, back with Sharp stock at Pitt, but with a new last tag. It's Marlowe now.

Jimmy Joy giving a new song by Johnny Davis, his trumpeter, plenty of plugging over KDKA.

Gertrude Gordon, former sob sister here, doing a book on the life of Ruby Blackburn, the actress.

Mildred Faye of "Show Boat" chorus, says her ma in the Bronx won't believe she's doing a specialty. She is.

Hellinger's "All in a Day" has been added to list of "Sun-Tele" features. This is the rag that also has Winchell.

The Fulton had a tough time getting the kids out of "Skippy." Some of 'em came in for the first show and stayed all day.

Dorothy Bushey may go in Jack Haley's new Schwab & Mandel show. Local kid worked with Haley three weeks in St. Louis.

Local newshounds gave Tom Morgan, manager United Press in Italy, a big feed. He used to be one of the boys on the old "Sun."

Dr. Benny Levant, who wrote the music for U. of P.'s Cap and Gown show, is a brother of Oscar Levant. He used to give Os his piano lessons.

George Schuyler, columnist for the "Courier," local Negro weekly, crashed the American Merit this month with "Memoirs of a Pearl Diver."

Golf rivalry between Dave Broudy, conductor, and George Curry, viola, has already reached fever heat, and the season hasn't even started.

Syracuse

By Chester B. Bahn

Harold McGrath, Syracuse novelist, accompanied by his wife, bound for Switzerland.

Benny Davis had an extra hour or so with nothing to do Saturday. Result, a new football song for Syracuse.

Theatre Guild's touring company will play a two-day stand of "Strange Interlude" at the Majestic, Utica vaudfilm house, May 1-2.

Floyd Revoir, studio baritone, and Robert Wood, assistant engineer, of WFBL here, have been engaged to operate WHDL at Lake Placid.

Hallie Stiles, Syracuse's gift to the operatic stage, comes home to warble a ditty or two at the Chamber of Commerce dinner Friday.

It's catching. Meaning paternity. William J. Tubbert, Keith's pilot, is the newest proud parent. It's a daughter, and she'll be christened Sally.

John Pendergast is the acting d. c. of Hearst's "Journal" in the absence of Franklin H. Chase, dean of local critics. Latter on another jaunt to Europe.

Suit brought by the 201 Bleecker Corp. against Morris Shulman, Syracuse theatre manager, to force him to formally vacate the Colonial, Utica, settled out of court.

Wally Crisham, young Syracuse dancer, has gone night club, appearing at the Villa Vallee in New York. His partner is Helen Groody. Wally was in vaude with her sister, Louise.

Metropolitan Opera Company displaying interest in Francis McLaughlin, senior in College of Fine Arts, Syracuse University. Youth, 21, had an audition in New York last week. A baritone. Keith's will put him on here for a week's engagement.

Washington

By John Daly

Sol Bloom, commissioner of the George Washington Bi-Centennial, laid up with a lame back the past week.

Lew Leslie's "Rhapsody in Black," scheduled to open at the Belasco Sunday night, held back until Tuesday. Not ready.

Joe Cochran, son of Stephen Cochran, of the National theatre, busy organizing a jazz band—for duty at a summer resort.

Biggest gridiron dinner ever planned postponed from last Saturday to April 26 because of Nick Longworth's death.

Two more weeks and the Belasco closes for the season. L. Stoddard Taylor, manager, preparing for his annual trip abroad.

Orchestra out of the National for the summer stock engagement. Two local piano players—Van and Shook—take their place. Boys making a hit.

Wrestling at Auditorium drawing 7,000 fans every Thursday night. Has competition at old Strand theatre now with seating capacity of 1,800.

H. O. Bishop, former editor of the "National Republic," published here, has turned in his pencil to join the editorial forces of the Bi-Centennial Commission.

Wilson Line of Philly coming to Washington with a new idea for river boats—top deck flat as a pancake! for dancing only. Down the river on moonlight nights.

Since the Theatre Guild is thinking of producing a play around the life of Woodrow Wilson, some claim that Joseph Tumulty, the late President's secretary, has the nucleus of the real drama—and part of it written.

New England

Thomas Overholt is directing a home talent minstrelsy at Rockville.

Parents of Arthur Martell, billed as New England's premier theatre organist, awarded verdicts amounting to $5,750 after an auto accident.

Looks like old man depression has taken a back seat. New autos and spring finery on the highways and byways. Mills showing improvement, too.

Ruth Gardner, daughter of William H. Gardner, songwriter, now of Winthrop, Mass., engaged to wed John Winter Gartner of Newark, N. J., in June.

Louise Mace, dramatic critic of the Springfield, Mass. "Republican," will be one of the three judges of the Little Theatre tournament at Pittsfield, May 1-2.

Two scribes are gonna be married, Adelaide Taylor and Fred Hunt. Bride-to-be is church editor of the Quincy, Mass., "Patriot-Ledger" and Fred's Quincy district reporter for the Boston "Post."

United States Army reserve officers of New Hampshire have asked the war department to give the rank of major to Lieut. Robert S. Fogg, Concord aviator, for flying to Horse Island to get photographs of the film schooner Viking's disaster for Paramount News and Associated Press.

Dallas

By Rudy Donat

Weather warm again.

Town has around 7,000 unemployed, government report. Better than expected.

Harry Luccnay brought Pete, the Our Gang pooch to town, but didn't find any bookings.

Ray Stinnett and Eph Charninsky re-entering exhibish here with a new suburban, Mars.

Paul Scott, indie owner of Varsity, nabe, offering $200 for arrest of every stench. Still got the cash.

All the p.a's getting that summer look. Good temperature gags help the b.o. here when it gets around 120.

Charlie Maxvill has abandoned marathons and pony golf for baseball. Meaning he missed the fool class.

Keenie Elmore got a boost from the papes while hoofing in Publix unit at Palace. Worked on one of the sheets once.

Royal Russian Chorus will appear here matinee and night May 11 at the San Pedro Playhouse. Alfred and Lester Sack, of Sack Amusement Enterprises, booking.

John Rosenfield, panner for the News, took his vacash in Chi, chiefly to review "Three Little Girls" for Texas state fair booking. Fair execs bought the show, showing what an ambitious critic can do.

Honolulu

George O'Brien and Jack Ford among the Fox gang enjoying the beach.

Mr. and Mrs. E. H. Emmick of the Golden Gate theatres, Frisco, guests at the Royal.

J. L. Martin, writer for the French magazine "L'Illustration," here for three months.

Visitors en route to Japan: Mr. and Mrs. Oichi Kimura, Yokohama business manager for Japanese-American Film Company.

Forty picture people are here from Fox to do "Black Camel." Hamilton MacFadden, director; Warner Oland, Bela Lugosi, Alphonso Ethier, Dorothy Revier, Sally Eilers, Victor Varconi, Maurry Kinnell, William Sistrom. Script writers are Phillip Klein and Barry Conners, Sam Wertzell and Ben Carre. W. F. Fitzgerald and wife arrived a week ago to make all business arrangement for the company. Most of the location will be on the beach.

Birmingham

By Bob Brown

Weatherman's got it.

The pickled whale did good biz.

Royal Russian Chorus at Erlanger two days.

Joe Belle passed through, en route to Houston.

Stagehands spend their spare time writing letters to papers asking for vaude. And they have plenty of time.

Another of those time service companies, advertising by phone, pops up.

Everybody reading "Decameron" since the ban was lifted. Drug stores featuring it at cut rates.

Vernon Reaver, mgr., Alabama, has turned personal in trailers. Using that little pronoun "I."

City officials having headaches over anti-billboard ordinance. Billposters are protesting. City may revise.

Tax officials in Mississippi are all worked up over Camel's new wrapping process. The tax stamps won't stick on that cellophane, and each package must be sandpapered.

Mrs. Mary Townsend, former "Follies" girl, who died when her car plunged over a 400-foot precipice in France, was a Birmingham girl. She was known as Mary Margaret Laird.

Toledo

By Dick McGeorge

Temp. up to 77 last week.

Ken Benson has a Ford.

Eight acts in at RKO Riv.

Chan Acker back at work.

All aviation peeved at the local airport.

Par. doing well with double features.

Valentine cleaned up a grand for NVA week.

Baseball season opened Tuesday. Mud Hens look fair.

Sam Micals still directing burlesque and a favorite.

Local critics hit hard with changes in openings. Thursday, Friday and Saturday.

Ohio trying to pass a five day intention marriage law. All it needs now is the gov.'s signature.

Rosamond Mae and Beatrice Keller are specializing in local burlesque. Latter recently taken from chorus.

Noble Jones, county recorder, in a cabaret join the other night. Took a poke, had opponent arrested but dismissed case next day.

Salt Lake City

By Philip G. Lasky

Hadyn Simpson's orchestra booked into the Blue Moon Club.

Victory (Publix) has inaugurated stage band shows Friday, Saturday and Sundays. Mort Harris is m.c.

All shows, and business in general, benefited by the influx of 12,000 Mormon church members into Salt Lake to attend their 101st conference.

Hale-Munier players will end their season around June 1 at the Playhouse.

Ralph Cloninger, leading man at Playhouse past three months, is organizing a troup to travel through Intermountain region.

Pine Lake Club reopened. Average run of club has been three months, then the doors close and a new management steps in.

Marie Shirley, wife of Tom Shirley, KDYL announcer, returned after eight weeks in Hollywood where she made two shorts for Craig Hutcheson.

Minneapolis

By Les Rees

Thirty-four bands from all over state here May 23-24 to compete for trophies and medals.

Johnny Weismuller, noted swimmer, gave exhibitions at University of Minnesota last week.

Sunday films lost out at election by narrow 17 votes margin at Pelican Rapids, Minn., near here.

F. B. Rogers, central division sales manager for Electrical Research Products, here for a few days.

Harold Finkelstein, erstwhile assistant Publix divisional manager here, off for vacation at Excelsior Springs, Mo.

I. H. Ruben, formerly of F. & R., back after a winter in Florida. He'll summer at his elaborate Lake Minnetonka home.

With all theatres contributing, police benefit stag at Auditorium drew 10,000. Some pretty rough stuff in the show.

Sunday afternoon "pop" concerts by Minneapolis Symphony Orchestra at University of Minnesota Auditorium drawing big crowds.

Herman Fields quits as Publix northwest division maintenance director to take house managerial position with Finkelstein chain.

Lou Breese, m. c. and pit conductor at the Minnesota, temporarily incapacitated when he threw a rib out of joint while wielding baton.

John P. Rossiter, veteran local bandmaster, again chosen president of the Minneapolis Musicians' union. Has served eight consecutive years. Fred W. Birnbach continues as secretary and business manager.

Harold Kaplan, manager of Century (closed for summer), brought back by Publix from Rochester, Minn., to work out of main office as emergency man. Ray Niles, who resigned as Rochester city manager to go with the Finkelstein theatres, reconsidered and remains with Publix.

Akron

By Rex McConnell

Fewer apple sellers on the corners.

Dine and dance biz hard hit with advent of spring.

Park roller rinks doing biz after being closed all winter.

Earle Poling, plugging the town for Cleveland grand opera season soon to open.

Warner district officials visited Tom Berdeua, Strand manager, four times last week.

Sam Smolin and Boys at Wintergreen Ledges, new amusement eatery near town.

Doc Perkins back at East Market Gardens with band after a month's tour of the sticks.

Jack Hunter and band set at Summit Beach Park ballroom. Opened this week.

Roger Adams, for a long time with WADC, announcing and crooning at WHBC, Canton.

Uncle Abe and David, NBC radio artists, in personals here for program sponsors, Goodyear.

Roxy and Gang drew poorly at their recent concert here despite many weeks of exploitation.

Mrs. Al Beckerich, wife of RKO Palace manager, to Buffalo to recuperate from recent illness.

Dramatic stock at Grand trying hard to survive after house catered to burlesque rowdies for more than a year.

Denver

Holden Swiger had the flu.

J. L. Fenske has returned from N. Y.

Some 500 entered in the "News" piano-playing contest.

George Baker and Adolph Eichonberg spent several days in Kansas City.

Ray Thome, Paramount publicity director, leaving Publix. Going to L. A.

Bill Hene, treasurer at the Broadway theatre, is also milk inspector for the town.

Work has started on the new 2,300-seat Orpheum. Still trying to get a 16th street entrance.

Daily rehearsals for "Mikado," music week opera. Freeman H. Talbot, KOA manager, directing.

Stuart Barrie, from the Brooklyn Paramount, now organist here, replacing Eloise Rowan and Katherine Kaderly at the local Par. Miss Rowan goes to the Denver.

John Hayden and Arnold B. Gurtler are completing the cast for Elitch's Gardens stock this summer. List includes Katherine Alexander, Walter Gilbert, Joseph Crehan, J. Arthur Young (all re-engaged), Louise Prussing, Jean Adair, Jonathan Hole, Florabelle Fairbanks and Charles Lait. Allan C. Dalzell will again be the p.a.

Louisville

By M. W. Hall

U. of L. Players gave "Taming of the Shrew" last half to gross of $275.

School bus caught fire and burned. One of the kids was reading "Ex-Wife."

Police Capt. James Carroll is dead. He was the official who issued gun permits to news hounds.

For a full day in the dailies the Alamo ads read: "Warner Oland in 'Charlie Chaplin Carries On.'"

W. H. Wright, of Wright Players, reported in town to look over K. C. Auditorium for summer stock.

Donald McDonald, Jr., was visiting Mayor Harrison last Tuesday night when his car was stolen.

Five drivers freed in fatal mishaps. Judge held that victims met death through their own carelessness.

"Herald-Post" employes recently given 20% raise, making their salaries now 70%. Sale of paper set for April 18.

Some 15 Clarence Saunders stores sold to Bill Steiden, general manager for Kroeger. Went bankrupt and sold for $50,000.

The Mary Anderson theatre has been ordered closed in two weeks until fall unless leased for the period. No negotiations yet. Usual procedure each spring.

Bell Telephone building, nearing completion in center of city, narrowly missed being blown up when an electrician discovered a charge of dynamite left in the building and connected with a fuse. Labor trouble talk.

Trouble over authorship of "In Nonsense Land" which amateur group revived. Frank A. Greene and Edward O. Risley both claim they wrote the piece, first produced in 1900. Program of that time credits Risley with authorship and Greene as director.

Des Moines

By R. W. Moorhead

Super-summer weather no treat to the b. o's.

Planting Ferry seeds to grow pansies here.

Henry R. Luce, ed of "Time" and "Fortune," a visitor here.

Louie Maye, prizefighter, suing for divorce on desertion charge.

Hope Emerson, lately of "Lysistrata" at home for vacation.

Neil Schafner promoting home talent nights at the President.

Al Morey celebrating 1,000th performance as m. c., Paramount.

Easter parade outstanding for $7.50 dresses and $2 hats. Merchants sob.

Lola and Leota Lane's kid sisters, the Mulligan kids, featured in spring charity ball.

Freiburg Passion Play company at Shrine auditorium five days starting April 22.

New sound equipment at Broadlawns tubercular hospital. Funds provided thru sale of Xmas seals.

Half dozen minnie courses showing signs of life. A question if they'll hurt the theatres this year?

Barry Burke, new Publix division mgr. for Iowa on old stamping grounds. Had Paramount here and Riviera, Omaha, in old unit days.

Community drama organization calling spring jamborees a "backstage party at the old Foster opera house"—but with modern admission, $2.50.

Columbus

By Walt Harvest

Watty Watson sitting up.

Virgil King visits the old town.

Slim Bozman may go south soon.

Song hawkers on every corner again.

Dorothy Todd wins title of "preview queen."

Janet Goodfellow back home from radio travels.

Mary K. Bell, co-ed, into Ciney and local stock.

Ben Bernie is touted for summer stand at Valley Dale.

Patty Patterson now reported with British film firm.

NBC trying for WAIU and WCAH, merged stations, is a report.

Virginia Blackburn returns to Ohio State and old drama life.

Isham Jones selected by collegiates for annual senior prom.

Mrs. Aline Richards, former "Florodora" girl, stages school play.

Players Guild stock over well opening week. Edith King starred.

Eddie Meiniker announces that mosquitoes fear theatres in this city.

Scoop Stacy shows Betty Perry of Cleveland the town and picks his best man for June.

Ward Farrar of Kansas City in charge at the Broad until Watty Watson recovers from the old apendectomy.

Ohio State studes doing "Wedding Bells" as student production. First time drama clubs not in charge of drama efforts.

Local co-op burlesque reported ready to fold. Arch Bangert insists they'll try to keep going until June. Orders to tighten up recently issued.

CHATTER

Portland, Ore.

Mitzi Hajos gone a-guesting to Seattle.

J. J. Parker, Fox-Portland president, says: "Consider the hen. She saves her cackling for laying eggs."

Bill McCurdy thought "They Knew What They Wanted" was too hot for local club sisters. Canceled and switched in "Argentine."

Just as the boys were dusting up the cooling plants for hot spring days rain washed away a couple of small towns near by. Good for newsreels.

Group of club femmes went on inspection tour of local daily. In the pressroom one of the visiting gals objected to the roller towel. Said she to the foreman: "Don't you know that roller towels are against the law?" Foreman came back with: "Yes, m'am, but that one was put up before the law was passed."

Atlanta

By Ernie Rogers

Hal Roach passed through.

Wrestling has practically run box fighting out of town.

WSB celebrates ninth birthday. Second oldest newspaper station in America.

Larry Hawkins, the guy Floyd Gibbons talks so much about, gave Rotary club an earful about modern scientific progress.

Atlanta Baseball Club on the air to arouse interest in opening day. Guy Butler, "Journal" baseball expert, staging programs.

Lillian Roth in person at the Georgia; John Boles ditto at the Capitol. Lillian's visit practically a secret until her arrival. Boles got great ballyhoo.

Fort Wayne

Daylight saving starts April 25.

More conventions here than for Indianapolis.

Charles DuWan back and managing Majestic.

Paramount denies looking for a second run house.

Ralph T. Fisher takes long-term lease on Maumee.

Carole Lombard is former Jane Peters of this city.

Mayor William Hosey proclaimed "Laugh Week" for RKO.

Many celebs being caught for interviews while passing through en route east.

Paul Bachelor is giving a program of German modernistic dances and lieder at the Little Art theatre.

Publix Production

(Continued from page 45)

ducers there for the two other unit trips.

In all Publix will be playing stage shows in 25 de luxe houses.

Plans Set

After a meeting in Chicago over the week-end, attended by Milton H. Feld, Abe Lastfogel, representing the Morris office, Boris Morros, Publix music head, and Carlton Winkler and George Woods, unit producers who are to remain in Chicago, plans are being rushed to immediately organize a Grade B unit route for the middle west and south.

Winkler and Woods, brought from New York, will produce from Chicago. They have been attached to the Publix forces here.

Under plans, Publix will have three different units, a New York Class A show to play between here and Chicago, including the larger houses such as the Chicago in the latter city, and two Grade B units for separate routes.

One will play secondary B. & K. houses in Chicago, Detroit and Minneapolis, latter going off New York route on which it is now taking shows, and another Grade B unit to open at Des Moines and play Omaha, Denver, Dallas, San Antonio, Houston and New Orleans. Other houses may be added later to either of the two Grade B unit routes.

The secondary stage shows will pick up scenery, costumes and now and then some talent from New York units after they wind up their tours in Chicago.

Going ahead with plans on the first Grade B unit for the middle west and south, first will probably open in Des Moines a week from Friday (24).

Providence

By A. A. Marcello

Jack Sullivan, still single.

And so are theatre oakleys.

Arthur Bramwell convalescing.

Apple vendors are on the wane.

Gary Burns has his own ideas of reporters.

Foster Lardner back from his western tour.

Modern, former burlesque stand, is a-begging.

Col. Felix Wendelschaefer has turned farmer.

Carlton, Fay legit house, may open in the near future.

A load of Chaplin reissues are playing neighborhood stands.

Jim Powers vacationing here from his theatre worries in New Brunswick, N. J.

Charles Hobby visiting his son, Jack Hobby, Victory manager, for indefinite period.

More layoffs from work here, but local exhibitors say they have no squawk to make.

Looks like the legislature will kill Sen. William H. Vanderbilt's attempt to put over legalized horse-racing at blue-blooded Newport.

Oklahoma City

By George Nobel

All eateries cutting.

No summer stock this year.

Sam McAfee got tired of Tulsa. Back here.

Annette Anderson is the new announcer at the Warner.

Several pony golf courses revamping for warm weather.

Snow and freezing weather everywhere. The worst March in 50 years.

Midnight shows are washed up here. Other things more exciting at that hour.

Young Savage, of the Warner group, insists that his matrimonial prospects are not to be taken seriously yet.

Local drug store says in its ad to call if you miss the evening paper and it will read the headlines to you. Will also lend you an umbrella if caught downtown without one. But no money loaned.

Portland, Me.

By Hal Cram

Wrestling going big here.

Belated snowstorm set spring back a few hours.

Kathryn Hatch, cellist, guest at final organ concert.

Modified marathon planned here on Patriots' Day, April 19.

Sport and boat show, with many good attractions, only drew fairly.

Margery Clark joins Jefferson Players. Comes from stock in Macon, Ga.

Now four acts of vaude daily at Keith's. Pictures and seven acts Saturdays.

Dorothy Russell Lord leaves local stock to join National Players, Washington, D. C.

Trumbull Players open stock at Waterville. Natalie Center and Harold Randall, local boy, leads.

Durante's Split

(Continued from page 43)

cabaret Saturday (11), having been there and also with the show since the latter opened. Metro is reported having a talker ready for Jimmy's entrance when he reaches Hollywood. His only other film experience was with Paramount in "The Road House," one of those so-so things.

Careers

Each of the three boys has had a career, with Clayton's the classiest up to the time of the trio getting together. Lou had been with leading dance combos and in productions. He is known as one of America's best straight men and dancers. Eddie and Jimmy had less auspicious starts, both having come up through the dumps, Jimmy as an ivory pounder and Eddie as a coon shouter.

Despite all efforts in the past by many to split the trio, none could accomplish it. It's unlikely that anything on the stage would have done it, but the celluloid opportunity could not be passed over, the boys agree.

Jimmy has had a ghost-written book called "The Night Club." The book that may never be written should be by Lou Clayton and also on nite clubs. What that lad knows about 'em!

Chicago Defeated

(Continued from page 51)

ally publicized. There might be just as much chance for a stranger to be bumped off in Detroit or anywhere else, but the rest of the country doesn't believe it.

Besides the personal safety angle, Detroit has better booze through its proximity to Canada, and what's a convention without booze?

The merchants, hotels and theatres of Chicago all hope for a convention revival, at least by next year if not this summer or fall. Outside the booze, Chicago has everything in its favor, mainly central location. But the local gunmen's rep has made it a veritable no-man's land for the convening whoopee tradesmen.

If the new Mayor succeeds only partially in his announced intention of driving out the bad eggs, there might be a slight chance for Chicago's return as the convention capital.

Giggie Tells Sobbie How, Why and When It Happened—Mother Not Wise

"What's it like, this being a gigolo?" asked Variety's sobber.

"Oh, it's rather pleasant work; late hours and all that, but not very strenuous. Clean, too, you know," replied the dancing gig, whom sobbie picked out on an afternoon tea exploration.

Sobber was badly in need of a good interview.

Things looked wretched for sobbie that day until birth of the gigolo idea. The boy seemed a likely find. He was young, good looking, well dressed and, and—but sobbie was there on biz.

"What I mean," continued the sobber "is, do you enjoy the work? What sort of life is it? Does it differ much from the normal male's way of living or making one?"

A Gig's Motto

"Superficially, of course," replied giggie. "But under the surface, where's the difference. It's making a living, isn't it? All men must make a living somehow. And this is just my way of doing it.

"By the way, did you ever hear the motto of a gigolo?"

"No," said sobbie. "I've heard several definitions but never a motto."

"Well, here it is: 'No free samples.'"

"That's interesting," said sobbie, "but how did you become a gigolo?"

"I'll start from the very beginning," answered the gig, warming up and trying to recall where he could dig a photo to run with the story. "But first I must explain that I'm not an ordinary gigolo. I'm what's known to the trade as a rough gig. I'm really a pretty rough fellow. Although some people misunderstand me. My father did. I'll get to that later.

"I was a terror at school."

"Did you say terrier?" interrupted sobbie.

"No," replied the gigolo, unabashed by the sobber's bad ear work. "Anyway, a lot of the kids were afraid of me. Mostly the girls. I would pull their curls. But despite that the girls all admired me. They would flock around and call me pretty names. Sometimes I tired of this admiration. That's why I had to pull their curls. The boys were never interested. They called me names, too.

"From there I drifted through odd jobs; dish washing, bissing, such as perfume smelling and before and after posing."

The Example

"What's before and after posing?" asked sobber.

"Posing for a manhood building patent medicine, showing how a man looks before and after he drinks a bottle."

"You were the after, I presume," ventured sobbie.

"Yes. From there I went into the dance hall business and became a gigolo. At first I was pretty awful. My first job lasted two days. The manager came to me and said, 'Our customers are complaining. You're ruining the ladies' feet. You're not the high class gig we want. You're just a gig.' Some nosey songwriter was standing nearby and stole that as a title for a song.

"But gradually I learned to dance and now I'm quite successful."

"Are you going to continue at being a gigolo or would you like to do something else?" asked the sobber.

"Now and then I think I'd like to get out of this business," answered gig. "Once a rich customer of mine said that with my profile I ought to go big in pictures. I was her favorite type. But I changed my mind about going to Hollywood. Out there they won't even pick up a Boy's option.

"It's closing time now and I'm going home to supper. I'll go in and change my clothes. I'm walking downtown and if you'll wait a minute I'll walk a few blocks with you."

"Sure," said sobbie. She wondered if she should ask giggie out to dinner, but figured maybe he wasn't accustomed to strangers.

"What's the idea?" asked sobbie when giggie returned. He was wearing a torn suit of overalls and a soiled cap. His face bore a black streak of dirt.

"It's for my mother's sake."

"Doesn't your mother like well dressed children?" asked sobbie.

"My mother," replied the [illegible] "thinks I'm a truck driver."

Slight Error

Columbus, April 14.

At a recent dance a lad became peeved enough to swing a right hook into the midriff of him who had accidentally violated the sanctity of his toes.

The guy never looked up until after he'd sent the hook home. When he did, he discovered he'd socked Jack Dempsey.

His retreat from the floor was a bit confused. The former champ smiled and said nothing.

'Round the Square

Winter Golfers' Find

Times Square golfers spent a definite portion of the final winter days attending an indoor golf game which permits use of all the clubs. Only one known in the theatre district is on a side street near Eighth avenue, proprietors perhaps muffing a cleanup by ignoring a Broadway location through choice or necessity.

Game attracts because it permits an 18-hole round and the use of woods and irons. Means is an illustrated scale with an indicator registering the yardage of each shot. When the player gets on the green he drops a ball on the marked floor where he putts out. Peculiar part is that the indicator is fairly accurate and penalizes a slice or a hook. Trouble is indicated on the scale, mostly designated as water, so that the player can look and see how far he must carry to escape being penalized.

When the player gets near enough to the green he moves up to a mat close to the curtain where he chips. The floor is marked up to 15 feet and the indicator registers the number of feet the ball is away from the pin to correspond with the carpet markings.

They're asking $750 to install the device in your home.

Bobby Folsom, the Fragile

Bobby Folsom has her orders about building rock gardens or playing 45 holes of golf in a day. No more. Either was her recreation last summer. It got to her kidneys and the doctors said the rest.

Now Bobby is undergoing weekly external treatment as her reward for being so nice to friends. Not satisfied to build the rock gardens, mostly on Long Island, Bobby would drive in her car, locate the rocks, pile them into the auto, drive to the garden, lift them out and then lift them again to location.

If she completed the gardening early enough golf followed.

One could hardly believe the girlish Bobby so energetic or strong, but she has been notorious over on the Island as a glutton for hard work. And when playing an engagement Bobby pines for her heavy rocks.

Dealer Fired After Winning Million

A home roulette wheel, but an inch under regulation size, has been having its ups and downs winning for the banker, whoever that may be of little private groups playing for light stakes and changing banker every hour. The ornerness of the wheel so frequently losing in contrariness to the usual professional casino roulette wheel that seems to win constantly brought comment from the pleasure players.

It was suggested the home wheel might be off balance of itself, or through the table where it is placed. Most likely it is the changing dealer with none of the ball spinners adept. One or two who could change pace with the ball found it going into the three sections instead of majorly one section too often, as with the other spinners.

Playing roulette in the home brings out curiosity, mostly from women who ask if gambling wheels can be braced. Little information of this kind is heard around the table, although it reminded one of the home party of a story told on the side and commonly known by casino habitues of the professional class. The story ends without a finish. It never has been discovered if the participating dealer was suspected of using the gaff on the wheel. With this wheel the only gaff possible was the invisible thread.

In one of the largest gambling houses of the country a heavy player one night asked for a private room. A dealer in the casino usually dealing in the private room had an interest of 25% of all private room winnings, whether he was dealing or no. He dealt the wheel for the room player. The house won one million dollars from the lone bettor, who paid off without a complaint, then or afterward. But about a month later the dealer with the 25% private room interest was missing from the establishment. He has never returned to that casino or any other.

The casino where the big loss occurred is accepted among the pro gamblers as strictly on the up for any amount or player.

Agencies Make Unemployment Worse

New York Department of Licenses is investigating a new racket alleged to be worked by some of the employment agencies. The scheme involves conspiracy between employers and the job agents.

Under the law the employment agency is entitled to 50% of the second week's salary from all jobs secured.

Agencies operating the racket are charged with inducing employers to change employees every two weeks, this giving the employers and agencies 25% of the salaries every two weeks and cutting the job holders' income to a week and a half salary for two weeks' work. It forces the unfortunate to seek new jobs every two weeks without a chance of ever receiving full pay for their labor.

The Hammerstein Parallel

Around 30 years ago Oscar Hammerstein lost his fortune of $1,000,000 when his New York theatre building at Broadway and 44th-45th street was foreclosed under a mortgage of $950,000. Last week Arthur, Oscar's son, lost his last $1,400,000 when the Hammerstein theatre at Broadway and 53rd street was bought in by the mortgagee at $1,250,000.

That one million Oscar lost when the New York Life bid in his Times Square discovery left Oscar broke, as the sale last week to the Manufacturers Trust Company left Arthur flat. The New York Life sold the New York theatre property and it was resold. It is now owned by Paramount, valued at between $11,000,000 and $13,000,000. What the Trust Company can do with Hammerstein's is problematical. That not a bid was entered by any showman in this day is rather a true line on what they think of it as a proposition.

Hammerstein's is on the other side of 53d street. The L runs through 53d. That may be it.

Forum

This department is for kicks, squawks and plaints or just plain comment. It may be for or against anything in the show business, although divorce, breach of promise and other like matters about private affairs cannot be aired.

One side of paper only, with typewriting preferred.

Letters should be limited to 100 words, but if sore enough and wishing to tell all, that may be extended another sentence.

New York, April 8.

Editor Variety:—There is an expression in French which occurs to me. When translated, it reads "He who excuses himself, accuses himself."

Notwithstanding, the exigency of the moment compels me to ask you to publish an open apology for defaming article appearing in current "Variety."

It is true that I drank a cocktail during a bridge party given by a dear friend of mine—a young lady, whom I'd proudly introduce to my family. The liquor was rank poison and I am told I threw a fit—"goes beserk" as your article has it—for three hours, during which time my friends, three gentlemen in the vaudeville business were unable to contain me.

For specific information to the ignoramus who maliciously submitted the article to which I bear keen resentment, a patient acquires unusual strength due to a psychological phenomena commonly known as "avalanche—conduction!" If the moron is interested I could explain the principle underlying same!—even to him or those like-minded!

Naturally, during my violence I was hurt—badly so. I have fully recovered from same in spite of the prognosis, diagnosis and supposed treatment! So much is true—an unfortunate victim of Prohibition, this is the case, to the point!

"Variety" sponsors clean plays and yet besmirches the character of a clean-living young man who has given seven years to show business during which time there has never been any occasion for "yellow journalism."

It does not belong in a paper so highly esteemed as Variety, even were it true!

The whole article smacks of "artistic thinking" of one who has a perverted and many other phases of a psycopathic mind! I don't reproach this unfortunate writer, although I do impute a maliciousness that is so carefully woven through the article with white threads—the carefully chosen "beserk" "brutes" and the incriminating and pointed last sentence trying to remember "where the flat is that all the trouble happened in!" I feel sorry for him and am grateful for the lesson it teaches me.

Never to speak but the best of everyone and if that may seem impossible, to say nothing at all!

Do I sound like a lush or a moron, such as your article slanders me with.

So I ask you again to publish an apology and any part of this note you see fit to.

Ben Guy Odley.

NEW YORK THEATRES

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO Thea., W. 44th St. Eve. 8:40. Mats. Thurs. and Sat., 2:40

MAX GORDON presents
Clifton Webb
Fred Allen Libby Holman
in
"Three's a Crowd"
"Greatest revue ever produced in America."—Garland, Telegram.
SELWYN W. 42d St. Eves. 8.30. Mats. Thurs. & Sat., 2:30

E. RAY GOETZ, Presents
THE NEW YORKERS
FRANCES WILLIAMS CHARLES KING HOPE WILLIAMS
ANN PENNINGTON RICHARD CARLE MARIE CAHILL
WARING'S PENNSYLVANIANS and
CLAYTON, JACKSON & DURANTE
1,000 CHOICE SEATS $1, $2 and $3
Eves., 8:30. Pop Price Mats. Thurs. and Sat.
BROADWAY THEATRE, B'way and 53d St.
Seats Selling 8 Weeks in Advance. COL. 5-6445

A. H. WOODS presents
ARTHUR BYRON in
"FIVE STAR FINAL"
CORT THEATRE 48th Street East of B'way
Eves., 8:40. Mats. Wed. and Sat., 2:30

Gilbert Miller presents
"The outstanding dramatic success of the season."—Burns Mantle, News.
Tomorrow & Tomorrow
A NEW PLAY BY PHILIP BARRY
with Zita JOHNSON & Herbert MARSHALL
HENRY MILLER'S 124 West 43d Street
Eves. 8:40. Mats. Tue., Thur. & Sat. 2:30

"A splendid American playwright at her best."—J. Brooks Atkinson, N. Y. Times
JOHN GOLDEN presents
AS HUSBANDS GO
by RACHEL CROTHERS
JOHN GOLDEN Theatre, W. 58th St. Cir. 7-6678.
Eves. 8.30. Mats. Wed., Thus. & Sat., 2.30

Cosmo Hamilton World famous author, says:
"You have knighted Mr. Average Man. You have given the world new thrill and beauty and courage. I left the theatre walking on air."
Channing Pollock's Play Abou YOU—THE
HOUSE BEAUTIFUL
APOLLO Th., W. 42 St. Eve. 8.40. Best Seats $3

THEATRE GUILD PRESENTS
Miracle at Verdun
By HANS CHLUMBERG
MARTIN BECK THEATRE 45th St. West of Eighth Ave.
Eves. 8:40. Mats. Thurs. and Sat., 2:40

Getting Married
By BERNARD SHAW
Eves. 8:40. Mats. Thurs. and Sat., 2.40.
GUILD THEA. 52nd St., West of Broadway

JOE COOK
in His Fleetest, Funniest Musical
FINE and DANDY
Eves. 8:30. Pop. Mats. Wed. & Sat., 2:30
ERLANGER'S Thea., W. 44th St. PEnn. 6-7963

ROXY 50th St. & 7th Ave.
WILL ROGERS in
CONNECTICUT YANKEE
Fox Movietone's comedy classic. On the Stage—First of International Revues—"ITALY" Entire Roxy Group
DOORS OPEN 10:30 A. M.
CONTINUOUS DE LUXE SHOWS

Norma SHEARER in
Strangers May Kiss
with Robert Montgomery
A Metro-Goldwyn-Mayer Picture
Revels, Mitchell & Durante, Chester Hale Girls, Buschuk, Orch.
—DOORS OPEN 10:30—
CAPITOL B'WAY & 51st St.

DWIGHT DEERE WIMAN presents
MARY BOLAND
in Paul Osborn's Comedy Hit
VINEGAR TREE 6TH BIG MONTH
PLAYHOUSE W. 48th St. Eves. 8.40. Matinees Wed. and Sat., 2.40. Bryant 9-2628

R-K-O

MAYFAIR B'way & 47th Continuous Shows
CIMARRON
with RICHARD DIX, IRENE DUNNE
2nd BIG WEEK at POP. PRICES

GLOBE B'way & 46th Continuous Shows
BERT — ROBT.
WHEELER & WOOLSEY
in "CRACKED NUTS"
2nd BIG WEEK at Popular Prices

PALACE 47th St. & B'way. Mats. Daily, 2.30.
BERT LAHR
RUTH ROLAND—HARRY BURNS
DON AZPIAZU & BAND
MARION SUNSHINE—BEN BARD
and PHIL BAKER

58th ST. Bet. Lexington and 3rd Aves.
Wednesday to Friday—April 15-17
"BEYOND VICTORY"
BILL BOYD—JAS. GLEASON
HERB WILLIAMS
WILL & GLADYS AHEARN

86th ST. Cor. Lexington
Wednesday to Friday—April 15-17
"BEYOND VICTORY"
BILL BOYD—JAS. GLEASON
McALLEN & SARAH
GEORGE DEWEY WASHINGTON

Mayor's Talk

(Continued from page 51)

have expressed in me shall have been justified. If there was any doubt in my mind as to my official record I would not have imposed on you nor have accepted your invitation."

Malone's Targets

In his speech turn Dudley Field Malone said it was a tough spot for an Irishman. Malone went to bat for the mayor and while not naming Rabbi Wise and the Rev. John Haynes Holmes, he described them as "twin glooms in town who belong to the clergy, one a pronounced grouch and other a pronounced dry."

Mentioning Heywood Broun, who has been attacking the mayor, Malone called him a retired dramatic critic who turned reformer and said Broun had muffed a thousand times in saying "Abie's Irish Rose" would run only a week. Malone grew fiery in speaking of Jimmy and sat down amid cheering. Broun was in the gallery as a watcher and reporter.

George Jessel, master of ceremonies, made a splendid introduction for the mayor: "I have quoted everybody from Shakespeare to Butch Tower, but now I have an important announcement to make. Like a town crier and asking all to the side of the road, for here comes a favorite son, a truely begotten son of Father Knickerbocker, His Honor the Mayor."

Harry Hershfield said: "I love to speak on the radio for I can get into the finest Christian homes. I have no purpose in life and anything that happens to me is profit." He told a story on Hearst at the time he was running for mayor and had two front pages set in type, one reading "Hearst Elected" and the other "Fraud." He also thought that crime might solve unemployment since half the people would be under indictment and the other half on juries at $3 per day. His story of the fighter "He's hitting me for you now" brought the private thanks of the mayor.

After Harry Cooper introduced William Morris, president of the Guild, the latter introduced Sam H. Harris, who promptly introduced Jessel who said he didn't want the speeches to last any longer than "The Gang's All Here." He explained the dinner's proceeds would go to the Guild's Saranac fund. Talking of Broadway he mentioned a time when passing the Republic one would see David Belasco and not "Tillie Pipplck from Peru." Gene Buck was introduced as "the Billy Rose of his time." Buck talked of Jimmy as having a "great heart and a fine mind, an open mind which like a parachute only works when open."

Jessel then introduced Walter C. Kelly, "a gentleman who has spent most of his time in vaudeville—a lost art—but if Hiram Brown is listening, that doesn't go." Kelly remarked that he had listened to the "doubtful introduction by one of Gus Edwards' juvenile delinquents." The judge talked about his early days in New York, also of the time he lived in Virginia, where he ran for Congress and "got some votes."

Maurice Chevalier arrived a bit late and took his place on the dais. Jessel greeted him in French fashion, kissing him on both cheeks. That provided plenty of kidding during the evening. Bessie Mack was called to the table and presented with a token for her publicity work. Jessel won another laugh, saying: "We can't afford jewels but there is something worth even more. You can kiss Chevalier" and she did.

Those who took a bow but did not talk were Weber and Fields, Mischa Ellman, Arthur Hopkins, Irving Berlin, Chevalier, George Gershwin, Daniel Frohman and Donald Brian. Al Jolson sent word he was abed with a cold and remitted a check for $1,000 for the Saranac fund.

The dailies front-paged the dinner Monday morning.

Inaccurate Biographies

Conrad Nagel

By Claude Binyon

Hollywood, April 11.

Seated in his den with his torso tossed aside and a bevy of his faithful horses romping about the room, Conrad (Luxuriant) Nagel is a much different person than he seems upon the silver scream. His eyes are greenish blue and he purrs softly if things are going his way. When not going his way he walks.

Conrad was born in Keokuk, Ia., of musical parents. His father gave him piano lessons and his mother tried to teach him to sing, but it was the girl next door who made the impression. Her name was Vivian and she could read things between the lines of the "Rover Boys" books. When Con had his 1"th birthday Viv took him for a walk. When 15 she held up a painted Easter egg and sneered. When he was 18 she had left town.

With all but one of his illusions shattered, Con enrolled in Highland Park College at Des Moines. To help pay his expenses he worked as night clerk in a hotel, and his final illusion was shattered.

Quick Finish

Egged on by College theatricals, Conrad started a Chautauqua tour as a reader. His favorite was:

"Oh ye cold-hearted, frozen formalists!
On such a theme 'tis impious to be calm;
Passion is reason, transport temper, here."

He didn't last long at that.

After short stretches in stock and vaudeville Con got the snappy part of Youth in "Experience" and his interpretation of what a young man feels caused many backstage slaps but cinched his career. Ladies sent furtive notes to him and he bought a bottle of Eau de Lilac for shaving.

A session in the navy during the war interrupted his career temporarily but gave him more knowledge for his illusion files.

One Great Break

Nagel's first picture was "Little Woman," in 1918. He married Ruth Holms, a fan writer, before she had time to see him in it.

When talkers came Con started progressing on paved roads. His voice caressed microphones and studios caressed Con. For a while he was the only picture actor in Hollywood who could talk without moving his eyes across a blackboard.

The attempted walkout of picture players, ordered by Equity, had Nagel talking as usual but he was only fooling. His flair for oratory eventually landed him in a vice-presidency of the Motion Picture Academy, where he talks without his voice bouncing.

Nagel's hobbies are wrapping rubber bands around pencils and snapping his knuckles out of joint. Con labels it persistency. Mrs. Con calls it stubborness.

Just a Suburb

Los Angeles, April 14.

Los Angeles is losing out as the coast's big burg. Sunset Boulevard street cars leaving downtown after six P. M. carry signs reading:

"Direct to Hollywood theatres."

Russian Ballet Dancer In Cop's Frame Case

Mme. Nina Artska, former member of the Russian Ballet, now a teacher of ballet dancing, was the principal witness against Richard P. Ganly, ex-vice squad officer, who was placed on trial before a jury and Judge Charles C. Nott in General Sessions Monday (13). Ganly is the fourth cop to be tried on charges of perjury, growing out of the Seabury investigation into conditions in the Magistrates' Courts.

The defendant, dismissed from the force following a department trial, is accused of having framed Mme. Artska when he arrested her in January, 1929. He accused the dancer of committing prostitution in her apartment at 208 West 84th street. Later, at her trial in the Women's Court he testified she made no admissions of guilt as he had charged in the affidavit on which she was first arraigned in court. Magistrate Silberman dismissed the complaint against the woman.

After the Revolution

Assistant District Attorney James G. Wallace, prosecuting, in opening the People's case, declared Mme. Artska bore an excellent record and had never before been arrested. He said that after the Russian revolution she and her mother came to this country. She appeared in several shows, but finally, as theatrical engagements became fewer, she opened a dancing studio. He declared that a stool pigeon employed by the defendant had called at the studio presumably to receive dancing lessons. The man placed Mme. Artska in a compromising position just as the officers broke into the place.

During the trial Wallace will call several well knowns in the theatrical profession to vouch for Mme Artska.

Mme. Artska made a general denial of the charges the defendant had originally made against her. As to her theatrical work she said she had the leading ballet part in the show "Chu Chin Chow" and later appeared in "The Wanderer." She said that among others who would vouch for her is Maurice Gest for whom she had worked in several shows.

Big Champ Bout to Cost Cleveland Only $12,500

Cleveland, April 14.

Nite spots, department stores and racketeers anticipate a boom in business through visitors when the Schmeling - Stribling heavyweight champ bout is held July 3 or 4 in city's new lake front stadium.

City will receive $25,000 rental, half the concessions profit and the ring and field seats, costing between $50,000 and $75,000. Only $12,500 to be put up by city for expenses.

"Post's" Film Colony Yarns

Lynn Farnol, now in Hollywood, is gathering material for a couple of articles on the picture colony for the Satevepost.

BEHIND THE KEYS

(Continued from page 19)

W. W. Bogart, recorder for Mizpah Shrine temple, appointed manager of Mizpah Shrine theatre, succeeding F. J. Holland.

Galveston.

Princess, Houston landmark for many years, sold for $10,000 under foreclosure to the Massachusetts Mutual Life Insurance Co. Suit against O. W. Hinds. Offer of $200,000 made for building earlier in year. Princess well known to legit.

Detroit.

Regent is closed indef. House operated till three weeks ago by Jack Stebbins. An effort was made to pay the operators back salaries and other service bills. But the owner insisted on the rent.

Des Moines.

Strand, Milford, sold by A. M. Leitch to S. S. Jungkunz of Cherokee.

Story City, Ia.

In a record-breaking election Sunday shows won at Story City, Ia. Question bitter one of long standing.

Los Angeles.

New Fox, Santa Barbara, opens May 15 with a special train of studio and theatre execs and stars going up from here. House has 2,200 seats and is decorated in Mexican atmospheric style.

Gigolo Fever in Hollywood

By Grace Green

Hollywood, April 11.

Premiere of "Dirigible" at Grauman's Chinese was a success in more than one respect. Everyone seemed to be rooting for Harry Cohn and Columbia Pictures. Biggest executives and stars from the major studios seemed pleased to see this company turn out such a big production.

Lily Damita, escorted by Joseph M. Schenck, who has just signed this French actress to a United Artists contract, attracted considerable attention. Her unique ultra-Grecian gown, complete even unto the sandals, was, if nothing else, most original.

The visiting Will Hays were the center for the execs. Mrs. Hays was ordinarily clothed, in comparison to the Hollywood style show. She wore a simple black gown with a conventional black velvet coat.

Pretty Dancing Fools

The Ambassador for those Thursday afternoon "Continental Teas" is now one of the things to do.

And how the girls flock there for a sample of the gigolo routine.

With utmost courtesy the gigs inquire at the different tables, where unescorted women are seated (these in the majority), whether or not they would like to tango. Few refuse the pretty dancing fools. They are chiefly Spanish or Argentine film aspirants now gigging for a living.

Different from European gigs, these accept no money but are paid by the management. At least, that is how it stands now. Perhaps, when the gig thing becomes more common, tips will follow, like in France, for the dancing gig turns down nothing.

Pro Women's Dance

Professional women of Hollywood, like the Masquers (local Lambs' club) have their own club here—the Dominos. Although but a year in existence, the Dominos must be thriving, from its first annual dinner-dance at the Hotel Roosevelt.

Mrs. Edward G. Robinson, chairman of the evening, did a good job. Blossom Room was capacity at $5 a ticket; entertainment was good and the spirit excellent.

Adele Rowland as m.c. introduced Zelma O'Neal. The "Varsity Drag" girl has a nifty new dignified bob and hennaed hair. Her bright red slippers, red bangle and red beads with a light blue gown, were a striking if not an attractive combination.

Miss Rowland later sang delightfully and handled the ceremonies capably.

Lina Basquette, having lost that superfluous weight, is once again looking her old self. Her smart gown of scarlet crepe, flecked with rhinestones, had a deep cowl neck, both front and back, and was most becoming to her brunette type. Miss Basquette did a Rumba that proved another show stopper.

Grace LaRue, as beautiful and stately as a decade ago, was excellently gowned in black and white satin; entire blouse of white and skirt of black. Gorgeous rhinestone buckle tightened the blouse at the waistline. Her only accessory was an enormous chiffon kerchief of white, purple and green. Miss LaRue did three numbers, the first two very pleasant but the third, long, dreary spiritual, quite boring.

The sub-committee listed on the souvenir menu read like a who's who of Broadway and Hollywood.

Aids for Looks

That plain, unattractive girls can become almost beautiful with the proper attention and clothes is nightly evidenced by the transformation of Juanita Wray in "That's Gratitude," at the El Capitan. Those who have doubts about what a marcel, cosmetics and clothes can do to improve should see this show.

Splendid performances given by Guy Kibbee, Frank Craven and Betty Farrington. Latter looked extremely well in an orchid lace gown with which she wore a royal purple velvet [illegible].

In the last act Miss Wray had the first opportunity to wear smart clothes: a simple black crepe gown which depended on its lines and tailoring instead of trimming.

Chatter

[illegible] lovely new baby by Helen Clark. Ditto Charlie Butterworth.

Frau Piazza singing the blues for Ben.

Eddie Cantor still hoping for a boy. If necessary, they will adopt one. The Cantors' 6 or 8 girls want a brother.

John Considine alternates between Joan Bennett and Carmen Pantages.

Bob Vignola a bridge addict.

Joe E. Brown still raves over his infant daughter.

Abe Lyman, Henry's It nightly.

Harry Green recuperating from operation.

Arthur Caesar bought Dora a cute green car. Unfinanced.

Bob Goldstein is a very funny feller.

Winnie Lightner spending much time at the dentist.

Phyllis Medbury mourns her dog.

Polly Moran's newest teeth becoming.

David Manners always wears a beret.

Bern Bernard once again losing that waistline.

Beautiful girls in Barnes' circus.

New styles for usherettes out here favors nifty pajama ensembles.

Non-fiction big seller is "The Rain Girl" by Edward Doherty. Story of Jeannie Eagels.

Ann Harding is [illegible] zzzzy about flying.

Eileen Percy film columnist.

Stark's restaurant discontinued giving free apples. Kicks from apple sellers.

Sally O'Neil once again slender. Diet helped.

BORN TO BATHING SUITS

Which Is Why Roxyettes Suit Them So Well

This week the Roxy stage show announces its first international review. Italy is its subject, and after taking its patrons to the Piazza San Marco and regaling them with a true Roxy Carnival of Venice, it settles down at the Lido so the Roxyettes can wear bathing suits. The Roxyettes were born to wear bathing suits.

All alike in one-piece affairs of chartreuse silk, purple belts buckled with rhinestones to match their purple monograms outlined with the same omnipresent jewels, they kick way up high so all the world will know they're wearing purple satin trunks.

Gomez and Winona, class ballroom dancing pair, dance among the bathing suits of the Roxyettes and the gold cloth hung tables of the Roxy's Lido. Winona is in a lovely white chiffon frock that shades through yellow to orange at one side, the colored part flecked with black leaves. Black slippers make her appear smartly Spanish. Black hair parted in the middle and simply coiffed abet the illusion of grade and individuality.

WOMEN IN ARLISS FILM MAY AS WELL BE OUT

After the elation of being cast as the lead in a George Arliss picture has died down, an actress might start worrying whether it is an honor after all. True, lots and lots of people will see her, but will they get the chance to notice her?

Arliss leads are always sweet and young, and pretty. They're practically interchangeable, their only real requirement that of being a screen wallflower. All that remains for them is to watch Mr. Arliss' every pungent gesture, every shrewdly accurate inflection, every winning, elfin mannerism and store them away if possible.

"The Millionaire," at the Winter Garden, has Evelyn Knapp as Mr. Arliss' smiling, dutiful daughter, utterly devoted to him so the audience will understand what a really darling father he is. She's supposed to be frightfully rich, to have everything her heart desires. Florence Arliss joins in the general adoration of her husband with true wifely love and indulgence for his cunning tricks and roguish whimsicalities.

In complete accord with the ladies in the cast, the ladies in the audience think also George Arliss just too precious.

Did You Know That—

Alice Weaver has been signed to appear in the Brandt production of "The Desert Song". . . . They say that Helen Patterson may marry into diplomatic circles in Washington and go to Paris to live soon. . . . Earl Lindsey has postponed production on his show until fall. . . . Walter Craig is now production manager of Sound Studios in New York. . . . Harry Archer walks down Fifth ave. with a carefree whistle. . . . Peggy Fears is affecting a new boyish haircut. . . . The high hatted doorman of the Metropolitan Opera is easily the most autocratic male in New York. . . . Brenda Bond is engaged to a big luggage man. . . . Julie Murphy brought back a gorgeous tan from her Florida stay. . . . The Schrafft restaurants employ college boys exclusively as waiters at night. . . . Saturday night at the Mayfair—Mary Nolan and Anita Loos and John Emerson, Georgie Jessel, Jay C. Flippen, Ginger Rogers, Archie Selwyn, Mrs. Harry Puck, Earl Lindsey, Alice Joyce and her daughter, Charles Farrell and Virginia Valli (looking very quaint in blue taffeta), Marion Spitzer, Harlan Thompson, the A. C. Blumenthal's, Bobbie Perkins and Herb Harris, Burns and Allen (Miss Allen wore a lovely frock of black lace with long sleeves and no back), Dorothy Hall, Florence Eldridge, V e r e e Teasdale, Bill O'Neil, Fannie Ward, Inez Courtney, and Julie and Bob Murphy. . . . Johnny Gallidett goes into the new Max Gordon revue with the Astaires.

Alice White's Error

Those young people with too much money and no responsibility still trouble scenario writers. This time Alice White, "The Naughty Flirt," is their ringleader, and what a one she is! Engaged to six or seven men—she can't remember which—expelled annually from a finishing school described as "select," she can't find enough ways of spending her $100,000 a year pin-money. By way of keeping busy, she throws ginger ale bottles out of windows, dances in a Night Court, distracts her father's poor but honest clerk and loves nothing better than a jolly ride in the police wagon.

It would have been better for Alice had the film never been released. The film makes a definite play for box-office sensationalism and fails every step of the way.

Lesson in Costuming By Women at 81st St.

A white chiffon, bodice snugly moulded and brief cape banded with dark fur may be a pretty stage costume but it is not the most flattering one Anne Suter could have chosen for her appearance at the 81st Street. All-white emphasizes a husky build. Waistline wrinkles caused by tight fitting are not flattering, nor is the general effect of a long, unruly blonde bob. Audiences like Miss Suter's harum-scarum manner, decided enough to register without the aid of a wild, bobbing coiffure.

Blanche Sweet's two-toned red ensemble, more youthful than the carelessly fitted frock worn at the Palace, is a neat traveling costume, appropriate to the action of her one-act playlet. Maroon skirt and slippers are attractively contrasted by a lip-stick red blouse, banded to a high waistline with a belt of brilliant blue, and a brief jacket in the lighter shade of red.

Phosphorized crinoline, treated with purple spotlights, lends [illegible] to the skating routines of the three girls with Sandy Lang.

MARRIAGES

Eleanor Hunt to Rex Lease, April 6, in Las Vegas, Nev. Both are in pictures.

Frederick Thomas (non-pro) to Catherine Harms in Los Angeles, April 4. Bride was assistant to Jose Rodriguez, p.a. for station KFI, Los Angeles.

Spotting Guests and New Costumes Womens' Big Job at Mayor's Dinner

Identifying the overwhelming number of honored guests at the speakers' table provided grand entertainment for those women who attended the Mayor Walker dinner. More than 30 guests, occupying dais positions, had to be classified as to name, position and life history before the ladies, curiosity satisfied, could turn their attention to food, the least important item of any banquet.

After the excitement died down, after it had been decided that Jimmie Walker's sunburn was becoming; that Walter C. Kelly didn't look like a Virginia judge; that Gershwin and Irving Berlin were probably talking shop so animatedly; that Dr. Mayer had a beautiful thatch of curly black hair; that Lou Holtz had refused to don a stiff shirt; that Gene Buck looked scared to death at having to make a speech, and that the handsome man next to Harry Hershfield was Dudley Malone; after all this had been settled, in came Maurice Chevalier to throw the gals into a dither of excitement.

An Old French Custom

He brought an old French custom to the feast by acknowledging Georgie Jessel's French salute in fashion equally Gallic. From then on, it was any speaker's turn to kiss Chevalier, the only woman so honored being Bessie Mack, presented with a diamond wrist watch in appreciation of years of service for the Guild.

Gowns, mostly black crepes and simple laces, were quieter than usual and more in keeping with a Sunday night affair. Fannie Brice used two diamond baguettes to clip the squared decolletage of a black satin, backless to the waistline. Nothing of the ingenuish quality of Grace Allen's stage frocks clung to her sophisticated white crepe, caught onto transparent chiffon yokes, back and front, with delicate silver embroidery. Long, snug sleeves and trailing skirt contrived sleek style and beauty of line. Blossom Seeley chose a lemon lace bolero over an uncomplicated black lace; Mrs. Harry Houdini, a jade lace that accurately matched platinum blond hair.

Ermine bands and orchids relieved the simplicity of Mrs. Jules Mastbaum's black satin. Jade-beaded shoulder straps similarly brightening the black crepe worn by Mrs. Mischa Elman. Belle Baker, unaware of impending tragedy, wore a gay red silk caught at the waist with a brilliant buckle, and Peggy Fears-Blumenthal was in cloth of gold and armfuls of diamond bracelets.

PERFECTION AT LAST!

"Strangers May Kiss" Has Everything—Even Norma Shearer

"Strangers May Kiss" is the perfect box office product. The film has everything—sex, glamorous clothes, expensive backgrounds, an attractive title, conflict that endures until final footage, an appealing moral and a star who fills Metro's most glorified niche. The beguiling cunning of George Fitzmaurice's direction utilizes rich incident that never intrudes upon a story simple but excellently told and acted.

Once more Norma Shearer is that favorite of filmdom, the girl who doesn't believe in the awful necessity of marriage. Disillusioned, she seeks forgetfulness in a European whirl that takes her to the bars of Paris, the casinos of the Riviera and finally back into the arms of the one she loves. She eats her cake and has it, too, and the audience, so well has its sympathy been directed, doesn't begrudge her a happy, happy ending.

Norma Shearer clothes are becoming important. Women eagerly await the style lesson of each change of costume. Only at times does the designer forget that Miss Shearer is a small person who should not be burdened with too much decoration and length of line. Her real acting ability emerges in two dramatic scenes that prove she need not rely on studied artifice and squealing gayety.

LADIES AT THE PALACE AND DOING QUITE WELL

Ruth Roland at the Palace is trying in her own way, with little songs and lots of telling charm, to express her gratitude to her public in person. She's been doing the same thing for some time. Enters dramatically in a glorious crimson velvet wrap tied at the neck with white ermine. All goes along fairly until Miss Roland announces an imitation of Ted Lewis singing "Me and My Shadow." She starts from the wings and before she's gotten 10 feet a tiny colored child, in an exact replica of her costume, mimicing miraculously her movements, ambles on to make the darlingest picture the Palace has seen in a mighty long time. Tremendous.

Marion Sunshine is a little, likable personality. An easy, relaxed voice that holds a pleasing harshness, naturalness, an honest smile and sincerity. She's not much of a one to fuss with clothes. Slim, long bodices and ruffled skirts do her nicely.

Ann Pritchard, who played the State not long ago, proves what magic the much smaller Palace works for acts. Same costumes, improved lighting, practically the same routine, yet everything looks, goes, and is received here with enthusiasm.

Don Azpiazu's act unleashes a wriggling brownskin miss with gold teeth and a shock of black hair who dramatizes his "Voodoo" number with thrills aplenty.

Radio's Joe Miller

(Continued from page [illegible])

even smacks of the double entendre. Material must be kept down to the most simple level or lower.

No guessing, either. Air [illegible] boys have a surefire way of gauging the gag reaction: their listeners' letters. Here's a sample that knocked them out of their rocking chairs, judging from the letters that poured into WLW, Cincinnati, following a Cotton Queen Minstrel broadcast:

"I got in an awful scrape over this income tax business."

"How come?"

"The government sent my wife one of those blanks."

"Well, that's nothing for you to worry about."

"So thinks you. She saw where the government fixed an allowance for the wife [illegible] a year, and she gets only $[illegible] a week from me."

LOTS OF FUN AT ROXY AND MYRNA LOY'S EYES

Will Rogers gets knocked on the head so he can dream "A Connecticut Yankee" at the Roxy. Dreams engendered by such means can only be nightmares, which explains a lot of things. The musical comedy aspect of King Arthur's court, for instance, or the showgirl look of Myrna Loy as Queen Morgan Le Fay. Miss Loy gets her chance late in the picture to swathe herself in jeweled satin that cloaks her graceful young form just about as much as the last girl in an Earl Carroll pageant of all nations.

Miss Loy has her own genius for heavy eye make-up. She rings them thoroughly, then keeps them wide open the better to show how exotic they are. Her eyes can frighten the smaller children whose mothers have taken them to see the picture, even if they don't quite do what Miss Loy intends in the way of being strangely seductive.

Realism injected into the torture chambers of the Queen's castle, with victims twisted on the rack and hideous screams of agony rending the theatre, are in bad taste and completely out of the mood of the picture, certainly offensive to women and children who were having such a merry time of it before.

BIRTHS

Mr. and Mrs. Jack Fields, [illegible], a daughter recently. [illegible]

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15 YEARS AGO

(From Variety and Clipper)

Remaining members of the Biograph picture company in Los Angeles received notice.

At Culver City Frank Keenan, Charles Ray and Louise Glaum completed a 5-reel feature, to rival the popularity of "The Coward."

Flo Ziegfeld, Jr., secured an injunction against a burlesque company billed as "Follies of 1916."

Holy week met Passover for the first time in years. Jewish holidays gave theatres stand off on Holy week.

"Chin-Chin" with Montgomery and Stone smashing all records at the Illinois, Chicago.

Doc Adams announces that notwithstanding 12 discharges, he is still with Al Reeves Beauty Show.

A. H. Spiegel died. The World-Equitable head succumbed to pneumonia after four days illness. Wm. A. Brady assumed control of all the Spiegel film interests.

50 YEARS AGO

(From Clipper)

Ohio Legislature passed the Stubbs law forbidding Sunday shows.

Tony Pastor and his newly organized road company played a week at the Howard Athenaeum, Boston.

Two and $3 prices were too steep and Sarah Bernhardt played at those prices to bad business in Newark, N. J.

Barnum show in Madison Square Garden, New York, drew 85,000 people in two weeks; considered almost unbelievable.

New York and Brooklyn battling each other over cat and dog shows

Hollywood

(Continued from page 6)

Falcon," claiming her stardom was left on the cutting room floor.

James Cruze gets day-and-date opening for "Hell Bound" at the Paramount theatres, New York and Brooklyn, late in April. His production for Tiffany.

RKO Coast vaude publicity taken over by George Brown, Bill Adler switching back to the home office.

Tom Reed, since 1924 climbing the writing ladder at Universal—publicity, titles, stories—is now on a week-to-week basis at the studio. The new status arranged as the last option of his five-year contract came up.

Polly Moran is home from the hospital after her fall; but Metro won't be able to start "Politics" with her until April 20. Roscoe Ates also goes in it, borrowed from Radio.

Franklin - Hughes circuit has taken a $25,000 lease on an 800-seat house being constructed by community finance in Chillicothe, Mo.

RKO-Pathe took Louis John Bartlett for its traveling salesman shorts, and Harvey Gilstrom (ex-Sennett) to meg "That's News to Me," first of the Frank McHugh reporter series.

Radio borrowed Paul Cavanaugh from Fox to play opp Kay Francis in "The Next Corner." Miss Francis was borrowed from Paramount.

Fox shunted Paul Perez from the story of "Blondie" to foreigns. Gene Towne sticks on the story.

Newest Marx Brothers gag-man is Al Shean; once Gallagher and Shean.

Inside Stuff—Pictures

(Continued from page 28)

slated for ouster and his job taken up by an individual outside the industry, has been thoroughly n.g.'d. It was found that a real estate expert formerly connected with the company originated the plant with the company itself. The latter promptly nixed the idea.

One angle, an inside glance into company workings shows is that the exec concerned has several years to go on his contract, which carries a large weekly salary. Any commission for a settlement of the contract would thus also be large. The real estate expert is quite well known for his large fees and deals.

Another angle is that the exec mentioned in such ouster and settlement deal is persona non grata with the company chieftains, but the company won't buy him off although he can walk out if he wishes.

With all major studios rebuilding their stock companies Fox leads the move by adding 10 youthful players to its list. This lot has more stock players than any other studio, carrying 80 performers under contract.

Paramount and Metro have 46 players apiece under contract; Radio, 25; First National, 23; Warners, 21; Universal, 12, and Pathe, 10. Columbia, Caddo, Roach, Sennett and Tiffany have a total of 40 players under contract. Total number of players now under contract to major studios is 301. This is the top number of players assured of a steady salary at any time during the last year.

General belief is that the studios will concentrate on building their own talent, at least for next year. Stock player idea has been in and out of favor ever since pictures became a big business.

Nick Schenck and J. G. Otterson, according to reports in electric circles, are bordering on the outs as the result of Schenck's demand for the electrics to keep out of the hotel installation field and the ERPI's chieftain's retort by laying down the glove.

The electric is increasing its efforts to sell hostelries and at the same time is going out of its way to keep secret from the film trade all hotel contracts and prospects.

Efforts to get for publication a list of W. E. wired hotels, in addition to those at the Astor, Waldorf and one in Milwaukee which were learned from outside sources, were futile. They resulted in a general run around with final admission made that W. E. is not anxious for this kind of publicity.

Hays organization probably is the only one in the world where decisions are reached without the casting of votes by directors. When there is a decided difference of opinion, Will Hays personally confers with the members having dissenting opinions. Unless they can be persuaded no action is taken.

This voting status became known when inquiry was made as to why two of the most important members, Western Electric and Eastman Film, were not eligible to vote at meetings. J. G. Otterson and George Eastman have no voting privilege because of the classification of their interests. Nevertheless they are permitted to attend all meetings and have as much voice and weight as any of the other members, who are recognized as possessing formal voting rights.

Newspapers grow steadily more leery of news matter concerning Paramount-affiliated names. Currently they're wondering if they were chumped into tossing a lot of free advertising into the forms on the Dreiser-"American Tragedy"-Paramount tilt.

Practically all the news matter coming from Paramount's Coast studio acquires a commercial angle shortly after it breaks. This was true of the various Clara Bow episodes, with her pictures having a strong resemblance of her escapades.

Whether it's Paramount's method of capitalizing all news breaks, or premeditated publicity, newspapers have lost much of their Paramount enthusiasm.

Radio Corporation of America and many of its subsidiaries are scheduled for a lot of moving days before they settle down permanently in the yet-to-be-built Radio City.

Next month the first of the series in moves will take place. Then the three floors now occupied in the Woolworth building will be abandoned and the new building which RCA owns in title at 51st street in the Madison avenue region will be opened and occupied.

Radio execs figure it will be two years later that the next move to Radio City will be made. This in turn entails renting the new Radio building to outsiders the same as Rockefeller interests will lease 25% of the big 5th avenue area to Radio.

Warners has been turning down requests for free and preshowings of the Bobby Jones shorts in golf clubs. The queries, in many cases, have been instituted by outlying WB representatives who believed advance showings in the club houses might aid in stimulating local interest.

But Warner execs figure that its reps may be currying favor with the clubs for future membership or green fee angles and, anyway, that golfers will attend the theatre to see the Atlanta boy swing. So any thoughts of special country club nights are out on the Jones reels.

Across the front of the Central theatre on Broadway, where Columbia's $2 "Dirigible" is playing, is a dirigible sign between each floor. That gives the front three electrically lighted dirigible signs, without either one extending beyond cornice to cornice. But the gross flash of the switching signs is equal to a large display at a very cheap cost.

In all there must be six or seven Dirigible displays on the Central, including the marquee, besides the large-sized floating rubber Dirigible above the theatre.

Will Hays is authority for the annual findings that until 1930, 90% of the published material was not suitable for screen transition. This owing to the very nature of its literary quality, which made it actionless or disinteresting for the screen.

Improved public taste has opened a greater avenue for literary borrowing by pictures. This supposedly improved good taste by the film public is directly ascribable to influence of the dialog films, according to Hays.

Some curiosity around as to how the German films can manage to mark up such long runs in New York. "Zwei Herzen im ¾ takt" is into its 27th week, and holding on steadily, and "Wein, du Stadt der Lider" is now in its sixth week and is seemingly set for another month anyway.

Answer, according to the managers of the Europa and Little Carnegie where the two films are housed, is that there is much repeat business on the films. Germans, it seems, are quite willing to go to a film two, three and more times if it strikes their fancy.

Criterion theatre, Oklahoma City, was crowded when a well dressed young man strolled down the center aisle without the aid of an usher. He was trying to spot a vacant seat with eyes still blinking at the darkness.

From the screen the heroine chirped, "What's the matter?"

"Nothing the matter. I just can't find a seat," flashed the wandering patron.

The laugh almost broke up the show.

Inside Stuff—Legit

For the past three weeks, in the Sunday "Herald-Tribune," repercussions of Walter Hampden's caustic comment on the critics of the New York dailies have been sounding. Hampden, in an interview with Lucius Beebe, one of the paper's ace writers (also one of their Boston writers) said mean things about the reviewers and immediately the boys came back at him, leaping to their own defense against his charges that they were interested in but a small section of the theatre, etc.

Two weeks later, a fulsome piece on Hampden appeared in the magazine section of the paper. On the same Sunday Percy Hammond returned from a rest in Florida, jumped at Hampden in his column and said that Hampden, when he played Buddha in "The Light of Asia," gave Broadway "some of the most execrable acting it had ever seen, not even excepting Ethel Barrymore as 'Scarlet Sister Mary'." This Mr. Hammond has what is technically known as a long memory.

Last Sunday it began over again. Beebe went to see Hampden's present manager, George C. Tyler (Hampden is playing in "Admirable Crichton"). Tyler said he thought the critics in New York were the touchiest things he had ever seen; that you must suffer their criticism in silence but that if you criticized them, woe betide. Tyler went on to say other things about them and spoke about as plainly as Hampden. Whether the critics will get touchy at Tyler's comments will be seen during the week. What Hampden should have observed, when he took a crack at them, was that in the week following his assault, there were no new shows and the boys were hard put to fill their daily space, and hence grabbed at the nearest subject. A good rule to follow is to lay the boys low in those weeks filled with openings; then they have no space to come back.

Vince Barnett, Hollywood's professional ribber, is back in that town after a vaude tour and telling about his latest ribbing act which had Frank Mandel, of Schwab & Mandel, the victim.

While Mandel was preparing to open "America's Sweetheart" in Pittsburgh, Barnett wandered backstage while the promoters were away and kidded the company into believing he was running the show. He ordered changes, took out chorus numbers, and in general started a panic. When Mandel entered and started for Barnett, the ribber began talking about "starting proceedings on the show." A conference was called at the hotel and Barnett kept up the stuff, with the aid of Schwab and others in on the gag, until Mandel got too hot and went for Barnett with a cane.

Barnett always climaxes his ribbing just in time to prevent the first sock.

A couple of deals are on to relight Warners' Hollywood theatre in New York. Film firm is said to have had one offer of a flat rental for summer occupancy but has made no decision as yet.

Prior to young Lewis Warner's death the matter was broached of WB financially getting behind a musical which would go into the house for the hot weather months at a $2.50 or $3 top. Connecting link was Jack Whiting, juvenile, under film contract to Warners but currently on loan to Schwab & Mandel. Whiting still has about one more picture to go for the firm. The subject was broached to him that if he found a script that he liked Warners might put it on.

A final verdict on Whiting and the theatre is still pending. The house has been dark throughout the winter.

Delay in arrival of Helen Hayes at Metro because of the success of "Petticoat Influence" in Chicago has left Edgar Selwyn, who will direct her in "Lullaby," in doubt whether to cheer or complain. Selwyn has an interest in the Harris theatre, Chi, where the show is playing on percentage.

If the picture is delayed Selwyn will return to New York later than expected and miss out on some legit plans for the three Selwyn theatres in New York. Miss Hayes is now expected around May 1 with "Lullaby" to start a week later. Selwyn is writing a play to be produced in New York this fall.

A proposed Dallas, Texas., tea party presumably brought to attention a tiff between Florence Reed and Ethel Barrymore.

So happened that both legit stars played Dallas last week, Miss Reed in "Shanghai Gesture" for a week, and Miss Barrymore in "Love Duel" for a one night stand. Summarized as the biggest legit event for that burg in its history.

Party was planned both for publicity and social purposes, but Miss Reed gave it a flat thumbs down. She's still supposed to be sore about Ethel's Equity attitude on the Coast during the actors' strike two summers ago.

Lynne Fontanne and Alfred Lunt will receive $75,000 for the Metro talker they will make during the summer in Hollywood.

Inside Stuff—Vaude

In the NVA checkup from the RKO offices it was found that a pretty generous donation was turned in daily from the Cameo theatre in West 42d street, New York, credited to Reds patronizing the foreign picture on display.

The house figured that 95% of the audiences last week were unquestionably communists, yet each time the NVA collection was taken something like $50 was garnered on the day.

The feature at the time was "Cities and Years," running 85 minutes, which deals with Russia and Germany in 1914.

Daddy Cunningham, 74-year-old acrobat touring for RKO in Bob Robinson's act had a narrow escape while playing Sioux City a week ago. Cunningham was resting in his room on the top floor of the Jackson Hotel when the structure burst into flames Saturday afternoon. Fire gained headway so rapidly escape by the stairs or elevator was impossible. Daddy was saved by climbing down a fire ladder placed outside his window, regretting that he was a little too old to make the jump. Damage to the hotel was estimated at $45,000.

Intense censorship campaign waged by RKO on its stages is showing some changes. At present barely over a half to a third page of cuts on acts is sent in to RKO each week. A few weeks ago there were from 10 to 15 pages a week forwarded by the secret reporters and the house managers weekly.

Either the acts have cleaned up or else general attention is not so rigid.

Mickey Moran, once with Bert Wheeler as Moran and Wheeler, now has the title of Wheeler's "stand in" at the Radio studios on the Coast. Moran's duties are to stand before the lens as a double for his old partner while cameramen are getting their angle.

Irene Kuhn, who filed a $1,000,000 plagiarism suit against Metro on "Mask of the Devil," is of the original Six White Kuhns, vaude act. She was formerly married to Charles Kuhn.

Renewed activity among Broadway musical producers is the angling for featured vaude names for proposed shows.

Acts playing the New York Palace the past month have been very gratified by the nibbles from producers or their reps.

B'WAY LEGITS WAY IN RED

$3 Top Musicals by Several May Mean Lower Legit Scale; Capacity Factor

With one Broadway theatre already dedicated to $3 top musicals, another billing itself to follow, and several producers reported planning the low scale song and dancers, indications are for a new ticket scale for musicals.

Warner's Hollywood, large capacity, is now set for the $3 idea. Earl Carroll's new theatre, under construction, is announced for the same plan, with Carroll to produce. Also named in connection with the cheaper shows is Alex Aarons, as producer.

Broadway's terrific losses through failing musicals, is regarded as agitation towards a new level for admission. Differences in prices, it is claimed, can be made up through the seating capacity of larger houses, with a weekly gross of $35,000 possible because of capacity near 2,000.

There is also agitation towards less ticket money, a possibility of musical stock on Broadway, in addition to dramatic stock there. Stock musicals are already playing subway legits.

Coupled with the capacity possibility is the idea of cheaper production hook ups, replacing idea of shooting the financial works as heretofore.

SHUBERT NEPHEW OUT, BUT UNCLE JAKE'S IN

Milton Shubert will not direct the St. Louis civic opera this season, although he attracted attention there last summer. Understood J. J. Shubert will ostensibly be in charge. If so it will probably be the first time for an uncle to supplant a nephew in the show business in that way.

Young Shubert is said to have received offers from other cities to handle similar civic, summer, opera shows.

Baker and Healy Into 'Sweet and Low' for Road

With Ted Healy already set as one replacement for George Jessel and James Barton, both of whom go out of Billy Rose's "Sweet and Low," the other comic will probably be Phil Baker. Deal between the producer and Baker is now pending and regarded to be set shortly. It is said Baker, if closed, will get $3,000.

Rose's musical, to be sent on the road, will likely be restaged, that job going to Sammy Lee, according to report.

Fanny Brice is expected to continue in the piece. Jessel and Barton will likely drop out next week (25).

"Sweet and Low" may locate in the Grand opera house, Chicago, around June 1. Scale not yet set but likely at $3 for week day and $4.40 for week ends.

Ending the run in New York, Billy Rose will bring his revue directly west.

Jolson's Sec 20 Years, Writes Book About Him

Frank Holmes, former chorus boy and Al Jolson's secretary for 20 years, has written a book of his experiences which has been accepted by Horace Liveright. Book is titled "Twenty Years With Al Jolson."

Holmes was a chorus boy in one of the first Winter Garden shows in which Jolson was starred and doubled into a sec job for about a year or two. After that he gave up the line job to write Jolson's letters.

PATRICIA ZIEGGY'S DEBUT

Flo and Billie's Daughter, 15, Subs For Sick Society Woman in Philly

Philadelphia, April 14.

Patricia, 15-year-old daughter of Flo Ziegfeld and Billie Burke, made her stage debut here Friday night (10) with her mother in "The Truth Game" at the Forrest. She assumed the part of the maid ordinarily played by Ethel Borden Harriman, society woman, who became ill here and taken to the University hospital.

Zieggy came over to see his daughter in her first part.

Mrs. Harriman, whose stage name is Ethel Borden, is recovering and will rejoin the cast soon.

Hammerstein's, at Auction, Goes for $1,250,000; Only One Bid Made

Hammerstein's theatre and office building was sold at public auction Wednesday (8), no bidder putting in an appearance except the bank which holds the mortgage. About 10 persons appeared at the sale room in Vesey street, principally consisting of attorneys representing the Manufacturers' Trust Company (mortgagee) and Arthur Hammerstein, bankrupt.

Sole bid and the sale price was $1,250,000, which was $50,000 under the amount of the mortgage. It was $11,000 under the actual cost of the land prior to it being assembled. Total cost of the theatre and building was approximately $2,800,000. The bank took a default judgment of $180,000 against Hammerstein, that amount representing the difference between the sale price and the mortgage, plus interest and taxes.

Understood the Manufacturers' is willing to dispose of the property for the amount of the bid, if not under that figure, because carrying it involves further financial loss should the theatre continue dark. Considerable open office space in the building is an additional burden.

The proposal of Hammerstein to operate the theatre under lease and present music hall shows along the lines of the former Hammerstein Victoria is off. The manager is expected to establish offices elsewhere.

Grauman and F. Warner Will Try Coast Revue

Los Angeles, April 14.

After the "Street Scene" run at the Mayan theatre, Sid Grauman and Franklyn Warner will get together as joint producers of a musical revue.

Warner has been out of producing pictures since his flop "Temptations" last fall. Following closing of the show he announced another revue, but it was called off when Warner became ill with blood poisoning, from which he is just recovering.

George Roesner has been mentioned as doing the book.

Par Behind Sharpe's Play?

Backing for "Company's Coming," Stanley Sharpe's first play as an indie legit, is reported coming from Paramount, through Par's Frohman office. Show opened at the Lyceum, Frohman controlled, last week.

Sharpe's Equity bond, instead of in cash, is a better guarantee from the Par subsidiary.

45 OF 60 HOUSES ON B'WAY LOSERS

Even Break for Four—Solution Hard to Find—Uptown Trek Looms—Millions Gone in '31-'32 Set New Record

PROFIT IN DARKNESS

With the '30-'31 legit season due for its curtain shortly, a survey of Broadway legit theatre profits, from the realty standpoint and made by theatre owners, shows the season, as well as 1930, to have been the worst on record.

Depreciation, it is claimed, has been ruinous. Losses are into the millions. For the season, a possible 25% of the legit theatre total may show a profit. For the year that estimate drops to 5%.

Of over 60 stage houses, owners say only 15 have climbed into the black since the season's start. Four have judged to have gone even, through hits, flops, and operating expenses tossed away on the latter.

An average of over 20 weekly is regarded as steady for theatres remaining dark throughout this season, with the non-lighted varying.

A partial list of losing properties, dark as of Monday (13) shows their estimated value to be in excess of $25,000,000. This list includes:

Hampden (dark all season)	$1,200,000
Cosmopolitan (dark all season)	1,500,000
New Yorker	1,600,000
Craig	1,200,000
Ziegfeld	1,800,000
Liberty	2,200,000
Lyric	2,100,000
Garrick (mortgage foreclosed)	350,000
Comedy	600,000
Lyceum	1,100,000
Fulton	600,000
Gaiety	2,200,000
Vanderbilt	650,000
Belmont	225,000
Bijou	400,000
Barrymore	1,100,000
Biltmore	1,400,000
Longacre	900,000
Hammerstein (including building) (foreclosed)	2,700,000

Dark also, but not valuated, are the Princess and President, small seaters and independently owned. Both lost during 1930.

No More Bonus

It is pointed out by one theatre owner that in 1928 a bonus ranging from $250,000 to $500,000 would have been necessary to acquire an equity in any of the listed windows. Today, this same operator claimed, "he would not pay $5,000,000 for the entire crop."

That depression and current conditions cannot be wholly held accountable for the situation is claimed. One reason brought out is the present parking restriction in Times Square, thought a prime factor in the failures of weak shows. With production at its normal figure, attraction shortage is thus marked off as a factor. Also pointing away from condition as a cause is biz done by picture houses on Broadway.

That a solution is wanted but not yet found is claimed by theatre men, faced with an overseating problem.

Due to the obsolete buildings as legit theatres, pending modifications in the building code, allowing erection of office buildings over places of public assembly, constitute no hope to legit owners. Further, it is stated, an over-office capacity exists similar to the theatre's overseating trouble.

Profit Houses

Houses classed as profitable by owners, and for the season only, are Golden, Guild, Hopkins, Playhouse, Alvin, Belasco, Mansfield, Music Box, Erlanger's, National, Sam Harris, Broadway and Miller's. On an annual basis, this total would be lessened.

Since August, legit's every idea on keeping places open has been used, notably on the Shubert end. That includes revivals, importations, cheap [illegible], return engagements, [illegible], two-for-one's, and as the limit, an indoor circus booked into the Jolson (Shuberts).

From the field standpoint, changes have been few, [illegible] those with two limitations, burlesque and films. Former now in the Eltinge and Republic, on 42nd street's Bowery; Wallack's, same street, is a grind picture place. President, Princess and Belmont, taken for foreign talkers, all, after a short while, folded again.

More Imported Plays Next Season; Plenty of Alien Quickies in '30-'31

Despite poor b. o. by the majority of imported plays on Broadway this season, with plenty as outright quickies, indications for next fall list a minimum of eight foreigners to be produced. More is certain, with the Shuberts, '30-'31 imports not yet counted.

Theatre Guild, with four set, one by Emil Ludwig, so far stands to produce the most. "Roar China" and "Miracle," aliens this season for the Guild, were not standouts.

Gilbert Miller, favoring plays of foreign origin, is set on two and known to have acquired other. His pair are Molnar's "The Good Fairy" and "Weaker Sex," Bourdet's play current in Paris. Walter Connolly is reported as engaged by Miller as lead for one importation.

For foreign pieces also are Jed Harris and Herman Shumlin, with a single, each, so far. Harris has the French "Je t'attendais" and Shumlin another by Vicki Baum, "Grand Hotel," writer.

David Belasco, in addition to Patrick Kearney's play, may do a foreign or two. He did two this season.

POST-TRUCK DIALOG

What Mme. Schumann-Heink and Mr. Kaufman Said on Way Out

Mme. Schumann-Heink and S. Jay Kaufman were in a taxi accident last week. A truck demolished the cab, throwing both out unhurt.

Kaufman in a panic cried: "Madame! madame! Are you hurt?" The opera singer calmly replied: "Now, Mr. Kaufman, don't get so excited. Are you all right? Don't worry about me."

Alternating U. S. Stocks For London and Paris, Is Jas. Light's Scheme

American stock companies in Paris and London, alternating between the two cities, may be organized within the next few weeks by Jimmy Light, formerly of the Jed Harris staff, and previous to that a director at the Provincetown Theatre.

Light left last week for London to see what movement is most advisable. Immediately after looking around in the two cities he will return to organize a London company of "Emperor Jones," with Paul Robeson starring.

Whether "Emperor Jones" will start the twin stocks is not decided yet, but will depend on what Light finds out about conditions in Paris. If the stock idea doesn't seem advisable he will content himself with the "Jones" staging.

ACTOR'S TUXEDO NO FLOOR MOP—EQUITY

Chicago, April 14.

Price of a tuxedo, and who was to pay for it, was the big problem confronting the "Sketch Book" company here last week. Management claimed that Coly Worth, one of the performers, had to plank out the coin, while Worth pointed his finger the other way.

Worth wore the tux in a skit following a bath-tub scene in which much water is spread. In the skit Worth does a roll on the floor. After a few weeks of this, the management decided that the tux was too shabby and demanded that Worth get a new one. Worth was willing if the management paid, while the company said it was strictly up to Worth.

Equity finally stopped a riot by ruling that since the water wasn't Worth's fault, the suit was part of the show's prop and, therefore, the duty of the management to buy the new set of threads.

GEORGETTE COHAN ILL

Georgette Cohan was rushed to a hospital Monday (13) morning. Her condition is reported as serious.

She was to have left for the Coast this Friday.

ERLANGER'S 8 '31 PRODUCERS

Erlanger's 1931 producing plans, still in the making, are now at the stage of including eight producers. Two others are additionally possible.

Now lined up are Max Gordon, Chester Erskin, Hassard Short, C. B. Dillingham, George Tyler, John Williams, Lawrence Langer, John Colton, Green & Gensler and Edward Blatt.

New to the list are Short and Erskin, although as Erlanger producers, Williams, Langer and Colton produced no shows this season, despite being in the office.

DODD ACKERMAN LANDS IN PAR'S L. I. ART DEPT.

P. Dodd Ackerman, about the best known of all legit's scenic artists, has tossed his studio in New York in favor of Paramount's art department at the Long Island studio.

In Astoria Ackerman is asst. to William Saulter, Par's art director.

Brandts' S. & D. Revivals On B'way Mebbe at $2 Top

Broadway bookings for Brandts' musical revivals, of which "Good News" and "Hold Everything" are now out, are claimed to be set by the producers. New York time at a $2 top will follow after the song and dancers have played the Brandts' four subway spots, with a week each in Boston and Philadelphia. The brothers have made a bid for Warners' Hollywood.

Now rehearsing is "Desert Song," to open in Jamaica Monday (20). "Five O'Clock Girl" is casting as next, to open in the same town April 27. "Follow Thru" will most likely be the fifth revival.

"Dr. X," Brandts' chiller closing Saturday (18) at the Hudson, New York, is to fold for the season.

Astrologer's Bad Guess On N. Y. Belmont Run

Dolores, astrologist and seer, into the Belmont Monday (6), did a quick fold, closing after the Wednesday (8) show. She was on the bill with [illegible], on percentage.

Previous to the Belmont stay, Dolores, with a local radio station tie-up, was to have gone into the Cosmopolitan.

CONCERTS

By Sallie

Cream of the Met stars in the first performance of "Mignon." Lily Pons sang "Polaca" as if inspired. In the first act she was seen in an entirely new outfit. Bouffant striped taffeta skirt, very long, with a tight fitting basque of emerald green velvet with long sleeves. In the second act where she repeats the long aria, the little French ingenue donna scored heavily, in a fascinating frock of heavenly blue chiffon with yards of tulle swathed around her throat. In this act she wears a gray wig. As Miss Pons matures her voice may gain more color. Her high flute notes are splendid but Pons' voice registers seems uncertain.

This is the one opera that Bori appears in boy's outfit, red velvet tights with directoire coat of gold waist, tan hose and patent leather pumps with huge buckles. It all made her an eyefull. Gigli, Rothier, Pada, Anguian and Cehanovsky sang the male roles.

Gigli was not in his usual form and the role by no means suits him.

Gladys Swarthout as the prince in an outfit of rose pink brocade was stunning, but she did not make the best of her opportunity of holding the stage alone.

Packed house with standees. Every performance for this last week at the opera a sell out.

Iturbi Stands Well

Jose Iturbi, Spanish pianist, had his farewell recital in Carnegie, to complete capacity. Iturbi's style is decidedly his own, sparkling and fiery. With fine technique and good phrasing he can easily be classed as an outstander.

Debussy's "Fire Works" he did in fire works style. Everything popped. De Falla's "The Love Magician" he played with much brilliancy.

Dozens of admirers flocked close to the stage after the performance and begged for more encores.

Elly Ney's Beethoven

Mme. Elly Ney was received with much warmth in a piano recital, devoted to Beethoven, at the Town Hall. As a musician she ranks high.

Mme. Ney is tall and attractive on the stage.

The Universal Toscanini

In his usual non-ostentatious style, Toscanini conducted his last concert of the season with the Philharmonic at Carnegie. Opened with "The Bartered Bride" and closed with Wagner's "Flying Dutchman."

His concerts are educational without frills. He has a memory which discards scores, while his poise and dignity on the platform are marked.

Crowded house as usual and storms of applause.

Bledsoe's Drama Sense

Jules Bledsoe, Negro baritone, sang his farewell concert at Carnegie. His program, as in previous concerts, included songs in French, Spanish, German, English, and groups of Negro spirituals, with folk songs.

His singing of Artie Mathews' "Who Am I?" and Handel's "Hear Me, Ye Winds and Waves," met with warm response.

Mr. Bledsoe's singing is so intelligent in a dramatic sense one feels its fineness. The large audience responded with much enthusiasm.

Piano Playing Team

[illegible] Luck and Andrew Haigh appeared in a joint piano recital at Town Hall. They have appeared as soloists here and abroad.

As a team, interesting.

Symphony's 50th Year

At Carnegie the Boston Symphony Orchestra in its final concert of the season. Also its 50th year, [illegible] chiefly of Bach, [illegible].

Serge Koussevitzky conducted.

Good-Bye to Mu

"Peter Ibbetson" at the Met with the original cast. This opera has played six performances to capacity.

Mme. Telva looked regal in green velvet of the period, with a long trailing plume in her French chapeau.

Mme. Bori's costumes were ex- [illegible] one of pink organdie bouffant worn with a since picture hat turned directly up at front with a touch of French blue ribbon. In her [illegible] were gray taffeta hat to match with long plume she looked the Duchess/Lee role.

There were more than a dozen curtain calls and many swarmed back stage to say au revoir to the stars.

EQUITY TRUSTS 33 OF N. Y.'S LEGIT PRODUCERS

Equity has posted a list of 33 New York managers exempt from posting cast securities.

They are Aarons & Freedley, Gus Pitou, Chanins, Joe Leblang, Wm. Harris, Jr., Sam Harris, Charles Dillingham, Winthrop Ames, Arthur Hopkins, Charles Hopkins, A. L. Jones, Arch Selwyn, Edgar Selwyn, Horace Liveright, Chas. Wagner, Kenneth MacGowan, Walter Hampden, Jules Leventhal, Jed Harris, George White, David Belasco, Schwab & Mandel, John Golden, Theatre Guild, Charles Frohman, Erlangers, Brock Pemberton, O. E. Wee, Dwight Wiman, William Hodge.

Additionally exempt from guarantee bond giving are a dozen members of the nearly inactive Managers' Protective Association list. Latter includes Wm. A. Brady, Crosby Gaige, J. M. Gaites, Jones & Green, Alex McKaig, Gilbert Miller, Lee Shubert, Frank C. Reilly, inactive; L. Lawrence Weber, A. H. Woods, M. J. Nicholas, inactive.

"Unborn Child's" $4,700 In Two Weeks—Closes

Revival of "Her Unborn Child," produced by Weiss brothers from pictures, closed Saturday (11) in Jackson Heights. Show had been out two weeks in the subway, playing to total gross of about $4,700.

Claim is the layoff is for one week, with re-opening April 20. Cast was paid off from the bond the first week.

Those Barrymores!

New Orleans, April 14.

Ethel Barrymore Colt, who has been appearing with her mother, Ethel Barrymore, in the latter's southern tour of one-nighters, is at Touro hospital with measles. Miss Barrymore's husband is on his way to New Orleans from New York to remain with his daughter, while his wife continues her tour into Texas.

The Barrymore entourage in "Love Duel" grossed $8,000 in three days at the Tulane. Ethel's refusal to be interviewed gained more space in the dailies than if she had been interviewed.

Those Barrymores know their press stuff.

Harris' Race Riot Play

Hollywood, April 14.

Gilmore Millen's race riot play, "Flame," has been taken by Jed Harris for October production.

"Sweet Man" was Millen's first book. This is his first play.

B'way Cage Change

Al Hyde is out as treasurer of Moss' Broadway. An entirely new box office crew went in Monday. Ely Bisland, formerly of the Alvin and lately in Leblang's is treasurer with Bill O'Donnell and Charles Lyons, assistants.

Orpheum, K. C., Films

Kansas City, April 14.

Orpheum, for two seasons in stock, will open shortly with all pictures.

Sound equipment installed.

It will give RKO two houses here.

Rawlinson for "Virgin"

Herbert Rawlinson will leave "Right to Happiness," current, to lead "The Modern Virgin," new play by Elmer Harris, which Lee Shubert is readying.

"Virgin" opens in Washington Apr. 27. Cynthia Rogers is also in the cast.

Reverse Feed

Treating most of the actors in the cast to something new, labor crew of "Five Star Final" at the Cort blew the troupe to a party, Thursday (9) night.

Basement of the theatre was converted into an old fashioned bar for free lunch.

$50 Will Get Little Theatre Trophy Cup Back from the Mme.

Denver, April 14.

Colorado state Little Theatre tournament was nearly disrupted in a fight over the Samuel French trophy, major prize offered annually. It was won last year by the group headed by Madam Giana Regamey, and she refused to relinquish it.

Before permanent possession is given the cup must be won three times straight, but because Mme. Regamey claims the Denver Art theatre, backers of the tournament, owe her $50, she says she will not give up the trophy until she gets the $50.

The $50 was won, she claims, on a play written by Harry McGuire, a Colorado author, who won $75 because of it. The entire $125 was given to McGuire, and he neglected to give the Regamey group their share, according to the madam. McGuire is in Europe.

Theatre claims the matter is between Mme. Regamey and McGuire, but she refuses to give up until she collects. Association decided to secure a duplicate and will take legal action after the tournament.

Grauman's 'Lifetime' Hangs On for Evens in Frisco

Hollywood, April 14.

San Francisco gave Sid Grauman one of those local-boy-makes-good welcomes and sent off his production of "Once in a Lifetime" in big style in that city. Following 'Frisco the show goes to San Diego for a fortnight, then returns to Hollywood "by demand." Played originally at the Mayan, downtown.

Grauman expects to get even in 'Frisco, still being a bit in the red following his 10 weeks here.

Original Cast at $1 Top

"Young Sinners," revived at the New Yorker theatre by Stanley Sharp at $1 top, will have some members of the original cast.

They are Dorothy Appleby, Walter Wilson, George Lessey, Arthur Bowyer, Alfred Hesse and Arthur Scanlon.

"Promise" Sold for Road

Deciding not to tour "Oh, Promise Me," Sam Harris disposed of road and stock rights. Gregory Ratoff will present the show in Chicago.

Retained from the original cast are Edward Robbins, Sydney Shields and Matthew Crowley (who replaced Lee Tracey). Joseph Briggs engaged for the Donald Meek part.

First of the stock showings will be at the Lyric, Phila.

ALLENTOWN STOCK

Allentown, Pa., April 14.

"The Family Upstairs," playing to capacity, opened the Charles K. Champlin Players' new engagement at the State.

Champlin's players include Judith Alden, Betty Ferris, Jack Egan, Arthur Griffin, Pegg Wilton, Roy E. Lewis, Frank McMunn, Bert Carpenter, Ernest Calvert, Mary Bubb, Marcia Linya, Frank Brooks and Thaddeus Grey.

Betty Blythe in Stock

Betty Blythe, formerly of pictures, is now in stock at Rochester, N. Y., with George Kondolf's company. Glenn Hunter also is due at the upstate troupe.

Currently, Miss Blythe is in "Street Scene." Monday (21) she and Hunter start with "Up Pops the Devil."

ZIEGGY SEEMS SLOW IN ASSEMBLING NEW CAST

Despite the Ziegfeld announcement of a May 16 opening date for "The Follies," the beaut picker, while engaging Mack Gordon and Harry Revel, new writing team, to do the show, still needs a cast.

Joe Laurie, Jr., and Jack Pearl are tentative comics and Ruth Etting a possibility. Beyond this trio no one appears to be a certainty. Zieggy usually is set on his cast this close to the estimated opening, if the announced date is correct.

A probability of A. C. Blumenthal angeling the "Follies" is off. It looked like Blumey for Zieggy during the negotiations for Arthur Klein's long dormant musical book, but they disagreed on terms. Blumey is considering solo production of the Klein show.

Account is that Erlanger's chief and only staple contribution thus far toward the new "Follies" is granting permission for Zieggy to use that title at his own theatre instead of the New Amsterdam, to which it was bound by a previous agreement.

Ray H. Miner Takes Three Plays for Film Chance

Paramount's legit subsid, Ray Miner, has purchased "Blessed Event," by Forrest Wilson and Manuel Seff bought from Sidney Phillips. Others are "Prisoner's Base," by Jerome Dreifuss, and "Something Borrowed," by J. Kirby Hawks and Blanche Turnbull, tried out.

"Event" is a newspaper story. "Prisoner's" dealers with Devil's Island, and "Borrowed" is a society talker possibility.

Mrs. B. V. Burke's Divorce

Cambridge, Mass., April 14.

Mrs. Beatrice V. Burke of Melrose, former actress, was granted a divorce from Walter C. Burke on a charge of cruelty.

Mrs. Burke said she was married in Boston Jan. 23, 1917, and continued on the stage for some time after the wedding.

She said about a year ago she opened a tea room in Melrose, and there her husband abused her in front of her employes. She finally had to discontinue the business.

The couple separated last December.

Shumlin East on Detail

Hollywood, April 14.

Herman Shumlin, legit producer, now going east, will return to the coast after a fortnight's stay in New York. He is under contract to Samuel Goldwyn and United Artists.

Legit producer, learning film executiveness with Goldwyn, is eastward to supervise certain details of "Grand Hotel."

"Parizer Platz, 13," by Vicki Baum, "Hotel's" author, belongs to Shumlin. He will either do it as a play or film first.

Wrong Report

Another report having the Liberty on 42nd street going over to stock burlesque was current late last week. Monday (13) the house booked "Betty, Be Careful," to be presented by Gerald Bacon in two weeks.

Doc Bernstein's Play

Chicago, April 14.

Dr. Julius Bernstein, house physician for all Chicago's legit stands, is dickering with the Shuberts on the production of a play he has authored entitled "Thanks to You."

As soon as script has undergone necessary revisions cast will be engaged and show put into production in New York. Initial exhibition set for Chicago.

Play of the domestic comedy variety has for its central character a young medico.

Par Not Interested

Stock, in Astoria, L. I., near the Par studio, is to start shortly. Paul Scott will make the try.

Par not interested.

STOCKS LOOK UP; 15 NEW COS., 74 TOTAL

Dramatic stock has taken the biggest bracer in years. Since Easter 15 new stocks have opened, with at least three more pending.

Stock operations lately have fluctuated around the 55 point, with 59 up to the opening of the additional 15. It is planned for another company at the New York theatre, New York, under George Sharp's direction, which will then set the total operative at 74.

The new stocks opening include James Thatcher's Palace company, Hartford, Conn.; Charles Chamberlin's State troupe, Allentown, Pa.; Jimmy Cools' Savoy Players, Asbury Park, N. J.; George Sharp's in the Hartman, Columbus, O.; Arthur Casey's, English O. H., Indianapolis; Brandt's musical revivals, Carleton, Jamaica, N. Y.; W. H. Wright's Majestic, Jackson, Mich.; C. D. Peruchi's, Orpheum, Nashville; George Kondolf's, Masonic Auditorium, Rochester; Steve Cochran's, National, Washington; William Jullie's, Rialto, Elyria, O.; Westchester theatre, Mount Vernon, N. Y.; Ada Dalton's, Silver theatre, Waterville, Me.; Graham Pockett's, Royal Alexandra, Toronto.

JURY TRIAL DENIED NILES' WILL CONTEST

Cambridge, Mass., April 14.

Eight cousins contesting the will of Irving Harris Niles, late of Cambridge, who left a sum estimated at from $200,000 to $1,000,000 to the Actors' Fund of America, suffered a setback Friday (10) in Middlesex County Probate Court, when Judge Charles N. Harris denied a jury trial on the contest.

The decision means that the Actors' Fund will receive $200,000 from Niles' own estate, but still leaves open to contest the trust fund of nearly $1,000,000 left to Niles by his father, J. Harris Niles, late Cambridge manufacturer. The judge's ruling also means that any further proceedings must take place before a single judge.

The contestants had alleged that Niles was of unsound mind at the time of the execution of his will.

Scenic Artists' 32-Hr. Wk. Dropped—No Cure

Thirty-two-hour week ruling recently passed by the New York scenic artists' union has been rescinded. Reported reason was failure of the limit rule to solve unemployment problem.

Union now is working on another cure.

Name of Burlesque

Akron, O., April 14.

Dramatic stock at the Grand lasted six days. Stock burlesque then returned.

People wouldn't be attracted to the Grand after burlesque for so long.

"Father's" Chi Yank

Chicago, April 14.

Following an unprofitable three-week stay at the Cort, "When Father Smiles," starring De Wolf Hopper, was yanked. George Wintz produced.

"Father," by Sheridan Gibney, has been returned to the author for revision.

Blau's Imported Play

Bela Blau will produce "The Captain of Koepenick" by Carl Zuckmayer here next season.

It is the current hit of Berlin, produced by Max Reinhardt at the Deutsches theatre.

AHEAD AND BACK

Frank Bruner as company manager and p.a. for Belasco and [illegible] ran in San Francisco. Moves [illegible] of "Elizabeth the Queen" [illegible] Belasco, L. A.

AMATEUR STAGE FACTORY

Foreign Picture Shoestringers Trying to Work Both Ends in N. Y.

Shoestring importers of foreign films are mushrooming in the Broadway sector, attempting to bask in the temporary lustre of success which has been achieved by isolated foreign product in the arties. Number may possibly reach 10. Every day this number is increasing. Their methods of approach and progress are similar to the shoestring legit producer. They hire desk space and then look for an angel and a break.

While outsiders sniff at the furore which these mushroomers excite by their antics and spasmodic publicity, the bigger companies are the least perturbed, totally ignoring them.

There have been so many inquiries at certain of the smaller legit houses by these self-styled booking agents that nobody any longer pays attention to their inquiries. That's probably from the theatres' experience with shoestring legit birds.

Film men who aren't hep to such antics, however, are likely to bend for the mushroomers' line and those who do, like these newer entries into the biz, are not acquainted with conditions as they exist.

If angeling a legit is tough, angeling a foreign film is tougher. That none if any backers are forthcoming is proved by the fact that none of the houses inquired after have been taken on so far, nor are they likely to be.

The System

The way a shoestringer works is to follow certain foreign production and make overtures abroad through mail and otherwise, to agent and service for booking. Rarely, if ever, are they likely this way to hit upon any kind of outstanding picture. What the major companies on this side don't get the first crack at, the established arties do. After that it's only a quickie chance at something.

Equity Closed "Happiness" On Lead's Salary Claim

Equity stepped in to close "Right of Happiness" at the Vanderbilt Saturday (11) on complaint of Ann Sutherland, the lead. Matinee money was refunded. Play was produced by DuRoy & Demestre, new firm.

Closing came as a surprise as the other 10 people in the cast had waived bond and were willing to continue. Miss Sutherland claimed she had a week and a half's salary due.

All debts, including house rental, had been paid by the producers on agreement of the cast to wait for their share.

A fight between two members of the cast resulted in a 30-minute curtain delay Friday night (10) and that delay in a walk-out by a would-be backer, there to see the show and maybe gamble. The b.r. departure resulted in money shortage.

Reported in the disagreement were DuRoy and Miss Sutherland. Reported as the almost backer was the head of a large baking company. He left when the curtain was held up.

The Vanderbilt management stated that had Saturday's performances been played there would have been approximately $1,600 as the company's share. As the result of the Equity order closing the show management and the actors got nothing.

Charles Muenster, company manager, has instituted action against DuRoy on the charge of withholding property. Latter is money due the company manager.

MISS STRANGE'S PLAY

A new play by Michael Strange, former Mrs. John Barrymore, to be produced next season, with the author starring. Reported producer is George Kondolf, Jr.

Miss Strange's last appearance was in "L'Aiglon" some time back.

SHY RECALLED

Comic in "Sweetheart" On Loan, Back to Metro

Gus Shy withdrew from "America's Sweetheart" and was replaced by Bobby Jarvis, who previously followed Shy in other Schwab & Mandel shows.

Shy returns to the coast under contract with Metro. Latter loaned him to the legit producers during a film lull.

FREE TAXIS FOR NEW STOCK IN ROCHESTER

Rochester, N. Y., April 14.

Free taxicab service as added draw for opening of Kondolf-Folmer stock at Masonic auditorium. Theatre is mile from downtown section. Ad urged patrons to take a taxi anywhere and the theatre's doorman would take care of bill. Number taking advantage not excessive and special rate with taxi company.

Both George Kondolf, Jr., and Walter Folmer are Rochesterians. Another local angle is featuring Rose Lerner, Rochester actress, Wednesday (15) in lead role of "Street Scene." Dorothy Tree in lead rest of the week.

"Devil" as Ptsbgh Legit To Keep Alvin Open

Pittsburgh, April 14.

Queer situation here in regard to the Shubert's "Up Pops the Devil." Piece was promised the Alvin all season, but at the last minute cancelled, after which it was released locally for stock purposes. George Sharp Players did it at Pitt couple of months ago.

Now the Shuberts have pencilled it back into the Alvin and the play comes in the week of May 4, following its Chicago run. First time on record around here that a regular legit show has followed a stock production of the same piece.

Shuberts explain that biz has stood up so well at the Alvin they want to keep the site running for time and have no other shows. Top at Pitt is $1. Alvin will get $2.50 for the same thing.

2 in Cast—on %

Percentage arrangement, with its only two cast members on gross cuts, has been installed for "Two's Company," by John Russell.

Players are Ann Davis and Rollo Peters. Howard Schnebbe is producing, with salary bond waived.

Albany's New Guild

Albany, N. Y., April 14.

The Little theatre movement here has prompted the organization of the Albany Theatre Guild, Inc.

First presentation "Follow the Crowd" will be given May 1 at the Albany Academy for Girls. Officers are Thomas S. Austin, pres.; Oscar J. Hallenbeck, Jr., v. p. and treas.; Mary Ellen Farley, sec.

LINDER BOYS' "CODE"

Jack Linder will start rehearsals today (15) of "Honor Code," by his brother Mark, who authored "Diamond Lil."

Casting is about complete with Betty Kashman, starred, and Valerie Bergere, Juan Fernandez, Miriam Battista, Jack Carwood and Antonio Malori for featured roles.

MOTHERS-KIDS IN CELLAR GUILD

Lower Tenth Avenue, N. Y., Intensely Concerned in Future Stage and Screen —Uniformed City Employees Part of Rehearsals on Each Floor of Four-Story Building

A SHOW SYSTEM

World's largest amateur theatre factory, eclipsing anything ever attempted on Broadway in scope of bulk, is making actors and actresses out of entire families.

Four shows in rehearsal on a single evening, with the neighborhood mothers in one, daughters in another, fathers in the third and a mixed assortment of proven talent in the fourth.

That's what's happening right now on lower 10th avenue, New York.

They're all going thespian. Kids are as enthusiastic about elocution, dialog and poise as they were about peeping under the swinging doors and playing tag in the old days.

The show system, as the result of its initial success in the 27th street settlement, might well prove a solution in similar neighborhoods, as well as vanity pacifiers in wealthy suburbs throughout the country.

There have always been guilds and their ilk, but the one called Hudson Guild or "Cellar Players," had to go about 25 years before the department store idea of amateurism materialized.

Securing a part in a cellar cast is the aim of all players in the subordinate groups. This is the spirit inculcated in kids and adults. Once in, thoughts turn toward Broadway and Hollywood.

Members who have won their cellar spurs point to a few of their clan who have made good uptown. One, in particular, is Frances Upton. An outsider can't be in the settlement five minutes before informed about Miss Upton and that she got her start down below.

As for big names that have submitted their material downtown, the Guild folk remember how they staged Harlan Thompson's first work about seven years ago; also how Singhin Irvin, Kenyon Nicholson and some others tried out a few of their scripts on the 10th avenue galaxy.

4 Floors of Amateurs

On rehearsal nights the settlement is a factory in every theatrical respect. The four stories have different companies going through different lines.

Right now the regular cellar is going through paces for "The Racket." A piano mover plays the police captain and shows outstanding thespian aptitude. A postman is the gang leader and a fireman the desk sergeant. Some come in uniforms to the rehearsal.

While this rehearsal was going on interruptions from upstairs, that sounded like a country choir in full blast, deadened some of "The Racket" dialog.

The singing was from another group of less professional amateurs rehearsing "The Mikado." High sopranos and everything along Gilbert and Sullivan lines had been found in the neighborhood to carry on.

Lads of Boy Scout age were having a great time on another floor going through a red-blooded mellerdrammi. This is called "The Log Cabin Mystery."

Mothers of the parish, or so they were described, found more space to go through their own delight, a piece titled "Wait for the Wagon," and listed as another musical.

This show is to go on in the Settlement's theatre, down in the 27th street basement, in another two weeks. They get the highest cellar top of any theatre of its kind in the country, $1.50. House has 200 seats and 700 subscribers.

2D AVE. DARK

5 Yiddish Co.'s Fold for Summer—Two Left in New York

Second avenue, New York, went completely dark Sunday night, every one of the five Yiddish theatres in the street having closed for the summer. Of the nine Yiddish theatres in New York only two are continuing for a final month. They are the Prospect, Bronx, and the Rolland, Brooklyn.

Molly Picon and her company opened a road tour yesterday (14) in Baltimore and the Michael Michaelesco Co. starts at Philadelphia next week. Maurice Schwartz is also taking a road trip for the summer.

STOCKS' BEST B. O. BET $1 TOP "GUEST STARS"

Minneapolis, April 14.

"Guest stars" changed every two weeks with the scale not exceeding $1 is believed to be the real salvation of dramatic stock. Anyway "Buzz" Bainbridge found this to be a profitable policy in Seattle.

Seattle's returns at the $1 top are noticeably better than the "guest star" plan here at the Shubert at $1.25 scale.

Locally the "stars" have been used practically all season up to two weeks ago when the spring season started.

Funny part of whole biz is that stock has never been made to pay in Seattle, which is not considered as good a show town as Minneapolis.

Bristol, Conn., April 14.

This town will have summer stock through the return of the Manhattan Theatre colony.

This year the company will use the Community theatre.

Dora Clemant, wife of William Walsh, stock producer, and who has headed western stocks, has come east as leading lady of the now James Thatcher stock in Hartford. Neil Buckley will be leading man.

Wales Bill Amendment Cutting Out the Wagon

It is charged that as soon as word reached New York Friday (10) the Post amendment to the Wales padlock bill had passed the senate at Albany and gone to the governor, the raid on the Republic was precipitated by John S. Summer, the anti-vice crusader.

The Post amendment would make actors immune to summary arrest where charges of indency call for police raids. That would end backing up the wagon which has been the custom. The theory is that the management should carry the responsibility.

Sumner opposed the amendment and is known to have watched the progress of the Post bill. Last year both branches of the legislature passed it but the governor did not sign it, on the advice of his legal aides, who regarded the phrasing as improper.

LEONTOVICH'S REST

Eugenie Leontovich, principal woman of "Grand Hotel," is expected to leave the New York cast for a vacation as soon as a capable substitute is engaged.

Miss Leontovich's replacement is expected to be decided by Herman Shumlin, who is due in New York from the Coast Friday (17).

CHORUS EQUITY MEETING

Chorus Equity holds its annual meeting May 29.

Meeting will be at the New York headquarters.

Booking Renegs Help Kill Canadian Legit; Outlook Worse After Dull Season

Toronto, April 14.

Legit theatre season ends here next month with revised schedule to include "Death Takes a Holiday," with Philip Merivale; another revival of "Blossom Time," and Brock Pemberton's "Strictly Dishonorable," the latter after long expectations.

New bookings for next season may deal another blow to the Canadian road. Stratford Players' tour will be booked through New York, with Toronto and Montreal the only two Canadian cities likely to see this company.

Canada's autonomy in British stage productions seems to have definitely slipped. Due to conditions that have just about killed the road in the United States and Canada, latter is not even sure of New York bookings.

D'Oyly Carte company, for the first time, will also book for Canada next season through New York. Other seasons it made the trans-Canada tour the main objective, with a side trip down the Coast to Los Angeles and return engagements at Chicago and Detroit, with a second two weeks at Toronto and Montreal before returning to London, Eng.

Non-Appearances

Another blow at Canadian legit was the non-appearance of several New York successes which were announced last fall. Among them were "Topaze" and "Berkley Square," neither of which arrived. Canada was also to have seen Fritz Lieber's Shakespearean players from Chicago and Walter Hampden, but the former cancelled some eastern engagements and Hampden found the road this season was impossible.

The three-week engagement of the Marigold company, which met such a disastrous reception in New York last fall, and their revival here next week of "Bunty Pulls the Strings," indicates the condition of the Canadian road.

Stock at $1, Coupons; Second for Broadway

Second stock company for Broadway, in addition to Jules Leventhal's Waldorf company, is George Sharp's at the New Yorker, opening April 20. Two-year lease, at $55,000 per annum, is reported to have been taken by Sharp, previously an out-of-town producer.

"Young Sinners" will be the first show.

Top scaled at $1, with a likely consideration the usual recourse to cuts and coupons.

Mandel's Coast Casting

Los Angeles, April 14.

Frank Mandel arrived here this morning (Tuesday), but returns Thursday to New York.

He is conferring with Ralph Farnum on casting for new Mandel-Romberg-Hammerstein operetta. Mandel states his firm is taking in Oscar Hammerstein, 2d, as a third partner.

Trio will do three operettas with Mandel here to pick new faces for Broadway.

"Greeks" for Chi, Coast And London Next Fall

Sam Harris will hold the cast of "The Greeks Had a Word for It" intact when that show goes on tour, plans for which include an itinerary of 12,000 miles and extend into next season.

Schedule calls for the show to play Chicago this spring and then go on to the Coast. A further date is for the company to return to New York to sail for London and an autumn premiere there.

"Barrett's" $25,600 High L. W.; B'way's Many Shoestringers Not Faring Well

Aftermath of Easter week along Broadway was reflected in the "slaughter" business Monday night all along the line and showmen predicted a hasty exit of a number of shows. Last Saturday no closings were scheduled, but five stopped anyway. Liable to happen this Saturday and until the flys are out of the field.

The winter and early spring have been marked by slovenly productions, principally by unknowns with short bankrolls. In almost every instance the motive was the expectation that the "managers" would be lucky and by some freak land a success. Few productions have been put on by recognized managers for months.

Peak of the Easter trade came Wednesday afternoon. After a rainy start on the week, the mid-week matinees went to capacity. Trade held up very well until Saturday, when fair weather sloughed the box offices.

Drama Leaders' Tops

Musicals did little better than previously. Several excellent grosses were copped by the dramatic leaders: "Barretts of Wimpole Street" played 10 performances and bettered $25,600, a mark it probably won't reach again. The run leader, "Green Pastures," went to $22,000 also in 10 times; "Private Lives" did a comeback after a lay-off, with over $24,500; "Tonight or Never" showed class by getting close to $19,000 in eight shows.

Last week's new shows had one possibility, "The Wiser They Are," which got about $10,000 at the Plymouth; revival of "Peter Ibbetson," Shubert, doubtful; "Joy of Living," Masque, no chance; "The Trap," Avon, ditto; "The Great Man," Ritz, taken off after five days.

Other sudden closings last week: "Lady Beyond the Moon," Bijou; "Right to Happiness," Vanderbilt; "Privilege Car," 48th Street; "Gray Shadow," New Yorker; "Doctor X" closes at the Hudson this week, house getting "Two's Company" next week; "Company's Coming" relights the Lyceum, and stock starts at the New Yorker with "Young Sinners."

Estimates Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—farce; O—operetta. Capacities and top prices also indicated.)

"America's Sweetheart," Broadhurst (10th week) (M-1,118-$5.50). Only fair for high scaled musical; up a bit in holiday going with over $21,000 claimed; "Singin' the Blues" may succeed soon.

"As Husbands Go," Golden (7th week) (C-900-$3.85). Non-musical leaders all played extra matinees last week (Easter); nine times here to better than $15,000.

"As You Desire Me," Maxine Elliott (12th week) (D-924-$3). Moderate money show at best; indicated here, $8,000.

"Barretts of Wimpole St.," Empire (10th week) (CD-1,099-$3.85). Two extra mats here and in 10 times over $25,600; capacity right along.

"Company's Coming," Lyceum. Looked good at tryout in Flatbush; held out until next week for finishing touches.

"Doctor X," Hudson (10th week) (D-1,084-$3). Final week; claimed to have averaged $7,000 weekly; "Two's Company" next week.

"Fine and Dandy," Erlanger's (30th week) (M-1,520-$5.50). Some talk of Chicago date next month but may stay into summer; around $25,000 last week is up.

"Five Star Final," Cort (16th week) (CD-1,013-$3.85). One extra performance for around $12,000, average and profit.

"Girl Crazy," Alvin (27th week) (M-1,387-$5.50). Among the best of season's musicals; trade fairly good after big money of early weeks; $24,000.

"Give Me Yesterday," Booth (7th week) (C-730-$4.40). Moderate money but probable profit both ways; slightly up last week at over $8,000.

"Grand Hotel," National (24th week) (CD-1,164-$4.40). Non-musical leader played nine performances last week; approximately $30,000.

"Gray Shadow," New Yorker. Closed Saturday; about five weeks, with cast trying to stick co-operatively.

"Great Man," Ritz. Taken off Saturday; critical views distinctly unfavorable and chances slim, opened last week.

"Greeks Had A Name for It," Harris (30th week) (C-1,060-$3). Summer continuance doubtful; grosses lately have been between $8,000 and $9,000.

"Green Pastures," Mansfield (60th week) (CD-1,050-$3.85). Back into hit money again what with Easter holidays and two extra matinees; $22,000 in 10 times.

"House Beautiful," Apollo (6th week) (D-1,168-$3). Did as expected, getting good share of holiday trade; up to $14,000.

"In the Best of Families," Forrest (11th week) (C-1,015-$3). Satisfied with $5,000 drawn by cut rating; profitable both ways.

"Lady Beyond the Moon," Bijou. Stopped Saturday; two lean weeks.

"Meet My Sister," Imperial (16th week) (M-1,446-$3). Lowering scale may have helped last week; also two-for-ones and other bargain tickets; $12,000 claimed.

"Melo," Ethel Barrymore (1st week) (D-1,090-$3). Presented by A. H. Woods and Lee Shubert; adapted from Henri Bernstein by Arthur Pollock; opens Thursday (16).

"Miracle at Verdun," Beck (5th week) (D-1,189-$3). Another week to go; subscriptions account for gross around $14,000.

"Once in a Lifetime," Music Box (30th week) (D-1,015-$3). Expected to stick into summer with another house probable when "Third Little Show" is ready; fairly good at $16,500.

"Private Lives," Times Square (10th week) (C-1,057-$3.85). Resumed virtual capacity pace after two weeks' shut-down, regarded exceptional; quoted at $24,900.

"Privilege Car," 48th St. Withdrawn Saturday; played six weeks.

"Right to Happiness," Vanderbilt. Stopped abruptly without Saturday matinee; a week and two days and everybody in the red.

"Sweet and Low," 44th St. (22d week) (R-1,323-$5.50). Approximated $20,000 last week, which is profitable; due for road soon, however.

"The Joy of Living," Masque (2d week) (C-700-$3). Started mildly and indications it will be sent out of town soon, probably Chicago.

"The New Yorkers," Broadway (19th week) (R-2,000-$5.50). Business dipped to around $27,000 Holy Week; about same pace last week, or a bit less.

"The Rep," Avon (2d week) (D-830-$3). Reviewers did not rate murder drama highly; using two-for-ones and other cut rates.

"The Silent Witness," Morosco (4th week) (D-893-$3). Ought to make money, although not among leaders; eased off after first week; $12,000 estimated.

"The Vinegar Tree," Playhouse (22d week) (C-969-$3.85). Held its own last week; with an added matinee figured over $12,000.

"The Wiser They Are," Plymouth (2d week) (C-1,042-$3.85). Rather good break from critics; first week's gross approximated $10,000, indicating moderate money engagement.

"The Wonder Bar," Bayes (5th week) (M-860-$6.60). Tops the musicals; figured around $30,000, though a bit under that Holy Week.

"Three's a Crowd," Selwyn (27th week) (R-1,067-$5.50). Summer extension not certain; doing fairly well though; $24,000 last week.

"Tomorrow and Tomorrow," Henry Miller's (14th week) (D-946-$3.85). Quoted at $16,500 last week; still among top money shows; played nine performances as usual.

"Tonight or Never," Belasco (22d week) (CD-1,000-$3.85). Making an excellent showing and should outlast many others; nearly $19,000 last week.

"You Said It," Chanin's 46th St. (13th week) (M-1,413-$4.40). Getting profitable takings and should last into summer; last week about $22,000.

Other Attractions

"American Tragedy," Waldorf.

"Dracula," Royale; repeat; started Monday.

"Getting Married," Guild; revival.

Mrs. Moonlight," Little; making money, averaging over $7,000.

"Peter Ibbetson," Shubert; revival; attendance light.

"Precedent," Provincetown Playhouse; written by I. J. Golden; opened Tuesday (14).

"Six Characters in Search of an Author," Bijou; revival; opens tonight (15).

"The Admirable Crichton," New Amsterdam; revival.

WYND. STANDING'S INJURY

Los Angeles, April 14.

Wyndham Standing is out of Pauline Frederick's "Elizabeth the Queen" at the Belasco following a fall in a friend's home Sunday night (12). He sustained a possible skull fracture.

Frederick Tynm went in.

"Spring's" Dead Leaves

Los Angeles, April 14.

Hamburger estate, owner of the Majestic theatre, unable to get the "Paris in Spring" sets out of the house after the show flopped, so slapped an attachment on the scenery for rent due and had it removed to a warehouse.

Stagehands' time and hauling charges cost more than sets will bring.

Wiswell's "If" Rights

Los Angeles, April 14.

Lou Wiswell has the coast rights to "Bad Girl" and will produce it at a downtown house. Depends if he gets the right cast and whether it will go into picture production soon.

Fox owns the talker rights.

2 NEW L.A. LEGITS 'QUEEN,' $11,000; 'SCENE,' $7,600

Los Angeles, April 14.

Two openings last week lent a little excitement to the local legit field. "Elizabeth the Queen," starring Pauline Frederick, opened at the Belasco Monday, and "Street Scene," Sid Grauman's second legit effort, got started at the Mayan Thursday. Both indicate better than average business, with neither scintillating.

The Grauman piece, figured to be a sellout at $5 for the opening night, did a bit of price-cutting earlier in the week when the advance sale got sluggish. Opening night saw downstairs with but few empty seats and the balcony sold out at regular prices. Gross for the first four performances a little over $7,600.

"Elizabeth the Queen" satisfied at $11,000. Miss Frederick has been at the Mayan so often during the last two years it's beginning to look like a stock engagement. Personal following always assures at least three good weeks.

Frank Craven in "That's Gratitude" folded at the El Capitan Saturday after five pleasant weeks. Final take $5,800, about average for the house. Tom Moore and Bessie Love opened Sunday in "Whispering Friends."

Estimates for Last Week

"That's Gratitude," El Capitan (5th, final week) (C-1,571-$1.50)—Went out to $5,800, and everybody satisfied.

"Elizabeth the Queen," Belasco (1st week) (D-1,103-$2.50)—Did $11,000 to a flock of folks who now believe they're personal friends of Miss Frederick.

"Street Scene," Mayan (1st week) (D-1,550-$2.50)—Fair start at $7,600 for first four performances. Opening night had a $5 bite on the orchestra.

Cut-Rates Couldn't Keep 'Devil' in Chicago—Easter Wk. Bad Boy in Loop

Chicago, April 14.

Passing of Easter Week left a cloud of uneasiness hanging over the town's legits. Grosses over the holiday stretch disappointed almost all the way around, with some taking a sharp tailspin.

Biggest upset was that told by "Stepping Sisters." Move into the Loop from the downtown Blackstone threw it for a loss of close to three grand. Top money for the legit list garnered by "Elizabeth the Queen," with over 19,000 on its first week.

Another surprise on the darker side of the picture was Helen Hayes' "Petticoat Influence," slipping $3,500 on the holiday week.

General dip may be attributed to unseasonably hot spell that hit the town Tuesday evening (incidentally Election night) for a three day stay.

Only new exhibit unfolded was "Apron Strings," a George Wintz revival at the Playhouse Saturday evening. "Up Pops The Devil" was a sudden folder at the Selwyn.

Estimates for Last Week

"A Lady in Pawn," Majestic (3d week) (D-1,900; $3). Initial week at new home brought it a few additional shekels, but within the $7,500 mark. Current week will tell the story as to whether it continues or bows out.

"Apron Strings," Playhouse (opened Saturday) (CD-600; $3). A four-bit tilt on the previous scale, but due to go into cutrates pronto. Jefferson DeAngelis featured.

"Elizabeth the Queen," Illinois (D-1,350; $3). Theatre Guilders took them on thickly and steadily all week to a lucrative $19,500. Subscriptions guarantee firmly bolstered by advance sales for remaining two weeks of stay. Rave notices. "Green Grow the Lilacs" follows.

"Pagan Lady," Erlanger (1st week) (D-1,319; $3). Show's torridity didn't strike local appetite just right; netted around $13,500. Gives little likelihood of meaning much. Lenore Ulric's weakest rouder in some time.

"Petticoat Influence," Harris (2d week) (C-1,984; $3). Guild opposition must have helped push this one downward to around $14,000. Nevertheless Helen Hayes stays to May 2. Strikes out for Hollywood the next day.

"Sketch Book," Garrick (5th week) (M-1,997; $3.85). Came in for a meagre lift of a grand and a half to around $18,000. Scheduled to stick for two or three weeks more, while Earl Carrol is deciding whether to shoot it westcoastward.

"Stepping Sisters," Apollo (3d week) (C-1,219; $3). Surprised when it slumped to under $8,000 on the first week here. Has a two-week $9,000 stop clause, but Shuberts probably will nurse this one along indefinitely.

"That's Gratitude," Blackstone (1st week) (CD-1,219; $3). Two and a half sellouts to parties and heavy inflock on well spread cutrate cards netted John Golden confection around $12,000. Well liked.

"The Ninth Guest," Adelphi (5th week) (D-1,100; $3). Continuing healthy stride; around $10,500 on the holiday intake.

"The Student Prince," Grand (4th week) (O-1,200; $2.50). Crashed to a scant $10,000; holding up for another week when "My Maryland" is due to move in for an indefinite try.

"Three Little Girls," Great Northern (30th week) (O-1,365; $3.85). Held its own; just over the $12,000 line. Shows no sign of weakening in near future.

"Up Pops the Devil," Selwyn (5th final week) (CD-1,080; $3). Cutrates helped keep them happy here until current week when show flopped $2,500 to $7,500; and sent to Kansas City. House dark until entrance of "Mrs. Frazer" April 26.

"When Father Smiles," Cort (2d week) (C-950; $1.50). Jogging along with aid of parties at around $4,200

STOCK'S NOSE DIVE

Bainbridge Gross, $4,000, Due to Weak Play in Minneapolis

Minneapolis, April 14.

After a big Holy Week, business took a nosedive for seven days for the Bainbridge stock with Blanche Yurka as guest star at the Shubert. Weakness of play, "The Sea Woman," given for the bad $4,000 gross at $1.25 top.

Added freak attractions and professional wrestling match helped lift stock burlesque gross at the Gayety to about $4,000.

Violet Heming is with the Bainbridge Co. in "This Thing Called Love" this week. Grace George is at the Metropolitan the last three nights in "The First Mrs. Fraser." The Lyceum has Theatre Guild's "Green Grows the Lilacs" the following week.

LUBIN'S QUEST

Arthur Lubin, of the Ray-Minor office, Paramount legit subsidiary, left Thursday (9) for the middle west on a talent hunt.

Usual Philly Post-Lent Jump Didn't Show; Mask-Wigger Has $25,000 Start

Philadelphia, April 14.

There was nothing to boast about in the Easter Week business in Philly's legit houses. Contrary to past seasons when the end of Lent caused a big boost in attendance, this season's records show only mild trade after the traditional slump.

Mask and Wig show, "East Lynne Gone West," led the parade with about $25,000 in its first week at the Garrick. That's a gain over last year, but not what the Wiggers were doing three or four years ago. Advance disappointing, but show is attracting much praise and attention and figures to hit between $45,000 and $50,000 in a fortnight's stay.

Billie Burke's return in "The Truth Game" at the Forrest opened promising Saturday night, being one of the shows to get the jump on the Easter Monday crowd, but its returns were disappointing last week. Hardly more than $12,500 on the nine performances, despite fine notices.

"Philip Goes Forth," at the Broad, also won corking reviews, but didn't react rationally to the generally high opinions expressed of the Kelly comedy. Not over $7,000 but hoped to build. "The Front Page," presented by Jacob Ginsburg, Jr., and local interests at the Lyric at $1.50 top, did well enough to keep out of the red and was held over. Bettered $4,500.

Pro Players' Bust

"Men Must Fight," dramatic tryout by the actor-managers, sponsored by the Professional Players at the Walnut, was a bust, with not more than $3,000 grossed in eight performances.

The Shubert reopens this week with a return of "Death Takes a Holiday," Philip Merivale starred. Also sponsored by the Professional Players, who originally presented it to open their first subscription season.

From now on bookings are in a chaotic state. Chestnut, devoted to films the last two months, reverts to legit for a fortnight starting Monday (20). With the Aarons & Freedley musical, "Singin' the Blues," the Ginsburg group will bring "Oh Promise Me" to the Lyric the same evening, probably for two weeks.

Walnut and the Garrick are not booked next week. "Philip Goes Forth" probably will hold over at the Broad, "The Truth Game" is set for a third at the Forrest, and "Death" for a second at the Shubert.

Other bookings are "He," fifth Theatre Guild offering, April 27 at the Garrick; "Lola," with Irene Bordoni and William Gaxton, probably at the Broad the first week in May; "Cherries Are Ripe," also for the Broad; "The Band Wagon," Max Gordon musical, coming to the Garrick about May 11; "On the Spot," reported for the Forrest to follow the Burke show, and "The Student Prince," scheduled for the Shubert on April 27. There may be one or two more; otherwise Philly's season looks washed up.

Estimates for Last Week

"Philip Goes Forth," Broad (2d week). Grand notices and fine comment, but business not what was hoped. However, Kelly comedy expected to build and stay for third week. About $7,000.

"The Truth Game," Forrest (2d week). Opened Saturday before Easter. Big business at premiere, but disappointing last week. Led the musicals with $12,500 for nine performances. Three weeks scheduled.

"East Lynne Gone West," Garrick (2d week). 43d annual Mask and Wig show, rated as one of the best of the lot. First week's figure beat last year's with $25,000, but advance disappointing.

"The Front Page," Lyric (2d week). New venture by Jacob Ginsburg, Jr., and local organization. Did well, with between $4,500 and $5,000 estimated. Held for second week.

"Death Takes a Holiday," Shubert (1st week). Reopened house dark for two weeks. Return engagement had $2,500 advance and ought to make profit in two weeks.

'Men Must Fight," (Walnut (2d week). Actor-Managers dramatic tryout not so forte. Called dignified and well acted but talky, and patrons stayed away. Around $3,000,

PTSBGH'S ONE LEGIT $16,000; REVIVAL VOGUE

Pittsburgh, April 14.

Alvin had the only legit in town last week again, opening "Blossom Time" Saturday (4) and continuing through Easter week. Old operettas seem to be packing a punch around here this season, "Student Prince" having mopped up month ago. "Blossom Time" picked a spot and turned in neat $16,000 for seven Alvin days.

Now the house is making efforts to get a couple other revivals, "My Maryland" among them, before season closes.

Sharp stock at Pitt, with "Stepping Sisters," featuring Ruby Blackburn and Loretta Brown of original cast, had a profitable week, helped by couple of sell-out benefits. Sharp now has "Death Takes a Holiday" current for fortnight, Italian fantasy previously having played this site a week in addition to a week at Alvin with Broadway cast.

Legit season is washed up at the Nixon. "Trader Horn" rounding out fortnight engagement, with U. of P.'s "Cap and Gown" show next week ringing down curtain. Alvin has "Twelfth Night" current, "Rhapsody in Black" next week; then a dark session, followed by "Up Pops the Devil," which will probably close shop unless they can get those revivals.

'White Horse Inn,' New London Smash; Only Hit of 7 New Plays Over There

London, April 14.

Seven openings, with only one having a real look-in.

That one is "White Horse Inn" at the Coliseum. It looks a sure-fire smash. Specs bought in heavy contracting for $150,000 worth of tickets in 12 weeks. Only show the ticket men were interested in.

"White Horse" is a spectacular musical adapted from the German. It has played in Germany for 18 months. First nighters saw probably the finest spectacular production ever seen anywhere, largely made possible by the Coliseum's revolving stage. Erik Charles beautifully artistic production and Sir Oswald Stoll's expenditure of $250,000. But the music, comedy and cast are secondary to the visualization. Whole thing suggests the earliest New York Hippodrome productions more than anything, although a great deal more artistic.

Newspapers widely eulogistic. Show is doing $7,500 daily, for two shows, which is $500 below capacity. Overhead, excluding cost of production, is $20,000.

Irish players in "The New Gossoon" at the Apollo in an indifferent comedy of celtic country life. It will please those who are fond of Irish players for a moderate success.

"Charles the Third" at Wyndham's, is a comedy adapted from the German by Edgar Wallace. Mixed reception by the audience. Splendidly played but looks doubtful.

"Five Farthings," with Marie Tempest at the Haymarket is a comedy but without sufficient plot to justify it. Made partially entertaining by the inimitable artistry of Miss Tempest. Success unlikely.

"Black Coffee" started off at Saint Martin's after trying out at the Embassy last December. It engrossed the first nighters but is an unlikely candidate.

Japan Screen Puzzle

(Continued from page 12)

Japanese release and building up a staff of New York Japanese who could be trusted to do the necessary lettering. When Cochrane and Tamura returned to Japan, the latter was replaced by an associate named Uchida, transferred from the Paris office of the Japan Motion Picture Times.

Benefits

New scheme has many advantages. Big city audiences can understand the films almost 100%, even without announcers. There remains a large portion of the Japanese picture public which cannot read its own language quickly enough to absorb all the titles, but foreign pictures generally appeal to the class with some education. No foreign film released in this country has ever been able to draw against the best of the local product. Result is that Paramount feels that its films with superimposed titles are bringing back the audiences it had in the silent days.

Biggest advantage, of course, is that the small theatres in small cities and towns, which couldn't afford to get wired for sound, now have an American product. Superimposed films can be run like silents.

Paramount was able to take the initiative largely because it has a certified market, controlling 12 first-run houses. Six are in Tokyo, two in Osaka, one each in Nagoya, Kyoto, Hakata and Kobe. In addition, firm has second-run arrangements with a few other houses, which practically take over first-run programs intact except when Paramount is featuring a competitor's picture and the competitor won't play ball.

Other picture exchanges in Japan acknowledged the debt to Cochrane. He was the bimbo who forced through national censorship. In the old days there was local censorship. Took a week for each showing. Result was no picture could show over 26 weeks in a year. Now there's only port censorship by the customs authorities and national censorship, which adds to the showing time considerably, even for flops.

CHANGES IN STAID SALZBURG PROGRAM

Vienna, April 5.

1931 Salzburg Festival program just issued shows that after 10 years of repeating the same favorites, the management has decided it would be better to give its international public something new.

Last year more Americans came than ever before and the season closed for the first time without a deficit. Encouraged by this fact, or warned by the complaints of some of those who said they would not return unless the program was changed, the program committee has added a lot of new items and infused a good deal more variety into the bill of fare.

The Hugo von Hoffmansthal-Max Reinhardt miracle play success "Everyman" has been retained and program will have the Strauss opera "Rosenkavalier," "Don Juan," "Fidelio," "The Marriage of Figaro," "Cosi Fan Tutte," and "The Elopment from the Seraglio."

The first three operas are hardly annuals at Salzburg, last three were added last year.

Shaw?

This year the Vienna State Opera Company, conducted by Bruno Walter, who is going to conduct in New York later on, will also present Mozart's "The Magic Flute" and Gluck's "Orpheus and Eurydice." The La Scala Opera Company from Milan conducted by Arturo Lucon, will put on "The Barber of Seville," Donizetti's "Don Pasquale" and Cimarosa's "Secret Marriage." Of the concerts the big attraction will be a Beethoven concert conducted by Toscanini.

The theatrical, like the operatic portion of the program, will contain a good deal that is new but nothing modern. Besides "Everyman," Reinhardt will stage von Hoffmansthal's "The Sensitive Man," Goethe's "Stella" and Goldoni's "Servant of Two Masters." Perhaps if they can achieve another profit year, the Festival will try to come a little nearer the present day, be really daring and put on, let's say, Shaw.

MEXICANS PLUGGING OWN MUSIC—JAZZ OUT

Mexico City, April 14.

All the professional musicians in the state of Jalisco have banned American jazz, supplanting it with native Mexican music. Ban includes music in all picture houses, dance halls and every public function.

Guadalajara is Mexico's second biggest city with a population of about 200,000. Jalisco is the largest state in the republic.

It's the first Mexican ban on jazz.

'DISHONORABLE' ENDS FLOP LONDON RUN

London, April 14.

"Strictly Dishonorable" closes Saturday (18), after five weeks.

Play was staged by an entire American company at the Phoenix.

Kit Cat Reopening in May

London, April 14.

Gaumont British will reopen the Kit Cat Club in May. It purchased the club's furniture at the liquidation sale. Club is located in the basement of the Capitol theatre, owned by the film concern.

Louis, associated with Ciro's, will manage.

Kit Cat [illegible] one of London's oldest and most fashionable night clubs, closed a few weeks ago when unable to make [illegible] pay.

Dutch Actress Dies

The Hague, April 11.

Elisa Beons Vaulliene, 68, died in Amsterdam.

She was one of the foremost Dutch and [illegible] actresses in Holland.

"Clown's" Author Dies

Rome, April 14.

Fausto Maria Martini, 45, noted dramatist and poet, died here. He was the author of "Ridi Pagliaccio" ("Laugh, Clown, Laugh").

Badly wounded in the war, he had been wearing a silver plate in his skull three inches in diameter ever since. Operation was called a miracle of modern surgery at the time.

ITALIAN AGENTS MAY BE OUSTED

Rome, April 6.

Business of theatrical agents appears dying out here, owing to a recommendation made the newly created Show Business Corporation or guild. This government-controlled body has a moral hold on the theatre, and will probably ere long get a material one.

The "guild for the theatre," in Italian Corporazione dello Spettacolo, wants to abolish private theatrical agents, and have all engagements made through a central bureau attached to the guild itself.

It will probably have its recommendations endorsed by government in due time, and the old-fashioned but useful dramatic agent will have to go in Italy.

TAUBER IN LONDON AT $4,000 PER IN MUSICAL

London, April 14.

Craze for Continental musicals continuing. Latest is "Land of Smiles," from the German, which will have German and Viennese importations headed by Richard Tauber.

Tauber is to receive $4,000 per week. He will sing in German.

Browne Will Produce "Improper Duchess" Here

London, April 14.

Maurice Browne denies Gilbert Miller ever had an option on the American rights for "The Improper Duchess." He says several New York producers are bidding against each other for the play's rights.

They won't get the rights, Browne says. He intends to produce the show himself in New York next season.

Gilbert Miller states he never had an option on the rights to the play and therefore could not have turned it down on the ground that it was unsuitable for this country as previously reported.

Vienna Mgrs. Seek Cash Given Idle Players

Vienna, April 14.

The Austrian State paid well over $100,000 during the last year in unemployment pay to workless actors and actresses. The Vienna theatre managers are now trying to convince the government it would be better to use this money instead to subsidize some of the less prosperous Vienna theatres. In this way, they say, the government would do more to help or at least to prevent unemployment than any other.

Six Plenty for "Charlie"

London, April 14.

Edgar Wallace's production of "Charles the Third" closed at Wyndham's Saturday (11), after six performances.

Wallace adapted the play from the German.

"Faintheart" Likely

London, April 14.

"Mister Faintheart," new musical comedy by Ian Hays opened at the Golders Green Hippodrome yesterday (13). It moves to the Shaftesbury Monday (20).

Looks like a British success.

BUYING PLAYS' RIGHTS

Seasonal Pastime in Paris—Al Woods in on Fun

Paris, April 14.

Paramount has the picture rights to "Pierre ou Jack" ("Peter or Jack"), play by Croissed, current at the Athenee to big b.o. Stage rights for New York belong to Gilbert Miller.

J. J. Shubert has "Messieurs de la Sante," new play by Armont, which will open soon at a Paris theatre. Concerns successful new career of a crooked banker after escaping from jail.

Al Woods rushed to London to take a look at "The Improper Duchess." Back here now for a fortnight.

COCHRAN'S REVUE OFF, BUT MAY RESUME TOUR

London, April 14.

C. B. Cochran's Pavilion Revue vacated April 11. Show will lay off for a few weeks, with best bits opening at the Palladium for a fortnight beginning April 26. Cast headed by Ada May, supported by Eve, William and Shields and Cochran's Young Ladies. Vaude show will last an hour, occupying second half of program.

Pavilion's next show likely to be—if terms agreeable—the Argentine Revue, now at the Palace, Paris.

Cochran's Revue is expected to resume provincial tour, opening at Glasgow May 11, when Clark and MacCollough will be replaced by George West, provincial comic.

JAPANESE GIRL, 20, TO MARRY AUSTRIAN, 60

Vienna, April 5.

A young Japanese music student has just landed the most eligible widower in Austria. That is Julius Meinl, grocery merchant in the old Austro-Hungarian empire, and one of the few Austrians who has managed to keep his business flourishing postwar. He is over 60. Mischiko Tanaka came to Vienna to study music. She is 20.

Romantic fellow students describe her as "beautiful as a lotus blossom." They have never seen a lotus blossom, but from their tone of voice you know what they mean.

Butt Quitting Lane? Leased to Scott

London, April 14.

Dramatic happenings are imminent at the Drury Lane where Sir Alfred Butt has been talking of resigning for months.

If Butt decides to withdraw George Grossmith, who was offered the post but whose contract was cancelled by Butt, will expect to receive a renewal of the offer.

Butt's future intentions are unknown. The fact that he has indefinitely let the Drury Lane for $3,500 weekly to Bertie Scott, new manager for the production of Franz Lehar's operette, "Land of Smiles," indicates that he (Butt) is not actively concerned in the Lane's future. The house has nothing in view following this presentation.

H. O. in Two Houses

London, April 14.

Only new [illegible] the Alhambra [illegible] were the Sunday [illegible] the vaude [illegible] Edwin Styles [illegible] Bernardi. [illegible] Cochran's Pavilion Revue [illegible]

[illegible]

[illegible]

Will Evans Dies

London, April 14.

Will Evans, 57, English comedian, who made a fortune out of writing "Tons of Money" with Arthur [illegible]

[illegible] before the war.

BIG SHOW AND SUNDAY BILL STIR LONDON

Up Today in English Parliament—Many Offers for Charell

London, April 14.

An anticipation is that the future of the British theatre as a whole will be affected by two happenings, one of which has taken place with the second event due tomorrow (Wednesday).

First is the sensational opening of Erik Charell's big extravaganza, "White Horse Inn," at the Coliseum. Tomorrow will see the debate on the Sunday Performance Bill which proposes to give the picture theatres open Sabbaths subject to local option and the exclusion of legit and vaude houses.

Oswald Stoll's transformation of the Coliseum for "White Horse Inn" has made other local spectacles of the present and past look trivial. Charell has been inundated with offers, particularly from America.

Understanding here is that this show is due at the New York Hippodrome, currently playing RKO vaudeville, in the fall. If so it will mark the return of that theatre to the spectacular displays with which it was launched.

Charell will go to New York for the opening after which he may go on to Hollywood, probably for Universal. This firm has submitted the top offer to date for the property and Charell's personal service.

"BLUE ANGEL" BANNING GOOD S. A. PUBLICITY

Cape Town, March 13.

Banning of "The Blue Angel" by the Cape Board of Censors has been the means of securing big publicity for Kinemas, Ltd., distributor of the film. Local papers carry letters from readers denouncing the censors. Whether some of the letters are genuine is unknown, but the fact remains that the Cape censor board has placed itself in an unenviable position, inasmuch the picture was passed for exhibition by the Transvaal censors who saw nothing objectionable.

Another Cabaret Welcher Cheats Colored Revue

Buenos Aires, April 14.

Humberto Cairo, owner of the Cine Florida, has shipped back the colored revue he brought here on a three-month contract. They'd only played four weeks and have no money, it's understood, but Cairo evidently got all the use out of them he wanted.

It's the second time Cairo has broken contracts with American troupes, but only one in many for the Argentines.

Winter Garden, London, Goes Completely Dark

London, April 14.

Entire staff of the Winter Garden has been dismissed and house closed.

Theatre has been dark for three weeks with nothing in sight.

Dancers Due in N. Y

London, April 14.

Barry and Fitzgibbon leave Cochran's "Evergreen" on Saturday (18), replaced by Marion Harris.

The dance team has a [illegible] with the Central Park Casino, New York, to open May 12.

Eta Rina Marrying

[illegible]

[illegible]

Plays on Broadway

JOY OF LIVING

Comedy in three acts presented at the Masque April 6 by G. Fred Womrath in association with George W. Lederer; adapted from German original by Rudolf Lothar and Hans Bachwitz by Louise Carter; Taylor Holmes and Donald Brian featured; staged by [illegible].

Marx.......................Taylor Holmes
Adam.......................Donald Brian
Ly.......................Betty Hanna
Moses.......................Bernard Gorcey

There are two names in this four-person play that should mean something at the box office. But Taylor Holmes and Donald Brian cannot make the show better than it is, which goes for any who might have been cast in it. Maybe "Joy of Living" will do in Chicago and because of the names. Not here, however.

Show has an excellent set and part of an idea, but that is about all. Apartment of a suddenly rich fellow has its walls filled with paintings. Latter feature provides best giggle of the evening. When wealthy Gus Marx asks Adam, new-found friend, what he thinks of it, the answer is: "Why don't you get some pictures?"

Whatever the German original, Louise Carter had a problem in adapting it. Marx becomes a millionaire over night by buying most of the stock of "Mexican Gold." The locale is Berlin and Marx was supposed to be a low-life, rough type. Adam, a gentleman, had been wiped out by the same stock, his mistress had walked out on him and until he met Marx in a bar, it looked like suicide was the way out.

Half stewed, Marx convinces Adam to act as his valet at fat wages which with market tips would bring him back financially. It is dawn and an illy-clad girl is found near the casement window. She has purloined bread and milk from the steps, forced to do so by hunger. The girl Ly faints. Her bosom exhibits milk white skin, which was the tentative title of the play.

Marx never had a sweetie, referred to him as a vis-a-vis and in the morning he makes awkward advances to Ly. Adam is smitten and during the time Marx is summoned to the stock exchange makes fast love and proposes marriage. The girl is a cold sort, suggestive of the too frequent references of Pygmalion and Galetea—the marble statue come to life. In the end, Marx, too, proposes, Ly looking the lady when dolled up. She is disclosed of gentle Russian birth. Through a quick market deal, one of those believe or don't trades, Adam is again rich and wins the stranger.

Taylor Holmes with the kaiserish mustache and dialect of the late Sam Bernard in "The Girl From Kay's" time, is a surprising try. Adam and the girl attempt no dialect, so that Holmes' dutch is unexplainable, often too true of plays of foreign origin. Yet Holmes does get some audience sympathy, which was not so of the original.

Donald Brian is Adam, trying to be a valet and made to say some inane, repetitious lines. Betty Hanna is Ly and hasn't much to do or say. She is from stock, where she has a rep. The other character is Moses, a stock broker, played by Bernard Gorcey, also with dialect.

"Joy of Living" is the first try of G. Fred Womrath of the book sellers of that name. The young man has the veteran George W. Lederer associated with him. Latter is said to have received picture rights offers.

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THE GREAT MAN

Comedy drama in three acts. Presented at the Ritz April 7 by Lew Cantor. Written by Paul Hervey Fox. Walter Woolf starred. Staged by Jo Graham.

Don Esteban de Montorio..........John Westley
Commandant Lluna..........Edward F. Nannary
Senora Isabel Castano..........Madeline Grey
Miguela..........Valerie Valaire
Donna Fernanda de Montorio..........Nedda Harrigan
Lisa de Montorio..........Carla Hunter
Don Carlos de la Zata..........Theodore Hecht
Belshazzar..........John Kearney
Darby Mullins..........William Norton
Jeremy..........Gordon McCracken
Captain O'Malley..........Walter Woolf
Mr. Wick..........John Bohn
Mr. Jones..........Ralph Sanford

Lew Cantor has sponsored better shows than this. "Courage" and "Meindel, Inc.," were perhaps his best. "The Great Man" runs a bad last. Seemed more like a comic opera plot.

Play is located in a little spig country in Central America, in the days of pirates bold. The people have sonorous Spanish monickers. There are soldiers, considerably dolled up for the tropics. But the details wouldn't matter so much if the play were diverting.

Don Esteban de Montorio, the governor, is worried. Firstly, about his niece, Lisa, who is 19 and has no prospect of marriage. He plans sending her to the convent. Being a chatterbox pest, Don couldn't be blamed. Secondly, Captain O'Malley with his band of robbers are due to sack the town any minute, there being no dependence on the near-army.

The O'Malley in the person of Walter Woolf strides into the court-yard in the get-up of a pirate, plus a he-man, hairy chested. Right off O'Malley casts eyes upon Donna Fernanda, the governor's wife, who is quite willing to accept his advances—she was just being herself. However, Lisa comes to his rendezvous and breaks up the impending affair. When thrown out she somehow managers to make her way back into O'Malley's quarters.

Lisa happens to shoot a horse pistol and the pirate is pinked in the leg. He is captured by some double-crossing, but his men soon regain power. O'Malley then orders Lisa really sent to the convent. As he tugs away at a chest supposed to contain silver plate, he discovers Lisa concealed therein, so picks her up, and it's the pirate ship for her, just as she desired.

The couch scene with Woolf and Nedda Harrigan (governor's wife) may have had its moments. Also those between him and Carla Hunter, who is Lisa. But it is tepid stuff. Not a real laugh during the evening.

John Westley seemed to struggle as the Don. Edward F. Nannary was a fat tin soldier, the commandant. Theodore Hecht was a poet and suitor of Lisa. One dreamy appearance and they forgot all about him during the balance of the play. John Kearney was the O'Malley's principal roughneck, and he looked fierce.

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OUT OF TOWN REVIEW

Mountains Come to Goldsteins

Hollywood, April 14.

Comedy in three acts by William A. Jefferis at the Theatre Mart, Hollywood, April 1. Directed and produced by the author. Cast: William Strauss, Pearl Winters, Helen Baruth, Kenneth Randall, William Lally, Phyllis Barrington, Bert Lindley, Jane Kerr, Eleanore Vogel and Ellie Sheirr.

Credit for good intentions is all this one rates. With only a slim idea for a plot, the three half-hour sessions into which it is divided are more pickled than a Dutch comic and about as modern.

Caught the fourth night, the prompter deserved program mention, being by far the most audible during many scenes. Actors jumped pages at a time and back again so often that the rustling of the prompter's script sounded like a rain effect.

Story, as far as it is decipherable, deals with the Goldsteins, a tailor and his wife, in a little California town. They're left a tract of trees in the mountains on a bad note. Nathan wants to give it to the local Jewish women's club for the conservation of trees so his wife can be elected president.

After he turns over the deed to the club for their consideration, the heavy, representing a lumber company, comes in to buy the land dirt cheap. Complications over the price going up, through Nathan's inability to sign because of the club angle, keep up the second session to little effect. Last half of this act is stall at a Dutch comedy argument between the Goldsteins, that is so repetitious the audience finally laughed from sheer hysteria.

Third act resumes this argument and winds up with the Goldsteins giving the land to the U. S. for a park, reserving 10 acres for their new resort hotel.

The mountains may come to the Goldsteins, but the public won't.

Shows in Rehearsal

"Her Supporting Cast" (Philip Gerton), Biltmore.

"Little Show" (Wiman & Weatherly), 48th Street.

"Fast Friendship" (Geo. M. Cohan), Fulton.

"Two's Company" (H. Schnebbe), Hudson.

"He" (Guild), Lyceum.

"School for Virtue" (Edward Casey), Claridge Hotel.

"Modern Virgin" (Shuberts), Ambassador.

"Bandwagon" (Max Gordon), Erlanger's.

"One More Night" (Galen Bogue), 48th Street office.

VARIETY BILLS

(Continued from page 55)

Fanchon & Marco

NEW YORK CITY
Academy
1st half (18-19)
"Espanola" I
J & H Griffith
Harry Vernon
Mayo & Caruso
Mae Packer
Abbey Green
Sunkist Beauties
Audubon
2nd half (20-22)
"Espanola" I
J & H Griffith
Harry Vernon
Mayo & Caruso
Mae Packer
Abbey Green
Sunkist Ens
ATLANTA, GA.
Fox (17)
"Enchantment" I
Joe Fong
3 Meyakos
Sensational Togo
Jack Lester
Sanami & Co
Sunkist Beauties
BRIDGEPORT, CT.
Fox-Poli (17)
"Society Circus" I
Harris Twins
Tabor & Greene
Betty, Ire & Sylvia
Rose Marie Carter
Wooding's ½ Pints
Sunkist Beauties
BROOKLYN, N. Y.
Fox (17)
"Moonlight Revels"
Weston & Lyons
Charles Brugge
Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lozelle
Sunkist Ens
DETROIT, MICH.
Fox (17)
"African" I
Ed & Morton Beck
Prosper & Maret
F Foster & Mabelle
Foster's Am'zing A'
3 Brown Buddies
Cherio & Tomposita
Sunkist Beauties
FRESNO, CALIF.
Wilson
1st half (16-18)
"Olympic Games" I
Paul Romos
Hal Haig
Francis
Sunkist Ens
HARTFORD, CT.
Capitol (17)
"Topical Tunes" I
Coscia & Verdie
Alexander Sis
Niles Marsh
Bob & E Borroff
Carroll & Thomas
Sunkist Beauties
H'LYW'D, CALIF.
Pantages (16)
"Varieties"
Sully & Thomas
Era Mandel
Dave Le Winter
Baker Dove & A
Flying Flemings
HOUSTON, TEXAS
Loew's State (17)
"New Yorker" I
Callahan & J'kson
Whitey Roberts
Marjorie Burke
Joe Rose
Sunkist Beauties
JOLIET, ILL.
Rialto (17)
"Love Letters" I
Jerry Coe
Nelson & Knight
Jeanne Devereaux
Jim French's Co
Reynolds & Sieneg
Geo Ward
Sunkist Beauties
L'S ANG'L'S, CAL.
Loew's State (16)
"Broken Toys" I
Chas Bennington
3 Comets
Mowatt & Hardy
Sunkist Beauties
OAKLAND, CAL.
Oakland (16)
H'lyw'd Collegians
Dorothy Crooker
MEMPHIS, TENN.
Loew's State (17)
"Way Back When"
Charles Irwin
3 Bennett Bros
Carla Torney Girls
6 Amer'can Belfords
Arthur Turrelly
Madeline DuVal
MILWAUKEE, WIS.
Wisconsin (17)
"Headliners" I
Mel Klee
Mangean's Intern'l
W Jennier & Buddy
Wells, W'throp & S'
Gaw Sis
NEW HAVEN, CT.
Palace (17)
"The Dance" I
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Lowton
Dove Rubel
Sunkist Beauties
N. ORLEANS, LA.
Loew's State (17)
"Fount of Youth"
Lottie Mayer
Belliti & Lamb
Frank Stever
Bob & J Crosby
Ed Cleary
Sunkist D Beaut's
De Lara & Lolita
N'G'RA F'LLS N.Y.
Strand (17)
"Top o' World" I
Gene Morgan
Fawn & Jordon
Russell & Johnson
Sunkist Beauties
PASADENA, CAL.
Colorado (16)
"N S E W"
Norman Thomas 5
Glen Dale
Sunkist Ens
PHILAD'P'A, PA.
Fox (17)
"Gondoliers" I
The Romeros
Jazzlips Rich'dson
Moro & Yaconelli
Ben Ali's Blue D'ls
Sunkist Beauties
PORTLAND, ORE.
Paramount (17)
"Submarine" I
Radcliffe & Bob
Aerial Bartletts
Robert Cloy
Ward & Pinkie
Lea & Stuart
Steve Moroni
Sunkist Ens
SAN DIEGO, CAL.
Fox (16)
"Great Raymond"
S'N FRISCO, CAL.
Warfield (18)
"Mickey Mouse" I
Mickey Mouse
3 Rolling Stones
Toots Novelle
Helen Petch
Chrissie & Daley
Sunkist Ens
SAN JOSE, CALIF.
California
2d half (19-22)
'Olympic Games' U
Paul Romos
Hal Haig
Francis
Sunkist Ens
SEATTLE, WASH.
Paramount (17)
"Talent" I
Savoy & Machelum
Wilson & Boors
Jean Carr
6 Marinellis
Gaynor & Byron
SPR'GF'LD, MASS.
Fox Poli (17)
'Vaudeville Echoes'
B'by Uke Henshaw
Allison Tr
4 O'Connor's
Ed & Jenny Rooney
Doreen Roe
ST. LOUIS, MO.
Fox (17)
"Golden West" I
H & Bill Hutchins
Bee Ho Gray Co
Chf Eagle Feather
Valerie Wade
Jimmy Ames
Albertina Rasch D'
TACOMA, WASH.
Broadway
1st half (17-19)
"Moroccan" I
Gaylene
Hadji Ali
Gaylene
James Gaylord
Sherry Louise
Gayl Bert & Dero
Ali Hassan's Co
Ferndo
Eva Nightingale
Sunkist Ens
UTICA, N. Y.
Avon (17)
"Prosperity" I
Lucille Page
Jack LaVier
Danny Beck
Aaron Sis
Harris & Daniels
Sunkist Beauties
WASH'GTON, D. C.
Fox (17)
"Seasons" I
Frank Melino Co
Lottie Loder
Ada Broadbent
Russell & Marconi
Mack Bissett Tr's
WOR'STER, MASS.
Palace (17)
"Icy Hot" I
Blomberg's Alaska's
The Letarohs
Heras & Wallace
Helen McFarland
Sunkist Beauties

LONDON

Week April 13

OLD KENT ROAD
"Man from Wyo"
"Escape"
Lee Gail Ens
STREATHAM
Astoria
"Symphony in 3 F's"
"Byrd at S'Pole"
"Laces & Graces"
Capps Bros & Sis
Doreen Thornton
Mary Honer
BIRMINGHAM
Futurist
"The Big Pond"
Olive Groves
CARDIFF
Capitol
'Safety in Nos'
'Chinese Bungalow'
Jack Smith
MANCHESTER
Paramount
"Madonna of Sts"
"Safety in Nos"
"On the Loose"
Danny & Eddy
Richard Neller
Johnny Nit
Plaza
"Tom Sawyer"
"No Limit"
'Creations in Blue'
Mangan-Tiller Girls
Georgie Graves
Vilma Delmar

PROVINCIAL

BIRMINGHAM
Empire
Conrad Eddy
Syd Seymour Bd
Roy Barbour
Los Corrillos
Mae Wynn & B'dy
Rene Reel
Bonetti Bros
CARDIFF
Empire
H & B Lester
Flanagan & Allen
Baird & Thompson
Topsy Turvy 2
Sydney & Adelaide
Toni
EDINBURGH
Empire
Marjorie Clifton Co
Rego 2
Rose Perfect
Sherry Bros
Bernard & Rich
Howard & Rogers
George D'Ormonde
Sophie Tucker

Five Shows Out

There were no announced closings last Saturday on Broadway but five shows suddenly folded. All flops.

"Right of Happiness," independent, stopped at the Vanderbilt without playing Saturday. A week and two days and no bankroll.

"Lady Beyond the Moon," independent, stopped at the Bijou after two starving weeks.

"The Great Man," independent, withdrawn from the Ritz after panning. Five days.

"Gray Shadow," independent, stopped at the New Yorker after a cut-rate try of about five weeks.

"Privilege Car," independent, closed at the 48th Street after six weeks.

"Doctor X," presented by the Brandts, will close at the Hudson this Saturday (18). Has played 10 weeks to moderate money. Mystery play cut-rated to average of over $7,000 weekly. Goes to road next season.

CABARET BILLS

NEW YORK CITY

Barney Gallant's
Gwendolyn
Walter O'Keefe
Gypsy Markov
Evelyn Rock
Bobby Dolan Orch
Beaux Arts
Madeline Randall
Wilma Cox
Grace Mitchell
Salvatori Orch
Central P'rk Casino
Moss & Fontana
Telephone Op'rat'rs
Leo Reisman Orch
Club Calais
Joe Lewis
Arthur Budd
Jackie Mayo
Frances Fay
Megarlins
Crawford & Caskey
Irving Ross
Bernie M'xwell's Or
Club Delmonico
Belasco 'Id
Morton Downey
Maurice & Irene
Club Richman
Harry Richman
Clifford & Wayne
Frances Williams
Doris Robbins
Al Jockers' Band
Inca's Cabin
Lopez & Lopez
Maximilian Rudbby
Luis Herrera
Mosia Romozo
Orlando De Nora
Tito Duizar
Inca's Orch
Connie's Inn
Ada Ward
Joyce Robinson
Louise Cook
Earl Tucker
Dotty Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
4 Bon Bon Boys
Cotton Club
Cora La Redd
Mild'd Washington
Sherman Robinson
Leitha Hill
Berry Bros
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Marko Brown
Henri Wessels
4 Step Bros
Bobby Sawyer
Bunny Payne
Norman Attwood
Anise Boyer
Cab Calloway Orch
El Patio
Ann Greenway
Ramon & Rosita
Emil Coleman Orch
Hollywood
N T G Rev
Katz Orch
Paramount Grill
Gus Van
Lois Sterner
Billy Snyder
Flo Stearner
Al Young
Slate Bros
Richardson Orch
Salon Royal
Elizabeth Welsh
Kid Sneeze
Harvey White
Opal Cooper
Baby Fneo
International Orch
Silver Slipper
Clayton Jackson & Durante
Sylvia Carrol
Violet Love
Blanche Cherie
The Nest
Gwendolyn Posey
Clyde Parks
Hannah Sylvester
Lottie Gee
Mamie Smith
Village Nut Club
Nuty Fagan, M C
4 Eaton Boys
The Hartmans
Nick Lauge
Badger & Moesler
Dove Abrams Orch
Village Barn
Hank Warren, M C
Warren & Davis
Allan Daly
Harmonica Harry
Village Barn C'lups
Uncle J' Meadows
Chick Kennedy
Village Barn Slick's
Crockett's M't'n'rs
Winegar Orch

CHICAGO

Club Alabam
Daly Dyer
Milly Myers
Al Wagner
Elmer Schoebel
Mary Ann Boyce
Sister Brockman
W Newberger Orch
Club Ambassadeur
Vivian Janis
Gene LaRae
Ellie Burton
Helen Burke
Gladys Mintz
Jimmy Noone Orch
College Inn
Cutler Sis
Ben Bernie Orch
Colosimos
Del Este
Ricardo & Lenore
Sherida Cooper
Flo Whitman
Wayne & Kay
Jimmy Meo Orch
Frolics
Alice Wellman
Patsy & Mickey
Sylvia & Clemence
Lydia Harris
Babe Delalore
Charles Kaley Or
Golden Pumpkin
Rome Vincent
Suzanne France
Lillian Law
Walsh & Graef
Campbell & Lloyd
Jack Chapman Or
Granada
Paul Whiteman Or
Grand Terrace
Earl Hines Orch
Mack's Club
Sir Harry Glyn
Harvey & Jones
Keith Beecher Or
Meri-Go-Roun
Adele Harris
Bud Healy
Tom Parello
Virginia Bell
Frank Hamilton
Carrie Lynch Orch
Music Box
Dom Acri Orch
Petrushka Club
Al Zimmey
Bacuss Ens
DeCarlos & Louise
Connie Cella
Sol Wagner Orch
Show Boat
L Armstrong Orch
Vin-Lago
Bobby Morris
Chickie Stanley
Carlotte Von Dae
Earl Hoffman Orch
Vanity Fair
Clyde Snyder
Dolly Joyce
June Houston
Sonny Ray
Mitzi McGlynn
Jean McCann
Louise Joyce
Leo Wolf Orch

FUTURE PLAYS

"Cyrano de Bergerac," musical version, will be produced in the fall by Russell Janney. Although the first musical "Cyrano" to go into a Broadway legit, a similar attempt with tunes by Walter Damrosch was once produced at the Metropolitan.

"Ebb Tide," new play by Henry Chapman Ford, has been accepted for production by Saul Z. Martell. It will be Martell's first shot at producing. Expected to go into rehearsal about the first week of May.

"Yorrah," by Louis Verneuil, English version by I. S. Richter, goes to Curtis Emery for production. Emery previously produced "Life is Like That."

"Anaconda," by W. R. Leigh, is casting for the newly formed Vanderbilt Play Co., with Joseph Totten heading. Due on Broadway May 18, Totten directing. Subject of play is liquor.

"Blessed Event," comedy about a columnist who had been a vaudeville hoofer, has been accepted by Ray-Miner, with Sydney Phillips also concerned. Winchell's name not mentioned. Mannie Seff is author.

Hopkins Drops "Roof"

After rehearsing for a week, Charles Hopkins has called off production of "The Roof," by John Galsworthy until fall. Cast was given a week's salary. Reason for the postponement is "inability to properly cast."

Players were Donald Meek, Owen Davis, Jr., Ruth Nugent, Noel Tearle, Alice Belmore Cliffe and Ellfred Seagram.

Move means that Hopkins only showed two plays this season, "Mrs. Moonlight" and "Give Me Yesterday," despite having sold a four-play subscription.

BORDONI'S CHORISTERS

Although it's a straight comedy, "One More Night," which Irene Bordoni is rehearsing, will have a line of chorus girls and three or four songs interpolated by the French actress. Play is scheduled to open in Wilmington May 4.

Cast includes Eric Blane, Katherine Renwick, Muriel Belasco, Lillian Talbot, Charles Romano, Reed Hamilton, Edward Lawford and Frank McCormack. McCormack is also staging. Songs were written by Herman Hupfeld.

"PROMISE" PHILLY CO.

"Oh Promise Me," produced on Broadway by Sam Harris, goes to the Lyric, Philadelphia, Monday (20) with Jacob Ginsburg, Jr., Philly backer, sponsoring.

Another company, by Gregory Ratoff, is also due shortly for Chicago.

BACON CAST BONDED

"Betty Be Careful" by Willis Goodhue has been bonded at Equity by Gerald Bacon, producing. It's Bacon's first this season.

Opens shortly, likely at the Liberty.

CAST CHANGES

Mildred McCoy replaced Elsa Ersi in the lead of "Her Supporting Cast."

Tom Powers replaced Paul Muni as lead of "Lui," by Savoir, which Chester Erskin is directing for Theatre Guild.

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NEW YORK
LAckawanna 4-5418

Post-Sun Talk

Current Wall Street chatter has had the "Sun" and the New York "Evening Post" of the afternoon daily field, merging when and if certain financial exigencies affecting the former have been worked out.

Bankers are said to be talking it over with Cyrus K. Curtis, owner of the "Post," and presumption is that this paper will dominate any such move. Combining of the two dailies will leave four afternoon papers in Manhattan. Deal seemed uncertain, however, early this week.

Circulation of the "Sun" as officially quoted is 305,415. The "Post's" figures are listed at 103,142.

Plausibility with which the deal is regarded is enhanced by the recent action of the printers' chapel at the "Post." This group sent a petition to the Curtis interests inquiring as to its position in case of a merger. This is because of the printers' apprehension that the "Sun's" chapel has seniority in the union regulations affecting any change. The answer is not known.

Deal for merging the two papers is said to have been on for some time. Report is that while the "Sun" has been successful its overhead has been enormous. It is a former Frank Munsey property now headed by William Dewart, executor of the Munsey will.

Newspapers in Films

Those Warner Bros.-First National people who had anything to do with making of "Finger Points," newspaper racketeer picture, are saying they knew they were making the details all wrong when shooting the picture. They knew the critics and newspaper men would squawk plenty when seeing the mistakes in the rigid code of manners adhered to by reporters and city room. Yet despite the incorrect details the picture has proved a box-office success.

According to those on the production, they leaned in every case to making the story more interesting for the public, not for newspaper people. An infraction, if good for the box office, is justified, they say.

Same situation has come up in other paper yarns. "Gentlemen of the Press," liked by paper people, was not hot at the box office. "Young Man of Manhattan" was another approved, but not a money one. "Scandal Sheet" had news men divided. It was a bit above average as a money maker. "Front Page," although cleaning up, is admitted as catching the spirit of news gathering at its best moment. It's not the everyday grind.

In "An American Tragedy" some real newspaper men doing extra work in a courtroom scene were not called back after the first day because they objected to some details as not being realistic. The details are still in; the extras are out.

Mervyn LeRoy, now directing "Five Star Final" for Warners-FN, has never worked on a paper. The script, however, is almost exactly like that of the Louis Weitzenkorn play. LeRoy wanted no changes in the newspaper spirit, but if necessary in the shooting to get a better story the details will go.

The Tea Drama

"The Author's Tea," or "Where's the Liquor?" A playlet in one scene. Scene is the tea given by the publisher of "The Countess' Brassiere" to introduce the author, A. Gray Saphead, to his American public.

First Book Reviewer: I'm so glad to meet you, Mr. Saphead. Your book, "The Mammy Singer's Murder," is bound to be a best seller. Where's the liquor?

Saphead: Er, pardon me, but my book is called "The Countess' Brassiere." The liquor is over there, I think.

1st Author: You've written a great book there, in—let me see—what's the name of it? Oh, yes, "Where's the Liquor?"

Sappy: Title is "The Countess' Brassiere." The liquor is over there.

1st Femmie Book Reviewer: Where's the liquor? The liquor, where is it?

Mr. Sap: The liquor is over there. You know, I'm the author of——

1st Fem: Yes, yes, I know. Did you say over there?

2d Author: I must tell you how much I enjoyed your book, "Useless Rotten Apples." It is much like my first book, "No One Knows." Oh, er, do you happen to know where the liquor is?

Sappy: Title of my book is "The Countess' Brassiere." I'm sure you will find the liquor over there.

Middle-Aged Lady: Are you really Mr. Leslie Saphead? Oh, dear, how thrilling! You're not at all what I imagined you to be. You're even more wonderful. Won't you please autograph your book for me?

Mr. Saphead: This isn't my book at all. This is "Naked on a Ski," by Mary Spinster.

M. A. Lady: It isn't. I'm so sorry. But won't you autograph it for me, anyhow?

Leslie: All right. And the liquor is over there.

Bookseller: I beg your pardon, sir, but are you Leslie Saphead, author of "The Countess Brassiere?"

Sappy: Yes, and the liquor is over there.

Bookseller: I thought this was a tea?

Vatican City Dateline Status

The Osservatore Romano, official daily of the Vatican, called attention in a recent editorial to what was termed "abuse" by newspapers of "Vatican City" as a dateline. The editorial declared that not only news of the Vatican, but also of the Congregations, the Roman Curia, Catholic Action and the Catholic Church in general, is published by the secular press as having been sent directly to them from Vatican City, although there are no press correspondents at the Vatican.

Principal objection of the Vatican's official organ to the use of Vatican City as a date line in the commercial press is that it tends to give the stamp of authenticity not only to exact and serious information but also to news of the rumor, fantastical and speculative type.

Vatican City has been used as a date line by the general press since the Vatican State was set up, in settlement of the age-old dispute between the Catholic Church and the Italian government concerning the inviolability of Vatican territory.

Foreign Correspondents

American newspaper correspondents in Paris are none too sure of their jobs. With the sale of the World and the many other changes in the newspaper sphere, every correspondent is beginning to wonder what next.

Russell Barnes of the Detroit News was recalled from Paris recently, as was Kenneth Campbell of the New York Evening Post, as both papers decided to abandon a Paris office. Joe Phillips of the Herald Tribune office in London was shifted to Rome to replace Ralph Barnes of the same organization, who was sent to Moscow, to offer some competition to Walter Duranty and the New York Times office.

Chicago News was another office which suffered a shakeup in Rome, while one of the veteran World men in London was assigned to Phillips' post on the Herald Trib.

Loss of Bennett

The passing of Arnold Bennett is more of a loss to literature, though "Milestones," "The Great Adventure" and "What the Public Want" (clever newspaper play), are associated with Bennett's name and fame.

But "The Old Wives' Tale," "Clayhanger" and "Riceyman Steps" (his novel, not the stage adaptation), are the classics which will immortalize Bennett.

Bennett was a most modest and unassuming man. His nervousness covered a slight stammer, but he was characteristically generous and helpful to beginners and a warm patron of all the arts.

Not too happy of later years in his married life and unable to obtain a divorce from his French wife, Bennett changed the name of an actress to his own by deed-poll and leaves one little daughter.

Protecting the Fleet

London editors of Fleet Street dailies have decided to lay off engaging aliens on their writing staffs, owing to the critical unemployment in the newspaper ranks along the Street. This does not apply to foreign correspondents, but is rated as the right move for the reporting ranks.

At present the unemployment among the newspaper men is something like 35% of the total, in London anyway.

English Peace

Most important development lately in London newspaper politics is the signing of a peace treaty between the Rothermere-Beaverbrook papers and Stanley Baldwin and the Conservative Party. The press Lords have for months been plugging a political campaign which, very close to conservatism, naturally got the strongest opposition in the die-hard camp, and at by-elections at which the papers put up unsuccessful candidates, tempers were pretty ruffled.

Sudden liaison between the paper men and the party is reckoned here to be the thin end. Likelihood is the Empire Party, backed by the papers, will figure less and less in the news, particularly as it's generally known the attempt to break through politics by press dictation has been a failure.

Best Sellers

(Reported by the American News Company)

Fiction

White Fawn, by Olive Higgins Prouty, $2.50.

Grand Hotel, by Vicki Baum, $2.50.

Bridge of Desire, by Warwick Deeping, $2.

Good Earth, by Pearl S. Buck, $2.50.

Silver Wings, by Grace Livingston Hill, $2.

Ambrose Holt and Family, by Susan Glaspell, $2.50.

Non-Fiction

Pocket Contract Bridge, by Elizabeth Clark Boyden and Mrs. Prescott Warren, .75.

Boners, $1.

Contract Bridge Blue Book, by Ely Culbertson, $2.

Education of a Princess, by Grand Duchess Marie, $3.50.

Jungle Ways, by William Seabrook, $3.50.

Road to Culture, by Charles Gray Shaw, $2.

Keystone System Abroad

Important demonstration has been given in London by Keystone View Co., of New York, of its new block-making process, which is reckoned to have far reaching effects on newspaper production.

The demonstration was attended by the heads of all the big English news and photographic agencies, with a strong European representation.

As a result of the conference Germany has started using the new block. Every German newspaper taking the service of Wolff Buro, the semi-official German news agency, will have the picture service.

France, through Agence Havas, is trying the system. Reuter's and the Press Association are taking it up in England.

"Liberty's" Future

With nothing official to substantiate it, belief is Macfadden will switch the "Liberty" title to one of his own lurid story periodicals of a higher retail price. The nickel magazine field is believed to be too well covered, which has cost the Patterson-McCormicks over $21,000,000 in building up its weekly to about 2,500,000 circulation.

Despite all that circulation "Liberty" could not get to first base on advertising through the advertising men concluding the Satevepost and "Collier's" fully covered the nickel field.

Proving anew that regardless of quantity circulation, a publication must have a "field."

The London Way

A slant on London daily journalism is Easter vacation time having arrived the papers prepared the populace for it with the following startling facts: weather looked like being good; roads would be crowded to record extent; railroads would do record business; every coastal resort booked solid and gloom impossible anywhere.

This stuff took a top spread in some dailies, with the usual stock remarks by small boys and aged aunts on the subject of the holidays.

One day someone will think of a new idea in London journalism, and the wise ones will die of fright.

Daily Film Paper 1c.

New film daily in Paris for public and profession. It is called Paris Films. Sells at 23 centimes (1c).

Of the eight pages of the first issue, three were paid ads and another page of ads divided through the paper. It is sharp competition to the daily film page of the Comoedia, which previously had the field to itself.

How long the sheet can keep up at this price and with the necessarily repetitive feature items, is a question.

Madison's Hobby Mag

James Madison, the "Budget" man, is quite a collector of 18th and 19th century odd literature, first editions of song manuscripts, dime novels, etc. He's now getting out a monthly, "Collecting for Profit," on the west coast to guide similar collectors on market quotations of such stuff.

The vaude author's library of Beadle & Adams dime novels, original Stephen Foster's MSS., between 1800-1900 copies of sheet music, etc., is said to have great value.

Madison also has a complete file of "Variety" and about 40 years of the old New York "Clipper," which "Variety" absorbed and retired.

Deserts Films for Books

Daniel Carson Goodman, who tried film producing for a time, has returned to book writing. Mr. Goodman has just authored "Sad, Sad Lovers," just off the Duffield & Co. press. It's not one long story but a series of romances written in the present day vernacular of New York, Paris and Hollywood.

Goodman wrote "Travail," "Unclothed," "Hagar Revelly" and "The Taker."

He's back in New York and starting another novel. Not much likelihood of the films ever enticing him to Hollywood again.

Why Gould Quit the "Post"

Bruce Gould, who spent eight years on the editorial staff of the "Evening Post" (N.Y.) is now p. a. for Briarcliff Lodge. Gould's exit from the "Post" resulted from a story he wrote on St. Patrick's Day parade in New York. In it he is credited with having mentioned the Irish Saint was unmentioned in one of the better known international encyclopedias which often is talked of as pro-British in character. The encyclopedia squawked and Gould's resignation came immediately.

"Page's" Inside Kidding

"Front Page," as a picture, will slip many in the newspaper profession a couple of inside snickers on the names which crop up throughout its dialog. The names of a lot of the boys occur during the film.

Lewis Milestone, who directed, has slipped in kidding jabs at Dick Watts, George Cukor, etc., while the face that appears at the speakeasy porthole is none other than the glowing pan of Herm Mankiewicz. The truck driver in the picture is Milestone in person.

Trotsky's History

Satevepost paid $75,000 to Max Eastman, literary agent for Leon Trotsky, for the serial rights to the exiled Russian's history of the Russian revolution.

Deal was put over by Albert Boni, who will later publish it as a book.

History was brought to this country by Boni, who went to Europe to get it personally from Trotsky. The history is in about 350,000 words and is now being worked on by three translators.

Ed. Day, M. E., with Denver 'Post'

Edward C. Day, formerly managing editor, "Rocky Mountain News," is now with the Denver "Post" in same capacity. Chas. E. Lounsbury has been advanced from promotion manager to m. e. of the "News." W. C. Shepard, m. e., "Post," now ill with a heart trouble, will be publisher and assistant to F. G. Bonfils, owner of the "Post," when he returns to duty.

Real Names of Authors

Katherine Susannah Prichard, author of "Fay's Circus," is Mrs. Hugo Vivian Hope Throsse; Vernon Loder, "The Death Pool," is John George Haslett Vahey; Richard Keverne, "The Sanfield Scandal," is Clifford James Wheeler Hosken; B. M. Bower, "The Long Loop," is Mrs. Bertha Muzzy Sinclair-Cowan.

Morehouse Hurt on Trip

Ward Morehouse, drama reporter for the New York Evening Sun, back after a two months' airplane journey over South America with other newspapermen.

The plane fell in Chile. While the travelers were not seriously hurt, Moorehouse's foot was hurt. Infection set in. He was treated in a South American hospital and upon return to Miami several days ago further treatment was required.

"Television Weekly News"

"Television Weekly News" makes its first appearance April 18 in Hollywood, Calif. Harry Ray is publisher. It will cover pictures, radio, stage, television, etc.

Veteran Literateur Dies

Robert Gould Shaw, 80, one of the foremost collectors of stage literature in the east, died April 10 in Brookline, Mass. Early in his life he began to assemble data pertaining to the stage and in 1915 was appointed curator of the theatre collection of the Harvard College library.

Dick Grace Tells How

Dick Grace, picture stunt man and aviator, has written a story around his experiences while taking the bumps. Title is "I'm Still Alive," and Rand-McNally will publish.

Grace did a series of similar stories for the Satevepost two years ago.

50-50 Exchange

RKO offices are now supplying one act each week to the Bronx (N. Y.) Home News for its sectional broadcast from Starlight Park.

It's a tie-up that the Home News pays back with publicity through the paper and the announcements.

Play Into Book

Thomas Dixon has been signed by Crosby Gaige to make a novelization of "The House Beautiful," Channing Pollock's play.

Dixon wrote "The Klansman" and other novels.

Hughes Living in New York

"No One Man," Rupert Hughes' latest novel, makes its appearance on the bookstands today (15). It's published by Harper Bros.

For the present Hughes is in New York living at Hotel Elysee.

Negro Writer With Trib

Lester Walton, colored newspaper man, for many years with the old "Morning World," has signed with the New York "Tribune" to contribute specials.

Chatter

Ogden Nash marrying.

Gabriel D'Annunzio reported not liking some of the info about his relations with Duse and other women in a biog of him coming out soon. Threatens to sue if it is printed. Only blooey.

Mrs. William Vaughn Moody, widow of the playwright, has compiled a cook book.

Lewis Browne in Europe, writing a book. Rabbi before informing.

MacSimon and MacSchuster will get out a book of Scotch jokes on tissue paper.

H. N. Swanson, "College Humor" ed, who was to have married this month, did it in dull January.

Bernarr Macfadden recalled most of the two weeks' notices handed to the "Liberty" employes when the mag was sold. Others were handed an extra week's pay by Macfadden.

Sinclair Lewis has gone over to Doubleday-Doran. Relations with Harcourt-Brace became considerably strained since the Nobel Prize episode. Liveright, Inc., hadn't a chance, because it has Theodore Dreiser.

"Essandess," the Simon & Schuster oracle, credits Variety's Literati page with starting the literary chatter vogue now gone in for by the dailies.

George L. Alpers, who left "Charm," threatening competition to the Bamburger store house organ, has started operations. His mag is called "New Jersey Life."

Book shops invading Times Squares, despite rentals. One opposite the Strand, and another adjoins the Mayfair. Cheap fiction and risque classics.

Crescent will get out two new mags this summer, one detective tales and the other crook yarns. Rose Shipman will edit, along with the other Crescent mags.

"World Traveler" couldn't make a go of it even with the addition of "The Mentor" and the combined mag has faded.

Tom Masson, who used to conduct the "Short Turns and Encores" department in the "Satevepost," has written a book on humorists.

Esther Payson writes those long novels in long hand. Great time killer.

Publishers going back to Fourth avenue.

One of the first-line publishers won't consider a book unless the author splits on the publishing cost. Will take most any book on those terms. Cinching a profit as iz.

"McCall's" and "Redbook" offered in a bargain combination.

The spiritualists have a new mag, called "The White Flame." Monica A. Shenston editing.

RUDY VALLEE and His Connecticut Yankees
WEAF, New York

This is Thursday night (9), and Rudy Vallee with his Yanks is on the radio, the first time this mugg ever heard Vallee on or off the air. The peculiar quality of Vallee's voice is an old story; his ingenuity or ability to make a song is another, but that Vallee seems to be the king-pin showman of the ether in his continuously top position may be also another story.

Under exclusive NBC direction, what a salesman Vallee could be on a commercial. That may arrive, too, as Vallee looks a very long-lived radio star. Everything that has broken Vallee's way has been for his personal publicity. This is plus his personal popularity, for a man unseen who can gain the popularity Vallee has through his voice only has a long ways to go. There are operatic singers like Schumann-Heink at 65 who still sing in concerts.

Accepting that Vallee perhaps was not in the first place a showman in any sense, just a lucky chap with a personality voice who created a new style in pop song delivery, yet it must be believed that upon Vallee learning what publicity meant, he permitted plenty of events in which he was concerned, regardless of which end of the event or argument he may have been. If unconscious showmanship on his part, the result remains the fact.

As for popularity there can be no question. On Vallee's recent tour of Publix theatres, dailies in the different cities front-paged the simple announcement by Publix that Rudy Vallee would appear in that city at the Publix theatre week of blank. On publicity and general public interest that ranked Vallee with the press importance of the President. While in his box-office draw Vallee took the gross record in some of the Publix houses, records that had stood for years. And he held over for an extra week here and there, in what are considered but one-week towns at the very best. With business holding up the second week.

To instance what this means, Chaplin's "City Lights," but shortly released, took the house record at a theatre in Buffalo with $30,000 in its first week. The picture held over, and in its second week played to $10,000, a new low gross for that same house.

That the women go for Vallee has been Vallee's greatest publicity angle, whether Vallee personally liked it or no. There's no moving picture star today, woman or man, who wouldn't give a right arm, and perhaps an eye to boot, to have the women as wild for them on the screen as they are for Vallee on the mike and stage. It's the biggest asset anyone who entertains with an admission charge or a drawing power can have—the women.

Vallee at his permanent theatre spot, the Paramount, Brooklyn, perhaps has best proven his box-office value. Not only there for a long time, but he has returned. In a picture house like the Paramount that can play to over $60,000 weekly, whether it does or not, it's impossible to have a screen attraction every week to draw anything like that, or even draw the overhead. Money films do not happen along that frequently. Therefore the Vallee test—for the Paramount has played to between $10,000 and $50,000 many a week with Vallee on the stage, when the picture on the screen wouldn't have drawn its breath otherwise. That the picture couldn't draw was known, because the same picture had been unable to draw in other theatres by itself.

This is merely idle comment on Vallee, because of a notice on Variety's office bulletin board. It said to give a little more attention and detail to Radio Reports—more about the performers and performances, while the Chicago office wrote in saying stop using slang on the Radio pages.

So in between bulletin boards and branch offices is Rudy Vallee, and whether you know it or not or whether he knows it or not, one of the outstanding showmen of the world. *Sime.*

Fox-West Coast MUSIC MASTERS
KFWB, Los Angeles

A new institutional plugging period for Fox-West Coast theatres. On the evening caught (Wednesday) it plugged the morrow's opening of the Loew's State, L. A., show wherein the Great Raymond was referred to as the "master musician" instead of magician.

The spiel Cliff Howell read sounded just like it was being read.

Howell is one of those long-winded announcers who embellish each song title with some personal commentary. Curiously enough, he must know his limitations, judging by this announcement: "The next number is dedicated to those people who sometimes wish that radio announcers would shut up so 'I'm Doin' That Thing,'" the latter being the the song title. Unfortunately, Mr. Howell was doin' that thing all through the FWC Music Masters' period.

As a "program," the Music Masters misses. It's the usual alternation of instrumental pops with Howell's banal plugging. *Abel.*

RINGLING B. & B. CIRCUS
Novelty
WEAF, New York

The circus has been on the air before, but never with the radio worth as during the present stunt. Big-top personalities were introduced and did very well before the mike. An interesting full hour which started before the opening pageant and carried on until the show at Madison Square Garden was well under way.

Even to those who saw Clyde Beatty and his wild animal performance the description was interesting, and started with an explanation of the runway used by the lions and tigers to enter the steel arena, plus growls and roars. Only mistake was in calling Beatty a "professor." Beatty talked and told why his pistol was loaded only with blank cartridges and that he used a chair to fend off the big cats. Asked if he trusted any of them, he answered "absolutely not, not even Nero," who saved him when a tiger downed the trainer last year in Detroit, although that lion "shows a little more respect for me than the rest of them."

Beatty's cat turn was then put on the air by the announcer, who excitedly detailed it as though it were a glove fight. That was done close to the arena. Listeners were told of the meat fed the animals afterwards, but that on Sundays the diet was milk and no meat. After the turn Beatty retired "perspiring like an athlete," which is exact detail.

Previously Fred Bradna, the director, was introduced. Answering the why of the whistle suspended from his neck, he said that paced the show and that he blew it 165 times each performance. Bradna said he has been with the circus for 29 years, 20 as equestrian director with the Barnum & Bailey and the combined Ringling show. When told he did not look his years, Bradna replied: "Oh, yes, I'm getting old. I feel it in my legs" (he has been squawking about rheumatiz since the show opened).

Con Colleano explained why the forward somersault on the wire is his most difficult feat. His wife, Winnie, spoke, too.

Felix, a clown claimed the Pagliacci story of the clown laughing through his tears to be "a lot of bunk." *Ibee.*

WINNIE LICHTNER
With Paul Specht's Orch.
Radio Disc
Commercial
WOR, New York

Announcer failed to give the customary "electrical transcription" announcement at the beginning, which led to the impression it was the real thing until the finish, when the disc angle announced.

Way they are grinding out the records of late makes it difficult to tell the difference between a mechanical broadcast and the regular program. This program is cleverly cued for Winnie Lightner. Latter is heard only briefly, but recorded so one would swear that she was in front of the mike. Jerry King introduces her.

It's a shame to waste the Lightner personality on a disc, as she appears to be a natural for commercials.

Otherwise, minus Lightner, it was just another musical. Paul Specht's band supplied music along the lines of the majority of the ordinary air bads, with vocal choruses by band members.

Advertiser is Busch, credit jeweler, with this program, April 9, marking the first of a series.

GLENAYRE ENSEMBLE
Commercial
WOKO, Albany

This instrumental trio is on the air for one 15-minute evening period weekly. Glenayre Mills are the medium. Programs consist mainly of concert numbers and old favorites of the more popular type. As such, they probably have the strongest appeal to music lovers and to the middle-aged.

These two listening groups are the audience at which a preceding entertainment, offered by a male quartet, is aimed. For wider coverage the insertion of some lighter stuff to catch the younger folks would appear advisable.

Playing of Glenayre ensemble is satisfactory from a musical standpoint. Trio does not grow tiresome, as do some of those heard over the ether, because numbers offered are shorter and the period is briefer.

Advertising in connection with the Glenayre program is less vigorous, and therefore more effective, than much of the plugging done by local concerns on non-chain broadcasts. *Conn.*

AL and PETE
Songs, Talk
WJZ, New York

A comedy-song program that goes well around noon-time, when spotted. Boys' warbling is subordinated to comedy efforts.

Patter is weaved around the numbers, used before each and attempted to cue into the song. Crossfire is light, along the usual radio comic lines and fairly humorous.

Both boys have nice tenors and harmony hits. Numbers are short, the chatter filling in for most of the period.

WENR MINSTRELS
Sustaining,
WENR, Chicago

When Samuel Insull joyfully deeded the money devouring WENR to its present lossees, NBC, among the items included in the quit claim was the right to have and to hold the long established but never commercialized WENR Minstrels.

A weekly sustaining program on the air from 9—9:30 each Wednesday the 115th of the series bespeaks the age of the program. And between the 115th and the week before's 114th, also reviewed, the difference was so slight as to arouse wonder if a program has survived without alteration or change for over two years.

Both programs opened exactly alike. First the street parade, then the announcements and introductions, one by one of the minstrels, interlocutor and musical director Morgan L. Eastman, then the concert in front of the theatre. Followed in each case the rising olio conveyed by a taut bow drawn across a violin. A succession of gags interspersed with harmonizing, a trombone smear, more gags, and a supposed tap dance. Each program varied less than the proverbial peas in a pod.

Actually the WENR Minstrels is one prolonged divertisement of puns and songs, a radio stock company that never changes its bill. That may be the source of such popularity as it enjoys. It is also the parent of ennui.

Minstrels in show business are buried along with "Uncle Tom." Nothing is more thoroughly passe. It might be fairly argued that radio carries its entertainment to unsophisticated audiences, but this argument is offset by the fact that it was in the sticks and among the unsophisticates that minstrels were best known and stand most severe repetition as a form of amusement.

"Do you know what a knight of the bath is?" asks Gene Arnold. And the bright answer comes back, "Mine is Saturday." Or again, "Is your wife dangerously ill?" With the excruciating rejoiner, "She's too weak to be dangerous."

It's all question and answer, a primitive comedy technique discredited years ago on the small time vaudeville circuits. Quips are self-consciously unfunny with an invited audience in the broadcasting studio laughing on signal, good or bad, to the artificial lustiness of Buddy Stopt, the minstrel who acts as laugh leader.

Six minstrels and Gene Arnold are the personnel. Al and Pete, Chuck and Ray, Buddy Stopt and Eddie Childs, have other radio duties and separately are okay. As an ensemble there is more nerve than merit represented. Plainly there is no genuine showmanship involved in the preparation, rehearsal or staging of the program. It gets by, nothing more.

And in justice to the responsible parties it should be stated that they have set themselves an almost impossible job. An awkward and artificial form cannot, except by the miracle of sheer genius, become graceful and ingratiating comedy.

Everett Mitchell announces. *Land.*

HARRIET SEYMOUR
Piano Lessons
WEAF, New York

A good educational program and quite interesting. This item is undoubtedly one of the bi-weekly programs which NBC inaugurated some time ago to teach piano over the air. Idea was started by a Radio Music exec., believing that by getting the listeners interested in the ivories and attempting to learn to conquer the art of playing them he had a potential new field of sheet music buyers.

Miss Seymour expounds her lessons to the unseen pupils in an interesting and clever fashion. She doesn't hurry, explains things clearly and it appears as though anyone with the ambition to learn how could do no harm by listening to her.

The lessons are for beginners only. When caught she spoke of the fundamental notes, struck them and sang them. Told how by knowing these notes alone anyone is able to grind out certain songs, and proceeded to prove it.

Pupils can receive a booklet on the subject if addressing a letter to NBC.

MAY SINGHI BREEN AND DE ROSE
Songs, Piano
WEAF, New York

Peter De Rose is a well known songwriter and has appeared over the air with and without Miss Breen for some time. Miss Breen, in private life, is Mrs. De Rose.

A pleasing little song program, mainly composed of request numbers, according to announcements. Theme song of the pair is "When Your Hair Has Turned to Silver," no surprise when it is learned that De Rose wrote that one with Charley Tobias.

Miss Breen introduces the numbers. Her voice is pleasant and she has a nice delivery. Harmony with De Rose is oke with piano interludes between the numbers. De Rose is at the piano and is a class ivory pounder of pops. Miss Breen also interpolates on the banjo.

EDNA WALLACE HOPPER
Beauty Talk
Commercial
WEAF, New York

Miss Hopper is announced as speaking to the greatest audience of women ever assembled. Maybe true and maybe not. However, it may easily be accepted as the "eternal flapper," as Miss Hopper is familiarly known, is giving a beauty talk which has its particular appeal to the women. And Miss Hopper has established a reputation the country over for retaining a youthful appearance, despite her age placed anywhere between 60 and 65 years.

Miss Hopper's association with the old Florodora Sextet was mentioned by the announcer, who also said Miss Hopper looks just as good as when she appeared as a Florodora girl 30 years ago.

Miss Hopper is now called the "female Floyd Gibbons of the air" because she speaks so rapidly. At times she seems to shade Gibbons on rapidity of speech. During her 15 minutes Miss Hopper squeezes in more words than any other woman does on a half-hour period.

Miss Hopper is advertising beauty lotions for anything and everything. The beauty lotions are her own or at least endorsed by her, and bear her name. They are sold by Miss Hopper to be the lotions she uses to keep herself perennially youthful.

She tells the women how to stay young, what to do and what not to do. Even goes so far as to get off the subject of lotions and advise them to stay away from too much food. When she comments on facial creams she warns against using certain creams her listeners know nothing about. Naturally she injects her commercial subject here.

For the ladies this broadcast holds a heavy interest, especially as it comes shortly after luncheon when time permits the women to sit around the house awhile and listen to the radio.

RADIO ROUND-UP
Songs, Talk
WABC, New York

Another "Radio Round-Up" program, with the talent roped in gratis. Angle on getting Frances Upton, Janet Reade and Buddy Doyle on the one program was the former connection of all three with "Whoopee." Browne and Lewellyn are regularly on a commercial CBS program.

Buddy Doyle sang two numbers which sounded Eddie Cantorish.

Janet Reade used "One of God's Children" from "Ballyhoo," in which she last appeared. It's a real blues song, with Miss Reade getting plenty hot with the lyrics and giving it that Harlem gargling effect.

Frances Upton, who followed her, used practically the same hot style of delivery as Miss Reade with "I've Got Love," her second song. She was given quite an impressive send-off by the announcer as the girl who played opposite Cantor in "Whoopee." Her first song, "I'm Bringing a Red, Red Rose," was from that show. While Miss Upton sang the ballad effectively she appeared more at home with the "blues" song.

Browne and Lewellyn closed the broadcast with a clever comedy bit, a three-minute musical comedy with the boys telling the action.

Between the "names" appeared a vocal quartet and the orchestra, led by Freddy Rich.

WITHERSPOON SINGERS
Choral
Sustaining
WENR, Chicago

Choral group trained and directed by Herbert Witherspoon, of opera and concert repute, in their air debut April 2. Revealed an assembly of voices rich in fine tonal blendings.

Initial program, though not very effective on a buildup for interest, well diversified as to compositional type and variety of moods. Selections ranged from Cadman's "I Hear A Thrush At Eve" to "Old Black Joe" and "Come to the Fair" by East Hope Martin.

Choir has a distinctive lyric soprano in Adeline Clark.

VAL VALENTE BAND
KHJ, Los Angeles

Val Valente is a Frisco band product, prominent at the Roof Garden there, and on a network relay via CBS.

His is one of the foremost dance combinations on the West coast, going in for vocal interludes and kindred novelty hokum in between dance sessions. Emulating Rudy Vallee's national network tribute to Gus Arnheim, Valente put in a plug for two of his contemporaneous west coast maestros, Anson Weeks and Earl Burtnett, by playing tunes each had authored. This was on the occasion of Weeks shifting to the L. A. Biltmore and Burnett going north into Weeks' berth at the Hotel Mark Hopkins, S. F. *Abel.*

L. A. FIRE DEPT. BAND
Dance Music
KFOX, Long Beach

Composed of vigorous, very rhythmic Los Angeles firemen, this band is never mistaken for a phonograph record.

If the fire house burns while they're blowing around in Long Beach it'll still be okay. *Bing.*

"LIFE OF THEODORE ROOSEVELT"
Sketch
Commercial
WOKO, Albany

This sketch, presenting episodes in the early career of Theodore Roosevelt, is on a half-hour afternoon program presented by the New York School of the Air. Scenes selected were interesting, dialog was well written, gaps in continuity were neatly bridged by announcer, and characters effectively portrayed.

Scene of Roosevelt's first important speech in the New York State Legislature was especially good. Atmosphere of the Assembly was reproduced in realistic fashion.

Sketch ended with an incident in which Roosevelt figured as a deputy sheriff while he was ranching it in the Bad Lands of Dakota, following the death of his wife.

Climax was expertly dovetailed into an announcement concerning a book for teachers (with further data on the late President's life), published by the School of the Air. Sketch and announcement constituted as clever a bit of radio advertising as has been heard.

Names of players not given. Chap playing Teddy stressed the Harvard accent more, at times, than he did at others. He did not entirely suggest the dynamic Roosevelt of later days, but perhaps this was intentional. *Conn.*

LOUIS ARMSTRONG ORCHESTRA
Dance Music
Showboat Cafe
WIBO, Chicago

There's a head man in every show and nobody's going to take the honors away from this colored boy when it comes to tooting a trumpet. Armstrong was brought here from the Coast recently by Johnny Collins and in two weeks on the air shows promise of becoming a big fav.

Armstrong and his band broadcast from the Showboat, a cellar spot in the Loop, formerly known as "My Cellar." Doesn't make any difference whether it's a theatre or cafe, Armstrong will hold his own anywhere. He has a style bordering on the freakish when it comes to hitting top notes on the instrument, and with it a lowdown and blue crooning voice.

Armstrong's shuffling and personality is of course concealed behind the mike, but his trumpet solos make up for everything. Not unusual for him to go on a tear and run off 20 or 30 choruses to a high fevered pitch. One of his best numbers is "Rocking Chair Blues," which with repetition should become popular on the air. Armstrong's repertoire is elastic. Requests are meat to him.

Armstrong is conceded by dance bandmusicians to be the top trumpeter of them all. He should do well out here because he plays the kind of music Chicago likes. He is also a definite bet for vaude and screen shorts. *Spdn.*

FRANKIE JAMES
Songs
Political
WGN, Chicago

Frankie James, formerly of vaudeville and shows and for some time a Chicago resident, was the guiding pilot and chief professional entertainer of the various radio broadcasts arranged on behalf of Anton J. Cermak, Democratic opponent of Thompson.

Cermak waged a strenuous battle, organizing every part of the city and every section of society. Probably no Democrat in recent years, regardless of the office at stake, ever fought so hard or had as much money to spend. In general his campaign was very shrewdly planned and carefully executed.

Radio played a big part in it. Miss James, aggressive, had just the right combination of personal and professional gifts to make an ideal leader. It was her job to marshall the speakers, dig the talent (gratis) and lay out the program. Not a broadcasting outlet in town overlooked. All were employed, though, of course, on alternating nights. Speeches were wisely kept down to around two minutes each.

Miss James can still put over a song and her voice loses nothing through ether dilution. *Land.*

GRUEN ANSWER MAN
Information, Vocal, Band
KHJ, Los Angeles

Fairly good idea but of no value the way it's worked at present. The information dispenser must get better answers if he would keep the dial twisters from tuning him off. Male voice is probably attempting a vocal "Believe It or Not," but anyone could pick up an almanac and garner brighter material. What's up with a plug for Gruen watches. Pedantic announcing.

Nice orchestral program fore and aft, filling the bill out to 15 minutes. Smooth vocal trio and a [illegible] good.

FASHION TALK
Commercial
WOR, New York

A woman, announced as Agatha Elina, conducts a spiel on fashions. It's the Irish Linen Guild fare. Naturally Elina advocates the use of linen for everything but food.

Perhaps oke for femmes, who've a pash for fashion talks. On entertainment; floppo.

Daily-Owned Stations, Mostly In Red, Chill Suggestion to Create Solo Representative

Chicago, April 14.

Newspaper publishers' representatives heretofore content with commissions from print advertising, are on the move for a cut-in on the gravy obtainable from radio station time selling. As wedge, newsprint go-betweens are trying to induce newspapers on their lists who operate their own ether outlets to let them represent the stations also.

Prospective newcomers in the field of time placing have no intention of confining their activities to chance pickings. Stations solicited are asked for exclusive territorial agency, same as prevalent in black-and-white ad relations.

Idea of exclusive representation, though generally regarded among broadcasters as impractical at this stage of the business, has the endorsement of western council of the American Association of Advertising Agencies. Members of this organization figure that such franchising would cut out the current evil of split commissions between the chiseling agency and time placer.

Despite the local Four A's group's suggestion, consensus of opinion among the boys handling the radio business in the agencies expresses doubt whether many, if any, newspaper operated stations will tie themselves up exclusively. Particularly with the men in the publishers' representative field whose knowledge of air time placing and its intricate problems is obviously pretty much limited.

It's no secret in the trade that the majority of newspaper owned or directed outlets have been and are operating in the red, and certainly these fellows won't take any chance of cutting themselves off from any likely channel of revenue.

Reaction Costly

Backwash from holty-toity attitude toward advertisers on their ether adjuncts has started to hit the dailies hard. With few exceptions newspapers have treated their stations as a necessary evil. Fear always uppermost outlet was possibly taking away newspaper advertising space. Situation of trying to ride two horses at one time and keeping them abreast has put publishers in a quandary that's taking a heavy toll of their bankrolls.

Take experience of one of the big dailies in Missouri as an example. Paper has started out to broadcast

(Continued on page 76)

DAILIES' "BEST BET" LISTS CALLED IMPROPER

Radio stations are complaining about the "Best Bets" which are printed in the majority of the metropolitan dailies in addition to regular program listings.

"Best Bets" list the programs which the dailies recommend as the outstanding programs of the day. Radio's complaint against these listings by the dailies is that they are not handled properly.

Claim is that the radio columnists themselves do not handle the program listings, but that others who know nothing of radio make up the lists by picking out names they know best. If a good program has no film or stage star, or any name which has a wide rep, the dailies are believed to pass it up.

7 Stations Broadcast Cubs' Game; Wrigley Got It Free

Chicago, April 14.

A smart stroke of showmanship, without the expenditure of a dollar on his part, was put over by William Wrigley today (Tuesday) when he got all the stations originating out of Chicago, with the exception of KYW, to broadcast play-by-play reports of the Cubs' opening game.

Only station to refuse, KYW, the "Herald-Examiner" station, obviously preferred to lay off because it didn't have a commercial sponsor for the time.

Of the seven stations transmitting the baseball opening, WJJD went to the expense of bringing in Red Grange to handle its mike. "Herald-Examiner" in Monday's issue mentioned its exception, ribbing other stations for being fall guys.

Among channels permanently authorizing the season's games is NBC's WENR, with Tris Speaker experting on the mike. Despite no sponsor for the show, the network apparently considers it good business anyway, since Wrigley has switched advertising agencies and may go back on the air.

$1,900 for Jessel

George Jessel will go on the Fleischmann Hour over NBC April 23.

He will receive $1,900 for the date.

Adlibbing Air Comics Poison to Agencies—Might Queer Product

Chicago, April 14.

Advertising agencies have put an absolute taboo on the ad libbing air comic. Strong unfavorable reaction due to deluge of squawks resulting in many instances—not from the general public, but from tradesmen whose business broadcast was supposed to boost.

Fly quipster has tendency, say advertising men, of running amuck with his gags and, if not quickly curbed, involving the product tied up with the air show in the laugh material, with boomerang effect. Number flip gentry suddenly pulled from programs for such cause past few weeks.

Classical instance of this twist in affairs etheral is that of the original Three Bakers, previously and now known as the Three Doctors. Team of Sherman, Pratt and Rudolph, using moniker, regarded as ace extempore workers and because of reputation garnered as pioneers in that line have steadfastly refused to prepare any scripts.

After having clicked heavily on sustaining broadcasts for the Chicago "Daily News," the boys were sold by NBC to Fleischmann Yeast through the agency handling the account for a national hookup originating out of New York.

Following second program etherizing, bakers in various parts of the country lodged kick with sponsors. Letters complained that gags used by the ad lib team tended to kid the dough-kneaders and the baking industry as a whole. Advertisers immediately turned to the agency for ways and means of rectifying the situation.

Agency proposed that the Three Bakers be asked to turn in a script containing their broadcast in time for sponsor's perusal. When approached the team replied they've never worked from a script and they had no intention of changing their act. A third broadcast and the lads were off the air as far as the yeast ballyhoo was concerned. A trio of male warblers replaced them.

After the network break the trio returned to the "Daily News" for afternoon sustaining programs. To date newspaper, through its outlet WMAQ, has around $50,000 tied up in the boys. Though still looking around for a network sponsor to take them over, "News" regards team's daily broadcasts as crack exploitation feature and is content to carry investment along indefinitely. Same outlet played important part in early development of Amos 'n' Andy, the pair being under contract to WMAQ at the time the present sponsor took them over.

WBIG BANKRUPT

First of Indies Forced to Wall

Chicago, April 14.

First instance of a financial bust-up of a radio station took place last week when station WBIG, Greensboro, N. C., went into the hands of the receivers.

Formerly registered under the call letters WNRC, this station was strictly independent, with no chain hook-ups and without newspaper affiliation. Operated on 500 watts by the North Carolina Broadcasting company and was the burg's only transmitter.

OUTSIDE LEADER GIVEN WORKS BY NETWORKS

NBC and CBS are putting the screws on outside talent, in the attempt to oust all outsiders and utilize their own contracted talent instead. Object is to get 15% commission from the salaries of all acts.

Complaints against the networks by talent booked in by outside agents are growing more rampant. One band leader on a commercial was forced out by one network, with a leader under contract to this network's artists' bureau sold to the advertising agency instead.

Two boys on a network commercial have complained of the way in which they are treated. Both were booked from the outside. They allege no co-operation from the control rooms.

Outside booked talent state the networks try to make it hard wherever possible and complain to the advertising agencies over them at the slightest excuse. They declare the networks try to force them to arrange their band certain ways around the mike, which ways the band leader doesn't believe best suited for his combination. They declare the networks are never satisfied at the time the band leaders, making up their own programs, submit the program layouts. Networks always cry, say the band leaders, that they don't get it in soon enough.

Any opening, allege outside talent, the networks find to pin anything against them is used and exaggerated. All this is done, it is reported, for the purpose of substituting direct booked talent for outsiders.

2 L. A. Stations Ban Medical Accounts as Trend Becomes Lurid

Los Angeles, April 14.

KFI and its affiliated station, KECA, are eliminating all medical advertising from their programs, clamping down on the gristly details as not consistent with public service and of doubtful value to the station's aim of building a class draw. Both are NBC outlets.

Local stations, especially the smaller ones, have gotten 'way past the testimonial stage in plugging nostrums.

KFI is following the lead of KMPC, Beverly Hills station, in the broadcasting of news, a leased wire from the local City News Service having been installed at KFI for "Richfield Reporter," gasoline account.

Coast Serial Comics Under Option by NBC

Hollywood, April 14.

NBC has taken an option on the Honorable Archie and Frank Watanabe act, going out nightly as a serial over KNX.

Routine was started seven months ago by Reginald Sharland, English actor here for pictures, and Eddie Holden, former vaude comic, who plays a Japanese valet.

RAPEE FOR G. E.

General Electric negotiating with Erno Rapee to take the place of Walter Damrosch on its Saturday night programs over the summer.

Damrosch leaves the G. E. hour in June to tour over the summer.

Ad Agencies' New '15% Plus' Idea For Commish Direct from Clients As More Protection; Acts Not Charged

Advertising agencies have devised a new method of collecting 15% on talent commission that insures no loss of any commercial appropriation so the larger agencies are now deducting "15% plus" on talent expenses. This is a form of direct commission collecting from advertisers to make up the difference for the ad agencies.

Recently when some ad agencies commenced direct talent deals they were angling to regain the lost 15% through the customary theatrical agency means of collecting from the talent.

The larger agencies recently inaugurated the "15% plus" idea. This is paid by the advertiser. It is 15% aditional to whatever the advertiser spends on talent. If an ad agency spends $100,000 on talent, it bills the advertiser for that $100,000 and 15% extra. Latter is cited for services rendered in securing the talent and producing the programs for radio.

Insures the Split

Introduction of the "15% plus" insures against losing any part of the total appropriated for radio, as when radio first became an advertising medium.

Only time the agencies will lose 15% commission from talent is when they place the production of the programs directly the networks' production departments or artist bureau and have the networks supply the talent. When this is done, NBC or CBS charges the advertiser "15% plus" on talent cost, with the ad agency losing its commish because of this.

Instances of either NBC or CBS arranging programs for large advertisers are rapidly diminishing. Each large ad agency now produces most programs itself, doing everything from writing the script to booking talent and directing. Ad agencies' radio departments are composed of mainly former radio or theatre showmen for their experience. Agencies are still out for more men of their type, as they now want to handle all programs themselves and deal with the networks for time only.

Warranted

Agencies consider the commish charge to advertisers is warranted on basis of services rendered in producing programs, also for buying talent at the low figures. They claim when advertisers turn over the purchasing of talent to individuals or persons unfamiliar with show biz and the right prices, there is frequent overcharging.

Currently many ad agencies are tying up talent under exclusive contracts. In some instances they are guaranteeing working weeks in numbers.

NBC OPENS WENR TO NON-NETWORK ACCTS.

Chicago, April 14.

NBC has given up the idea of making its local WENR a strictly network program outlet. Chain's sales department this week put its boys to work contacting advertising agencies with the purpose of picking up spot business for the station.

In addition to setting a rate higher than any other Chicago outlet, WENR restricts its prospective local advertisers against any price quoting or contest promotions. It also insists, under the new policy, upon a high standard of entertainment to go along with the merchandise ballyhoo.

WENR for the past few weeks has been operating on a basis of around 25 percent commercial, and, despite strict economies imposed since acquired March 1 from the Samuel Insull interests, at a red figure ranging from $5,000 to $7,500 weekly. Pretty low deficit at that when considering the power magnate used to hold the bag for around $60,000 monthly.

Small Stations South Selling Cut Rate Adv

Dallas, April 14.

While dailies are fighting, radio advertising enjoying fair biz in Texas.

Spring slump felt among the broadcasters, but most report increase in commercial time over similar period in 1930. Considerable cutting in rates accounts for some of the increase. Few stations selling daily brief announcements as low as $25 week, where a couple years back same time cost $100.

J. Walter Thompson Opens Chicago Radio Dept.

Chicago, April 14.

Another of the top advertising agencies with newly organized Chicago radio department complete in itself for branch operations is J. Walter Thompson Company.

Working with company's New York office, Thomas D. Luckenbill supervises production of clients' air shows, while John Archer Carter handles script turnout.

Radio accounts originating out of firm's Chicago office include Cream of Wheat, Davey Tree, Green Guild, Kraft Phenix Cheese, Libby, McNeill & Libby, Northern Trust, Quaker Oats and Swift & Co.

NBC Dilemma Over Sustaining Programs Locally "Sponsored"

Chicago, April 14.

Spread of practice among affiliated stations selling network sustaining programs to local advertisers has placed National Broadcasting in the dilemma of either taking stringent action against miscreants or making exceptions to the rule. Latter procedure the more likely.

Recent weeks brought network's attention to wholesale violations of ban against reselling of sustaining broadcasts, chief offenders being small stations with limited wattage and located outside of big cities.

Rather than take any chance of incurring the unruly outlet's ill-will while the grab for affiliates between the two big chains was at its height, NBC until recently has treated such incidents as mere peccadillos. If violation was occasional the network was inclined to turn its eyes the other way, and if it became too frequent punishment would be confined to a figurative slap on the wrist.

As now worked among broadcasters who are paying $15 for daytime sustaining programs and double that for evening unsponsored broadcasts, local merchant is sold the idea of coming through with anything from $10 to $25 for insertion of a ballyhoo. Practice is to read a minute announcement at the start of the sustaining program to the effect that entertainment is coming to the listeners through the courtesy of the local merchant, with a few lines of sales talk tagged on. Same is repeated on the fifteen-minute break and at the close of the sustaining broadcast.

Columbia Liberal

Contrary to the NBC policy, Columbia permits stations in certain sections of the country to resell its sustaining programs, for which, incidentally, there is no tax at any time. To help its small town affiliates get back some of the wire toll load for the chain hookup, Columbia indirectly encourages these stations to go ahead and get local advertisers to hold the bag on network sustaining programs.

Resales of CBS broadcasts have become especially common among small community outlets in the south and southwest. Many of these are limited to daytime network service and carrying few of CBS's commercial programs.

NBC and RKO Radio-Theatre Band Contest in May Over 22 Cities

NBC (radio) and RKO (theatres) will mutually conduct a radio and theatre orchestra popularity contest during May. Preliminaries will be staged in 22 cities, with inter-city contests leading into a national final. In place of an entrance fee, the bands will be required to give the two Radio companies joint option on their post-contest services, at salaries stipulated in advance.

NBC's previously announced desire to trim broadcasting bands generally by replacing the combinations with novelty substitutes, is reported as in part the motive for the national contest idea.

Ed Scheuing, manager of NBC's feature acts, and James Turner of RKO are working together on the idea from their respective ends.

In each city five or six local radio novelty and dance bands will be selected to enter the contest. Voting will be handled in ballot form through newspaper coupons and letters from radio listeners.

Winner in each town will receive a week at the local RKO theatre and a contract for the local NBC station, if considered through the voting as the town's most popular orchestra.

Towns chosen for the contests, all having NBC broadcasting and RKO stage outlets, are New York, Boston, Rochester, Syracuse, Akron, Youngstown, Cleveland, Cincinnati, Toledo, Detroit, Chicago, Kansas City, Omaha, St. Louis, Minneapolis, Memphis, New Orleans, Salt Lake, Seattle, Portland, Ore., Los Angeles and San Francisco.

Quinn Ryan's 7 Sundays

Chicago, April 14.

Quinn Ryan, WGN radio feature, has been set by RKO for seven consecutive Sundays into the Publix Great States houses and indie stands in this territory.

Yes.

we are

PROUD OF

accepting

Mr. C. C. Moskowitz' Fine Offer to Play a Summer Engagement

at

PALISADES AMUSEMENT PARK

says

JOE LA FRANCE

and his

AMERICAN

BOSCH RADIO ORCHESTRA

With TOMMY CHRISTIAN

Guest Conductor

Just Completing a Tour
of the
LOEW
VAUDEVILLE
THEATRES

For Further Information
Apply
JULIAN L. DEANE
SALES PROMOTION MANAGER
UNITED AMERICAN
BOSCH CORP.
SPRINGFIELD, MASS.

Ad Agencies Adverse to Screen Advertising—Favor Radio—Type

Leading national advertising agencies handing radio large slices of their client's business, are investigating screen advertising but are doubtful that this medium will ever become much more than a flash in the pan or, conversely, ultimately create heavy inroads on the air as a sales outlet. The run of important advertising agencies, according to a spokesman for one of the largest, does not believe commercial exploitation of national products in theatres can survive.

Public reaction through the eventual feeling that nowhere any one goes can they escape advertising, whether obvious or not in the theatre, is going to ruin the germ of the idea now seeming to spread and interest. Fan psychology even with radio was and still is that the advertisers are crowding too much on the air, but in the theatre, where admission is charged, this resentment will become intensified, it is claimed.

Advertising agencies are not going out of their way trying to kill the screen as a medium, but so far seem to lean much more favorably toward radio and newsprint for clients. Contention exists that radio is fundamentally opposition to the theatre, with this possibly leading to complications if not duplication.

Certain of Circulation

It is admitted that some of the larger national advertisers are encouraging the use of the screen and the theatre because of the circulation reached and the almost positive assurance that their "copy" is being read by that circulation.

With the larger advertisers going to the screen, the question of how much room will be found through this medium and for how many national commercial companies is giving the insiders, including ad agencies, some thought.

Dallas Civic Station

Dallas, April 14.

Town investing around $50,000 in its muny broadcaster, WRR, to turn it into first class station. Moved from Jefferson Hotel to Hilton, latter furnishing studio plus $3,000 contract for 30 minute weekly period.

Station cleared $1,000 per month during 1930, with only $700 nut. Claimed oldest muny broadcastor in country.

Tris Speaker Goes NBC As Baseball Technician

Chicago, April 14.

Tris Speaker, for years the Cleveland American League team's ace player and manager, has been taken on by the Chicago unit of NBC as expert advisor in its midwest baseball broadcasts.

While on the job of advising Speaker will from time to time handle the mike himself. If NBC can get a sponsor, the former ball star will likely be assigned to do the ether reporting of the Cubs and White Sox games through WENR here.

Crosley Radio's Very Much Married Staff

Cincinnati, April 14.

Edward A. Byron, production manager of the Crosley Radio Corp., and Gertrude Dooley of the Crosley Players, WLW sustaining program unit, were wed here last week.

The Byron-Dooley marriage is the sixth among couples of Crosley's broadcasting staff within a few months.

Priest's Transcription Series for Boys' School

Chicago, April 14.

Radio campaign for donations is the idea behind a 13 weeks' series of electrical recordings made here for Father Flanagan's [illegible]ool for Boys, located near Omaha.

About 30 stations surrounding Omaha will probably use the records, with the time to be paid for by the school.

Austin's Handler

Clay Waller added to NBC's publicity department to handle Gene Austin.

Radio Engagements

Vitality Hour (shoes) over CBS, booking its talent through William Morris, is specializing in femme singles from the stage. Bookings include Claudette Colbert, Belle Baker, Nan Halperin, Beth Challis, Eileen Stanley, Gertrude Lawrence, Grace Hayes and Ruth Etting, all for one broacast each.

Joseph Levine and Louis Vyner conducting. Curtis symphony orchestra for Curtis Institute of Music program, WABC, April 17.

Frank Galassi band replaced Anthony Lippi on the Roemer's-Homers Hour Sundays over WMCA.

NBC After New Names and Voices To Handle Orchestras and Radio

NBC, through Ed. Scheuing, of the Artists' Bureau, is starting after new names to head bands and as air attractions. One of the most ambitious schemes is to get hold of picture stars, and stage headliners that can handle orchestras for stage or cafes and broadcasts.

A prospect is weighed as to what can be done with him and where best suited. Whether the name is best for hotel or commercial or if the name should be put into a class spot for product selling through radio class appeal.

So far the list includes such names as Buddy Rogers. NBC is trying to contract him for 30 weeks at a guarantee. If going through Rogers will be surrounded by a 15-piece orchestra.

The 30 weeks will include broadcasts, stage appearances, lectures, cafes, or anything NBC believes suited for the film star. It will first utilize him in personal stage appearances and twice weekly on the air. NBC may try Rogers for four 15-minute appearances with his own orchestra in a hotel like the New Yorker. Latter hotel has been approached and okayed the suggestion.

Other Prospects

Other names NBC is now working on are Jack Oakie, Frank Fay and Stanley Smith. It is also dickering with H. Leopold Spitalny, whose Balaban & Katz contract expires in June, to lead a symphony orchestra for productive overtures. Spitalny is at present in New York as contact man between the picture houses and Boris Morris, of Publix.

Scheuing is working on arrangements with various Junior League societies. Towns like Boston, Baltimore, Washington, Philadelphia, Pittsburgh, and the larger key towns, with intentions to present radio name orchestras for two matinee teas and six nights under the Junior Debs sponsorship for the annual show to be held in larger hotels. Junior Debs are to buy the room and the orchestra, then sell the entire affair for their charities.

DAN RUSSO'S ORIOLES
Now Congress Hotel
CHICAGO
Broadcasting Nightly KYW

Coon-Sanders Sasses NBC

Attempt to Censor Music Brings Flare-Up at Rehearsal

Chicago, April 14.

A flock of tempers blew up and some pretty hot recriminations and threats bandied back and forth in the talk melee that followed when the Coon-Sanders duo went into a burnup over an NBC attempt to switch one of the numbers on the Florsheim Frolics program.

Bandsmen were rehearsing shoe company's program scheduled for broadcast that evening when an NBC staff announcer walked into the studio with the air show's script in his hand. Pointing to a notation on the sheet of paper, the announcer said he was sorry, but the boys were not to use that particular number on the evening's program.

"Sez who?" Sanders wanted to know.

With all the accumulated unction, suavity and studied precision of a well-trained NBC announcer, the mike spieler explained that Paul Whiteman was using the number under discussion on a subsequent commercial broadcast, and would the gentlemen be kind enough to substitute another tune in its place.

"Nothing doing," said Sanders.

"Ditto here," added Coon.

"And that goes for both of us," chorused Coon-Sanders.

"But Mr. Whiteman has that number on his program," the announcer persisted.

"The number stands as is," replied Sanders.

"Ditto here," added Coon.

"And that ends that," chorused Coon-Sanders.

Diplomatist Florsheim

But it didn't. The announcer stood his ground, the bandleader duo started to go into genuine Coon-Sanders and the verbal fireworks were suddenly set off. Harold Florsheim, who had been on the sidelines watching the rehearsals, reluctantly stepped into the fray and said something to the effect that if NBC kept tinkering with his band's program he'd pull his show off the air.

"I'll tell you what it's all about," shouted Sanders above the din. "These people are fighting for jobs with the Music Corporation of America, and we're being discriminated against because we're an MCA band."

Somebody called the bandmen's attention to the fact there was little time left for rehearsal just then. Suddenly the tiff quieted down and the boys went back to work.

P. S.—The number remained in the Florsheim program.

New Publisher Standings For Amer. Soc. Revenue Under Re-Classification

At the re-classification meeting of the American Society it was decided to rearrange the status of publishers to more equally divide revenue of the society.

American Society has heretofore divided its revenue two to one, with a Class A member receiving twice as much as a Class B, latter double Class C, etc. Hereafter the division will be two to one and one-half, and one and one-half to one. For this purpose the society has adopted the double letter classification used with the songwriters. BB publishers will receive for their share of revenue from the society the amount between A and B. On the basis of distribution by the society last year, Class BB will receive $30,000 for the year, as the A publishers received $40,000 and the B $20,000.

Publishers whose standing were elevated by the society at the meeting were Donaldson, Douglas & Gumble, from C to BB; Joe Morris, from D to C, and Famous Music, Santly, and E. B. Marks, from C to CC.

REVOLUTIONARY DISCS SEIZED IN GERMANY

Berlin, April 3.

At the request of the Berlin courts six records of the Proletarian grammophone records department were confiscated. Records contain mostly rebellious poems, with musical accompaniment.

Reasons for the confiscation were insult to church, invitation to disregard and infringement against the law of the Republic.

SHEET 'LEGGER NABBED

Morris Davis was arrested on the corner of 47th street and Broadway on a charge of selling bootleg lyrics. Arraigned in the 47th street precinct, he was held for Special Sessions.

Under the law Davis is liable to a jail sentence.

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON

and

HIS COMMANDERS

DUKE ELLINGTON

and His Famous Orchestra
April 11, Minnesota, Minneapolis
Management of
IRVING MILLS
Mills Building, 40th St. and Broadway
New York, N. Y.

AL ERICKSON

And His RKOLIANS
NOW PLAYING
RKO Theatre, Los Angeles

PHIL FABELLO

and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN

and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

MARION McKAY

and his
ORCHESTRA
Biltmore Hotel, Dayton, Ohio,
Until May 1st

TED LEWIS

April 17, Penn, Pittsburgh, Pa.
Personal Representative
H. HAROLD GUMM
1540 Broadway, New York
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY

JESSE STAFFORD

and His ORCHESTRA
Now in Third Year at
PALACE HOTEL
San Francisco
(BRUNSWICK RECORDS)

PAUL WHITEMAN

INDEFINITELY
Granada Club, Chicago
Personal Rep.: JAS. F. GILLESPIE

Gillespie in and Out

Jimmy Gillespie came in and went out of New York within a week. James returned to Chi, to Paul, who will open at the Edgewater Beach Hotel there May 16.

Too Many Songs

M.P.P.A. sent out letters to the major publishers informing them that during March about 90 new songs were issued by popular publishers. On this basis, declared the association, the pop publishers will issue about 1,000 songs during 1931.

M.P.P.A. is wondering whether anything can be done to limit the number of songs published, deeming it a recognized fact that the surfeit is hurting sales badly. Publishers' replies are of the opinion that nothing much can be done. They state that it's impossible to limit the number of songs and that each publisher must simply use his own judgment.

RADIO TAX RATE RAISE DISCUSSED BY AM. SOC.

American Society is considering taxing radio stations a certain percentage of yearly revenue for the right to use copyright music. Society now issues licenses to stations according to power, status and number of copyright songs used. Stations are licensed yearly under the current method of operation, with the Society increasing its license fee where warranted.

This plan of licensing radio stations according to a percentage of its revenue has been questioned lately by publishers.

It is the opinion of publishers they are not receiving nearly as much as they should from radio stations. Especially since radio is blamed for the present condition of the sheet music business.

Victor Selling Distribs To Indie Disc Jobbers

RCA-Victor is unloading its subsidiary distributing companies to indie jobbers willing to take them over. Victor has been reorganizing its exec lineup for the past few months, doing plenty of firing and receiving plenty resignations, but doing little or no hiring.

Through unloading the distrib subsids Victor expects to cut its overhead to the lowest. Since RCA took over Victor, Radiola, Victor jobbers have been handling the same line. Radiola and Victor have two separate sales departments, export departments, etc. Within a short period the Radiola-Victor names will be combined on the same products. The New York Talking Machine Co., Victor subsid, was sold to Bruno & Sons early this month, with the name of the new corporation Bruno-New York. Bruno consolidated with George L. Patterson Co., Radiola distribs, just before taking over the Talking Machine Co.

Charley Mason, formerly manager of the New York Talking Machine Co., has been succeeded by Charles Somefield, vice-pres for Bruno.

Recent changes in the exec lineup of RCA-Victor has E. A. Nichols, formerly head of Radiola in Chicago, as sales manager for RCA-Victor, with headquarters in Camden, N. J. He succeeds H. C. Grubles, reported to have resigned.

E. E. Schumaker, pres RCA-Victor, remains. He was recently ill and forced to take a vacation.

Music Agent Tagged On Woman's Complaint

New Haven, April 14.

Sidney Price of New York was nabbed by local police after an ambitious female composer said she had been fleeced out of $800 which she paid him to get her songs before the public.

Price represented himself as an agent who was to draw fees supposedly to be used to bribe headliners to put songs over, according to the complaint.

After paying out several hundred for this purpose, with no results, femme composer became suspicious when Price said he needed more money for Vallee, Ted Lewis and Lopez. Trap was laid for Price and he found himself telling it to a judge.

Music Evils Ordered Investigated On Charges Brought at Ass'n Meeting

Although the standard publishers have no cut-in situation to contend with, they have as much chiseling in their ranks. This situation was brought to light at an informal meeting called by the Music Publishers' Protective Association of the United States, composed mainly of standard publishers.

Some of the complaints lodged by dealers were:—

Discounts to teachers, etc., below the dealers' price when they should buy from the dealer and not direct.

Donating free music to those who should buy it.

Dealers returning merchandise which they have purchased as long as from five to 10 years before.

Policy of publishers and mail order houses to secure all direct sales possible, making it difficult for the small dealer to get by.

Publishing of so many new issues by the publishers that the dealer cannot concentrate on the enormous output which received monthly.

Entertaining buyers.

Committee of Three

Those charges and others were considered by the publishers at the meeting. John Paine, chairman of the Board of Directors of the M. P. P. A., who attended the meeting, was asked by the standard publishers whether the M. P. P. A. could work out a trade practice agreement which would be suitable to the standard publishers. He appointed a committee of three publishers, Walter Fischer, Gustavo Schirmer and Max Winkler, (Bewlin Co.) to investigate.

Majority of the publishers at the meeting were non-M. P. P. A. members but stated they would join the M. P. P. A. if it could satisfactorily work out the trade agreement.

BLUE STEELE DAMAGED IN CINCY FREE-FOR-ALL

Cincinnati, April 14.

Blue Steele, rounding out a fortnight's engagement with his orchestra at the Hotel Gibson, has about mended from the effects of a mauling suffered last Thursday night (9) in a free-for-all in Music Hall. The battle royal climaxed the dance, attended by 500 couples, which was a part of the annual frolic of the Stage and Screen Scribes, organization of local theatre press agents, managers and newspaper critics.

Steele was the center of attack made by young men on the dance floor after he called a halt to the throwing of mints into the bass horn of his band.

"I'm not the crooning type of band leader," explained Steele when the smoke of battle cleared. "If somebody swings at me, I'm going to swing back. Sensing rowdyism, I lost no time in discarding the coat and vest of my uniform, also my wrist watch, valued at $150."

Steele is 34 and a former army boxer. About a dozen fellows rushed Steele, who is credited with handing out a few receipts for the blows he took on the head and body while his shirt and undershirt were torn into shreds. He wound up with a black eye, bitten shoulder, wrenched leg and cuts on the face, arms and chest.

Waldo Got It, Too

Waldo Edwards, 25, a member of the "My Maryland" company, which was current at the Shubert, also was beaten while trying to recover Steele's watch. The timepiece was returned to Steele at his hotel the next day by a one-armed newsie.

Steele's combination was one of six orchestras whose services were donated for the affair. The story of the fight was first-paged by the "Times-Star." Despite this notoriety, C. C. Schieffler, manager of the Gibson, continued Steele's engagement, the leader managing to fill all scheduled appearances in the hotel's dining room and night club.

Bicycling Fines

(Continued from page 11)

gypping, whether checked or not, unless the amount involved should be of an alarming size and the distrib has bonafide evidence of exhibs juggling of books or collusion with the checker.

There are no cop checkers now in use. Federal Auditing Bureau, with branches over the country, is checking for all companies excepting Radio Pictures, which has hand-picked contact men in the field to include checking among other duties.

Benefit of Doubt

"The reaction from the various territories," states Kent, "is that the Federals are a high-class, reputable group of men, heavily bonded, and not likely to work in cahoots with thieving managers, showing them how to gyp, if not schooled in the tricks of the trade."

Even with the Copyright Bureau men, it is claimed, that until the company or the exchange is certain accounts have violated contracts through having positive evidence, the exhib gets the benefit of the doubt.

As an instance to prove the percentage playing of pictures is far more satisfactory now and accounts that try to steal distrib bits are far in the minority, Kent points to a "conscience" check received from a Pittsburgh account for $38, covering money taken on a Par date. The exhib sent in a blind letter, signing his name "A. N. Rixor," enclosing a bank cashier's draft to conceal his name.

Diamond's Trip West

Chicago, April 14.

Billy Diamond, of the local Morris office, left here Monday (13) for an extended trip to the coast and northwest.

Agent is on a scouting mission, expecting to be gone several weeks.

Spitalny-E. B. Matter Adjusted on Union O. K.

Chicago, April 14.

Business tangle involving Phil Spitalny, NBC Artists' Bureau and the Edgewater Beach hotel has been adjusted. Local musicians' union okayed the solution, whereby NBC gives the leader a written contract guaranteeing him an income until Oct. 15, replacing the more vague oral agreement under which he has been working.

Paul Whiteman's orchestra goes into the Edgewater for the summer, May 15, full membership of the band having been admitted to the local union this week.

TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

BACK AGAIN!
ERNIE HOLST
and His Orchestra,
a sixteen-cylinder musical attraction, has returned to the Automobile City—Detroit—and continues to delight dance fans at the Book-Cadillac Hotel with:
"Were You Sincere"
"By the River Sainte Marie"
"Same as We Used to Do"
"One Out of a Hundred"
"Wanna Be Loved"

ROBBINS
MUSIC CORPORATION
799 SEVENTH AVE.
NEW YORK

MARCH SAME IN MUSIC SALES

No improvement in sheet music sales conditions manifested during March. If anything, sales shrunk a little under the preceding month, especially during the last two weeks of March.

Morris' "When Your Hair Has Turned to Silver" still retains the lead as in February. DeSylva's "Walkin' My Baby" got second place away from that same firm's "Just a Gigolo." "Walkin'" came along fast. Its nearest competitor, "Wabash Moon," still far below it as far as sales are concerned.

At the beginning of March it appeared as though "Moon" (Berlin) would never catch on quickly enough to make a spot for itself. It caught toward the end of the month and came up with a rush. "Hello, Beautiful" (Donaldson) owes its rating of No. 4 to its early sales strength. "Gigolo" is No. 5. It was No. 2 in February, and sold almost as strongly at the beginning of March.

Berlin, like DeSylva, has two songs among the six best for March. Berlin also has "Reaching for the Moon" from the film of the same title in the sixth spot. Two "Moon" songs by one firm in the first six is unique.

Remicks' "Would You Like to Take a Walk?" from "Sweet and Low," legit, was a good seller throughout the entire month. It was edged out but slightly by "Reaching."

Discs

Disc sales very quiet last month. This condition among the discs is no longer news. Even the mechanicals have given up hope of resurrecting 75c discs.

In Chicago

Chicago, April 12.

Sheet music best seller list shows an entire new line-up for March, with the exception of the leader, "When Your Hair Has Turned to Silver."

Tunes close to the top, but just missing out on the blue-ribbons were several from previous prize lists. They include "Just a Gigolo," "Moonlight on Colorado," "Yours and Mine" and "I'm Alone Because I Love You." All on the down grade at the close of the month, while "Little Boy of Mine," newcomer, was on the up. Others coming strong are "Please Don't Talk About Me," "Hello, Beautiful," "Zwei Herzen in ¾ Takt."

Disc sales as low as ever, maybe as low as possible.

On the Coast

Los Angeles, April 13.

March retained the monotony of poor music business. "I Surrender," locally written and published, was on top of the sheet music list for the second month. "Gigolo," not in last month's list, landed No. 2. It started slowly here. "Alone Because I Love You" is a holdover.

Disc sales pretty bad.

Stations In Red

(Continued from page 73)

on a small scale. Opposition sprang up with a bigger outlet. Original daily broadcaster, not to be outdone, was goaded into pouring steady stream of cash into the ether operation. Suddenly found it had a lot of money invested in the station. Got sales force to launch campaign for air advertising, with big results. Soon afterwards the newspaper became aware of the fact that the air business had come chiefly from customary black and white sources, to the detriment of its newsprint income.

Of the Chicago newspaper operated outlets, one is known to have dropped over $150,000 in 1930, while another boasts of netting $20,000 on a transmitter investment close to the half million mark.

Snyder Quits Conrad

Hollywood, April 14.

Ted Snyder is out of the Con Conrad music publishing firm.

Latter continues individually with Jack Gardine associated as prof. mgr.

BERGMAN AS M. C.

New Orleans, April 14.

Henry Bergman, who closed at the Club Forest Saturday (11), opens next week as m.c. at the Saenger.

MARCH MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING MARCH BY THE LEADING MUSIC JOBBERS AND DISK DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
No. 1—SONG	"When Your Hair Has Turned to Silver"	"When Your Hair Has Turned to Silver"	"I Surrender"
No. 2—SONG	"Walkin' My Baby Back Home"	"Walkin' My Baby Back Home"	"Just a Gigolo"
No. 3—SONG	"Wabash Moon"	"Waltz You Saved for Me"	"I'm Alone Because I Love You"
No. 4—SONG	"Hello Beautiful"	"Would You Like to Take a Walk?" ("Sweet and Low" prod.)	"You're the One I Care For"
No. 5—SONG	"Just a Gigolo"	"99 Out of a 100"	"Reaching for the Moon"
No. 6—SONG	"Reaching for the Moon"	"King's Horses"	"Tears"

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales only are reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

	NEW YORK	CHICAGO	LOS ANGELES
BRUNSWICK—No. 1	"Minnie the Moocher," "Doin' the Rhumba" (Cab Calloway Orch.)	"King's Horses" (Ben Bernie Orch.)	"Imagine" (Earl Burnett Orch.)
BRUNSWICK—No. 2	"Got the Bench, Got the Park" (Noble Sissle Band)	"Stardust" (Isham Jones Orch.)	"Bidin' My Time" (Foursome)
BRUNSWICK—No. 3	"Bugaboo," "Connie Corrina" (Red Nichols Orch.)	"99 Out of a 100" (Ben Bernie Orch.)	"Blue Again" (Red Nichols Orch.)
BRUNSWICK—No. 4	"Would You Like to Take a Walk?" "By Special Permission" (Hal Kemp Orch.)	"Dream a Little Dream of Me" (Ozzie Nelson Orch.)	"Is That Religion?" (Cab Calloway Orch.)
BRUNSWICK—No. 5	"Twelfth Street Rag," "Rockin' in Rhythm" (Jungle Band)	"Would You Like to Take a Walk?" (Hal Kemp Orch.)	"Love For Sale" (Libby Holman)
BRUNSWICK—No. 6	"Dream a Little Dream of Me" (Ozzie Nelson Orch.)	"Peanut Vendor" (Red Nichols Orch.)	"I Surrender" (Earl Burnett Orch.)
COLUMBIA—No. 1	"By the River St. Marie" (Guy Lombardo Orch.)	"Sugar Blues" (Clyde McCoy Orch.)	"Just a Gigolo" (Ted Lewis Orch.)
COLUMBIA—No. 2	"Love Is Like That" (Ruth Etting)	"Running Between the Raindrops" (Guy Lombardo Orch.)	"River St. Marie" (Guy Lombardo Orch.)
COLUMBIA—No. 3	"Heartaches" (Guy Lombardo Orch.)	"When Your Lover Has Gone" (Johnny Walker Orch.)	"Overnight" (Ruth Etting)
COLUMBIA—No. 4	"At Last I'm Happy" (Ted Lewis Band)	"At Last I'm Happy" (Ted Lewis Orch.)	"Wind in the Willows" (Ipana Troub.)
COLUMBIA—No. 5	"Walkin' My Baby Back Home" (Johnny Walker Orch.)	"Please Don't Talk About Me" (Ethel Waters)	"King's Horses" (Calif. Ramblers)
COLUMBIA—No. 6	"Blue Again" (Lee Moree)	"Little Joe" (Henri Gendron Orch.)	"When You Think a Whole Lot About Someone" (Happy Chappies)
VICTOR—No. 1	"Peanut Vendor" (Don Azpiazu Orch.)	"Peanut Vendor" (Don Azpiazu Orch.)	"I Surrender" (Gus Arnheim Orch.)
VICTOR—No. 2	"Would You Like to Take a Walk?" (Rudy Vallee Orch.)	"Dream a Little Dream" (Wayne King Orch.)	"Just a Gigolo" (Bing Crosby)
VICTOR—No. 3	"Just a Gigolo" (Leo Reisman Orch.)	"Walkin' My Baby Back Home" (Ted Weems Orch.)	"Love For Sale" (Waring's Pennsylvanians)
VICTOR—No. 4	"When Your Hair Has Turned to Silver" (Bud and Joe Billings)	"Blue Pacific Moonlight" (Hilo Hawaiian Orch.)	"Would You Like to Take a Walk?" (Rudy Vallee Orch.)
VICTOR—No. 5	"Lady, Play Your Mandolin" (Havana Novelty Orch.)	"Hello Beautiful" (Wayne King Orch.)	"Thanks to You" (Gus Arnheim Orch.)
VICTOR—No. 6	"Two Hearts in Three-Quarter Time" (Marek Weber Orch.)	"It's a Lonesome Old Town (McKinney Orch.)	"Reaching for the Moon" (Victor Troub.)

Publishers' 3 Best Sellers in Sheet Music

Publishers are listed in alphabetical order, not according to position their numbers hold in the present market. Publishers made their own reports

PUBLISHER	SONG NO. 1	SONG NO. 2	SONG NO. 3
Ager, Yellen & B.	"Let's Get Friendly"	"You Said It" ("You Said It" prod.)	"Sweet and Hot" ("You Said It" prod.)
Berlin, Irv.	"Wabash Moon"	"Reaching for the Moon" ("Reaching for the Moon")	"Got the Bench, Got the Park"
Davis, Coots & E.	"One Little Raindrop"	"Dream a Little Dream"	"Can't Get Enough of You"
De Sylva, Brown & H.	"Walkin' My Baby Back Home"	"Just a Gigolo"	"If You Should Ever Need Me"
Donaldson, Douglas & G.	"Hello Beautiful"	"You didn't Have to Tell Me"	"Teardrops and Kisses"
Famous	"When I Take My Sugar to Tea"	"Out of Nowhere"	"Falling in Love Again"
Leo Feist	"Waltz You Saved for Me"	"King's Horses"	"I'm Happy When You're Happy"
T. B. Harms	"Two Hearts in Waltz Time" ("Two Hearts in Waltz Time")	"Lady, Play Your Mandolin"	"I'm Bidding My Buddy Good-Bye"
Kornhieser, Phil	"Hurt"	"Last One Left on the Corner"	"I Found What I Wanted in You"
Marks, E. B.	"Peanut Vendor"	"Mama Inez"	"Poor Kid"
Jack Mills	"Stardust"	"He's My Secret Passion"	"So Sweet"
Joe Morris	"When Your Hair Has Turned to Silver"	"You'll Be Mine in Apple Blossom Time"	"Would You Take Me Back Again"
Olman, Abe.	"Heartaches"	"Whistling in the Dark"	"One I Love Just Said 'Good-Bye'"
Red Star	"In a Cafe on the Road to Calais"	"I Had to Lose You"	"Beautiful Love"
Remick's	"Would You Like to Take a Walk?" ((Sweet and Low" prod.)	"Please Don't Talk About Me"	"When Your Lover Has Gone"
Robbins	"99 Out of 100"	"By the River St. Marie"	"Were You Sincere?"
Santly Bros.	"You're the One I Care For"	"By My Side"	"Running Between the Raindrops"
Shapiro-Bernstein	"Tears"	"Moonlight on the Colorado"	"All on Account of Your Kisses"
Sherman-Clay	"To Whisper Dear 'I Love You'"	"With the Help of the Moon"	"Gee, I'd Like to Be Your Sweetheart"
Universal	"Little Sweetheart of the Mountains"	"I've Got a Sweet Somebody"	"You Made Me Cry"
Witmark & Sons	"I'm Alone Because I Love You"	"Tie a Little String Around Your Finger"	"For You"

MPPA's Music Experiment Another Drugstore Sideline

M.P.P.A. may shortly place small music counters in drug stores for experimental purposes.

If the experiment works the M.P.P.A. will attempt to get an organization to take it over on a large scale.

Publishers' big interest in the M.P.P.A.'s drug store idea is whose songs will be used.

Porgie's Switch

Al Porgie, b. and p. manager for Famous Music, switched Monday (14) to Freed & Powers.

NO CUT—CANCELLED

Govt. Operation Abroad on Conductor's Salary

Dresden, April 4.

Saxonian Diet has cancelled Fritz Busch's salary for $15,000 because he would not accept a 10% cut.

Busch is the conductor of the Dresdner Staatsoper and of the philharmonic.

Freed's Trip

Arthur Freed, of Freed & Powers sails for Europe today (Wednesday).

He will be gone about six weeks.

Song Peddler's Sentence

Morris Davis, clerk, 319 West 18th street, pleaded guilty to a charge of peddling copyrighted songs without permission. He was given a suspended sentence in Special Sessions.

Davis was arrested April 7 at Broadway and 47th street.

Busse's Own at Palace

Henry Busse's orchestra plays the Palace, New York, the week of April 25.

Busse's last time at the Palace was as Paul Whiteman's trumpet player.

HERE AND THERE

Al Mitchell replaced Ken Widener as organist at Loew's Valencia, Jamaica, L. I.

Gordon Kibbler orchestra at the Fulton Royal, Brooklyn, signed to a two-year's contract by CBS.

Harry Ford band out of the Mangor Hotel. Don Parker orch follows.

Jack Robbins back in New York after a month on the Coast.

Screen Musicals Wised Sticks So Even Girl Shows No Help To Carnivals—Gloom Ahead

Chicago, April 14.

Though last year was the worst on record for carnivals it looks already like the present season is going to make last year seem rosy by comparison. Many shows are not going out at all this year, while the larger outfits are splitting into sections in order to get coverage. This is the way out for Rubin and Cherry, which is dividing in order to catch twice as many towns. Johnny J. Jones is somewhat better off having negotiated for several fair dates.

Fair managers off most carnivals, because they've been gypping the home folks. So many town councils got squawks from citizens on carny rackets last year that most of these burgs have either ruled out the tricks entirely, or raised the tax figures so high as to make it prohibitive.

State's Frown

Fairs are particularly set against wheel joint carnivals this year on account of the number of states which are refusing state aid to fairs which permit gambling. With gambling the sole support of most carnys last year, it's just another black ball against their revival chances.

Carnivals are finding it impossible to break even with only rides and a girl show, the latter merely laugh these days since the talkers educated the backwoods folks to what a musical show should be. With the revenue from the legit items practically minus, the ordinary carny found it necessary to depend wholly upon gambling, with all the stores and wheels gimmicked. Much of the gyp stuff was so raw that it's impossible for some carnivals to return to scores of towns where the coppers are on the watch for 'em with fraud warrants.

Another racket which helped to sink the carny was the cheap girl show with the closing night blow-off. Strip stuff for as much coin as the suckers would go for. This was another short-sighted move by which carny operators tried to break even.

Coast's Kid Circus

Hollywood, April 14.

Hollywood Juvenile Circus, with all performers kids and the menagerie pony-sized, is under promotion by Al Leichter for a 10-week season up and down California, opening at Pasadena June 22.

Kid acrobats are being trained by Culver Stanton in his downtown school. Other youngsters are working out with ponies at Jack Wooding's training quarters at Venice, learning rosin-back, risley, etc. A kid orchestra that has made some appearances here will go along.

Tent bought for the show will seat 5,000. Show will use two platforms and one ring. I. S. Korne is furnishing the menagerie. Midway will be Archie Clark's, several rides and shows and about 40 concessions.

European Olympia Circus

Chicago, April 7.

New circus financed by Sidney Strotz, Chicago Stadium syndicate and opening there April 7 for two weeks at $1.50 top. Booked and presented by Barnes-Carruthers Agency. H. C. Ingram, general manager. Al Sweet, musical director.

Admitting Ringling's entrenchment in the outdoor tented world, it is the hope of Circus showmen and entertainers that there may be successful opposition in auditoriums and stadiums. This new enterprise, financed by the syndicate controlling the Chicago Stadium, is booked by Barnes-Carruthers.

It is not certain how well the Great European Olympia Circus will succeed. Indeed, fairness withholds full judgment, since the first public performance at the Stadium was handicapped by a molasses-slow first half, lack of ringmastership and other needed items that time may correct. It happened to be election night. That might have cut down attendance. Hardly 4,000 persons in 18,000 seats makes a depressing spectacle.

Behind the stadium project are some of Chicago's most successful business men, but seemingly few showmen. It's no secret that during Paddy Harmon's regime the Chicago newspaper fraternity, because of Harmon's attitude, was poisoned toward the place. And with a bad location in a tough neighborhood the Stadium needs good will. Little conscious effort has been expended to win newspaper friendship. It's expensive indifference.

What is needed is aggressive exploitation if this enterprise can buck Ringling.

In the absence of wild animal acts the indoor circus seems to be passing up a good bet. In view of Ringling's prohibition, the tigers and lions ought to be included.

The show has many standard circus acts, but individual stars were all bunched toward the end. It fell to the dogs, ponies and mules to first set a peppy tempo. That was midway in the show, and five simultaneous turns—Hoaglan's Mule, Mlle. Edna's Dogs and Ponies, Sir Victor's ditto, Fink's Animals and Buster's Mule—dispelled a large chunk of lethargy. Thereafter the performance tended to recover from the doldrums that had persisted, despite several meritorious items preceding, notably the remarkable high perch wire walkers, the Hustrie Troupe, and the daring Mayme Ward.

Barnes-Carruthers is matching Sells-Floto name for name. That will be a big selling and exploitation aid.

Irma Ward celebrated the premiere with 92 over-the-shoulder twirls. Although she has been a show-stopper and headliner for years, also playing vaudeville, she inevitably suffered by the greater publicity value of the Lillian Leitzel name. Miss Ward is driven around

(Continued on page 79)

Sells-Floto

Chicago, April 11.

As expected, two circuses at one time is an overstrain on Chicago. There was significance in the failure, most unusual, of Sells-Floto to sell out opening Saturday night (11). It was probably the weakest attendance and one of the strongest shows S-F has ever combined for its seasonal Chicago premiere.

So far as merit goes there can be no comparison between the two shows, one an uncertain experiment with all the flaws and omissions of newness, the other representing the accumulated lore of smart circusing. But the Stadium show, promoted and intended entirely as an indoor attraction, has a four day jump on its Coliseum competitor. There is also a reasonable assumption in favor of the Stadium having the edge in and from the west side in which it is located. With the lower scales in these days counting.

Few persons will likely see both circuses. Two circuses a year, maybe; two in one week or a fortnight, never. So everyone the European Olympia gets or got in those first four days is probably a customer Sells-Floto might have gotten.

Elephants are the glory and the awe of Sells-Floto. Unstinted admiration and wonder is elicited by the herd of 25 performing in five rings simultaneously. It is the essence of inspired trainership and showmanship. Particularly novel is the postscript to the ring demonstration when the whole herd, outward bound, pauses en route along the track to act dead, stand on their haunches or play pig-a-back.

Sells-Floto has always been strong on the animal side. Of horseflesh there is an abundance, ranging from the beautiful and remarkable liberty groups of Gordon Orton and Meritt Belew to the sturdy steeds of the Hannefords and the breakneck broncs of Tom Mix and his wranglers. Other nimble

(Continued on page 79)

Sells-Floto Covered Up Rival's Paper Display

Chicago, April 14.

Battle between Sells-Floto and European Olympia indoor show for paper supremacy of the town was won in a walk by the Ringling outfit.

As fast as the indoor circus stuck up a poster it was covered by Sells-Floto paper. So complete was the Sells-Floto coverage that although Barnes-Carruthers got under way six days before the rival trick, yet on the opening day of the indb show there wasn't a sheet of B-C paper visible.

Circuses

Barnes

April 17, Fresno, Calif.; 18, Merced.

European Olympia

April 7-20, Stadium, Chicago.

Ringling-Barnum

April 3-27, Madison Square Garden, N York.

Sells-Floto

April 11-26, Coliseum, Chicago.

Tent Minstrels

Chicago, April 14.

George Atkinson will be ahead of the Thurston minstrel show, going out of Hammond, Ind.

First minstrel show under canvas, if it does.

CARNIVALS

(For current week (April 11-18) when not otherwise indicated.)

Barkoot Bros.: Portland, Ind.
Barlow: Granite City, Ill.
Bee: Russellville, Ky., 18-25.
Bernardi: Bloomington, Ill., 18-25.
Bruce Greater: Richmond, Va.
Bullard Bros.: Okmulgee, Okla.
Bunts: Union, S. C.
Cetlanni: Newark, N. J.
Cronin: Chillicoth, O., 18-25.
Empire State: Wallington, N. J., 15-18.
Foley & Burk: Oakland, Calif.
Gibson: Marion, Ind., 18-25.
Great Northern: Batesville, Miss.
Gruberg: Philadelphia.
Heth: Johnson City, Tenn.
Isler Greater: Chapman, Kan., 18-25.
Jones: Richmond, Va.
Kaus United: New Bern, N. C.
Krause Greater: Baltimore.
Laughlin: Newport, Ark.
McClellan: Columbia, Mo.
Mimic World: Longview, Tex.
Model Shows of Am.: Anniston, Ala.
Morris & Castle: Ft. Smith, Ark.
Murphy: E. St. Louis, Ill., 18-25.
Rock City: Evansville, Ind.
Royal American: Kansas City, Mo.
Rubin & Cherry: Paducah, Ky.
Sol's Liberty: Clinton, Ill.
Wallace: Philadelphia.
West World: Norfolk, Va., 18-25.
Wolfe: Luzerne, Pa.
Towe United: St. John, Kan., 18-25.

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ENGAGEMENT
Opening in May, Hagenbeck-Wallace Circus

The CLARKONIANS
FLYING TRAPEZE
Sells-Floto Circus—Coliseum, Chicago
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Neither denying nor confirming the rumor of her engagement to Walter Byron, actor, Dorothy Mackaill sailed for a vacation in Hawaii, accompanied by her mother. They'll return in May.

Goldberg, Sach & Goldberg, operating the old Mission, Long Beach, as the Long Beach has discontinued part of its split week of Bert Levey vaude. Now policy will be straight pictures except for the Levey acts Saturdays and Sundays.

Grand Lake, Oakland, went presentation on April 9 with local band and acts after year's straight picture policy.

Alan Moody, wealthy young Santa Monica writer, will produce his three-acter, "Belgravia," at a local house. His "The Questionable Elaine" lasted two weeks at the Vine St. last year.

Duane A. Esper and the West Coast Studios, Culver City, were cited before the Labor Commission for unpaid salaries by Fred D. Burns, who wants $75, and Tom Forman, $66.25. Both are actors.

Emory Johnson, director at the Ralph Like studios was the target of two unpaid $7.50 checks, claimed by Pearl and Julia Russo, extras.

Harold A. Forry, broadcasting operator, wants $62.50 from United Broadcasting Co., now being reorganized, and Ann Dempster, agent, failed to pay a week's salary to Frances Kane for publicity, says Miss Kane, who wants $25.

Complete cast of Potboiler legit production, "Thought," opening April 22 at the Theatre Mart comprises Onslow Ford Stevenson, Joda Marinoff, Charles Maurice, Taylor Graves, David Imboden, Boyd Agin, Jake Hamilton, Peter Kahn, Jr., Donella Donaldson, Louis Dilman, Illana Romanka and Vesta Carlton.

William Keighley is casting in Los Angeles this week for Belasco & Curran's Coast production of "Tomorrow and Tomorrow."

Foreign talker policy as a legit stop-gap is being used by the Biltmore, Erlanger house. A German musical, "The Song Is Over," is on for two weeks with "The Inn at the Rhine" to follow. Next legit date is June 1 when Jane Cowl comes in with a week each of "Twelfth Night" and "Art and Mrs. Bottle."

KFI and KECA have added 31 musicians to their combined staffs. Formerly hired 12 to 14 as needed for programs. Charles Shephard, conductor, is another addition, as well as Clay Osborne, new continuity editor. Don Wilson has been elevated to the newly-created post of chief announcer. Each studio will add a daytime hour of orchestral music, replacing soloists.

The following assignments were made last week at the studios.

Ben Lyon, "Bought," WB.

Roscoe Ates, "Politics," Metro.

Vera Lewis, "Night Nurse," FN.

Mae Marsh, "Over the Hill," Fox.

Bela Lugosi, "Frankenstein," U.

Helen Jerome Eddy, Lee Moran, "That's News to Me," RKO-Pathe.

Marian Marsh, "Co-respondent," WB.

Jean Hersholt, "Transatlantic," Fox.

James Starr, El Brendel picture, Fox.

Otto Hoffman, "Son of the Rajah," Metro.

Paul Ellis, "Common Law," RKO-Pathe.

Junior Coghlan, "Penrod and Sam," FN.

Evelyn Hall, "Alexander the Great," FN.

Boris Karloff, "I Like Your Nerve," FN.

Wilfred Noy, "Against the Rules," RKO-Pathe.

Rita LeRoy (Radio loan), "Hush Money," Fox.

Louis Stevens, adapt "The Dove," Radio.

Ruth Weston, "Nancy's Private Affair," Radio.

Ewart Adamson to short scenario department, RKO-Pathe.

Benjamin Glazer to adapt "Farewell to Arms," Par.

Lloyd Corrigan to direct "Daughter of the Dragon," Par.

Emma Dunn, Frederick Burton, "Whoop-te-do Kid," Pathe.

Arline Judge, Rochelle Hudson, Florence Roberts, "Going, Going, Gone," Radio.

John Francis Dillon to direct "Pagan Lady," B. & E. productions.

George Roesner, adaptation and dialog, "Suicide Fleet," RKO-Pathe.

Walter De Leon and Robert Presnell adapting "As Good as New," FN.

Phillips Smalley, Katya Sorina, "High Stakes," Radio.

W. B. Hendry keeping an eye on Metro in his new job as studio police chief.

Norman McLeod to direct "Monkey Business," Marx Brothers' picture, Par.

Genevieve Tobin gets the femme lead in Universal's "Boulevard," opposite Walter Huston.

Helen Chandler, H. B. Warner, Ona Munson, George E. Stone, "Five Star Final," FN.

Buck Jones starred and Ross Lederman directing untitled western by Randall Fay, Col.

Eileen Carlyle, Bud Jamison, Charles Dow Clark, and George MacFarlen, Chic Sale short, RKO-Pathe.

A. P. Barringer, original, and J. P. Riewerts, dialog on "Held for Murder," Christy Cabanne directing, Col.

Johnny Mack Brown and Frank Albertson (borrowed), Helen Chandler, Elliott Nugent, "Spent Bullets," Warners.

Gwendolyn Logan, Ralf Harolde, June Collyer, Dudley Digges, Lionel Belmore, John T. Murray, Morgan Wallace, "Alexander Hamilton," WB.

Cliff Lyons, Murdock MacQuarrie, Tom London, Ethan Allen, Will Stanton, Lafe McKee, William Jackie, Charles King, Walter Perry, Nita Martan, "Two-Gun Man," Tiffany.

Lia Tora, Paul Ellis, Andre De Segurola, Juan Duval, "Sonadores de la Gloria," Span., directed by Miguel Contreras Torres, also in the cast, for Imperial Art Films at Tec-Art.

Writer handed a megaphone by Radio is J. Walter Rubin, who wrote Clara Bow's "No Limit" at Par, and makes his debut on the camera line for Richard Dix's "The Reckoner."

Paul Nicholson, Geoffrey Kerr, Marilyn Knowlton, Juliette Compton, Helen Johnson, Micha Auer and Herman Bing, "Women Love Once," Par.

Jeanette Currie, recently placed on Metro's contract list, was assigned her first picture role in "Sidewalks of New York," opposite Buster Keaton.

Elliott Nugent gets a five-year-with-options ticket from Universal.

Raymond Griffith, at present adapting "Bought!" with Charles Kenyon, had his Warners term renewed. Joseph Jackson is another to have an option picked up.

Helen Chandler placed under a term ticket by WB and assigned to two pictures immediately. "Spent Heroes" and "Five Star Final."

Roscoe Arbuckle was handed a writer-director contract by Pathe to write and direct "The Travelling Salesman" short series.

Becky Gardiner, Metro writer, recipient of a new brace on her contract.

Harry Pollard, at Metro to meg "Shipmates," pulled a termer on the strength of this picture.

Willard Mack signed a new term contract with Metro calling for his services four ways. He will write, act, direct and do dialog.

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WOODS THEATRE BUILDING—CENTRAL 0644-4401

Midwest

Here is a Fox theatre built in a center of a factory district on the southwest side of town, neighborhood where money is not loose at any time. It's a neighborhood loaded with kids, who shop carefully before dishing a dime. That many of these kids find the family treasury closed is evident from the number panhandling in front of the theatre.

After months of poor business this house decided to give 'em live talent on Sunday. Since that move to vaude several weeks ago this 1,700-seat house has played each week to big trade. Other Fox neighborhood spots are being surveyed for a similar switch.

Sudden increase in the juvenile patronage. Fully 50% at the Sunday matinee are kids. On the day caught, "Stolen Heaven" (Par) the feature and obviously not the sort to attract the kid mob. Night trade, catering to the adult, has stepped far ahead, with the theatre getting the sheik and flap crowd that used to think the loop necessary.

House is booked by the Schallman agency, for Fanchon & Marco. Four acts four shows a day. Lineup caught received eagerly and sent away noisily. For a family house grade oke, though the show ran with a somewhat burlesque flavor.

Billy Sternard, xylophonist, opened and over with his musical plank pounding. "Garden of Youth" nice flash turn produced by Dorothy Byton, includes five girls and a man, the latter George Calhoun, who still has the single Apache dancing bit as his standout. Act new and promising.

Kaufman and Lillian, man and woman comedy talk pair with some hokey prop laughs, and Maurice and Vincent, burlesque hand-to-hand team, served to heighten the burleycue taste.

Another couple of vaude dates annexed by Billy Diamond of the local Morris office. Houses are in Marion, O., and Prairie du Chien, Wis.

First one takes on three acts Saturday and Sunday, while the other is a one-act Sunday booking.

Tink Humphrey, former Keith's vaude exec, now operating the Twin City Golf and Aviation Club, near Benton Harbor, Ind., has engaged Chester Horton as the golfing pro for his resort this summer.

Johnny Duggan had the job last year. Horton is a top tournament player and has done a few golfing acts in vaudeville.

Si Griever has local state's right for talker version of "Birth of a Nation."

Cliff Malcolm opens his tent show at Sumner, Ia., April 30.

Elwin Strong players do not open this year until Decoration Day in northeastern Nebraska.

Tired of $90 Tops

(Continued from page 3)

gives the average writer importation the benefit of trial weeks and months.

What amazes the East is that some of the former newspapermen include in their squawk the time latitudes which producers allow. Instead of appreciating they are purposely let alone so as to get acquainted with the new routine, or "creative art," as it is called professionally.

Writers must also get over a sensitiveness which is compared to that of the cub reporter who secretly whimpers when the desk doesn't let him write his story around one six-syllable word.

3c a Word

Before he goes to Hollywood the writer considers it a break if a magazine accepts a story, over which he has spent days or weeks of concentration, and pays him 2 or 3c a word for its contents. There is no question as to writing being a gamble, in most instances then, the producer spokesmen point out. Nine times out of 10 submits it with the knowledge it will be rejected.

When picked out by a filmdom for a cubbyhole the rise of his self-esteem and let-down in gambling spirit are equalized in a few weeks. He really thinks he is good and the money is coming in whether he writes or not. It is then that he has time for squawks.

When the writer finally is let out he doesn't figure the same way as he did when fired from a daily. He is certain it's just the film industry and another great injustice.

The writer's side has been told many times.

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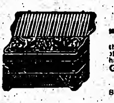

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Obituary

MAURICE ABRAHAMS

Maurice Abrahams, 48, songwriter and the husband of Belle Baker, died suddenly of heart trouble at the Abrahams home, 585 West End avenue, New York, at 4 a.m., Monday (13). Mr. Abrahams and Miss Baker had attended the Jewish Theatrical Guild dinner for Mayor Walker in the Hotel Commodore and on their way home in a cab, the former complained of feeling ill. A stop was made at a drug store for aromatics. They continued home and Mr. Abrahams upon retiring died in bed.

The sudden demise of Maury Abrahams was all the more shocking as he had never shown any symptoms of heart disease and only a week ago had been examined by a physician and pronounced perfectly fit.

Mr. Abrahams was born in Russia and was brought to New York when only two years old. His entire life had been spent in the city he loved so well and which came to know him as one of the finest characters and sweetest-tempered men in Tin Pan Alley.

He turned his attention to the music industry and was ambitious to compose hits at an early age. He had written many song successes, among them "Get Out and Get Under," "Hitchy Koo," "When Grown Up Ladies Act Like Babies," "Pullman Porters On Parade," "High, High Up in the Hills" and most recently composed "Take Everything But You," which Miss Baker used in her talker, "The Song of Love."

Maury Abrahams married Belle Baker 11 years ago. To this union one son, Herbert, was born, the youngster celebrating his 10th birthday Christmas Day.

Mr. Abrahams was a member of the Grand Street Boys, Friars, Munn Lodge of Masons, Jewish Theatrical Guild and American Society of Composers, Authors and Publishers.

While he obtained considerable success as a songwriter he was actively identified with the music business as a publisher for a time, heading the Maurice Abrahams Music Co. in New York. Less than a year ago he withdrew from music publishing and engaged in the placement of talent for pictures. For a short time he was the New York manager of the Edward Small New York office. In recent months he had been free lancing and personally managing the business of Miss Baker, who is still a vaude headliner and radio artist.

The funeral was held at p.m. yesterday (Tuesday), from West End Chapel at 91st street and Amsterdam avenue. The body was placed in the Nebo receiving vault in Cypress Hills cemetery.

ALTA M. COLEMAN

Mrs. Alta May Coleman, 40, general press representative for William A. Brady, died in Emergency Hospital, Washington, April 10, of pneumonia, which followed an operation.

Mrs. Coleman had been in the hospital for five weeks, having been taken there when her condition became too serious to permit her return to New York. Mrs. Coleman had gone to the capital to do advance work for Brady's "Street Scene."

Her husband, Pierre Coleman, who survives, had gone to Washington from New York when first notified of her removal to the hospital.

Mrs. Coleman was a newspaper woman prior to joining the Brady staff and at one time she was with the Stuart Walker productions in charge of publicity.

The body was taken to the home of her mother in Clinton, Ill., for interment.

ALFRED D. HICKMAN

Alfred D. Hickman, 57, stage and screen actor, died April 9 in Hollywood, Cal., after a cerebral hemorrhage. He was the husband of Nance O'Neil, who survives.

Mr. Hickman was born in England, the son of a clergyman, and went on the stage in London when 16. When he came to New York he first joined Augustin Daly's company, then later was with David Belasco and Charles and Daniel Frohman, the Shuberts and Mrs. Minnie Maddern Fisk. He married Miss O'Neil when they played together in Belasco's "The Lily."

Mr. Hickman had been in Hollywood several years, alternating between pictures and legit. His last picture was "Cheri Bebi" and his last stage show there "Death Takes a Holiday."

TOM SANTSCHI

Tom Santschi, 50, picture actor, died April 9 in Hollywood of high blood pressure. He had been ill a long time.

One of the first to desert legit for pictures, Santschi had continued in films since the early days and for years was considered the outstanding "heavy" on the screen.

Among Santschi's parts was the villain in "The Adventures of Kathlyn," serial.

Mr. Santschi at various times had appeared with almost every company in the industry.

Santschi's best remembered part was in the first "Spoilers," his fight with William Farnum being a standout. His last screen appearance was in Fox's "River's End."

He is survived by his widow, Mrs. Lois Santschi, mother and two sisters.

ETTA HENRY

Etta Henry (Etta Martin), 72, Shakespearean actress, died April 10 after year's illness at home of her niece, Mrs. B. L. Green in Cleveland.

Miss Henry was disowned by her parents when 13 and she ran away from home to join a Cleveland stock company. Her stage debut was in "Romany Rye," and when she was 20 she won Broadway recognition in "Lion and the Mouse," which reconciled her with her family.

For several years she trouped in Shakespeare with Mme. Mojeska and Otis Skinner in "Romeo and Juliet." Her last engagement was with Chauncey Olcott in "Inniscara." In 1915, following the death of her husband, Luke Martin, stage manager, she retired. One of her closest surviving relatives is Marion Eddy, Cleveland vaude dancer.

JETHRO WARNER

Jethro Warner, 66, actor, died April 12 of heart disease in Polyclinic Hospital, New York, where he had been under the care of Actors' Fund.

Mr. Warner had appeared in both vaude and legit, his last stage appearance being with "This Man's Town." Among shows in which he had parts included "Oh, Ernest," "Killers," "Whoopee," "Hello Tokio," "Tenderfoot," "The Prince of Pilsen," "Girl From Paris," "Mutt and Jeff in Panama" and "Mutt and Jeff's Wedding."

With his wife, Estelle Floyd, he appeared in vaude, the team being known as Floyd and Warner. She survives him.

Interment in Actors' Fund plot in Kensico Cemetery, N. Y.

JOHN E. HYNES

John E. Hynes, 78, actor, died in a Long Island hospital April 12, where he had been cared for by the Actors' Fund.

Mr. Hynes for six years had been in Frederick Warde's support. He had also worked for Charles B. Jefferson, W. J. Fielding, Cohan & Harris and the Shuberts. His last stage appearance was with Thomas W. Ross in "The Only Son." He had also worked in pictures. He entered the Fund home in 1916. He was removed to the hospital a few weeks ago.

Interment in Catholic Actors' Guild plot in Calvary Cemetery.

GEORGE MOYER

George Moyer, 45, outdoor showman, was killed in an auto accident near Peru, Ind., Monday (13) while traveling with his wife and mother to Herkimer, N. Y., from Hot Springs, Ark.

Mr. Moyer was one of the smartest and best known of the outdoor showmen prior to his invalidism which set in a few years ago. Even last summer from a wheel chair he directed the activities of a whale Co.

Previously he had been connected with the Greater London Shows and the John Robinson circus.

Interment in Herkimer.

MAX VOIGHT

Max Voight, 64, musician, died April 11 in Bellevue Hospital, New York, of cerebral hemorrhage.

Mr. Voight was playing with the Metropolitan Opera House orchestra when stricken last Friday night and collapsed in the orchestra pit.

His wife was in the theatre at the time and accompanied him to the hospital.

Mr. Voight came to New York from Germany 28 years ago. He had been with the Met orchestra 19 years.

TONY PACE

Tony Pace, 39, music man, died of a lingering ailment April 12 at his home, 35-25 29th street, Astoria, Long Island. Pace was connected with the music industry for 10 years. He was at different times associated with the firms of Feist, Waterson, Berlin & Snyder, Remick and Gordon & Rich. He had to retire about seven months ago. Since that time he was confined to his home.

Interment in the Calvary Cemetery, Long Island City.

His widow, Edna, non-pro, survives.

LUCILLE L. HANSEL

Lucille Lee Hansel, 67, actress, died in St. Joseph's Hospital, Bronx, N. Y., last week of tuberculosis.

Mrs. Hansel was the widow of Howell Hansel, actor, who died several years ago.

Her daughter, Mrs. William Parkman, Johnstown, N. Y., and a brother survive. Interment was under auspices of Actors' Fund.

MARCUS B. ROBBINS

Marcus B. Robbins, 63, actor and author, died at his home in Hollywood, Cal., April 7, following a short illness.

Robbins went to Hollywood in 1912 and was one of the first screen writers to obtain story credit.

The mother, 74, of Wallace and Noah Beery, died April 9 in Hollywood, Cal., of pneumonia. Wallace Beery, in the east when his mother became critical, attempted to fly back to Hollywood, but was forced down in Cleveland, going on then by train.

Harry Nelson Smith, 42, cameraman for the late Rudolph Valentino, committed suicide with poison in Hollywood, Cal., April 10. Smith had been despondent over unemployment and following separation from his wife, Helen Smith, who survives him.

Thomas P. Kelley, 87, for many years captain of the guard in the Old Howard theatre, Boston, and who drilled companies for military show purposes, died April 9 in Medford, Mass.

Bruce Walton, oldest son of Vera Walton, prima donna, died of pneumonia in Willard Parker hospital, New York, last week.

Mother of Janet Martine (Janet of France) died in Paris March 18.

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L. C. PRIOR MANAGEMENT
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SELLS-FLOTO

(Continued from page 77)

equestrian troupes were the Hodginis, Schwartzes and Hobsons.

Of the Poodles Hanneford family it may again be reported that they are always good. And as usual presided over by the aigretted Dowager Hanneford, embodiment of circus aristocracy, lacking only a coronet.

Tom Mix, king of the kids, rider, roper, crack shot, always picturesque and the last gasp in what the nifty plainsman should wear, is once more the Sells-Floto 24-sheeted topnotcher. He gives his usual colorful silver-saddled performance.

For their specimen of what homo sapian will do for a living, Sells-Floto has, from Europe, The Great Peters. His chore is to jump into space twice daily with a noose about his neck to answer the billing, "the man who hangs himself." Without belittling a feat that has its full measure of danger, even though he uses his hands and a rubberized rope to break the fall, the real thrills and probably the greatest jeopardy of Peters' performance is his upside down walking. That is the ne plus ultra of precariousness. It's 75 feet to the floor and only the strength of toes and ankles (hands not used) keeps Peters in the world of the breathing.

Of the omnipresent circus family, the Wards, this show has Mabel, nifty and neat. Mabel tossed herself over her shoulder 71 times to the 92 registered at the Stadium by Irma. Gymnastic authorities must decide whether Mabel's or Irma's tosses are the most clear-cut or the best in technique. Meanwhile both gals are deservedly featured and conspicuously attractive, personally.

Neiss Troupe, high wire act, got the solo attention that has been accorded them in the three years they have been with Sells-Floto. A sensational act without doubt, but seemingly slowed up somewhat.

Berta Beeson center-ringed for the ground wire turns with the flanks occupied by Anita and Manuel Macias. Not revealing his masculine sex, Beeson, the girl, gave a very able and varied performance showing himself a mistress-master of the silver thread. Beeson has been standard with Sells-Floto for many seasons. A good act.

Show was closed as usual by the Clarkonians. No Sells-Floto circus would think of letting the natty Vic Robbins band play the exit march without this aeronautic family having stored away their customary quota of "ahs" and "ohs" from a neck-craning public.

Turns not mentioned singly, but all maintaining a consistently high level of good circus included Guice Troupe; Eugene Troupe; Kimball, Burslem and Barnett Sisters; Mabel Hubbell; Madame Loretta; Vittorio and Georgetto; Dearo; the Frescoes; Wright Duo; Oranto Troupe; Clark Sisters; Thommens Troupe; Koban; Captain Firth and Edwin Noble Seals; the Freehands; Saurez Bros.; the Romans; the Kelleys; F. W. White; Daring Devoe; Mlle. Doss; Ned Delanco; Famous Danwills; Monge Troupe; Three Flying Thrillers and the Concellos.

Showmanly announcements by two hammerclawed ringmasters, consistently fast tempo between one act and the next, general smoothness and efficiency of operation all bespoke the practiced eye and supervision of Zack Terrell.

Sells-Floto is excellent circus.

Land.

European Olympia Circus

(Continued from page 77)

the track and up to her rope in a special automobile by a liveried chauffeur. This was the outstanding showmanly touch in presentation of the whole performance. It was effective and impressive. Might be a good idea also to have the automobile carry her off, in view of the exhaustive nature of her work.

Max Wirth, always good for big applause, held the center ring with her kinsmen and kinswomen, while in flanking rings the Davenports and George Hannefords held forth. Splendid riding throughout.

Pillenberg's and Romanoff's Bears proved one of the most interesting interludes having its appeal in the svelte persons of satin-clad lady trainers.

More intelligently trained than ever, Jorgen Christiansen's Stallions was a joyful wonder in [illegible] flesh. A [illegible] added [illegible] made a pretty contrast. Not a flaw in [illegible] [illegible] early in the show would help the performance [illegible].

Wills' [illegible] from a cannon into a net is the newspaper-billed novelty of the show and a good thrill.

"Candy" Hammond's cowboys enlivened things from time to time with some sensational trick riding. Clowns under [illegible] presented a variety of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in [illegible] lamps [illegible] able sort of smartaleckry. Costumes all new and neat.

Cook and Wiswell's explosive and self-willed trick Ford was properly featured and given full attention. Diving 75 feet while aflame into a flaming tank was Miss Bee Kyle's little job. Oscar Babcock "looping the loop and flying the flume" on a bicycle was the last item.

Nine elephants, divided three to a ring, occupied the conventional dencer. Okay but nothing sensational or new. Usual butterflies, trapezists, Japanese jugglers, acrobats, Valerie Trio among the wire walkers, Great Curran among the trick perchers and the customary assembly of minor talent completes the roster.

Al Sweet, formerly of 101 Ranch, provided a consistently able musical accompaniment.

Land.

Exploitation

(Continued from page 19)

dents and internationally known people.

The Exchange Club adopted a slogan "Laugh and Get Rich." Feigley's picture for the following weeks was the same thing. The "Blade" gave two column heads for two days giving a story on replies of Sir Thomas Lipton, Amos 'n' Andy and scores of others.

Story hit the AP wire with 100 words a day. The town really talked about the stunt and the box office showed it. Exchange Club used the slogan in an advertising campaign on better times.

New York City.

RKO's "Spring Festival" is set for a full week, starting April [illegible]. It includes all New York and Brooklyn houses but the Coliseum, Fordham and Chester.

Wolfsbane for Sleep

[illegible]

Town littered with [illegible] envelopes containing [illegible] magic Wolfsbane," for under the pillow.

[illegible]

RKO [illegible]

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VARIETY

PRICE 15¢

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N. V. A. COLLECTIONS OUT!

Legit Actors at Office Boy Salaries On and Off Broadway; $10-20 Scale

A low level never before reached either on Broadway or in stock has been struck by actors' salaries and existing in both production phases. Troupers with experience are now working in reading parts for $10, $15 and $20.

In addition to the new minimum, is the case of a Broadway actress doubling in an out of town stock company as a player and usher. Her salary for both is $15. When no part is found for her in the show, she doubles into the front of the house as a seat guide.

Legit's current strenuous condition, it is advanced by actors, is not the only reason why histrionic ability is now available for about the same amount a good office boy's services can be had. Sharp shooting producers are an additional factor.

Lack of work, claim the players, has forced them into positions where such jobs, because of necessity, must be taken. Whatever comes in is a help.

It is pointed out by actors that no other branch of show biz has similar conditions. Even burlesque chorus girls are worth more.

A.K.'S AND BEAUTS AS AERIAL COME-ONS

Toledo, April 21.

To stimulate air travel and intensify the air mindedness of the general public, the bigger air transport lines are reported offering free trips to bewhiskered gentry and pretty girls. That takes in sales psychology as well as physiology.

Exploitation of the elderly passengers is calculated to invite public confidence in aeroplane travel. Girl angle maybe mostly s.a., although the physiological angle is in that, too, somewhere. The looker aboard might call for concentrated attention.

Lookers are being scouted for air jobs besides, it is said. They are wanted as stewardesses.

The transport lines hope to make the public more air minded through whiskers and gams.

Talent's Reward

Hollywood, April 21.

Ability to blow smoke through his ears has won a term contract at Fox for Jesse De Vorska, Hebrew comic.

He blew his smoke first in "Women of All Nations."

STREET CAR PRIVILEGES

Cleveland, April 21.

As an aid to its own business, and maybe the ball park, too, the local transit company is permitting smoking in special street cars going to and from the ball games.

It's an innovation here.

The Heighth of —

Winnipeg, April 21.

Any future anecdotes proffered to prove that show business is show business should include a narration of the former actor, now running an elevator, who wired money to a small producer having road difficulties.

It happened up here last week.

$168,000,000 Price of Chicago Trib Properties; Lasker Synd May Buy

Chicago, April 21.

A syndicate headed by Albert D. Lasker, president of Lord & Thomas & Logan, advertising agency, is negotiating with the Patterson-McCormick families to take over the Chicago Tribune, New York Daily News and Detroit Times, tabloids, at a reported sales price of $168,000,000.

Report has been known in advertising agency circles for fortnight although newspapermen, less well informed invariably in such matters, were inclined to doubt sale on the grounds that the McCormicks and Pattersons were sentimentally attached to their properties.

Sale would include besides the properties, plants, goodwill, etc., of the dailies, forest lands, pulpwood mills, a fleet of lake steamers, the Tribune Tower building and radio station WGN, Chicago.

Behind the McCormick-Patterson willingness to sell is said to be terrific losses running into the millions sustained with their Liberty magazine and a growing disposition of the family heads to sidestep the operating headaches, retiring to the ease of sportsmen millionaires.

Lasker syndicate, Chicago organized, includes several Chicago capitalists, William Wrigley, Jr., John Hertz, and Charles McCullough.

R. I. BAD BOYS BEING MADE GOOD BY FILMS

Providence, April 21.

Despite those who say that the screen is a bad influence to minors, "bad boys" in the neighboring town of East Providence are being taught to be good through the medium of films.

To Probation Officer John H. McElroy goes the distinction of probably being the first court attache in these parts, if not in New England, who is using pictures as bait

(Continued on page 49)

OTHER MEANS TO PROVIOE FUNDS

Sam Katz and Associates of N.V.A. Directorate Decide That Hand Out in Theatres Has Had Its Day—No Substitute Yet Chosen

MILLION A YEAR

Hand out hat collections in the variety theatres of America have been declared out hereafter. Sam Katz and associated heads of the major circuits on the N. V. A. directorate have reached the decision. The last N. V. A. drive collection week ended with this season's, April 10.

No substitute for the hat thing has been located as yet by the N. V. A. president with the board of directors. On the latter are variety leaders of the calibre of Harry M. Warner, Hiram Brown, Harley L. Clarke and Nick Schenck. They together with Katz will duly arrive at a solution of the problem of providing for the invalid variety artist, besides placing the others on a social plane through a meeting place in New York City, if not also in other metropolitan centres.

Heads of variety theatres circuits which have assumed the obligation of supporting the N. V. A. and its institutions do not believe the theatre-going public as a whole is entertained by the appeal for funds from patrons to aid the sick actor,

(Continued on Page 54)

100 TRUCKS FOR COMPLETE CIRCUS

Macon, Ga., April 21.

Downie Brothers Circus set out from Macon Friday (17), after two performances to open the season, in an entirely new equipment of auto trucks.

The caravan of 100 autos will move from city to city as the largest undertaking of its size in road shows.

Charles Sparks, owner and manager, started as a clog dancer in 1888 and until John Ringling bought him out, was owner of the Sparks Circus. He carries in his motorcade elephants, camels, lions, tigers, hyenas, sloth bears and polar bears, leopards, baboons, monkeys, dogs, ponies, mules and horses. His pay roll includes 265 persons.

Cows Sore—Sour at Daylight Time, But Golfers Still Hugging It

Daylight saving time goes into effect at 2 a.m. Sunday (26).

City folks seem to go for daylight saving while the rural folks still fight it. It gives the city man more daylight for relaxation, it is claimed. At the same time it keeps the folks away from the theatres for a time. Even with late curtains the legit experiences trouble with late arrivals or no arrivals at all. Golf holds them at the course until 9 o'clock, too late to think about theatres. The daylight saving angle is very much pro-golf.

Farmers claim milking is a routine on farms carried out religiously at a certain time. The cows are used to it. Daylight saving changes necessitates milking an hour earlier, so the poor farmer can get the milk to town on time. The cows resent the change, they say, and give poorer milk. Only a contented cow gives good milk, according to one of our best milkers.

Circuses' Break

Circuses are the only branch of show business to get a break with the law. They play usually one-day stands, and the towns keep that day open for the circus. The circus people get the audience break just the same and save plenty of money on light bills, because of the late daylight hours which run over into the biggest part of the night performance and necessitates not more than an hour of electrics before the show is over.

Executives of show business feel that further fights against the daylight saving thing are useless. They have practically made up their minds to suffer the losses over the summer.

Critic's Conscience

A check for $378 was sent to Equity recently by Harpers, book publishers. Amount represented 10% of Bob Benchley's royalties on "The Treasurer's Report," plus 10% of the book's retail sales in the New York vicinity.

Reason for the check was a pang of conscience socking Benchley, who figured his drama reviews in a mag may have affected the actors' unemployment situation.

He made his offer of a cut and the publishers matched it.

4 to 6 Years for Bad Stock Plugs by Air Seer with Ability

Denver, April 21.

"Tajmah," or Gordon H. Bryant in private life, a radio seer who broadcasts over a local station, was sentenced from four to six years in the state prison as the result of a charge of operating a confidence game in connection with the sale of stock in the now defunct Super Laboratories, Inc.

Bryant is said to have used his "Tajmah" name over the radio and advised people to invest in the Super Laboratories. The particular charge used in the trial had to do with selling stock to a man for $1,500 and his house. James A. Smith, president of the laboratories, who pleaded guilty recently, took the stand as a witness against Bryant. He received a sentence of from three to five years previously.

First trial of Bryant resulted in a mistrial and Eddie Weiss, a bondsman, received a jail sentence and a fine for his connection with that feature of the case.

The judge told Bryant he had undoubted ability if used in the right direction, and Bryant promised he would endeavor to become a good citizen if he got another chance.

STAGE HANDS PLEDGE CLEAN BURLESQUE SHOW

Columbus, April 21.

Union men at the Lyceum, stock burlesque house, have promised city officials to clean up the shows and import an entirely new cast, provided the city does not further interfere with performances.

Officials replied if this pledge is kept, they will allow the house to remain open Sundays.

Due to these negotiations defendants in the city's action against sev-

(Continued on page 63)

CAST-OFF PAYS-OFFS GET ALIMONY BREAK

Des Moines, April 21.

Iowa's Senate is apt to take a position of warding off on the make femmes who have lost a husband, in favor of alimony, through a bill introduced in the Senate about that very thing.

The bill says that if the separated coin provider shall ask for a look in on his financial status, to keep the old wife in weekly luxury, the burden of proof will fall upon the ex as to whether she needs all she's getting at present.

It's a reversal of the usual, when the divorce usually cries "he's making plenty and I need more."

In the Senate argument over the revolution on alimony, the Senators told all they knew of gold digging dames. One of the Senators brought up that Peggy Joyce business. "In all of Peggy's career," he said, "she's never been able to collect from more than one mugg at a time, and Peg knows all."

Guesses on the Whys of Studio Jobs in Order to Get Connection

Hollywood, April 21.

A grand scale guessing contest starts in the studios everytime an unheralded newcomer joins the ranks, the right answer being the name of the man who got the newcomer the job. Studio workers claim it's their only way to learn who their real bosses are. Mergers, bankers' connections and rumored tie-ups with anybody, has the average film employee trying—with little success—to name the top guy.

Employees reason that the boss is bound to have friends and relatives he will spot in jobs. This is especially the case if the big boss is a non-picture man. Immediately he makes a studio connection, some member of the family will learn about it and clamor for a Hollywood easy chair.

Under Suspicion

That is why all outsiders, who aren't known from other studio jobs, are looked upon with suspicion. They're believed put there purposely to spy. By learning the new employee's connections, older workers can at least be on the lookout.

It is extremely difficult for anyone not previously a part of the business to crash a job unless that person has a strong connection with an important top person. Trick is to find the connection.

Merit Overlooked

Since Wall street became a factor in the industry, the guess is usually a family connection with the financial backer. Of late, with so much anti-film legislation in the air, guess is that the newcomer was put in to salve some political higher up. Sometimes the newcomer is figured to keep peace between the boss and somebody who knows too much.

Hollywood is too cynical to believe the arrival was put in because of merit.

When the connected new job-filler gets in, he is never given a tough assignment. He usually goes into the writing end. Next to writing, the choice is an executive desk, handling some minor end of production. Publicity and sound department are also selected.

When the arrival is suddenly taken off the payroll, speculation starts anew.

LOIS WILSON RETURNS TO HER DISCOVERER, U

Hollywood, April 21.

On the strength of her showing in "Seed," Lois Wilson has been placed under a long-term contract by Universal, embracing one year and four annual options.

U first discovered Miss Wilson through a beauty contest which it tied in with, taking a trainload of lookers to the coast with the winner, who was Miss Wilson, for a try at pictures. After four years Miss Wilson swung over to Paramount.

The last several years she has been free-lancing.

Oakie's Demands

Hollywood, April 21.

Demanding better terms, Jack Oakie is battling again for a new contract with Paramount.

Comic also wants to eliminate obligations to several agents.

Muni Testing

Paul Muni will have the title part in Howard Hughes' "Scarface" if his last week's eastern test is oke.

Muni is testing for leads at the Fox New York studio.

Enright's Debut

Hollywood, April 21.

Florence Enright, legit, gets her initial film part in "Women Love Once," at Paramount.

Came out here a month ago and played in "Napoleon Had It, Too," Theatre Mart stage play.

The cynic is one who knows the price of everything and the value of nothing.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Grauman's Alibi

Los Angeles, April 21.

Using wax figures in the lobby of the Mayan as atmosphere for "Street Scene," Sid Grauman has a cop, a typical east side character and Col. Lindbergh.

Asked about the Col., Grauman was apologetic.

"I couldn't find one of Al Smith," he said.

Carewe's Garbage Stunt Cost $492,000—Ready

Dallas, April 21.

Edwin Carewe's $492,000 garbage disposal plant here will be ready for opening, April 25.

Plant is owned by Biltmore Conservation Co., of which Carewe is principal stockholder. Construction completed after considerable legal difficulties, involving location of plant.

Carewe is the second figure in show biz to become entangled with local muny government within last few months. Karl Hoblitzelle, former head of Interstate (RKO Southern) circuit, has a suit pending to stop the city dads from alleged misuse of taxpayers' money on certain construction work. Suit is filed in name of Hoblitzelle Investment Co., holding company for his real estate, including theatres and properties of RKO Southern.

During previous hearings, several animated cracks were passed between Hoblitzelle and Mayor Tate. Following his departure for Europe, Hoblitzelle seemingly left the case to his attorneys.

Blumenthal-Schenck on Stand in Stockholders' Suit

Hearing on the suit of minority stockholders of Loew's, Inc., against Nicholas M. Schenck, Arthur M. Loew and David Bernstein, as officers of the corporation, for an accounting of $9,000,000 in alleged profits in the sale of Loew stock to William Fox in March, 1929, was started Monday (20) in the N. Y. Supreme Court before Justice Cotillo.

Hearing consisted mostly of the reading of testimony taken before trial. The motion of Henry W. Taft, counsel for the defendants, to dismiss the action on the grounds of no cause of action was denied.

A. C. Blumenthal was the chief witness the first day. On Tuesday the court listened to the testimony of Nicholas Schenck. Whether the action finally goes to trial is at the discretion of the court.

In his testimony, Blumenthal took credit for putting over the deal. He stated that but for his efforts it might have fallen through on several occasions.

SAILINGS

May 5 (Cherbourg to New York), Dodge Dunning (Bremen).

May 2 (New York to Paris) Irving Thalberg, Norma Shearer (Mrs. Thalberg) (Europa).

May 1 (New York to Nice), Mr. and Mrs. Donald Henderson Clarke (Saturnia).

May 1 (New York to Paris) Mr. and Mrs. Don Clarke (Saturnia).

April 30 (New York to Paris), Yves Mirande (Paris).

April (New York to Paris), Gilbert Miller (Bremen).

April 24 (New York to Milan), Mr. and Mrs. Carl Hoblitzelle (Augustus).

April 24 (London to New York), Peggy Wood (Leviathan).

April 23 (New York to London), Richard Bonelli, Eva Lewis (Hamburg).

April 21 (New York to London), Jos. Schildkraut (Lafayette).

April 18 (Sydney to San Francisco), Charles Hardy, Gil Derker (Ventura).

April 17 (Capetown to London) Bissi and Remo, Dennis Duo, G. F. Huntley, Grenadier Guards (Arundel Castle).

April 15 (New York to Paris), Jed Harris (Europa).

WILL MAHONEY

In Earl Carroll's "Sketch Book."

The New York American said: "Will Mahoney is the best of the individual entertainers that have appeared at the Palace this year. His dance on the xylophone, his own creation, is the most amazing feat in the history of dancing."

Direction
RALPH G. FARNUM
1560 Broadway

Bogus Prince Has Hot Time in Film Town Till Pinch

Hollywood, April 21.

The picture mob was taken again by Prince Michael Romanoff, born Harry Gerguson of Cleveland.

The "Prince" was around here about two years ago and left rubber checks as tokens. Local coppers have been waiting for him to return.

Gerguson came back several weeks ago without bothering to tip off the cops, and started his round of free meals and bed with the "royal" angle as his open sesame.

Also "Artist"

This time the "Prince" was more versatile than on his former visit. When he was away from the mob who knew him as the "Prince" he posed as Rockwell Kent, the illustrator. He went so far as to visit one of the Boulevard book shops and autographed a number of copies of Kent's "North By East." Book store doubled the price of the books.

The "Prince," who had been in New York recently, got careless with his checks in the east, and some of them followed him out here. New York police notified local gendarmes to pick up the "Prince" on sight. Gerguson was finally cornered by coppers, who shipped him back to New York, not wanting to embarrass the duped picture people by having him prosecuted locally.

Following expose of the bogus prince, Michael Romanoff, assistant director, was reported to have attempted suicide by jumping off the pier at Redondo Beach. Romanoff said his friends in Hollywood had suspected he was the Romanoff mentioned in the papers. He later denied that he had attempted self-destruction, claiming that he had become ill while standing on the pier and had fallen into the ocean.

The authentic Prince Michael Romanoff, brother of the late Czar Nicholas II of Russia, has been dead several years.

TULLY SELLS "BIRD" FOR FILM AT $100,000

Paying a price reported over $100,000, Radio has "Bird of Paradise," play by Richard Walton Tully. Dolores Del Rio will have the cast lead, playing Luana.

Tully, whose work was involved in litigation for several years, is thought to be in on the talker profit on a royalty arrangement, in addition to his flat outright purchase money.

"Bird" was produced as a Broadway musical this season, by Arthur Hammerstein and titled "Luana." It flopped and helped the producer on his road to bankruptcy.

Junior Specialist

Hollywood, April 21.

Chic Sale's 11-year-old son, with a desire to emulate his dad, wrote a letter to the Paramount casting director stating his qualifications as an actor and asking for work in one of the kid features there. Favorable reply came back, so the lad hopped on his bicycle, went to the studio and got a job.

He came home, told his father, got permission to go ahead, went down to the juvenile authorities for a working permit and drew a pay check at Paramount.

"Family Relations" in 2d Amos-Andy Talker For Radio's Release

Heart interest in one another through family relations will probably propel Amos and Andy into their second Radio Pictures talker. The aerial team's first for Radio was "Check and Double Check." It did well for RKO theatres its first week, then curdled, while never any panic for Radio Pictures, its producer, since the A&A duo copped $250,000 in advance with expenses, and a split.

There wasn't much to split. Most of the expenses, and mostly heavy, eventually found their way into AT&T for land wires for radioing as the blackface team traveled west or east or dallied at the coast Radio studios.

Now NBC, of the whole Radio Family, and RKO with RP and the other R's, if and when, believe cooperation should bring about another A&A, although the RKO mgrs. in convention did not wildly acclaim such an idea some months ago. Blood seems to tell though in pictures as around a microphone, and it looks like A&A again on the screen.

Following the release of the double checker, NBC unofficially advanced the opinion the Amos 'n' Andy spell on the air did not help the team. Other end of the puzzle is that perhaps the next one will.

William LeBaron, highest production authority in RP, okayed the second one when in New York last week.

U Says Von Stroheim's Sulk Is His Own Affair

Hollywood, April 21.

With Eric Von Stroheim failing to show up at Universal since Saturday when he walked out, studio claims the next move is up to him. The director scrammed after the studio had called off "Blind Husbands" and offered him his choice of playing the heavy in "East of Borneo" or directing "Boulevard." Universal says it is not obligated to the director.

According to the studio, its contract with the director called for payment of approximately $30,000 to him if and when "Blind Husbands" was completed. When the sales department in the east went thumbs down on remaking "Husbands," Universal says the Von Stroheim agreement was automatically cancelled. The director received $5,000 during his six preparatory months at the studio.

DePutti's Sketch

Lya DePutti will take a vaude chance this spring in a dramatic sketch. Tishman & O'Neil are producing it.

Out of pictures for some while, the German actress made a legit try this season in the wrong stage show.

METRO'S THREE RAPFS

Hollywood, April 21.

A third member of the Rapf family will help make pictures at Metro with addition of Maurice Rapf, 16-year-old son of Harry Rapf, as a writer.

Harry Rapf is on Metro's executive board and Joe Rapf, his brother, is head of the wardrobe department.

Maurice Rapf will go into the junior writers' department under Lou Edelman until college starts next fall.

REALTORS' FLOP TRIES FOR 2ND MALIBU

Hollywood, April 21.

With practically all the available beach frontage at Malibu built up, screen players and real estate developers are hunting for new ocean side spots to establish another exclusive beach colony of summer homes.

Location must be near enough to permit easy transportation between the beach and the studios, but far enough away from the burg to keep the drop-in pests from easing in on the evening steaks.

Most favored location is around Laguna beach, semi-artists' colony 45 miles south of Hollywood. Others are going still farther to La Jolla, but that's too far for most of the picture people. It's a three-hour ride from Hollywood and populated mostly by retired bankers who are none too friendly toward picture people.

The strip of sand called Malibu accomodates about 80 beach houses, each lorded by some picture name. To get another house on to the beach, they'd have to push back the Pacific.

Malibu became a fad about two years ago and sold out before the real estate operators who developed it knew what they had. Ever since that time, every realtor in L. A. has visioned another beach rainbow with picture names as the pot of gold.

Several beach colonies have been started but none got to a point where pictures took them seriously. Each time they ended as one of those "$100 down and try for the rest."

There's no set formula for making a beach spot a picture hangout. The picture mob goes screwey over the location or gives it the dead pan.

2 MORE M-G HOLDOUTS GIVE IN FOR 50 PER CENT

Hollywood, April 21.

Rafael Rivellas and his wife, Maria Guerrara, Spanish players at Metro who previously refused a settlement on their contracts, have accepted a check for 50% of the time yet to run.

This leaves only two holdouts, Juan de Landa and Jose Crespo.

Rivellas and Miss Guerrara will remain in Hollywood for a time, hoping to catch engagements at other studios.

GLORIA BURNS LOUELLA

Miss Swanson Declined to Give Her Air Service Gratis

Hollywood, April 21.

Eastbound Saturday night (18) with Gloria Swanson were Mr. and Mrs. George Armsby, formerly of Blair company, bankers, who figured in Pathe's refinancing. It is understood Miss Swanson is after money for her "Rockabye" and needing funds.

Also understood that the actress will make an eastern broadcast at fancy money, which was her reason for refusing Louella Parsons' invite to broadcast an interview recently.

Miss Parsons stated Saturday night (18) at Marion Davies' party she is greatly displeased over Miss Swanson's turn down of her radio invitation. That wasn't all Louella said about it.

Gloria Swanson arrived in New York yesterday (21), from the coast. Many conflicting reports concerning her trip east. One is that Miss Swanson could not get together with United Artists on financing of her pictures and is here to personally arrange for that herself.

WEATHER

Paris, April 21.

Warm weather all week, with biz off.

Showers Sunday helped the matinees, but week's average low.

LINGUIST STARS READYING

WAMPAS DIRTY "ROAST" MEET ON COAST

Hollywood, April 21.

After Saturday night's (18) "roast" by the Writers-Wampas, the usual Hollywood reaction that possibly some of the pens behind the panning would be economically affected on employment cropped up. Show was more smutty and offensive than clever, which prompted this bitter reaction.

Despite competition from Marion Davies, giving an elaborate Heidelberg costume farewell party to Norma Shearer and Irving Thalberg, about 1,000 at $10 each attended the Biltmore in anticipation of roasting the picture industry. Instead, it became a dirty, insulting and foul languaged proposition which probably nullifies a repetition.

Thin-skinned execs are said to be burned at some of the instigators of the material. Even worse placards, gags, announcements and the like were held in reserve for the last minute without being displayed or announced.

It was the Wampas-Writers first annual "roast" with the W-W having its internal difficulties to a great extent up until zero hour.

As the first such pretentious function, considerable inside strife and differences over show, policy, program, etc., cropped up resulting in Al Cohn, president of the Screen Writers' Guild, resigning and others taking a don't-want-to-be-bothored attitude.

Burn-ups

Local newspaper bunch burned at not being taken care of although requested for favors all along.

Other internal burn-ups. Wampas being an advertising men's organization should have had free publicity co-operation the Writers felt. Instead, Sam W. B. Cohn, a freelance press-agent, received payment for his services in publicizing the W-W "roast."

Writers branch, when Joe Sherman of Metro's press dept. decided against a free list, wanted to get up a limited number of invited press people numbering no more than 20. When submitted to the Wampas branch, Sam Cohn for the latter augmented that list to 60 in order to take care of many other people, allegedly with an eye to future good will. This the Writers thought out of order because Cohn was getting paid for his services.

It decided the no free list thing after all. The Writers are burning.

Mexicans Bawl Plenty As Lone Bull Makes Monkeys of Matadors

Mexico City, April 21.

Something new at the bull ring Sunday when bulls copped the honors. Seven bullfighters were sent to the emergency hospital. Matadors (bull killers) polished off two of the six bulls, but the third Mr. Cow showed more fight than expected. Three matadors were badly gored.

That left the management a problem. Patrons howled for their money's worth, demanding that the three bulls be slain. Amateurs from the crowd jumped into the ring, but after two had been tossed, management gave the bulls a reprieve and called off the show.

Estelle Taylor's Publicity

Hollywood, April 21.

Sam Goldwyn has Estelle Taylor for "Street Scene."

Universal wanted her for the vamp part in "Talk of the Town," hoping to cash in on her present divorce publicity. It would tie in with their title, but Goldwyn outbid.

Cooling Coin

Los Angeles, April 21.

Tightening up on money by Los Angeles business men has taken some optimistic steam out of the All Year Club, Southern California's booster organization.

Club works on a budget of $1,000,000 annually, half given by Los Angeles county and an equal sum in contributions from business men. It's the second $500,000 that isn't coming in. Club has laid off some of its help, and there has been a general cut in publicity campaigns.

They still want another 1,000,000 people here.

NO. 2 GAYNOR GIRL IN TESTS FOR FULL YEAR

Hollywood, April 21.

Joan Castle, New York girl at the Fox studios in Hollywood nearly a year, has yet to play her first part. She has been plenty in make-up and before the camera, but all for tests.

A few weeks ago Miss Castle was assigned the lead in "Merely Mary Ann," but she had the role only an hour. Meanwhile, an executive conference decided the picture should feature as announced, Janet Gaynor and Charles Farrell. Miss Gaynor was recovering from an operation and Farrell was honeymooning in Europe, so the script was shelved temporarily.

On the Fox lot, Miss Castle is often mistaken for Miss Gaynor. Which suggests Miss Castle is valuable on the Fox lot as a Gaynor in reserve.

Crawford-Shearer Truce After Favoritism Charge

Hollywood, April 21.

Truce in the Shearer-Crawford feeling on the Metro lot is seen in the announcement that the Irving Thalbergs and the Douglas Fairbanks, Jr., would go abroad together for an extended vacation.

There are varying quotations on odds that with the new Joan Crawford contract signed this trip won't eventuate, but it's a studio secret that Miss Crawford wasn't especially wild about the way her stories were being treated. Better breaks for Miss Shearer were alleged.

Miss Crawford's re-takes on "Torch Song," which was on the verge of being shelved, and her previous objection to other stories, notably "Dance, Fools, Dance," have been aired. In the latter she averred that the boy would steal the picture.

Miss Crawford's old terms at $1,300 have been tilted to $2,000 a week under her new five-year termer. There are $1,000 weekly increases with each succeeding year.

3 Legits with Ruggles

Paramount has taken three legit players as opposites for Charlie Ruggles in "Girl Habit" when it starts shortly at the Astoria, L. I., studio. They are Donald Meek, Tamara Geva and Alan Jenkins.

This will be Meek's first in talkers. The legit was set through the Morris office after closing with "Oh, Promise Me."

Miss Geva, of "Three's a Crowd," and Jenkins, with "Five Star Final," will double from their shows for the Par talker work.

One of Those Things

Hollywood, April 21.

Mr. and Mrs. R. E. Knowlden, Jr., of San Francisco, seeing Hollywood, took their four-year-old daughter calling on casting directors. They got a call-back from Paramount and Marilyn was cast in the Paul Lukas picture, "Women Love Once."

Now Mr. Knowlden, an attorney, is thinking of opening a Los Angeles office.

FOR REGAINING WORLD MARKET

Foremost American Film Players Taking European Trips in Study of Languages—Domestics Prove Accents No Hindrance

IMPORT FLOPS

Hollywood, April 21.

If and when the major studios resume direct home made foreign versions out here, a complete new set-up is expected. There'll be fewer importations from Europe. The regular line of English speaking stars will be topping the billing. Players from other countries have proved no box office panics in any pictures so far released abroad.

In this line is the present desire by nearly every film top notcher to learn at least one other language. This has been prompted by the producers, who early began to forsee that the power of the imports at the b.o. could never compare with the pull of the established American players.

First feeling that Europe would not accept an American or English player speaking a foreign tongue with an accent prompted the early importations, but a development in the domestic market has since killed that fear. Checking the ace b.o. "names" in this country and in other English-speaking spots, producers awakened to the fact that some of the biggest favorites speak with an accent. Instead of affecting their drawing power, this has seemingly increased it.

Accented Stars

Standing of such players as Maurice Chevalier, Ramon Novarro, Greta Garbo, Marlene Dietrich, Dolores Del Rio, Lupe Velez and Paul Lukas has convinced the producers that if Americans will support these artists, no doubt Europe will accept an accent from present popular English speakers. Thus the rush of the stars to linguist text books and the routing of all vacations toward Europe.

Even if becoming necessary to spot any of the stars in direct shots, learning of other languages, the producers feel, will greatly assist dubbing. Being able to form the words to be dubbed in will naturally help the illusion in synchronized lip movement. Having the principals speak in a foreign tongue for dubbing purposes is already been carried out at Metro with Joan Crawford and William Haines pictures.

Buddy Rogers as 'Heavy' Steals Picture and Plot

When Paramount studio execs took their first look at sequences in "Lawyer's Secret" they went into a huddle with an unusual problem on their hands.

They had instructed Max Marcin, who directed, to "make an asset" of Buddy Rogers, whose drawing powers had slipped. Marcin made Rogers the heavy in a secondary part.

When the rushes were glimpsed in the projection room, production heads had to agree that Rogers had so completely dominated the picture and stolen every scene that something had to be done to get back the balance this story needs to carry it through convincingly.

Picture is so much Buddy Rogers and the director so successfully made him an asset, re-takes are necessary to balance up the rest of the cast.

Irene Purcell Op

Hollywood, April 21.

Irene Purcell, from legit, is opposite Robert Montgomery in "Man in Possession," stage play.

One Round of Golf, a Word From the Wife and Picture Is All Cast; That Social Thing

Hollywood, April 21.

The social thing in pictures motivates the entire industry out here. Takes in almost everything.

And never brought home so forcibly as when one exec deprecated the importance of the casting director by stating: "Do you know where they cast pictures? Not here! On the golf course or around the table.

"That goes for the rest of it. If we want something or somebody, just how we rate socially with one another, in a friendly spirit, directs the situation for us.

"Not that a good casting director, let's say, isn't a swell asset on the lot. Great! Knows just whom to submit as No. 1, 2 or 3 choice for certain tougher parts; knows their salaries, etc. But when it comes to borrowing a star or a good featured player or a director, or making some exchange deal, the casting director hasn't much say-so there.

"The big exec must step in and give out that telephony business."

The social thing in pictures goes for intra and inter-studio reationships alike. It's what motivates the relativity in manpower to a great degree, with perhaps two unseen forces explaining certain business relations. These unseens are usual the wives who may be pals or bridge companions, etc. Because they get along of nights or by themselves in the afternoons, they have no small bearing on how the males feel, act and bartor together.

The clannishness of this community, which is surprisingly restricted and narrow considering the far-flung real estate all over Beverly Hills is something which hits the most casual observer right off.

Hollywood Service

Hollywood, April 21.

Special police service at Malibu, filmdom's beach colony, is efficient.

Awakened at a late hour by a police car tearing up the road with siren wide open, Al Boasberg stepped outside to get a load of the jam. Car stopped before a beach house and the chief of police stepped out briskly.

"Package of cigarets for Mr. Eph Asher!" he bellowed.

"GIRL CRAZY" AS BUY FOR RADIO'S MUSICAL

Paying $50,000, from report, for the talker rights to "Girl Crazy," Radio Pictures intends to turn it into a screen musical. Now it's a musical stage hit on Broadway.

That "Girl Crazy" is contemplated by William LeBaron of the Radio's coast bunch as among the producer's next season's releases may suggest the musical will be made on the coast during the summer.

Just another link in the forging chain that is binding the stage more and more every other day or so to the screen, meaning the screen needs variety in product as does the stage. Not a recent discovery.

Now That He's Nix-King, L. A. After Bluer Blood

Hollywood, April 21.

King Alphonso of Spain, heavily ballyhooed as the big social attraction for the celebrating of Los Angeles' 150th anniversary celebration to be held in 1932 in conjunction with the Olympic Games, is still going to be welcomed here in spite of jumping his monarchical contract.

Preparations for the royal reception of Al and his wife have had social L. A. all atwitter for some time. Social mob have gone so far as to have rehearsals for the reception of the King. Usually out socially, the picture colony has been invited in on the reception due to Al's rep as a play boy.

Knowing that the nix King would prefer the association of the smart picture crowd, in preference to a flock of dowagers, those in the social blue book let down the bars. However, when referring to the royal entertainment, they are careful to differentiate between their own people and "those representing motion pictures." Everything isn't even yet.

Disappointed because Al ducked his Kinging responsibilities before his visit to L. A., he'll have to accept lesser billing at the affair due to his being just a cit now.

Pronunciation

Hollywood, April 21.

Warners will have an unseen voice reading the names of players from the credit title on several new pictures.

It's an experiment in standardizing name pronunciation.

Hill-Marion Peace

Hollywood, April 21.

George Hill and Frances Marion are reconciled after a short separation.

Hill's Metro contract has been renewed and he has been assigned to direct his wife's next story.

LEGIT LEADS SET FOR "PRIVATE LIVES" FILM

A change of plans at Metro will have Alfred Lunt and Lynn Fontanne making "Private Lives" as their first talker, instead of "The Guardsmen." Metro has the Theatre Guild's leads for one picture with options.

"Private Lives" was intended by Metro for Norma Shearer. Switch arrived when it was decided "Private Lives" called for co-starring.

N. Dietrich West

Hollywood, April 21.

N. Dietrich of Caddo is due back at United Artists studio April 25.

He is in New York on company business.

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$750,000 Yearly in East for Film Tests Solely by Big Cos. Without Any Co-operation Between Them

A solution is wanted for the $750,000 annual bill paid by the major picture companies for eastern talent screen tests, since talkers necessitated the drafting of film timbre from the stage. The test makers are talking economy, but so far haven't struck a working method or agreement.

There are no objections to the high number of useless tests, with the success ratio about 50 to 1, but the east's tests costs against the west's is irksome. Talent hunters are grabbers rather than scouts in the east, since competition for the comparatively few New York stage people in demand is so hot. The eastern scouts consider a satisfactory find something more than just another players. They won't trust each other nor co-operate.

In Hollywood the studios exchange casting opinions of players and frequently on the word of an opposition studio, a caster will drop a player from consideration. This exchange of references has been practised by the vaudeville booking offices in the east. But the eastern picture talent scouts won't take anybody's word but their own.

As a result, hundreds of eastern stage players have made tests for every picture company when the odds were heavy against their landing after the first test. On the coast if a player misses through incompetence in one or two tests, there's slight chance of being nursed by another studio.

Always Trying

The talent lookers know the general technical defects in the eastern tests, so believe they might find something in a prospect that previous tests didn't locate.

Average cost of an eastern screen test for all producers excepting Paramount is between $300 and $400. With the majors each making an average of five a week, the combined test bill yearly for the other big producers is around $670,000. Paramount's edge is the Long Island studio, where the testing in wholesale quantity is less expensive.

The only producer to decide thus far on some procedure to effect a saving is Warners. The Warner studio in Flatbush, making shorts only, closes May 2 for repairs. Upon reopening July 1, a good percentage of roles in the Warner shorts made there will be filled by eastern stage players and others, considered to hold picture possibilities by the Warner scouts.

A working agreement was reached last week by the Warner eastern casting head, Walter Meyers, and the Flatbush studio manager, Sam Saxe, for cojoining on the screen tryouts by way of talking shorts. It eliminates the individual tests almost entirely.

It is Warners' belief that besides the saving on tests for itself, the talent will have wider scope to make an impression in the shorts. They'll be paid regular salary for playing in the shorts, besides giving Warners some otherwise unavailable stage names for the short film product.

Shorts vs. Tests

Paramount had considered a similar plan, but dropped it. Par takes an opposite viewpoint of the scope theory, thinking parts in shorts may often be unsuited to the untried people and tend to place them at a disadvantage. Whereas, believes Par, in the regulation tests, with two contrasting moods of each player recorded, there is more room for exhibiting talent.

Par is the most prolific among the eastern face testers, because of the talent demands from its own studio in the east. The Astoria plant on a 30-picture schedule and averaging 30 tests for leads per feature, without the tests for shorts, will make records of close to 1,000 individuals this year. Par's test bill is held down by the steady employment of a mechanical staff on Long Island. Electricians, cameramen and directors are always there, with the cost allocated among regular studio expenses. Other companies must make special arrangements for each test in the east.

Healy Out of Col

William J. Healy, exploiter with Columbia, is no longer with the company.

Pro-Rata

Hollywood, April 21.

Producer and writer were discussing the making of a sea story.

"But," objected the writer, "we have made two sea stories already this year, and all the other studios are making them. Let's be different."

"What's the matter?" shouted the producer. "Isn't the ocean big enough?"

JR. DIRECTORS GINGERED UP BY ACADEMY

Hollywood, April 21.

Injection of an assistant directors' group into the Academy on the Coast is acting as a shot in the arm for the body general.

The directors' branch, of which the assistants form a section, feels the direct force of the young group. Directors went into it as a Big Brother proposition, but the activity and enthusiasm of the youngsters are infectious. It's the first time directors have mixed in a social way with their first lieuts to any extent.

Assistants aren't confining themselves to directors in their search for knowledge. They have adopted the entire Academy in all its branches and have drawn up the program to pry it open. They have decided to meet regularly the first Monday of each month and hale before them some representative of another branch of the industry to talk and be asked things.

They started this month with William K. Howard, director. May 4 the producer's case comes up, with M. C. Levee drafted to expound it.

Considering that the group is the youngest in individual ages in the Academy, and that many of the members have as much and often more working experience with pictures than the man they aid, the galvanic results possible to the Academy can be imagined.

FOX DROPS FOUR MORE IN CONTRACT PARING

Hollywood, April 21.

Fox is continuing to weed its lengthy contract list. It did not renew four players whose options became due last week. Four other players were dropped the previous week.

Included in the let-outs is Marian Lessing, engaged for German versions and who later went into domestics, playing in "Seas Beneath."

Others whose contracts were not renewed, all juveniles were Michael Bartlett, John Swor, and Robert Burns. The players had each served one year.

Beery On—Robinson Off

Wallace Beery's option for another year has been taken up by Metro.

Charles Knox Robinson, from the legit, is being dropped by the same company.

Robinson, who went to the coast six months ago, is through the end of the month.

Ollivier at Radio's

Lawrence Ollivier, legit, goes to Radio Pictures. Currently he is in "Private Lives" and the second in that show to go to Radio, Jill Esmond previously.

Actor's arrangement calls for his departure to the coast after "Lives" finishes, for one talker, then back to New York for stage work and a return to the coast for five years.

NICK LUCAS

This week, April 17, World Theatre, Omaha.

The Omaha Bee-News, Saturday, April 18, 1931

World Features Nick Lucas, Crooner

"Nick Lucas' crooning rates high, but the combination of his crooning and guitar accompaniment is irresistible."

Direction: **Leo Fitzgerald**, 226 W. 47th St.

PEACE BUT NO BLANKET DEAL YET FOR WB-PAR

Only picture deals so far made between Paramount and Warners have been fill-in dates.

While peace is likely, there has been no blanket deal for the new season's product from or by each other up to now.

'Every Girl' Like 'Greeks'

Hollywood, April 21.

"Every Girl," reported on the order of "Greeks Had a Word For It," goes into production in two weeks at Radio. Louis Sarecky, associate producer, and Mel Brown will meg.

Story is by John Howard Lawson.

Minimum Scale of $175 Wkly. for News Cameramen Outside Studios

Composite Credit

Hollywood, April 21.

After 12 writers had worked on the adaptation of the "Fall and Rise of Susan Lennox" at Metro, someone asked Martin Flavin who wrote the adaptation.

"The Authors' League," he replied.

WIRED CHURCH SHOWS SOUND FILM SUNDAY

Minneapolis, April 21.

"Tiger Hunting in India" was first sound picture to be offered as part of regular Sunday night services in wired Church of the Redeemer, loop Congregational house of worship.

Initial presentation drew crowd of 300, and will be repeated. Other talking pictures or those with sound trimmings, mostly hunt and travel subjects, will follow. A sound film every Sunday night as part of the regular church services is contemplated.

"I do not believe talking pictures ever will supplant sermons. You cannot mechanize everything. We are the first in the country to incorporate voice with church pictures. It is impossible to say how soon other churches will follow," said the pastor, Rev. M. D. Shutter.

After a week's conference in New York with President William F. Canavan, of the I. A., representative of four News Reel Camermamen unions, signed an agreement with the film producers for one year, covering salaries and working conditions. The agreement becomes effective May 15, 1931.

All news reel cameramen will receive not less than $175 per week or at a rate of $50 per day on a daily basis.

Assistant news reel cameramen well receive $60 per week or a $12.50 per day daily basis.

Unions represented were Chicago No. 666 by Eugene Cour, who also had proxy representation for Local 659 of Canada (headquartered in Toronto), and Local 644 from the West Coast by F. Walter Strenge, with offices in Hollywood.

The agreement does not touch the cameramen in studios or non-theatrical or educational films.

One of the provisions of the new agreement gives the free lance cameramen of the U. S. and Canada a break. Heretofore the free lancers offered many subjects with majority turned down. Under the newly signed order the free lance cameraman must not submit a story to more than one news reel and shall submit negative undeveloped, unless otherwise agreed by the producers.

The free lance men will receive not less than $50 a day on all assignments plus actual expenses.

There are some 500 free lance men under I. A. affiliation affected by this agreement.

There are 1,600 regularly unionized news reel cameramen aside from the free lancers.

The minimum allotment of men has been agreed as follows: 644, eight news reel cameramen; 659, four men; 665, one news reel man, and 666, six men.

The territory premise of the four unions are: 644, Maine, New Hampshire, New York, Massachusetts, Connecticut, Rhode Island, New Jersey, Pennsylvania, Maryland, Delaware, Virginia, West Virginia, North Carolina and South Carolina; 659, Washington, Oregon, Montana, Idaho, Wyoming, California, Nevada, Utah, Colorado, Arizona and New Mexico; 665, all Canadian territory; 666, North Dakota, South Dakota, Minnesota, Wisconsin, Nebraska, Iowa, Illinois, Michigan, Ohio, Indiana, Kansas, Missouri, Kentucky, Oklahoma, Arkansas, Tennessee, Alabama, Mississippi, Louisiana, Texas, Georgia and Florida.

Hazards

Agreement provides no cameraman shall be discharged upon refusal to shoot a hazardous assignment. Producers must furnish the men with suitable equipment.

All news reel men employed by the producers must be members of any one of the four I. A. locals.

The standard week shall be of six working days, Monday to Saturday, inclusive.

Producers must pay fares, sleeping car to the amount of a lower berth and fees of the porter; all meals to be allowed at cost; this phase to apply to the traveling assignments. Traveling men and resident news reelers when away from home will be allowed first-class living expenses.

HOPE WILLIAMS' RADIO FILMS BETWEEN PLAYS

Radio has given Hope Williams, current in "The New Yorkers" (musical) an odd contract stretching, with options, over five years. Under the agreement, Miss Williams works out her Radio contract between plays.

She is to make her first picture in the fall, going to the coast in September.

That first picture will be a story, tentatively called "Park Avenue," on which John Howard Lawson is at work.

Miss Skipworth's Hop

Upon completing "Scarlet Pages" at the Paramount Astoria studio today (22), Alison Skipworth will hop an airplane for the Universal lot on the Coast.

Miss Skipworth is from legit. U has her for one picture.

The Hays Office and the Box Office

As almost weekly the Hays office draws closer to the boxoffice that brings out sharply that the Hays office is not a boxoffice adjunct or accessory. Welfare for the screen may not be such good welfare for the gate.

To monkey around with a boxoffice calls for much experience with that boxoffice. The boxoffice is not a theory; it's a receptacle. It's the place where the money comes in. And the boxoffice pays for everything in the show business, including General Will Hays' organization.

The interest of the Hays office is the public; to conform the public with the screen; to stand off reformers and the others; to answer the expected criticisms of anything as extensive as pictures. The more criticisms answered, naturally the more criticisms.

To nod the head affirmatively though to every criticism launched by word or type may lead to tying up the sources of the screen until what is left will be that which cannot be criticised and that which the paying public does not care to see. A criticism by a publicity seeker in the form of verbal abuse against pictures; an editorial by an editor who did not receive a gold pass, or the explosion by a clergyman about a picture he has never seen need not be accepted, as singular instance or as a number, as the voice of the nation.

Despite the reformers, editors and ministers there is a picture business reaching more people a day than the protestors could reach in five years. If a feminine star loses a shoulder strap, that's a streamer head for the film fan dailies. But if an editor in Hohokus, N. J., or Chicago, Ill., slings vitrol over the press, it never will know if even the paper's stockholders read it. And assuredly not the fans.

So America is not unduly overheated about the pictures as they are or what they have been. More interest lies in what they will be by the people who pay. In the picture business those who know best, when the people are paying to see pictures, are the theatre operators.

Film producers and exhibitors have the burden of presenting pictures that will draw in the theatres. Pictures mostly draw because of some one certain thing or more in them. It may be the story, the action, the stars or the combined performances, the latter evidenced by Fox's "East Lynne." Having the burden, having the boxoffice records of all of their pictures, having the experience and having the burden, how about the producers and exhibitors getting in once in a while on what the screen should and should not have? Who knows better than they if the picture theatre is to make a profit? And if the picture theatre does not make a profit, who will catch hell—the producers and exhibitors or General Hays?

There's such a thing as too much monkeying with the boxoffice. Or anything else as delicately sensed to a public response in dollars.

The welfare of the picture is very well; that's the General's all alone, and he has been doing pretty good at it. But when there is a lay reasoning exerted over the same b. o., the sensitiveness of the boxoffice appears to reflect it.

The boxoffice must be guided by show sense. That is what has kept the boxoffices open since they commenced to operate. And this is doubly applicable to picture production or picture advertising. A strangle hold on either or both may not hurt either, but it may choke the boxoffice to death.

After 12 years of prohibition the majority of the women's organizations of the U. S. say they believe a national referendum will show that this country doesn't want prohibition.

How about a national referendum on reformers?

POWER OF SMALL TOWNS

Foreign Versions, Naughty Animals And Exploiters Get Hays Ultimatum

Hollywood, April 21.

Scheduled to return east today (21) or tomorrow, Will Hays in his more than two weeks' stay staged a series of conferences and powwows dipping into all branches of the industry, and emerging with a "100% clean" Code.

Includes (1) a 100% world domination over American-made pictures whether domestic or foreign versions; (2) a studio and theatre promise of clean advertising and exploitation; (3) statement that all theatre circuits have promised not to book shorts or animated cartoons if they're not cleaned of their "rough" comedy. Latter, says Hays, has been deemed tolerable just because it's animal stuff.

All Versions Included

M. P. P. D. A.'s world domination of pictures extends the Code of Ethics to foreign versions in any language, whether made in this country or abroad. Scripts must be submitted and titles and themes must conform with the Code.

On the ad. thing, Hays staged a luncheon (at $1 charge to his "guests") at the M. P. P. D. A. rooms, bringing together all p.a.'s. circuits, theatres and studios. Told them that studios are not to promise one thing while theatres go ahead ballyhooing regardless; that the "rough" stuff is out on exploitation, billboards, posters, including those captions of "did she do right?" or any other form thereof. After his address, Hays scrammed out pronto, forestalling the flock of questions the publicists were formulating all through his address.

Which still leaves the p. a.'s with the feeling that it's the nuts. Feeling is they'll go ahead az iz.

Copy Suggestion

Hays even made the suggestion of submitting all studio copy to Mark Larkin, the Hays' local p. a. Considering the thousands of pages written every day at the major studios, the p. a.'s say that speaks for itself. Someone almost ribbed Larkin in formally adopting that as a resolution.

Hays read the usual statistics at all the confabs on censorship bills killed, desire to "clean from within," etc.

The gangster film cycle gets specialized attention with Chief of Police August Vollmer of Berkeley, who is nationally prominent, coming here on the invitation of Hays for two weeks.

Chief Vollmer will contact the producers in order to impress them that all gangster films must prove that crime doesn't pay.

ZUKOR CO-OP MANDATE SEEN IN W-C BUILDUP

Hollywood, April 21.

Augmentation of manpower on Paramount studio executive staff is regarded as an Adolph Zukor mandate to insure greater teamwork on the w.c.

Switch of Mel Shauer to the Coast as an associate producer; appointing of Robert Harris as ditto; reported negotiations for J. Parker Read; acquisition of Allen Rinehart, son of Mary Roberts, as literary assistant to David O. Selznick; plus possible shift here of some of the Astoria associate producers, is seen a vital move to build up manpower here.

Shauer, son of Emil E. Shauer and formerly in charge of foreigns, has relinquished that to Geoffrey Shurlock, now east in his place. Latter was formerly in charge of foreigns out here.

Bishoff Goes to U

Hollywood, April 21.

Sam Bischoff, resigned Columbia supervisor, becomes an associate at Universal. He is slated to make six action pictures.

Bischoff, who made westerns at Col. is succeeded by Pen Pizar.

Exposure Rates

Hollywood, April 21.

RKO-Pathe, using 24 models for an artists scene in "Common Law," has a $10-$20-$30 a day scale for the girls.

Minimum goes to those in chiffon from head to foot.

In between for fig leaves.

Top for altogether.

Strippers started Monday and figure they'll get a week's exposure. Signs on doors leading to set are heavy with "absolutely" and "positively" in prohibiting visitors from wandering in for an eyeful.

Registered Script Racket Studios' Latest Parasite

Hollywood, April 21.

Studio fear of plagiarism suits has opened an avenue for a new type of racketeering being carried on here by a couple of chaps who are satisfied with piker money.

Bitten in the past by other types of plagiarism racketeers, studios for the last year or so have refused to accept unsolicited manuscripts, and any arriving are sent back unopened. But these two quick-money operators have been endeavoring to beat this by a registered letter type of trap.

All Inclusive

Boys send letters to scenario heads running like this: "It would be a good idea to have Miss Doakes appear in a picture in which she is a wealthy man's daughter etc,. etc."

Plots are of the uninspiring type but are so worded that they would cover about any picture in which the particular star mentioned would appear. Covering several studios with such letters, it's a case of waiting until some story is made that best fits the rough suggestion. Then comes a demand on the studio for payment.

Gimmickers are conscious that it will cost the studio at least $2,000 to defend any threatened suit, and immediately make an offer to forfeit all claims for $1,000.

Recently several studios have fallen for the trap and have paid out the solo grand rather than foot court expense.

Academy Invitees

Hollywood, April 21.

Invitations to join the Academy of MP Arts and Sciences have been extended to two writers, six producers, four directors and 12 assistant directors.

Writers are Martin Flavin and George Landy. Producers are William Goetz, J. Edmund Grainger, Jack Gardner, Harold Hurley, E. W. Butcher, and Archie Buchanan. Directors are Wesley Ruggles, Hamilton MacFadden, Jack Dillon, and Alan Dwan.

Two eastern projection executives have been elected to associate membership in the Academy. Harry Rubin, chief supervising projectionist for Paramount-Publix, and P. A. McGuire, executive vice-president of the Projection Advisory Council.

Election is recognition for the easterners' cooperation in the Academy's campaign to standardize release prints.

Weston Film Writing

Garnett Weston has a writing contract with Columbia.

He is a playwright and former p. a.

65% OF TOTAL U. S. POPULATION

Dictate on Entertainment—Other 35% of Population in Cities of Over 50,000—Women and Children Comprise Most of 30% Small Town Difference

10/1 FOR CLEAN SHOWS

Uncle Sam's small town population now dictates the fashion in world entertainment. This group of small population centres, none of which reach above 50,000, can doom or make a picture by the simple force of its huge population strength. It has been figured on survey that the chances of a questionable film going over because of this condition isn't better than 2 to 1.

Fully 65% of the total population of the U. S., or 79,977,862 persons, live in these small towns, according to government census figures of 1930. That gives a tremendous force to the small towns on public questions or the right kind of entertainment.

Remaining 35% or 42,817,184 inhabit cities of 50,000 population or over, 30% less than the small town group.

It is a self-evident fact in filmdom that for every customer who patronizes questionable entertainment there may be 10 or more who will patronize clean shows. These are mostly women and children. A man going to a questionable show goes with another adult male or alone.

Women and children make up the greater part of the 30% difference in potential audience between the big city and small town groups. This may indicate the questionable entertainment has a degree of success only in the bigger and metropolitan spots.

It is noted that while a certain tone of sophistication has crept into the smaller towns throughout the country, they have not swung far from their inherent beliefs on clean entertainment. They represent the greatest bulk of what is known as public sentiment anywhere in the world and they know how to use it without direction or impelling force except their pocketbook limits and the intelligent foresight.

PAUL HURST'S DAMAGE

Rep Dented Up to $100,000—Besides $16,000 Due From Tiff

Hollywood, April 21.

Paul Hurst is suing Tiffany for $16,000 allegedly due him and $100,000 damages charging a breach of contract.

Hurst says he was engaged to play six "Classics in Slang" shorts at $1,000 a week but only made two. Also, he claims, Tiff loaned him to another studio at his Tiff salary, which hurt his rep, and finally dropped him.

Lupe Velez Worth $2,500

A $2,500 stage salary is inducing Lupe Velez into vaudeville. Weber-Simon steering.

Miss Velez opens four RKO weeks May 3 in Cincinnati. Week each in Cleveland and Chicago and a fourth at the New York Palace follow.

Metro Borrows Ates

Hollywood, April 21.

Roscoe Ates has been loaned to Metro by Radio for the Dressler-Moran picture, "Politics."

Film, first scheduled to start last week, won't get going until last of this week because of Polly Moran's broken nose.

Double Featuring Discussed by All Sides and from Many Angles; Hays May Take It Up on Return

Double featuring has had its spurts at the box office since the inception of the industry. Before sound it gained particular headway. Every time theatre figures have lagged the two-for-one has bobbed up in spots.

Although spokesmen for the entire industry, making these observations, say that there is nothing on the horizon right now in the nature of an innovation, and that at present bigger theatres than during any double wave in the past are changing policy, yet the solons refuse to regard the present symptoms as anything more than a bigger-than-usual spasm.

Producer-owned circuits blame indie exhibitors for the latest two-for-one urge.

Indies blame distributors for holding up play dates until they were forced, in the places where they are doing so, to revert to the 2-for-1 resort.

Preaching one thing and doing another will not end the current wave, it is said. Something decided will have to be done immediately if it is to be curbed.

New York, Chicago, and always bargain-hunting New England, are the places where double featuring is gaining greatest headway, according to latest reports. Big houses, many first run, are included in the wave of these cities.

Spreading

Detroit, Milwaukee, Minneapolis, and Knoxville, are among other key spots beginning to get their first taste of double featuring in big houses. Elsewhere the movement is still dormant, except in some of the cheapest grinds and small towns where 2-for-1 is the only policy known to fans.

In New York City best illustrations of cut-ins by independents is being recorded. While the Springer circuit (indie) on upper Broadway has always gone for doubles, that is proving an innovation in important parts of the Bronx, where the big palaces have held sway.

Indie exhibitors, some who bought houses back from Fox and others who are invading the territory for the first time, threaten to make that borough another permanent film bargain hunting territory.

In producer circles is being discussed the feasibility of refusing to sell double-features to indies and keeping them out of their own theatres. Selling authorities predict that such a stand would open filmdom's gates wider than they have ever been to the old fly-by-night and indie producer of yesterday.

Will Hays is returning from the coast in another week. It is understood he is leaving sooner than was expected and that one of the first meetings he will call in New York will be on the double feature issue.

Service!

Hollywood, April 21.

Under the new studio ruling barring agents from visiting anybody on the lot except the person with whom they have an appointment, smart execs are not trusting the talent salesmen.

Execs have their secretaries escort the agents outside the fence.

METRO'S $800,000 "MARCH" FILM ON AGAIN

Hollywood, April 21.

Metro's revue, "March of Time," which never saw release after several patchings were attempted, is up again for another try. Paul Gerard Smith and George Landy have it to be used as a background for an original about stage people, with some of the musical ensemble clips as incidental material, and a new title of "Toast of the Town" installed.

Film is reported as already representing $800,000. Some of its material has been used for shorts. Many other writers tried to work in a story to fit the "Toast" title.

RESTAGING RADIO CITY DINNER FOR POSTERITY

With razing of buildings for the new RCA amusement center on 5th avenue started, and cameras planted on the roof of the Victoria hotel to get a record of the project from excavation up, plans are now under way for the restaging of the original dinner at which the idea for Radio City was conceived.

This will probably be arranged later this week, with John D. Rockefeller, Jr., Owen D. Young, David Sarnoff, M. H. Aylesworth, Hiram S. Brown and S. L. Rothafel, who attended the first dinner-conference, getting together. Dinner will be photographed and recorded as of future historic interest and value, not to mention publicity worth now and when RCA City is completed.

That dinner was held at the Lotos Club about a year ago.

Plans are also under way to get one of the big officials responsible for the development idea to spade up the first piece of ground on excavation; another to drive the first rivet, etc., this also for the same values as dinner restaging.

Veiller as Director

Hollywood, April 21.

Bayard Veiller will probably have an inning at directing for Metro.

Playwright is currently on that lot as a writer, but is a candidate to meg an original on which he is now working.

CUTTER MAKES DECISION

Hollywood, April 21.

Lloyd Nosley has decided not to be a film editor all his life. The champ cutter, whose last work in that line was on "Reaching for the Moon," is going to write and direct for Trem Carr.

Now preparing his first, which will probably be for syndicate. Then Nosley gets some to do for Monogram.

Farmers and Theatres Beat Daylight Saving

Chicago, April 21.

Daylight saving proposal for Rockford, Ill., was defeated at the election last week by a majority of 2 to 1.

Fighting on the pro side were the auto and gasoline companies, with the picture houses, farmers and labor unions on the opposition.

Fight of the picture and farmer interests handled by the Standard Time League under the leadership of Frederick R. Clark.

"Greeks" on Film

United Artists will hold the stage title of "Greeks Had a Word For It" for the talker version.

Under consideration as a substitute was "The Three Blondes." UA discovered it was unavailable.

Lower Ad Rates by Dailies May Get More Suburban Film Lineage

Filmdom's tremendous suburban and neighborhood advertising budget that goes mostly to met dailies at present may be shifted to the radio lines on a localized broadcasting plan. This move is one of long consideration by the chief theatre operators who have been chafing for years under the stiff amusements rate charged by many newspapers.

The radio outlet is known to be utilized by at least two circuits at present and many independents in inland spots. Another circuit is also considering the move. The matter of a mass movement laid before the industry is under consideration.

So far there have been some reductions by certain met dailies in various cities. These were mostly accomplished by companies working on their own. The present movement aims to make a single movement by all show world to reach a correlative standing with other industrials and which is due filmdom.

Many of the dailies still adhere to rates which are far out of line with commercial averages.

25% Higher

Many of the theatre operators and the circuits particularly desirous of increasing their suburban lineage in the papers because of conditions or otherwise have been restrained from so doing by the rates. On the general average the amusement rate is around 20% to 25% higher than commercials.

The desire to increase suburban lineage comes from a survey made by certain theatre execs to show that the traditional idea that the advertising of pictures for their first runs downtown is sufficient and that subsequent runs in the neighbs need only directory ads is subject for experiment and corroboration.

Doob's Campaign

An example is the present campaign instituted at Loew's, under Oscar Doob, advertising head. Instead of depending on the first-run, $2 price advertising campaign which "Hell's Angels" got in New York, the Loew theatres took 300 and 400-line ads in various morning papers to plug the pictures when playing at seven Loew houses around Manhattan at the time.

The Loew theory evidently is based on the point that under present conditions pictures need a little more selling pressure for the neighb houses.

Since Doob inaugurated the experiment other theatre companies have considered the plan and appropriations. With percentage contracts in neighb bookings it is considered important that the neighbs be not neglected in advertising. Up to now such advertising has been done in directory style.

Boston First

In reduction of advertising rates for amusements, it is recorded that Boston has taken the lead. This town's dailies have always been the despair of theatre and film advertisers because of high rates.

The move started when the "Herald-Traveler" devised a "bulk lineage" schedule similar to that enjoyed by other industrials. Boston "Globe" announced a new rate April 1. At least two other papers are now considering a similar move.

In Cleveland where the "News" granted a rate reduction to merchants, the publisher is now considering giving a similar reduction to amusement advertisers, as the fair thing to do. Theatres in Cleveland are known to have suffered more from the current economic depression comparatively speaking than in other cities.

Among other papers outside of New York that have made reductions is the Chicago "Tribune." Among such concessions is the inclusion of film ads in all editions, including the mail edition.

A Baltimore sheet is considering a lower amusement rate to help theatres meet conditions. Baltimore's advertising rates on amusements are considered far out of line with circulations as compared with other cities.

Chester Morris' Return

Chester Morris arrived yesterday (Tuesday) in New York after a tour of Europe.

Within a week he leaves for the coast to prepare for "Corsair" at the United Artists studio.

Pop Warners' Shorts

Hollywood, April 21.

Universal has engaged Pop Warner, Stanford football coach, to make four shorts with his team.

Stanford four are to augment the Notre Dame program, which has been cut to six from the dozen originally planned.

Fan Mags' Crude Tries at Smart Stuff No Assist

Hollywood, April 21.

Studios are giving the chatterers and fan magazine interviewers little attention these days. It's becoming a problem to the fan mags, in that their representatives aren't getting those free feeds and special luncheons usually accorded the free space offerers.

Studios for a time played ball with the fan papers but the new trend by the latter in becoming inside-stuffy on pictures, without knowing how to go about it, has made the studios rather impatient with the chatterers. When they threw all the blurb stuff their way, it was okay, but if the fan mags are becoming sophisticated, that's something else again.

L. A. to N. Y.

Walter Herzbrun.
Winfield R. Sheehan.
Dr. Francis Groman.
Irving Thalberg.
Norma Shearer.
William Haines.
Will Hays.
Ben Gould.
Glenn Allvine.
Pat O'Brien.
Louis Cohn.
Harry Akst.
Richard A. Whiting.
Christy Walsh.
Benn Levy.

N. Y. to L. A.

Alison Skipworth.
Chester Morris.

Former Sec Writing

Hollywood, April 21.

Gertrude Rigden has been boosted into a scenario job at Radio.

She was Douglas MacLean's secretary.

1st Runs on Broadway

(Subject to Change)

Week April 24

Paramount—"Dude Ranch" (Par).
Roxy—"Doctors' Wives" (Fox).
Capitol—"Tailor Made Man" (M-G-M).
Globe—"Subway Express" (Col).
Rivoli—"Tarnished Lady" (Par).
Strand—"Public Enemy" (WB).
Winter Garden—"The Millionaire" (WB).
Rialto—"Gun Smoke" (Par) (23).
Mayfair—"Born to Love" (Pathe).
Warners—"The Flood" (Col).
Cohan—"City Lights" (UA).
Central Park—"Tabu" (Par).

Week May 1

Paramount—"Hell Bound" (Tiff).
Roxy—"Three Girls Lost" (Fox).
Capitol—(Not known Monday).
Globe—(Not known Monday).
Rivoli—"Tarnished Lady" (Par).
Strand—"Too Young to Marry" (WB).
Winter Garden—"The Millionaire" (WB).
Rialto—"Gun Smoke" (Par).
Mayfair—"Born to Love" (Pathe).
Warners—"Misbehaving Lady" (WB).
Hollywood—"Svengali" (WB).
Central Park—"Tabu" (Par).

$2 Pictures

"Trader Horn" (M-G-M) (Astor).
"Dirigible" (Col) (Central).

Foreign Films

"Zwei Herzen im ¾ Takt" (German) (Superfilm) (Europa).
"Wien, du Stadt der Lieder" (German) (Oswald) (Carnegie).
"Lumpenbal" (German) (Cameo) (24).
"Der Foersterkristl" (German) (Belmont) (25).

Roosevelt Hotel Doing Biz, But Not Making Money

Hollywood, April 21.

Roosevelt Hotel is going through a refinancing period with bondholders' meetings staged under the auspices of the Citizens National Bank all week, to stabilize overhead.

Hotel has $22,000 occupation charge, and while doing big business can't make money.

Joseph M. Schenck is president, Lou Anger director.

Paley's Testing Over

Hollywood, April 21.

Herman Paley has been let out by Fox.

The firm's chief tester.

JOHN G. ADOLFI

Because of the phenomenal box-office smashing records of Adolfi's picture, "The Millionaire" (George Arliss), Warner Bros. have again assigned him to direct Arliss in the life of "Alexander Hamilton," an historic epic which gives both director and star a chance to click with two of the best 10 pictures of the year.

Adolfi directed the "Show of Shows" which placed him among the industry's leading "meggers." "The Millionaire," the first picture of 1931 to rate "four stars" by critics throughout the country, and at the same time turn in box office records daily, has been held over in nearly all its play dates.

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Norma Talmadge is understood to be retiring professionally. Nothing scheduled for her on Joseph M. Schenck's program.

Sheehan East

Winnie Sheehan goes east this week for convention pow-wowing.

Clark and McCullough may jump from London to Hollywood for at least one Radio short.

F-WC Policy Changes

Policy changes in Fox-West Coast started by return of Oscar Oldknow and appointment of Gabe Yorke as coast publicity head include more individuality in theatre management and assigning exploitation men to each house permanently instead of operating under a central desk idea. Fox studio press department threw a feed for F-WC scribblers as a friendly gesture.

Oscar's Film Start

John Oscar, of New York legit, for a part in a Buck Jones western at Columbia because he's an El Brendel type.

Par Takes Libaire

Dorothy Libaire, in "As Good as New" in New York, comes here for Paramount's "Confessions of a Co-Ed."

"Rock-a-bye" Asleep

Deciding suddenly on a New York vacation, Gloria Swanson tossed overboard idea of making "Rock-a-bye." Her next is Ursula Parrott's "Love Goes Forth."

No Vaude at L. A.

Changing policy of the Los Angeles theatre to vaudfilm was suddenly halted when receivers decided they should have first gotten an okay from the creditors.

Radio Convention

Radio Pictures' national convention, opening April 27, brings 150 men from 40 exchanges to Hollywood. Don Eddy, coast publicity head, and Lou Shapiro making arrangements.

Marcus East

Lee Marcus headed east after five days here at RKO-Pathe. He left Joe Fields, son of Lew Fields, in a writing job after bringing him out.

Warners Move Back

Warners resuming production at its former Hollywood studio. Present Burbank plant too crowded with heavy FN schedule.

Negro Shorte

Sam Kramer will produce a two-reel comedy series using colored players at Tec-Art. Spencer Williams, Negro director, will write and meg the shorts.

Titles Dont' Pay

Film workers who bothered to think up new titles for $25 to $100 offered by studio heads are getting the run-a-round in some cases. Studios say they are marking time because the accepted title may be temporary.

Calif. Hot for '32

Approaching 150th anniversary celebration of Los Angeles, plus 1932 Olympic games, has Southern California laying elaborate preparations for the expected tourist influx. Sporting fraternity is also getting ready sub-rosa for the new gold. Chief plans are to corner some of the gambling money eyed already by Mexican and Navada resorts.

The Bowman, Rodriguez, Coffroth bunch who run Agua Caliente have taken over Jack Dempsey's Ensenada (Mexico) holdings. Beach and roadhouses also rubbing hands.

Monte Katterjohn, veteran Paramounter, is back in the Par studio scenario department.

U Blankets Colleg's

No publicity, Universal has decided, for the college students being brought here for tests. Studio figures by cutting out the bally, if tests are n. g., the young people will go home quietly and not hang around Hollywood.

Film Juves as M. C.'s

Two film juves are on two weeks m. c. apprenticeship for RKO. Bobby Agnew is at the Los Angeles Orpheum and Rod McClellen at the San Francisco Orpheum. If they click they'll alternate.

RKO-Pathe has June McCloy, ex-Par girl, for "Gold Diggers" shorts.

L. A. Theatre Snubbed

No takers among the circuits for the Los Angeles theatre. Five grand, weekly rental asked. Percentage operation offers are the only bids.

Virility Wins

"Spent Heroes" didn't please the virile boys playing in the picture, so First National is calling it "Spent Bullets" again.

David Manners replaces Frank Albertson in "Bullets." The former Fox boy considered too youthful.

U Reopens

Universal is looking for a "Mississippi" location not too far from Hollywood. Studio will borrow Anita Louise from RKO-Pathe to play opp. Lew Ayres in it.

Universal starting this week with "White Captive." Either "Miss," "Lilies of Broadway" or "Waterloo Bridge" next.

Fred Datig, casting a casting director type for "Let's Play King" at Paramount, chose Jack Baston, who's a double for Datig.

Wyler's Three Ayres

William Wyler will direct three Lew Ayres stories for Universal. They are "Manhunt" ("Outcast of Poker Flats"), "U-Boats" and "Baby-Face Killer."

Alan Rinehart, son of Mary Roberts Rinehart, and A. A. Kline are new scenario additions at Paramount.

Short directors working on new assignments at RKO-Pathe are Roscoe "Fatty" Arbuckle, Edward Luddy, Harry Sweet and Fred Guiol.

Film Tennis Tourney

Film tennis players are in the midst of their annual Motion Picture tournament at the L. A. Tennis Club. William DeMille is referee.

"Heavy" Trouble

John Meehan is rewriting "Daybreak" because Metro picture had too much Jean Hersholt and not enough Ramon Novarro.

No "Tomorrow" Juve

Belasco and Curran may cancel "Tomorrow and Tomorrow," legit, because they can't get a male lead opposite Kay Johnson. "Vinegar Tree," with Billie Burke, may replace it.

Spencer Tracy and Joan Bennett will be teamed by Fox in "She Wanted a Millionaire," original by Sonya Levien.

Lois Wilson's Five

Lois Wilson, at Universal for "Seed," has had an option for a five-year contract taken up by U.

Cullen's Threat

Following dismissal of theft charges against William P. Cullen by Harry Green, Cullen has instructed his attorneys to draw up a suit for $50,000 against Green. Theft charges were in connection with management of Green's "Ambulance Chaser" at the Hollywood Playhouse, which Cullen managed.

Fox P. A.'s Shift

Glen Allvine returns east this week. Vic Shapiro, who has been sharing Fox's coast and eastern publicity desks with him, coming west after the convention.

Farrell-Gaynor

Back from his honeymoon with Virginia Valli, Charles Farrell goes into "Surrender" at Fox and then for "Merely Mary Ann" with Janet Gaynor.

Par's Newest

Paramount latest New York talent includes 10 young men and women; Ira Hard, stage director; Brian Marlow, who wrote "Command to Love," and Madame Condes Neve, writer.

Contracts

George Brent, legit leading man brought to pictures by Fox, went under a five-year option contract at Universal. He was engaged for "Blind Husbands." Execs liked his tests and decided to hold on.

James K. McGuinness, former Fox supervisor and writer, will serve as a Paramount writer.

Gary Cooper's Paramount option picked up.

William Goetz, from the foreign department at Fox, becomes an associate producer. "Two Can Play" is his first assignment.

Irving Cummings back under a Fox directorial contract.

Dolores Del Rio will remain at Radio for a year, under a new contract handed her by the studio.

Evelyn Winters of the Paramount music department and 11 members of the orchestra drew new braces on their contracts this week.

Another stretch at Metro for George Hill. His next megging's on "Sea Eagles."

DOUBLE BILLS AND RENTALS

Coast Agents Seriously Proceed To Organize—Par Tells Attitude

Hollywood, April 21.

Agents are proceeding with their organization plans. Last night (Monday) a meeting was held at Phil Berg's apartment in the Beverly-Wilshire Hotel, with a committee comprised of Ruth Collier, John C. Flinn, the Morris office representative; Ed Small, Harry Weber, Eddie Silton, Dave Thompson, and Berg, to draft a constitution.

They contemplate control of the agents' evils from within and are inviting all talent peddlers to meetings scheduled shortly.

Paramount called all agents together at a special meeting yesterday, explaining its new pass system and assuring agents there would be no discrimination, but asking there be no abuses of privileges.

Par will station a special officer to keep all visitors off lot and confined to the front offices, with a special door list for okayed visitors. Mike Levee, addressing the agents, was voted smart in evidencing this friendly attitude rather than taking the arbitrary position others have assumed.

Special officer system at Par will control promiscuous wanderers, including annoying newspaper people unless by special pass.

Agents' attitude is that studios, since they are the market, must be catered to and evils from within eradicated. Nevertheless, they do not concede the studios haven't their own shortcomings.

Not Unanimous

Some executives frankly ridicule studios' attitude just because of eccentric competition and alleged stupidity on the part of producers

(Continued on page 54)

NEW ROXY TYPE OF STAGE SHOW

Roxy's stage show may undergo several experimental changes during Mike Marco's six-week stay in New York. The F. & M. head arrived Sunday. He will exchange posts for the time being with Leon Leonidoff, production supervisor at the Roxy, who is slated to go to the coast this week.

Leonidoff's visit west is primarily to acquaint himself with F. & M. units' work, with the likelihood Leonidoff will supervise production and changes on the units reaching the cast upon returning to New York.

The new style for the Roxy stage show aims to call in more humor and panto. Action is expected to be speeded, while additional color will be lent through the innovation of big circus turns to emulate the variety of the ginger shows of the past. No staff replacements at the Roxy have been specifically mentioned.

RAW STOCK SALES OFF 30% FROM LAST YEAR

Hollywood, April 21.

With the shutdown of Universal, Tiffany and Roach, and lessened activity at United Artists, sales of negative film have dropped 30% under that of the first four months in 1930.

The three major producers of film, Eastman, Dupont and Agfa, have been concentrating on sale of super-speed stock, but use of the new negative has not pepped up the sales.

Laboratories are also yelling murder, for aside from Universal, the quiet studios were mainstay of the independent laboratories.

SPAIN AS LOCATION

"Marcheta" Will Follow "Cimarron" With Same Leads

Hollywood, April 21.

Radio is building "Marcheta" as a follow-up on "Cimarron," also using Richard Dix and Irene Dunne in the leads.

Studio is budgeting the film at $750,000 with about four weeks to shoot. Entire company will be taken to Spain in September for filming.

Miss Dunne arrived today (21) from the east. She goes into "Next Corner" at Radio.

William Le Baron is due here tomorrow.

EVERYTHING IN CHICAGO BUT A GOOD SHOW

Chicago, April 21.

Local theatres are continuing their suicide dive into the nickelodeon class by repeated price cuts. They are in a stampede, slashing at their own throats in spite of all the attempts of the exhibitor leaders and associations to hold 'em back. The previous week saw the sudden epidemic of the two-for-one ticket, which admitted two people for 25c to see two features.

Admission has been clipped still more, with a number of theatres going to 10c top. This move was necessitated when the houses quickly discovered the two-for-one ticket was keeping many singles away from the box office.

Exhibs in this town running wild at present. Starting with double features at the beginning of the season, which most were forced into by competition, they quickly went in for repeated price slashes, which has brought the general release theatres, in seven months, from 40c to the new low of 10c. Few houses can operate at a profit at this figure.

Besides the price and double feature angles, both of which hurt rather than helped the trade, many houses have gone for every sort of come-on with the exception of showmanship. They are now giving away radio sets, silverware, Chinaware, toys, pictures, souvenirs of all sorts; in fact, giving everything except a good show.

Execs O. K. Writers' Demands—But They Haven't Seen 'Em Yet

Hollywood, April 21.

Following the general meeting of the Writers' committee, headed by Waldemar Young, at the Academy April 23, they'll get together with the producers and present sundry grievances. Latter have assured the scribes of almost 100% accedance.

Writers' committee wants to get up a standard list of squawks in order to establish a Code of Ethics in writer-producer relations. The studio execs, meantime, without having actually seen the list, have expressed themselves heartily in accord with "playing ball," so everything looks merry-merry on the face of it.

Scenarists, however, are listing some stringent demands as regards the supervisor's and director's direct relations with the screen writer.

Don Ryan Adapting

Hollywood, April 21.

Don Ryan, novelist, is the new owner of a Pathe contract, his first job being to adapt "Iron Chalice."

EFFECT FELT AT PAR CONVENTION

Par Salesmen Instructed on Percentage Selling for New Season—Screen Advertising Left Out of A.C. Deliberations

FUTURE PRODUCING?

That the '31-'32 producing and selling season will be the most experimental of the industry, subject even to change over night, has been indicated for some time, but not recorded until Paramount completed the first of the big company conventions.

Depression and change of public taste are admittedly reflected in decisions reached by the private conclave of 215 Paramounteers in Atlantic City. It gave way to a similar get-together of 200 Warnerites in session at Atlantic City for three days this week.

Where Paramount a year ago was a leading advocate for percentage bookings, associated by report with a national checking institute, the Federal system, executives and salesmen returned to their territories this time with a new perspective.

This is to go slow on percentage, not to abandon it but restrict it only to certain spots where a split in the take will be to the advantage of the company and the exhibitor.

The reason for announcing a smaller percentage of titles for pictures than at any convention in previous years is reported by Paramount authorities, who sat through the private session, to be chiefly this:

Filmdom is in a story quandary.

(Continued on page 68)

GAIETY, B'WAY, WITH RADIO FOR 2 YRS.

RKO has leased the Gaiety at Broadway and 46th street for two years from Erlanger's. Terms are for RKO to pay a weekly rental of $3,000 and share profit on an unreported percentage split. Erlanger's is to assume the cost of house operation during the lease.

RKO is now a tenant of the Globe, on the next Broadway block. It pays Charles Dillingham $6,000 weekly, with its tenancy to expire next July.

Gaiety seats around 1,400. It has mostly played $2 talkers in the past three years, rented on short terms with options. Rental under that situation usually has been $4,000 or $5,000 weekly for the bare walls.

A report of the offer and terms asked by the Shuberts of RKO for the Central, and the conditions under which Columbia is now playing "Dirigible" in that house, is in the legit department of this issue.

Three for Del Rio

There has been a change in Radio's proposed contract with Dolores Del Rio.

Instead of one picture, with options, the studio is giving her a contract for three, with options. The trio is to be made for 31-32 release, under plans.

Saengers Adopt Boy

New Orleans, April 21.

The Julian Saengers have adopted an eight months' old boy from the Episcopal Home.

The Saengers recently married.

14 of 22 College Grads Qualify On RKO'S Managerial House Staffs

Of the 22 graduates of Washington University, Hiram Brown's alma mater, taken by RKO last year for managerial training, 14 have survived. They will be promoted to house managerships, with a new batch of grads selected this summer to receive similar training.

RKO is establishing a training school for prospective theatre managers, similar to Publix, with K. K. Hanson in charge. Entrants will be selected mainly from the Washington U. alumni. Others will be likely looking non-collegiate youths, also.

The eight failures out of last year's college batch of 22 boys either became discouraged and quit or were found unsatisfactory for the theatre managing profession.

Of the 14 survivors, ten are now considered qualified to go into a theatre as manager, with the remaining four believed to need more coaching.

14 More

RKO will bring the 14 boys into the New York home office next month for four weeks of all around training. The time will be split into three days' executive office experience, three days in the auditing department, a week on advertising and exploitation, three or four days under Milton Schwurtzwald on music and a week at RCA Photophone for sound projection study. Their nights will be spent at the various RKO theatres in New York.

It is expected by RKO that at the end of the month the college grads, following the year's training as assistant managers, will be full-fledged managerial timber.

Same procedure will be carried out with the other boys coming out of the RKO managers' school in the future.

Jos. Plunkett and Nate Blumberg are in charge of bringing up of boys from Washington U. and elsewhere.

Swollen Script

Hollywood, April 21.

When S. J. Perelman and Will B. Johnstone arrived at Paramount studio to write the Marx Bros. story, they were assigned cubicles and went at it.

Five days later Perelman knocked at another writer's door and said, "Say, how many pages to a script?"

"Oh, about 95 or 100."

"Hey, Will," shouted Perelman, "how many pages have we got?"

Pause for counting, then Johnstone called back: "475."

Perelman poked his head back through his neighbor's door: "Say, do they make serials at this studio?"

$3,000,000 YEAR IN THEATRE ADS IN CHI

Chicago, April 21.

Figures for the first quarter of the present year show that while total newspaper advertising in Chicago has slumped far under previous years, picture advertising has steadily increased. It is now greater than at any time in the past.

Chicago is at present using more newspaper space for picture ads than any other city in the world. Chicago is spending approximately $3,000,000 annually, of which half that figure is expended by one organization, Publix-B. & K. The average weekly budget for B. & K. for ads reaches $34,000.

Four major local dailies available for theatre ads, "Tribune" and "Herald-Examiner," morning, and "News" and "American," evening. There's a tabloid, "Times," and the literary "Post" besides.

B. & K. is the barometer of the picture ads. When it increases the number of lines, rest of the theatres follow; when B. & K. clips down, other picture theatres figure they don't need so much space, either.

Flinn's Own Counsel in Pathe Fire Case with Burkan, Trial Lawyer

John C. Flinn's personal attorney, Arthur Butler Graham, will defend him in the revived manslaughter case arising out of Pathe studio fire, rather than Pathe and its attorneys, Coudert Brothers, retained for Fred W. Lally, who, along with Flinn, faces a hearing in New York May 6. Flinn, no longer with Pathe but in the agenting field in Hollywood as an associate of Ruth Collier, Inc., preferred having his own counsel.

Through arrangements between Graham and the Coudert office, Nathan Burkan is retained as trial attorney for both defendants. The manslaughter charges would have come to trial earlier but for Coudert's absence in Europe and recent illness of Burkan.

Meanwhile, an application for a change of venue has been denied. Lally and Flinn will come on from the Coast, arriving next week.

"Free Soul" at Chinese

Hollywood, April 21.

Norma Shearer's "Free Soul" (Metro) is the likely successor to Columbia's "Dirigible" at Grauman's Chinese.

Col's air film is only staying four weeks.

HIGH RENT FOR JONES' SHORTS

Bobby Jones series of shorts on golf is being counted upon by the Warners to bring $1,000,000 or more in sales. The first three complete will be released nationally every two weeks, commencing April 27. On that date around 1,500 houses throughout the country will exhibit the first short. Two Broadway, N. Y., theatres, the Hollywood and Strand, will debut it May 1. Brotherites are counting on 5,000 theatre bookings before the Jones drive is complete.

In some of the spots already sold Warners is getting more for a single short than for a feature. In Richmond, Va., an exhib is paying $175 for the privilege. Ordinarily he doesn't go over $20 for a short. Big first run houses are going as high as $2,500.

These houses will use Jones as the program's headliner, going more lightly on remainder of bill for the Jones periods.

L. A. Co.'s MM Dub Offer 100 Feet for $100

Hollywood, April 21.

Dialog, music and sound effects can now be dubbed into home made 16 mm. film at the rate of $100 for 100 feet. West Coast Sound Studios new local outfit specializing in small width pictures for industrial exploitation, are promoting this work. It's new around Hollywood.

Family writes the dialog to go with the scenes already shot, and also works out the incidental music and noises. Then the sound truck and its crew do the work of dubbing right in the amateur's home.

Idea is being sold on the basis of a visit every three months when the sound crew will dub everything shot by the family during that time.

Business Is Worrying L. A., Town Dull, with "Front Page," a Standout, Under $20,000 at U.A.

Los Angeles, April 21.

Dopesters can't analyze what's happened to business. It's taken a terrific brodie. Weather doesn't figure, but maybe it's spring fever. All agree something must be done to bolster.

Only the unusual pictures are doing anything, and then the runs are not what they should be. "Front Page" is the only film doing any real business downtown. At that, it will be under $20,000 at the United Artists.

"Connecticut Yankee's" $15,000 on its third week is nice, while "Cimarron" and "Lightnin'" at the neighbs did unusually well proportionately. However, it's certainly quiet on the western front.

"Seed" opened mildly to $8,500 on its first three days at the Carthay. Of this figure $4,500 was the premiere's $5 take. "Dirigible," at the Chinese, with $11,500 on its second week, is heading nowhere at all.

Despite the usual Marion Davies display space ballyhoo, "It's a Wise Child" will only hit $19,000 at the State. The RKO and Orpheum are both complaining about picture quality. The Orpheum is throwing out its stage shows completely Friday (24).

Estimates for This Week

Boulevard (Fox), "Cimarron" (Radio) (2,164; 35-60). Looks to go over $5,000, okay. Last week "Min and Bill" (M-G), $3,200.

Carthay Circle (Fox), "Seed" (U) (1,500; 50-$1.50) (1st week). Did $8,500 first three days with $4,500 of this on $5 opening; opinions here are that it's a good woman's picture.

Chinese (Fox), "Dirigible" (Col) (2,028; 50-$1.50) (2d week). Currently expected to do only $11,500; never got started in this house.

Criterion (Fox), "Connecticut Yankee" (Fox) (1,600; 35-65) (3d week). Probably under $15,000 this week, not bad. Last week over $16,000.

Egyptian (UA-Fox), "Lightnin'" (Fox) (1,800; 40-65). Should hit around $3,300. Last week "New Moon" (M-G), $3,000.

Orpheum (RKO), "Cracked Nuts" (Radio) (2,270; 35-85). New stage band policy in and out in one week may mean something on the gross, which may reach $10,500 currently. Last week "Ten Cents a Dance" (Col) did but $9,500; folded midweek. "Dance" started out at $12,000 pace but eased.

Pantages (Fox), "Millie" (Radio) (2,700; 20-40-65-90). Won't make $11,500 this week, although last week "Cimarron" smashed through for $16,200.

Paramount (Publix), "Gun Smoke" (Par) (3,595; 35-$1). Management avers that local KHJ radio act merits whatever trade house will get with $14,000 indicated, very poor. Last week "Skippy" (Par), on holdover, $16,000.

RKO, "Beyond Victory" (Pathe) (2,950; 30-65). Dipping to $10,500, although vaude drawing. Last week "Virtuous Husband" (U), $12,200.

State (Loew-Fox), "It's a Wise Child" (M-G) (2,024; 35-$1). Not so fancy at $19,000 considering usual half-page displays in local papers; extra space sometimes makes them suspicious. Last week "Doctors' Wives" went to $24,700.

United Artists (Pub-UA), "Front Page" (UA) (2,100; 35-$1) (1st week). Big wow for film mob, but just under $20,000 first week; management reports poor matinees but terrific night business; staying three and maybe four weeks.

Downtown (WB), "Finger Points" (FN) (1,800; 30-75). Fair at $11,000. Last week "Fifty Million Frenchmen" (WB) went to $12,000.

Hollywood (WB), "Finger Points" (FN) (2,756; 35-75). At $12,000 only fair. Same reached for "Fifty Million Frenchmen" last week.

Buff. Shy of Fireworks; "Men" Heads for $12,000

Buffalo, April 21.

Current week points to evenly distributed grosses. Peaks are off but the average level is up.

Estimates for This Week

Buffalo (Publix) (3,600; 30-40-65) "Dishonored" (Par). Looks about even with last week at around $23,000. Last week "Finger Points" (FN) did all right at $22,500.

Hipp (Publix) (2,400; 25-35-50) "Men Call It Love" (Par) and vaude. Strong vaudeville card should raise to about $12,000. Last week "Gentleman's Fate" (M-G) down to $10,600.

Century (Publix) (3,400; 25-35) "Charlie Chan" (Fox). Points to $8,000, off. Last week "Fifty Million Frenchmen" (WB) dropped to $6,800, poor.

Great Lakes (Fox) (25-35-50) "Connecticut Yankee" (Fox). May get neat $23,000 this week. Last week "Strangers May Kiss" (M-G) reached house record at over $30,000.

Lafayette (Ind) (3,400; 25-35) "Subway Express" (Col). Should roll over $10,000. Last week "Lonely Wives" (Pathe) slowed to $9,000.

COLUMBUS LAUGHING 3 PICTURES INTO $47,500

Columbus, April 21.
(Drawing Population, 475,000)

Plenty of comedy this week and things are looking on the up. They'll roar their way from one funny one to the next here all week long and cry for more. But they've got to be funny.

Last week marked the turning point in more than two months, all houses pointing to better times. Will Rogers, at the Broad, looks the best of the current week.

Estimates for This Week

Palace (RKO), "Cracked Nuts" (Radio) (3,000; 25-50). Not top by any means, but should do nice enough $13,500. Last week "Bachelor Apartment" (Radio) did well with $12,300.

Ohio (Loew-UA), "Tailor Made Man" (M-G) and unit (3,074; 25-50). Should hit $17,000 with little publicity for either stage or screen. Last week "Kiki" (UA) and unit got nice $18,400.

Broad (Loew-UA), "Connecticut Yankee" (Fox) (2,500; 25-50). Drawing and should keep right on; plenty of raves from critics and publicity; looks near $17,000. Last week "Dishonored" (Par) nice at $16,400.

Grand (Neth), "50 Million Frenchmen" (WB) (1,100; 25-50). Not so hot and no better than $4,000. Last week "Finger Points" (FN) $5,000.

Majestic (RKO), "Gun Smoke" (Par) and "Virtuous Husband" (1,100; 15-30). Split week house is going to have big job beating $3,700 this week. Last week "Beyond Victory" (Pathe) and "The Flood" (Col) closed at $3,900.

DUAL FILMS BOOST MONT'L SITE TO $14,000

Montreal, April 21.
(Drawing Population, 600,000)

A $50,000 gross for three weeks at the Princess ending Friday (24) of "City Lights" at 60 cents top in a 1,600-seater makes the highest total of any house of this size in the city to date. Rated to hold four weeks on first booking, it has fallen steadily and will be taken out April 24.

Palace and "Unfaithful" may jump gross to $13,500. Capitol has a deuce of good ones, "Last Parade" and "Command Performance." This house has been doing better lately, surprising management, and will be near $14,000 for current week. Nabes doing average biz, with summer drop in sight.

Estimates for This Week

His Majesty's (CT) (1,600; 50-$1.50)—"Trader Horn" (2d week). Hockey fans who stayed away last week will help swell gross; about same as first week at $15,000.

Palace (FP) (2,700; 75)—"Unfaithful" (Par). Chatterton locally popular; this week looks like $13,500. Last week "East Lynne" (Fox) a disappointment at $12,000.

Capitol (FP) (2,700; 60)—"Last Parade" (Col) and "Command Performance" (Tiff). Fans drifting back to this house; which was heavily in red on stage shows; double features bringing them in; expectations of $14,000. Last week "Doctors' Wives" (Fox) and "Painted Desert" (Pathe) $13,500.

Loew's (FP) (3,200; 35-60)—"Kept Husbands" (Radio). Vaude is big attraction here, and unless standout gross brodies may get $12,000. Last week "The Prodigal" (M-G) and mediocre vaude only $11,500, not good enough.

Princess (CT) (1,600; 35-60)—"City Lights" (UA) (3d week). May be $11,000 this week, which will total $50,000 on three weeks and out.

Imperial (FP) (1,900; 25-40)—"Jazz Cinderella" (Par) and "Sea Devils" (Col). House improving, and this program figures to do $4,000. Last week "Outward Bound" (WB) and "Fighting Caravans" (Par) lifted gross to $4,500, very good.

Cinema de Paris (Ind)—"David Golden" (French). Nothing out of the way, with $1,800 looked for. "L'Homme Qui Assassina" (French) last week got around same figure.

HOTEL GRAMATAN
Bronxville N. Y.

DELIGHTFUL

Near by New York lies the HOTEL GRAMATAN at Bronxville. Its cuisine and accommodations have made this hostelry the mecca for thousands who recognize the many healthful advantages of living in the country, yet close to business.

For entertainment an important feature is a MEYER DAVIS ORCHESTRA.

Balto. Sees Normal Biz—'Dishonored' and 'Kiki' Around $20,000

Baltimore, April 21.
(Drawing Population 850,000)

The Century has "Kiki" this week. The Stanley has "Dishonored." Wheeler and Woolsey are at Keith's. "City Lights" moves to the elevatored Valencia. "The Millionaire" is holding over at the Auditorium and maybe something will happen in the way of good grosses.

Last week the Met Opera Company's four nights at the Lyric offered considerable opposition. Particularly on Wednesday and Saturday nights, when Lawrence Tibbett attracted the film fans.

Chaplin was somewhat of a disappointment at the Stanley last week. Off to a good start but didn't hit the high figure expected.

Estimates for This Week

Century (Loew)—"Kiki" (3,200; 25-60. Sometime since Pickford was a b.o. riot in this town, but may reach $20,000. "Skippy" (Par) last week got satisfactory $19,000.

Stanley (Loew-Stanley-Crandall)—"Dishonored" (Par) (3,600; 25-60). Dietrich draws here; looks like good week at around $21,000. "City Lights" (UA) last week got in eight shows a day for $22,000; all right, but short of anticipated figure.

Valencia (Loew-UA) — "City Lights" (UA) (1,500; 25-35). Moved over from the Stanley and should gather a good $4,500. Last week "Strangers May Kiss" (M-G) continued fine pace of its Stanley week for $5,500.

Parkway (Loew-UA)—"Strangers May Kiss" (M-G) (1,100; 25-50). Marks film's third consecutive week in town and maintaining gain; indicates a fine $6,000. Last week "It's a Wise Child" (M-G) was not quite up to expectations, but good at $4,500.

Rivoli (Wilson Amus. Co.)—"Beyond Victory" (Pathe) (2,000; 25-60). Should get near $7,500; all right. "Drums of Jeopardy" (Tiff) last week got a good $7,200.

Keith's (Shanbergers)—"Cracked Nuts" (Radio) (2,500; 25-50). Maybe $15,000 this week, oke. "Man of the World" (Par) last week satisfactory at $10,000.

Metropolitan (Warner - Equity—"Bad Sister" (U) (1,300; 25-50). Should get a pretty good $4,200. Last week "Fifty Million Frenchmen" (WB), a holdover, slipped to fair $3,700.

New (M. Mechanic)—"Three Girls First" (Fox) (1,400; 25-50). Looks fair at $7,800. Last week "Connecticut Yankee" (Fox), a holdover, dove to about $7,500.

TACOMA FAIR

$6,100 for Orpheum's Vaude—"Kiki" Okay on $2,900

Tacoma, April 21.
(Drawing Population, 125,000)

Town shows signs of picking up, and this is a payroll town.

Orpheum still leading in interest with increased number of acts and gobs of publicity to sell vaude.

Estimates for This Week

Broadway (Fox) (1,500; 25-50-60) "Bachelor Father" (M-G) and "Charlie Chan" (Fox). Looks like fair $5,100.

Orpheum (RKO) (1,500; 25-40-60) "Subway Express" (Col) and "Cracked Nuts" (Radio). Split week with eight acts of vaude first half; down a bit but okay for $6,100.

Blue Mouse (Hamrick' (650; 25-35-50) "Kiki" (UA). First week and nice biz; may hit $2,900. Last week, second week of "Reaching for Moon" (UA) did $1,750, bad.

Rialto (Fox) (1,200; 25-35-40) "Trader Horn" (M-G). Looks good for $5,300, fine.

BAMA'S TWIN FEATURES AROUND USUAL $9,000

Birmingham, April 21.

All's quiet with the exception of the Alabama where double features are still under study. Quite a few say the Bama will drop doubles soon. Main objection is the length of the shows, the bill last week running several minutes over three hours.

Hot weather is driving the fans away from the theatres and swimming being started.

Estimates for This Week

Alabama (Publix) (2,800; 25-50)—"Man of World" (Par), and "Devil to Pay" (UA). Nothing extraordinary expected from this dual bill, good for usual $9,000. Last week "Strangers May Kiss" (M-G), and "Bachelor Father" (M-G), had excellent week for $10,000.

Ritz (RKO) (1,600; 25-40)—"Body and Soul" (Fox). Just all right; near $5,000. Last week "Ten Cents a Dance" (Col.), $4,500, fair.

Strand (Publix) (800; 25-40)—"Bat Whispers" (UA). Good for moderate week at $3,000. Last week "Honor Among Lovers" (Par) did about $2,900.

Empire (Wise) (1,100; 25-40)—"Father's Son" (FN). Programs here are liked by those who want short shows; will click $3,500. Last week "Lottery Bride" (UA) netted $3,200, fair.

Trianon (RKO) (600; 20-25)—"Lonely Wives (Pathe), first half, and "One Shrieking Night" (Pathe), last half. Just another week likely; will do well to reach $1,000. Last week "Girls Demand Excitement" (Fox), and "Bad Sisters" (U), only $900.

Galax (Publix) (500; 25)—"Ten Nights in a Barroom" (Indie). May get pretty good $1,100. Last week "Gun Smoke" (Par) had light week for $900.

MINN. AND ORPH. SET PACE—$28,000, $14,000

Minneapolis, April 21.
(Drawing Population, 500,000)

At least two loop houses look set for a profitable week. These are the Minnesota and the Orpheum. "Strangers May Kiss" is the Minn's magnet, while Wheeler and Woolsey are Orpheum stimulators.

Excepting "Kiss" and "June Moon," at the Lyric, the week's screen attractions encountered pannings from the cricks.

Estimates for This Week

Minnesota (Publix) (4,200; 75), "Strangers May Kiss" (M-G) and Publix unit. Corking picture and splendid stage show; Norma Shearer's following turning out strong and should get around $28,000, good. Last week "Man of the World" (Par) and Duke Ellington unit, about $32,000, fine, Ellington getting credit for the extra draw.

State (Publix) (2,200; 60), "Fifty Million Frenchmen" (WB). Olsen and Johnson screen experiences anything but happy locally thus far; about $6,500 indicated, mediocre. Last week "Body and Soul" (Fox) fair on $7,400.

Orpheum (RKO) (2,890; 60), "Cracked Nuts" (Radio) and vaude. Mediocre stage fare and picture will mean drop, but not under $14,000, okay. Last week "Subway Express" (Col) around $12,000, picture mostly responsible.

Seventh Street (RKO) (1,400; 50), "Lady Refuses" (Radio). Advertised for adults only; may reach $4,500, fair. Last week "Painted Desert" (Pathe) first half, "Night Work" (Pathe) last half; about $3,500, poor.

Lyric (Publix) (1,300; 40), "June Moon" (Par). Picture well liked, though legit show here first; Oakie brought some trade; around $4,000 expected, fair. Last week "Seas Beneath" (Fox) about $4,600, fair.

Aster (Publix) (900; 35), "God's Gift to Women" (WB). Will be lucky to hit $2,000, fair at best. "Men Call It Love" last week, around $2,600, oke.

Grand (Publix) (1,100; 35). "Stolen Heaven" (Par) first half; "Reaching for Moon" (UA) second half. Ought to get about $2,700, good. Last week "Lady Lies" (All Swedish) first half; "Dracula" (U) last half. About $2,300, fair.

Philly Is Still Lazy

'Skippy' $22,000 at Keith's—'Father's Son' $42,000 at Mastbaum—Earle's Vaude

Philadelphia, April 21.

Downtown film business is still very much off. Hard to explain why certain houses and certain pictures have fallen down so dismally during the past month. Situation is admittedly becoming serious with some features being yanked after a couple of days. Some houses that used to be regularly good for two or three weeks are unable to hold attractions beyond a single week. Great weather, baseball, and that spring lethargy may be doing it.

"Skippy" is the one outstanding smash indication for this week. It looks good for two big weeks at Keith's. Notices were super-raves, and it should do $22,000 or better on its first week.

Another kid picture, "Father's Son," at the Mastbaum, was also liked and should see a moderate week's trade at this big house, although the stage show is not being splurged as was the case last week. About $42,000 indicated, which is just fair.

Constance Bennett's personal following should help "Born to Love," but the disastrous slump of the Boyd during the last two or three months is likely to offset that advantage. May hit $18,000, but much doubt of its being held over. "Man of the World" started well at the Fox and should make the grade for about $25,000; nothing sensational, but satisfactory. "Hot Heiress" isn't so hot and $18,000 is indicated at the Earle, which, starting Friday, reverts to a vaudeville policy of eight acts and a picture and no m.c. show. People are interested in the outcome. "The Millionaire," which had an excellent first week at the Stanley, should get between $14,000 and $15,000 in its second week, but is hardly likely to do a third.

"Dirigible" comes into the Chestnut soon, and Chaplin's "City Lights" has finally been sold to Stanley-Warner and comes into the Karlton Friday.

Estimates for This Week

Mastbaum (4,800; 35-50-75), "Father's Son" (FN). Kid picture got good notices and seems to be well liked; hardly more than $42,000 indicated. Last week "Cracked Nuts" (Radio) plus big "Circus" show just missed $50,000.

Stanley (3,700; 35-50-75), "The Millionaire" (WB). Arliss picture should get between $14,000 and $15,000 in second week; started at $19,000 first week.

Fox (3,000; 35-50-75), "Man of the World" (Par). William Powell seems headed for about $25,000. Last week "Connecticut Yankee" (Fox) got a sturdy $28,500.

Keith's (1,800; 35-50-75), "Skippy" (Par). Looks very good and had rave notices; $22,000 indicated and should hold over. "Dishonored" (Par) got about $13,000 last week.

Boyd (2,400; 35-50-75), "Born to Love" (Pathe). Constance Bennett clientele should help; house has been floundering, however, and not more than $18,000 expected. "Stepping Out" (M-G) bad last week; didn't hit $10,000.

Earle (2,000; 25-65), "Hot Heiress" (FN). Film musical doesn't promise much; lucky if getting $18,000; house turns to vaude this Friday. "Kept Husbands" (Radio) got $19,000 last week.

Stanton (1,700; 25-65), "Lonely Wives" (Pathe). Will be lucky to do $6,000.

Karlton (1,000; 50), "Men Call It Love" (M-G). Looks good for normal $5,000. "Fifty Million Frenchmen" (WB) around $4,500 last week.

Arcadia (600; 50), 'June Moon' (Par). About $3,500 for first showing. "Honor Among Lovers" (Par) got $3,000 last week.

"NUTS" AND VAUDE IN FRONT IN K. C.—$21,000

Kansas City, April 21.

Two comedies, a mystery thriller, and a sex drama at the downtown houses this week.

At the Newman "My Past" is billed as "Based on the novel 'Ex-Mistress,' the soul-revealing autobiography which the author dared not sign," but looks weak for business.

Estimates for This Week

Loew's Midland (4,000; 25-50), "Tailor Made Man" (M-G). William Haines to the liking of his admirers; should get close to $13,000. Last week "Connecticut Yankee" $17,800, fine.

Mainstreet (3,200; 25-35-50-60), "Cracked Nuts" (Radio) and vaude. Will do all right near $21,000. Last week "Subway Express" (Col) fair on $16,500.

Newman (1,890; 25-35-50-60), "My Past" (WB). Hot publicity helping a bit, but will only get around $9,000, poor. Last week "Dishonored" (Par) fine at $16,300.

Royal (840; 25-50), "Charlie Chan" (Fox). Should satisfy for about $4,200.

Apologizes for Censors' Cuts

Harris Veils Asked Pardon from Screen on "Caught Cheating"—$27,000 Pitt's Best

Pittsburgh, April 21.

A quiet week is indicated. With warm weather starting to cut in and daylight saving beginning this weekend, lack of b. o. product won't help either for the current session. Name stage attractions may pull the de luxers through for a creditable showing, however.

Penn will likely lead with the combination of Ted Lewis on stage and "Tailor Made Man." It should be at least $27,000 here this week. Stanley has "Cracked Nuts" and Peter Higgins on stage, latter a local boy, and may pick up $21,500, far from being good.

"Caught Cheating" has been slashed unmercifully by the censors at the Harris. Management was forced to make a veiled apology on screen and will be lucky to do $2,000. Cuts so numerous, with months moving and nothing coming out, that it's a wonder house is playing it at all.

With "Trader Horn" closing at Nixon after fortnight engagement, town gets another $2 entry May 4 when "Dirigible" comes into the Pitt for a run, George Sharp stock company closing there next week.

Estimates for This Week

Aldine (Loew) (1,900; 15-25-35-50)—"Don't Bet On Women" (Fox). Weak on b. o.; Edmund Lowe has consistently failed to mean a thing around here; probably under $3,000 this week; bad. Last week "Kiki" (UA) also way down under $3,000.

Davis (WB) (1,850; 15-25-35-50)—"Behind Office Doors" (Radio). Rapped plenty by cricks and unlikely to better $3,500, very poor for this downtown site. Straight pictures here faring almost as badly as vaudfilm and no relief in sight. Last week "Bad Sister" (U) around $3,750.

Enright (WB) (3,700; 25-35-60)—"Behind Office Doors" (Radio) and stage show. Rin-Tin-Tin on stage; looks like maximum of $8,500. Last week "Bad Sister" (U) and Don Bestor's KDKA band; latter helped for $10,000.

Fulton (Shea-Behman) (1,750; 10-15-25-35-50)—"Man of the World" (Par). William Powell still a potent b. o. locally; should result in nice $5,400. Last week "It Pays to Advertise" (Par), in for only four days as filler, 'way off at under $2,000.

Harris (WB) (1,800; 10-15-25)—"Caught Cheating" (Tiff). With censor cuts so numerous will probably drop this site under $2,000, worst in long time. Last week, double featured "Girls Demand Excitement" (Fox) and "Ridin' Fool" for about $2,200.

Penn (Loew-UA) (3,300; 25-35-60-75)—"Tailor Made Man" (M-G) and Ted Lewis on stage. Band should help picture to satisfactory $27,000. Last week "Strangers May Kiss" (M-G) up to great $36,000, best in long time.

Sheridan Square (RKO) (1,800; 10-15-25-35-50)—"Man of the World" (Par). Around $3,600 indicated okay. Last week "It Pays to Advertise" (Par) four days only, bad at less than $1,500.

Stanley (WB) (3,600; 25-35-60)—"Cracked Nuts" (Radio) and stage show, Peter Higgins, home-town boy, in on big splurge and billed above film; combo, however, will hardly result in more than $21,500, poor. Last week Take-a-Chance show with "Mr. Lemon of Orange" (Fox) bad at $16,000.

Warner (WB) (2,000; 25-35-60)—"Charlie Chan" (Fox). Opened nicely and should reach $7,500. Last week "Beau Ideal" (Radio) around $6,000, poor.

'YANK' RUNNING AWAY IN WASH. FOR $32,000

Washington, April 21.

(Drawing Population, 450,000)

After a split week rental to the Metropolitan Opera for the last half, the Fox is back in business currently. "Connecticut Yankee" looks like a cleanup at $32,000.

Estimates for This Week

Columbia (Loew) (1,232; 35-50)—"Unfaithful." Will do about $12,500; Last week "City Lights" (UA) got $11,500 in its second week and departed.

Metropolitan—"Single Sin" (Tiff). Will do about $4,000 this week. Last week "Too Young to Marry" (FN) got $4,500.

Earle (Warner) (2,244; 25-30-40-60-75)—"June Moon" (Par). Won't do much better than $15,000, if that; a Par film here again after some time. Last week "Finger Points" (FN) didn't do so well, but may have nabbed $17,000.

Palace (Loew) (2,363; 25-35-40-60-75)—"Skippy" (Par). Should garner $23,000, good. Last week "Honor Among Lovers" (Par) $22,600.

Fox (Fox) (2,431; 15-25-35-60)—"Connecticut Yankee" (Fox). In the running for strong $32,000. Last week "Men on Call" (Fox) got about $10,000 for first half, house being rented last half to Met. Opera.

Rialto (U) (1,978; 25-30-50-60)—"Gentlemen's Fate" (M-G). Doesn't look headed for more than $7,500. Last week "Bad Sister" (U) and John Boles in person got good $15,000.

Keith's (RKO) (1,875; 35-50)—"Cracked Nuts" (Radio). Should beat $10,000. Last week "Man of the World" (Par) about $10,000.

$22,000 FOR "CHAN" IN CINCY—ARLISS $12,000

Cincinnati, April 21.

(Drawing Population, 700,000)

Returns at the downtown cinemas may show a slight gain this week. Biz tumbled last week after a good start. Summer weather and city-wide spring housecleaning and gardening blamed.

National Players, stock, at the Cox, are playing to a 50-cent scale. This halving of admission prices is a final attempt to keep going.

Estimates for This Week

Albee (RKO) (3,300; 35-75), "Charlie Chan" (Fox) and vaude. Mystery film is a pip for this house, but stage fare only so-so may pull a fair $22,000. Last week "Tailor Made Man" (M-G), $21,000.

Palace (RKO) (2,700; 35-50), "Finger Points" (FN). Barthelmess means more than racketeering material and heading for a good $16,500. Last week "Sit Tight" (WB) a shade under $14,500.

Lyric (RKO) (1,400; 30-50), "Last Parade" (Col). Tabbed as just another gangster cinema by local reviewers, but going fair at $12,000 pace. Last week "Honor Among Lovers" (Par) got $10,500.

Capitol (RKO) (2,000; 30-50), "The Millionaire" (WB). George Arliss all the way; looks like a fairly good $12,000. Last week "Bachelor Apartment" (Radio) fetched $9,500.

Strand (RKO) (1,350; 35-40), "Father's Son" (FN). Heading for a good $5,000. Last week "Dance, Fools, Dance" (M-G), a repeat, attracted $4,500.

Keith's (Lisbon) (1,600; 30-50), "Kept Husbands" (Radio). On way to a fair $5,500. Last week "Doctors' Wives" (Fox), $6,000.

Family (RKO) (1,140; 20-35), "Right of Way" (FN) and "Air Police" (WW). Split. Above average at $4,750 pace. Last week "W Plan" and "The Lady Refuses" (Radio), $4,000.

Erlanger-Grand (1,600; 30-50), "The Inn at the Rhine." German talker pulling about $4,500, same as last week's "His Love Song," also German.

Weather Slaps Newark, Maybe $23,000 on 'Finger'

Newark, April 21.

(Drawing Population, 850,000)

Glorious weather is too good for business. Mats slipped, although nights are all right. Grosses for this week will probably slip if this balmy weather continues.

"City Lights" continues for a third week and a third cut at the Shubert. Now down to 50c top. Has been no panic here.

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65)—"Finger Points" (FN) and stage show. Should do $23,000 this week. Last week "Reaching for Moon" (UA) nearly $22,000.

Little (Newark M. P. Guild) (299; 30-60)—"Madel von der Reeperbahn." Big opening indicates at least $2,000. Last week "Lumpenball" nearly $1,500.

Loew's State (2,800; 30-50)—"Dance, Fools, Dance" (M-G) and vaude. Should have no trouble hitting $20,000. Last week "Unfaithful" (Par) near $18,000.

Mosque (WB) (3,281; 25-40)—"Body and Soul" (Fox) and "Captain Thunder" (FN). New double policy hasn't got going yet; should get $5,000. Last week "Misbehaving Ladies" (WB) and "Seas Beneath" (Fox) broke low with only $3,500.

Proctor's (RKO)—"Cracked Nuts" (Radio) and vaude. Good vaude should help for $17,000. Last week "Cimarron" (Radio), second week, $16,500.

Terminal (Fox) (1,900; 25-50)—"Connecticut Yankee" (Fox). Ought to beat $11,000. Last week "Mr. Lemon of Orange" (Fox), $6,000.

N. O. HOUSES HOLD UP

"Skippy" and "Horn" Running Close —"Nuts" Right Behind at $12,000

New Orleans, April 21.

(Drawing Population, 500,000)

"Trader Horn," at Loew's State will lead this week. "Skippy," at the Saenger, will play to more people, but the juvenile admission will cut into the gross.

Estimates for This Week

Saenger (3,568; 65)—"Skippy" (Par). Will do about $15,000 at kiddie admission scale, good. Last week "Front Page" (UA) did $16,000, okay.

Loew's State (3,218; 60)—"Trader Horn" (M-G). Leading everything at theatres regular pop scale; feature played Tudor here last month at $1.50; near $16,000. Last week "Finger Points" (FN) $11,200.

Orpheum (2,400; 60)—"Cracked Nuts" (Radio). Should draw $12,000, a pick up in biz. Last week "Dracula" (U), $11,000.

Strand (1,800; 50)—"City Streets" (UA). Looks like $3,500. Last week "Kiki" (UA) bad at $2,700.

Tudor (800; 50)—"Gun Smoke" (Par). May draw $3,000. Last week "It's a Wise Child" (M-G) very mild on $2,300.

'Frisco Slow, But Fox Okay Around $45,000

San Francisco, April 21.

Continued low grosses mark most of the downtown picture houses this week. Fox holds the outstanding place with "Secret Six."

"Trader Horn," at Erlanger's, last week went to a big $14,000 at $1.50 top.

Hot spell, which started off the week, is keeping theatre attendance down.

Estimates for This Week

Erlanger "Trader Horn" (1st week). Big at $14,000.

Fox (5,000; 50-65-75-$1) "The Secret Six" (M-G). Fast pace and indications point to $45,000, excellent. Last week "Charlie Chan" (Fox) did poorly; finished to around $28,000.

Warfield (Fox) (2,672; 50-65-90) "Mr. Lemon of Orange" (Fox). In winning stride for this house and will probably get easy $25,000, very good. Last week "It's A Wise Child" (M-G), $24,500.

Paramount (Fox) "Dishonored" (2nd week). Holdover not warranted and currently will get a bare $14,000, poor. Last week better than $20,000.

California (Fox) (2,200; 35-50-65-$1) "Hot Heiress" (FN). Disappointing and probably will get around $8,000, fair. Last week "Strangers May Kiss" (M-G) moved down from Fox and pulled $9,000.

Orpheum (RKO) (2,270; 35-50-65) "Cracked Nuts" (Radio). Off poorly and likely to get but $11,000. Last week "Ten Cents A Dance" (Col) folded in mid-week, $9,000.

Golden Gate (RKO) (2,185; 30-40-50-65) "Virtuous Husband" (U). Pulling usual trade and looks sure for $15,500. Last week "Misbehaving Ladies" copped $15,500.

Warner Bros. (1,365; 30-50-60) "God's Gift to Women" (WB). Indicates $8,000, fair. Last week "Kiss Me Again" (FN), so-so with $7,500.

Denver Battles Snow, 'Streets' on $16,000 Trail

Denver, April 21.

(Drawing Population, 400,000)

In spite of a couple of snow storms the film spots will be around normal this week. A kiddie revue, including 87 youngsters, is helping the Denver.

Estimates for This Week

Huffman's Aladdin (1,500; 35-50-75)—"Doctor's Wives" (Fox). On way to a fair $7,000. Last week "Connecticut Yankee" finished a second week to fine $9,000.

Denver (Publix) (2,300; 25-35-55)—"City Streets" (Par) and unit. Added juvenile presentation, local effort, a distinct aid; should prove good enough, $16,000, this week. Last week "Strangers May Kiss" (M-G) wound up with $13,000.

Paramount (Publix) (2,000; 25-35-50)—"Tailor Made Man" (M-G). Looks like an ordinary $10,000 here. Last week "Devil to Pay" (UA) finished at $6,000, weak.

Rialto (Publix) (1,040; 25-35-50)—"Silver Horde" (Radio). Doesn't promise much at $3,750. Last week "Skippy" (Par) did fair $4,000 after a week at the Paramount.

Huffman's Tabor (1,900; 25-35-50)—"Mr. Lemon of Orange" (Fox). May approach $10,000, not bad. "Last Parade" (Col) went to a good $9,500 last week.

14 Days of Sun Ruin That B'way Mat. Habit—But Nights Okay and "Iron Man" $25,000

Broadway is whiffing the warmest April breezes in years. It's great for baseball but n. s. g. for the theatres. Town has seen 14 consecutive days of sunshine, which is some kind of a local record, and daylight saving goes in this week end.

With the ball clubs getting the weather breaks the picture houses must stand the gaff of a three-way competition that includes, besides the sun, and the national sport, the circus at the Garden. The golf air being perfect cut the week-end figures plenty, too, plus 80,400 out to see the Yanks and Athletics.

The Globe with "Iron Man" (U) looks to be going along all right—as also "The Millionaire," on its second week at the Garden. Mats are way off all along the line, but nights are pretty good.

The Capitol is swinging "Strangers May Kiss" for a second warm week, probably hitting around $65,000 after a smash $94,500 first week. "Connecticut Yankee," at the Roxy, did $103,000 but was not held over. Spring fever, which takes the populace about three weeks to overcome, is undoubtedly helping to slow up business.

Estimates for This Week

Astor (1,120; $1-2) "Trader Horn" (M-G) (12th week). Slipping, but no date for departure yet. Last week claimed $16,500.

Capitol (4,620; 25 - 85 - $1.50) "Strangers May Kiss" (M-G) (2nd week). Held over in face of non-theatre weather. May get around $65,000. Smash first week of $94,500; matinees being off enough to keep it from hitting $100,000.

Cohan (1,395; 50-$1) "City Lights" (UA) (11th week). Sliding for an exit which will be around May 1; may do $8,000 this week. Last week $11,000, with house lonesome since ball season opened.

Central (916; 50-$1-$2) "Dirigible" (Col) (3rd week). Quoted last week at $16,300, most satisfactory. Only slated for four weeks.

Globe (1,065; $1-$2) "Iron Man" (U). Doing well; fight and gang films okay here; expects around $25,000. Last week $8,500 with second week of "Cracked Nuts" (Radio) 'way off.

Mayfair (2,200; 40-$1) "Cimarron" (Radio) (3rd week). Final week probably under $20,000. Last week $24,600; surprised by lack of punch after two dollaring at Globe.

Paramount (3,664; 65 - 85 - $1) "City Streets" (Par). Looks around $60,000, light. "Skippy" (Par) fell down on second week, doing but $53,600.

Rialto (2,000; 40 65 - 85 - $1) "Reaching for Moon" (UA) (3rd week). Currently not expected to go above $17,000. Dipped last week to $20,200. "Gun Smoke" (Par) heads in Thursday (23) and then "Seed" (U).

Rivoli (2,200; 40-65-85-$1) "Front Page" (5th week). This is final week and looks below $25,000. Last week $31,300; not bad. "Tarnished Lady" (Par) succeeds.

Roxy (6,200; 50-75-$1.50) "Quick Millions" (Fox). Near a light $75,000 this week. Last week "Connecticut Yankee" (Fox) went to solid $103,000.

Strand (2,900; 25-50-75) "God's Gift to Women" (WB). Frank Fay making personal appearances with film; has chance for fair $18,000. Last week, "Finger Points" (FN) bowed out after three weeks to $19,300.

Warners (1,100; 50-75) "Other Men's Women" (WB). House hanging at $6,000. Last week "Naughty Flirt" (WB) same.

Winter Garden (1,418; 35-85-$1) "The Millionaire" (WB) (2nd week). Arliss feature doing well and looks to grab $29,000. Did $36,000 on first full week.

DOUBLE FOX BILL IN PROV. CHASING $13,500

Providence, April 21.

(Drawing Population, 315,000)

Maybe only two of the main stems will get anything that looks like a decent gross this week. The State is doing well with "Trader Horn."

Majestic, too, is again in the money on a strong twin-feature bill. Victory also double featuring but the bill is not drawing.

Estimates for This Week

Loew's State (3,500; 20-50-75)—"Trader Horn" (M-G). Rated highly and a maximum gross of $24,000 indicated; although feature has been plugged but little mouth-to-mouth may send it above that mark. Last week "Tailor Made Man" (M-G) did $15,000, not bad.

Majestic (Fay) (2,200; 15-50)—"Doctors' Wives" (Fox) and "Mr. Lemon of Orange" (Fox). Best show in town for the money; house should get $13,500 this week. Last week "Illicit" (FN) and "Naughty Flirt" (FN) clicked for $13,000, good.

Paramount (2,200; 15-50)—"City Streets" (Par). Mixed opinions, but likely to hit a good $12,500 because of draw names. "Dishonored" (Par) last week nice at slightly over $12,000.

Albee (RKO) (2,500; 15-50)—"Cracked Nuts" (Radio). Lucky if currently reaching $7,000. Last week "Bachelor Apartment" (Radio) just fair at $6,000.

Victory (RKO) (1,600; 15-50)—"Comrades of 1918" (Foreign Film) and "Air Patrol." German war picture panned by word-of-mouth; no chance of going over $5,000, if that. Last week "Bad Sister" (Radio) okay at $5,500.

Fay's (1,600; 15-50)—"Charlie Chan" (Fox and vaude). Plenty of entertainment and going smoothly for at least $7,000. Last week "Little Caesar" (FN) on return engagement, pushed close to $7,200.

'City Streets' Will Lead In Louisville at $11,000

Louisville, April 21.

(Drawing Population, 500,000)

Best prospects this week are for "City Streets" and six acts at the Rialto, where total should be nearly $11,000. State will be next with "Tailor Made Man" for around $9,800.

Miniature golf courses open but are doing slack trade. They don't look like opposition this year, but beautiful spring weather has some houses worried. The Mary Anderson closed Saturday (18), with no lessee in sight. Wright Players, stock, likely to move in any day.

Estimates for This Week

Alamo (4th Ave.) (1,100; 15-25-40), "City Lights" (UA). Chaplin back in this first run house after a successful week at Loew's six weeks ago; about $6,500 indicated. Last week "Gun Smoke" (Par) around $5,000.

Brown (Brown) (1,500; 15-25-40)—"Cracked Nuts" (Radio). Wheeler and Woolsey are building into money makers here; should reach $5,700, good for this house. Last week "Behind Office Doors" (Radio) just average, $4,100.

Rialto (4th Ave.) (2,940; 30-50-60)—"City Streets" (Par), and vaude. Good cast should top better than usual with solid but not outstanding fare on stage; $11,000. Last week "Doctor's Wives" (Fox) and six acts only $8,200.

State (Loew) (3,252; 25-35-40-50-60)—"Tailor Made Man" (M-G). Bill Haines should hit usual pace of about $9,800. Last week "Kiki" (UA) barely $10,000.

Strand (4th Ave.) (1,865; 25-35-50)—"Dishonored" (Par). Marlene Dietrich new to this stand but probably oke results this week; $6,400. Last week "Connecticut Yankee" (Fox) failed to make the grade for b. o.; out after neat $6,900.

OUTDOOR SPOTS HURT

New Haven Feels Spring—Poli Running for $14,500

New Haven, April 21.

(Drawing Population, 300,000)

Racketeer films are holding the spotlight this week, with business falling off upon the opening of outdoor amusements.

Estimates for This Week

Paramount (Publix) (2,353; 65), "City Streets" (Par) and Publix unit. Will do about $13,500, fair. Last week "Dishonored" (Par) got $14,800.

Fox-Poli (Fox) (3,040; 65), "Secret Six" (M-G) and stage unit. Around $14,500 this week, moderate. Last week big three show, "Subway Express" (Col), Texas Guinan and F-M unit got a heavy $18,500.

Roger Sherman (WB) (2,200; 60), "My Past" (WB) and "Cracked Nuts" (Radio). Moderate at around $8,500. Last week "Finger Points" (FN) and "Lonely Wives" (Pathe) fair for $8,900.

College (Fox) (1,565; 50), "Tailor Made Man" (M-G). Looks low at $3,300. Last week "Lemon" (Fox) mild on $4,000.

Bijou (Fox) (1,536; 50), "Bad Sister" (U) and "Lightning Flyer." Will be mild around $3,600. Last week "Painted Desert" (Pathe) and "Bachelor Apartment" (Radio), at $3,700.

Flap Stuff Getting Chi Coin, "Born to Love" Strong, $31,000; Force "Skippy" Into Oriental

Chicago, April 21.

Only real money to be made in the loop this week is from the strictly femme trade flickers. These include "Strangers May Kiss," the leader, "Born to Love," and "City Streets." Last two named are getting a slight downtown advantage by displaying "adults only" signs.

Other than this trio the loop is wobbly. Orders from New York sent "Skippy" into the Oriental for a second loop run in spite of the fact that the picture disappointed two weeks ago at the Chicago. At the Oriental, with its strictly flapper trade, the film hasn't a chance. Evidently the home office wants this kid picture plugged no matter what the expense. It's gonna cost 'em plenty for their prerogative. From early indications this house will drop heavily into the red and give the Oriental its second consecutive losing week. House has about proven that it takes a stage attraction to get past. On the row there have been rumors of this house going double feature. This move, however, is extremely doubtful. Theatre has been worrying how to get even one presentable picture weekly.

"Kiki," at the United Artists, was weak from the jump. Competition for femme trade too tough. Around the corner, "Dishonored" is slowing rapidly in its third week and leaves in a couple of days.

"Dirigible," Columbia special, comes into the legit Apollo this Sunday (26) for roadshowing.

Estimates for This Week

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"City Streets" (Par). Stage show. Will pull the house up several thousand above previous week's bad mark, but will not prove anything exciting; fair indications at $41,000. Last week "Doctors' Wives" (Fox) disappointed at the cash drawer with sickly $34,700.

McVicker's (Publix-B. & K.) (2,200; 50-75-85)—"Strangers May Kiss" (M-G). Smash of the loop; appears capable of grabbing a standout $33,000; first time a Shearer film has gone into a run house. "Connecticut Yankee" (Fox) finished an excellent three weeks by going away with $14,200 last week.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Skippy" (Par). Stage show. House is in the rough again; no pictures available, and no strong attractions; hopes for the best with the second loop run for this kid picture, in spite of its so-so showing at the ace Chicago; figured that rave reviews and word-of-mouth would help; flaps staying away and a tough week apparent at $24,000. Last week about the same with "Three Girls Lost" (Fox).

Orpheum (Warner) (600; 40-60-75)—"Little Caesar" (WB). House on the winning side for the second consecutive week; miraculous; last week $8,900; current week indicates strong staying powers at $4,500.

Palace (RKO) (2,300; 50-75-85)—"Virtuous Husband" (U) and vaude. Will pick up slightly this week; no strong names on screen or stage, though word-of-mouth good on stage show; probably $24,000. "Behind Office Doors" (Radio) last week just got by, $22,300.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Dishonored" (Par). Will make three weeks after two good opening stanzas; this week should mean $11,000. Last week a satisfying $18,700. Wednesday (22) brings in "The Prodigal" (M-G).

State-Lake (RKO) (2,700; 50-75-85)—"Born to Love" (Pathe). Opened nicely and keeping in stride with three-cornered race for femme patronage of the loop; indicates $31,000 and will likely linger. "Cracked Nuts" (Radio) originally booked in for only one week and that was enough at $22,600 last week.

Studebaker (Insull) (1,200; 50-75-85)—"Vienna" (Indie). House now in a tough spot; in spite of brutal business must keep film two more weeks under agreement; goes dark again May 2 with neither screen nor stage product available; just a crying jag for current (2nd) week at maybe $2,500. Last week $4,200.

United Artists (Publix-UA) (1,700; 50-75-85)—"Kiki" (UA). Opening weakly and indicates not more than $25,000; can't last long. "City Lights" (UA) closed five weeks to satisfying $12,900.

Woods (Jones) (1,200; 50-60-75)—"Little Caesar" (WB). Picture making money for house; last week drew in $18,200 for the opener, and looks capable of dragging in $10,000 currently.

2 MAY BEAT $16,000 IN GOOD P'T'LAND WK.

Portland, Ore., April 21.

(Drawing Population, 400,000)

A scramble for extra business these days, with houses plugging and getting results. Spring weather opposition is starting, which means lines at the gas pumps, and gas 12 cents.

Orpheum and its eight-act vaude policy seems likely to lead the town this week. House did 25% better in March than for the same month last year.

Estimates for This Week

Paramount (FWC) (3,500; 25-60)—"Doctors' Wives" (Fox) with F-M unit. Will be okay near $14,000. Last week "Man of the World" (Par) $14,500.

Broadway (Fox-Portland) (2,000; 25-60)—"Strangers May Kiss" (M-G). Well exploited and strong for about $16,000. Last week "Connecticut Yankee" (Fox), in second week), $8,000, nice enough.

Orpheum (RKO) (2,000; 25-60)—"Cracked Nuts" (Radio). With long vaude bill may lead town at $17,000. Last week "Subway Express" (Col) fair on $12,500.

United Artists (Fox-Portland) (1,200; 25-60)—"Trader Horn" (M-G). Follows road showing last month and doing well; near $14,000 and holds over. Last week "Front Page" (UA) poor with $6,500.

Rialto (FWC) (1,500; 25-50)—"Connecticut Yankee" (Fox). Moved down from Broadway for a third week and will do about $6,000, good. Last week "Right of Way" (FN) got poor $2,500.

Alder (Hamrick) (1,200; 25-50)—"Honor Among Lovers" (Par). Likely good enough at $4,000. Last week "Drums of Jeopardy" (Tiff) got weak $2,700.

Hot Competition in Seattle—Orph. Vaude $17,000, "Page" $5,900

Seattle, April 21.

(Drawing Population, 450,000)

Local managers of the first runs are putting all their stuff into the setup these days. This is due to competition getting keener through the Orpheum's extended vaude and the "showmanship" contest under way in the northwest district by Fox West Coast. Lobby displays are taxing ingenuity and stopping the mobs.

Estimates for This Week

Paramount (Fox) (3,106; 25-35-50), "Wise Child" (M-G) and unit. Big publicity for Marion Davies; looks like $14,000. Last week "Charlie Chan" (Fox) $12,200, fair.

Fifth Ave. (Fox) (2,400; 25-35-50), "Trader Horn" (M-G). Second week will be very good, headed for $10,000. Last week same film great at $18,000.

Fox (2,300; 25-50), "Kiss Me Again" (FN). Weak and may hit $4,200. Last week not good with "Three Rogues" (Fox) around $4,400.

Blue Mouse (Hamrick) (950; 25-35-50), "Kiki" (UA). Steady second week with $3,000 indicated. Last week same film $5,500, good.

Music Box (Hamrick) (900; 25-35-50), "Front Page" (UA). Big campaign with months of advance news dope on theatre pages; going for good $5,900. Last week, second of "Reaching for Moon" (UA) did $5,000, fair.

Liberty (Jensen-von Herberg) (2,000; 15-30), "Single Sin" (Tiff). Bert Lytell recently here for two weeks in stock, so local angle helped; looks good at $6,000. Last week "Headin' North" around $6,000.

Orpheum (RKO) (2,700; 25-60). "Bad Sister" (U). But picture is given bottom billing, big noise being vaude; still strong for around $17,000, great. Last week "Behind Office Doors" (Radio) and good vaude did $12,900.

WB Subsids on Same Block

The second annex to the Warner home office off Eighth avenue is scheduled to open May 1. Then several departments in the old building, including publicity, will move to the new floorage.

Housing then will be so complete all of the 20 Warner subsidiaries will be quartered in the same block.

B'klyn Spurts—"City" $50,000 This Week; Fox "Yank" $38,000

Brooklyn, April 20.

Splendid weather with ace pictures at the Fox, Par and Albee. Fox this week looks like a winner with "Connecticut Yankee." House has a new exploitation man, Morris Kinzler.

Paramount has "City Streets" and Gilda Gray on stage. Albee started lightly with "Cimarron" but looks okay now. Five shows daily. Loew's Met is splurging with eight acts of vaude and "Kiki."

Estimates for This Week

Paramount—"City Streets" (Par) (4,000; 25-50-85). Good reception from critics and Gilda Gray in a town where she's known; exploitation for this gal fine; business should be around $50,000. "Skippy" (Par) last week, a holdover, did $40,000.

Fox—"Connecticut Yankee" (Fox) (4,000; 25-50-75). Will Rogers always means dough here; maybe $38,000 this week. Last week "Conquering Horde" (Fox) around $20,800, light.

Albee—"Cimarron" (Radio) and Vaude (3,240; 35-40-60-75). House opening at nine a. m. with five shows daily; looks good at $33,000. Last week "Bad Sister" (U), $23,400.

Metropolitan — "Kiki" (UA) and Vaude (3,577; 35-40-50-75). Eight acts with expectations at $15,000. Last week "Dance Fools Dance" (M-G), $27,200.

Strand—"50 Million Frenchmen" (FN) (2,800; 35-50-60-75). So-so at $15,000. Last week "Finger Points" (FN), second week, $14,200.

N. Y. DAILIES GIVE IN ON FILM AD COPY STYLE

Biggest metropolitan dailies, which for years have dictated to theatre advertisers how their copy shall appear in type, have at last capitulated to filmdom. The argument was presented, among many, that refusal to grant proper display not only inferiorated picture advertising in comparison to department store copy, which always has had full latitude, but reduced the value of the copy for theatres by being lightly treated by the major percentage of daily readers.

Threats to pull out copy have been repeatedly made by some of the larger picture companies. None availed, until Warners took up the situation. This followed a series of educational get-togethers with dailies' advertising men. Charlie Einfeld and Myer Lesser of the WB organization presided over most of these.

Chiefly as the result of the Warner stand, according to indications, the New York "Times," "Herald Tribune" and "Sun" have agreed to run ad copy as marked.

Every company in the film field now is taking advantage of this leeway, going from the prescribed light-faced type and hair-lines to heavy hand-set lettering and rules.

COAST'S $5 PREMIERES NOT SO GOOD, SEZ F-WC

Los Angeles, April 21.

Fox-West Coast is making it plain to the studios that it is fed up on $5 premieres at its houses. Circuit claims that the prestige the studio gets with a bally opening means nothing to the theatre. According to F-WC, there's nothing but expense and headache for the theatre.

Several pictures that have had $5 shove-offs recently have expended more money on the opening night bally than they have made on the run. With the theatre and studio usually splitting on opening night expenses, the overhead piles up fast. Difference between a bally opening and cold opening in the majority of $2 pictures shown here recently is the difference between profit and loss on the first two weeks.

Louis Cohen Due

Los Angeles, April 21.

Louis Cohen, Fox realty head, heads east this week for a confab with Harry Arthur in New York relative to theatre deals, one of which may be the reported Fox-Warner plan.

Cohen is expected to arrive in New York April 27, due for a long stopover before returning to the Coast.

U. A.'S PROMOTION STAFF

Exploitation Men in Field—Hal Horne Home From Coast

United Artists is organizing a divisional promotion staff with the country split into 10 territories for the purpose not only of servicing UA accounts and supervising openings, but also, in co-operation with division managers for establishment of a closer contact with the field. Hal Horne, managing the affairs of John P. Medbury, writer-radio artist on the coast, is in New York and will be in charge of the field staff.

Horne in New York will work under the supervision of Bruce Gallup, along with whom the division representatives are now being lined up.

UA is not looking for mere exploitation men. It wants showmen who understand advertising, the operation of theatres and distribution.

RKO Reinstates Ads In Cincy Enquirer After Daily's Pans

Cincinnati, April 21.

RKO advertising is back in the Enquirer after eight days, during which the paper waged what ranks as perhaps the most vicious attack ever made by the press against a local business enterprise.

All but one of the seven leading downtown picture houses are operated by RKO. The Enquirer has the morning and Sunday newspaper field here to itself.

The yearly RKO advertising account with the Enquirer has represented an expenditure in excess of $50,000. Recently RKO's local advertising department decided to make a 50% reduction in display space used in the week-day issues of the Enquirer, and carry on in the regular way in the Sunday paper. At the same time RKO advertising in the Post and Times-Star, afternoon papers, was to continue unchanged. The reason given for the advertising cut in the week-day Enquirer was to avoid duplication of circulation resulting from coverage of the afternoon sheets.

Enquirer management notified RKO if there were any curtailment in its advertising schedule with that paper, no reader notices would be carried. Then RKO withdrew its advertising, the halt extending from April 10 to 17.

While RKO advertising was out of the Enquirer the paper published three editorials on separate days attacking the general standard of present film fare, and also criticising RKO for employing flash fronts and other ballyhoo methods now common in picture exploitation. The paper also changed its usual reviewing style and took healthy raps at the pictures offered last week in the three principal RKO houses.

With the resumption of RKO advertising in the Enquirer, the feeling among newspaper men and advertisers in Cincy is that the paper will let up on its editorial panning and severe criticisms of the picture industry.

"Lifetime" for U, Which Will Keep Film Kidding

Hollywood, April 21.

Universal has closed for the rights to "Once in a Lifetime," with price kept under cover. Negotiations were completed in New York, although preliminaries were started here with Carl Laemmle, jr. when Moss Hart, co-author, was here playing in the local stage production.

Had Universal been unable to get the rights to "Lifetime," it intended making a picture-kidding film regardless. John Murray Anderson had been assigned to read possibilities from local authors for such material.

Junior Laemmle will retain the kidding atmosphere of the play but will remove any suggestion of too pointed satire.

Corthell Lands in Film

Herbert Corthell, legit, has a one picture contract from Paramount. He goes into "Scarlet Hours," new Nancy Carroll talker, Edmund Goulding director, Mike Connelly placed.

Same office also set Jerome Daly, from legit, for "Girl Habit," Par's new one with Charles Ruggles.

Indiana Offers Free Ride to Its Patrons; Circ's Double $7,800

Indianapolis, April 21.

(Drawing Population, 450,000)

Springtime weather is cutting into business this week. Loew's Palace got more than its share because it has Norma Shearer and used plenty of ad space.

Circle is experimenting with double features as a result of the increased attendance Thursday nights when the new films come in. But this week has not caused any great jump in biz. Indiana bringing Brooke Johns as m. c. May 1 for indefinite stay. Management is grabbing at every straw, the latest being free transportation if you go to the Indiana. Theatre credits persons if they present street car or bus transfer on price of admission.

Estimates for This Week

Indiana (Publix) (3,300; 35-50-65)—"Finger Points" (FN). Will be fair at $17,000. Second week for horoscope reading in lobby, but no great rush.

Circle (Publix) (2,600; 25-40-50)—"Bachelor Apartment" (Radio) and "The Sin Shop" (Radio). First week of double features; only slight interest shown in two films, average at $7,800 this week.

Loew's Palace (Loew's) (2,800; 25-35-50)—"Strangers May Kiss" (M-G). Good at $10,000. Palace took space in dailies while others reduced size of ads.

Apollo (4th Ave.) (1,100; 25-35-50)—"Mr. Lemon of Orange" (Fox). Ought to get $6,000.

Lyric (4th Ave.) (2,000; 25-35-50) "Three Girls" (Fox). Below average at $9,900.

Ohio (Publix) (1,400; 15-25)—"East Lynne" (Fox). Will do usual $2,000 on second run.

MET $38,000 AS BOSTON TAKES THE SPRING AIR

Boston, April 21.

(Drawing Pop, 850,000)

Weekend holiday (Boston's Patriots' Day) sent many out of town. Biz, however, a bit rejuvenated Tuesday, although hot weather may still impede rising grosses.

This week's lineup may give Keith's the honor place, where "Ten Cents a Dance" (Col) is pulling 'em in. Big met, of course, will have biggest gross, where it looks like "City Streets" will hit around $38,000.

Estimates for This Week

Met (Publix) (4,380; 50-75)—"City Streets" (Par). Will do a good $38,000, with but little likelihood of more. "Skippy" (Par) clicked off a fine $41,500 last week.

Loew's State (4,000; 30-40-50)—"Tailor Made Man" (M-G). About $15,000 limit for this flicker. Last week "Strangers May Kiss" (M-G) got a swell $31,000.

Keith's (RKO) (4,000; 35-50-60)—"Ten Cents a Dance" (Col). Ought to go to $24,000 for a fine week. "Dracula" (U) got a poor $14,000 last week.

Keith-Boston (RKO) (3,000; 50-60)—"Beyond Victory" (Pathe). Will hit close to $15,000. "Misbehaving Ladies" (FN) did $16,700 last week.

Fenway (1,360; 30-50) — "Finger Points" (FN) will do $6,000 for fair week. Last week "Dishonored" (Par), on holdover, fair $6,000.

Uptown (1,700; 30-60) — "Finger Points" (FN). Won't go over $5,000. "Dishonored" (Par) netted ordinary $6,000 last week, its second.

Scollay (2,562; 35-50-60) — "Dishonored" (Par). Moved in here and may get $10,000; this makes third week for Dietrich at some local house. "Ten Nights in Barroom" got fair $11,000 last week.

Olympia (1,62; 35-50-60) — "Finger Points" (FN). May hit $7,000. "Dishonored" (Par) good at $8,600 last week, also a holdover.

"Tragedy" Finished

Hollywood, April 21.

With "The American Tragedy" finally in cans, Jos. Von Sternberg takes a two weeks' vacation and will then tackle his first Dietrich picture since her return. No story set yet.

Sternberg will also do the other of her two films for Par. Miss Dietrich is due here May 1.

Garber Pathe Supe

Hollywood, April 21.

Art director for Charles R. Rogers when Rogers was an indie producer at Universal, Dave Garber has been appointed general superintendent of construction and technical director for RKO-Pathe.

Garber was brought to RKO-Pathe by Rogers when the latter was appointed production head. Last week 150 men, including grips, painters, carpenters and laborers, were added to the studio's construction staff.

STAGE UNIONS AND SHOWS

PATHE ASSETS IN LIQUIDATION

$11,036,520

Assets of Pathe Exchange, the old Pathe, not to be confused with the newer RKO-Pathe, are $11,036,520, as recounted in the Pathe statement of Dec. 27, last, with the accounting brought up to April 14, last. In this inclusion is the Pathe sale to RKO, which occurred Jan. 5. The old Pathe's annual meeting is scheduled for April 28, next, when an election of officers will take place.

On the Pathe statement as reproduced on this page, the RKO notes mentioned as held by Pathe Exchange amount to about $3,200,000. Another $2,000,000 in RKO notes said to have been passed over at the time of purchase was used to pay off Pathe Exchange indebtedness, it is stated at the Pathe office.

The next noteworthy item in the statement reveals that a reappraisal of the Pathe-Dupont raw film interest held by Pathe Exchange establishes its current book value for Pathe at $4,000,000, as against its previous book valuation by Pathe of around $500,000. In a preface to the report signed by Joseph

(Continued on page 26)

No Interlocking Boards in Fox, Loew's and New Co.

Complete severance of managing interests between Fox Film and Loew's, Inc., was effected when the newly formed banker group of Film Securities Corp. bought the Fox holdings in the Loew company, amounting to 660,000 shares. Although Fox receives 460,000 shares of Film Securities stock besides the $28,000,000 cash payment for the Loew stock, Fox will have no voting right in the newly organized holding company.

The 660,000 shares represent around 48% of the outstanding Loew stock and practical stock control. While it detaches the community of interest between Fox and Loew's, it leaves the latter in practical control by the Chase banking group, which together figure to be pretty nearly the strongest financial organization known.

This group, besides Chase, includes Bancamerica Blair, Dillon Read and Hayden-Stone.

Possible realignment of the directorate of Fox Film and Film Securities Corps. is to follow. This by request of the government. The latter recently agreed to discontinue its divestment action against Fox Film for the latter's Loew holdings but reserved the right to continue at the will of the Attorney General when and if the latter may see fit under certain conditions.

Board Members

These conditions are understood to be mostly the formation of a new board for Film Securities and Fox Film that will not be interlocking one way or another with Loew's. It likely means Harley L. Clarke's position on the Loew Board will be taken by one of the banking group behind Film Securities Corp.

The government's withdrawal from litigation was by consent, which means that Fox Film must realign its board. This board, to have been elected at the annual stockholders' meeting April 15, has been deferred owing to the sudden change of front by the goverment.

On the same day Fox Film was pressed with the business of paying of its funded debt, amounting to $57,000,000. That and other company affairs caused the stockholders' meeting to be adjourned until May 1. At that time it is expected the new board will be elected and the company's earnings announced.

At the annual meeting, Harley L. Clarke, president, hinted that Fox Film would concentrate heavily in the foreign field this next season.

Yesterday's Prices

STOCK EXCHANGE

Sales	Stock	High.	Low.	Last.	Net Chg.
200	Cons Film.	7⅞	7⅞	7⅞	....
100	Do pref.	16⅞	16⅞	16⅞	+ ⅛
7,000	East. Kod.	156⅝	152½	153¼	−3⅞
6,300	Fox. Cl. A.	23½	22½	23	− ⅞
32,000	Gen. Elec.	44⅞	43½	43½	−1⅜
2,600	Gen Th n	8⅛	8	8	− ⅛
1,100	Kolst. Rad	⅝	½	⅝	....
11,300	Loew	46⅞	43⅞	43⅞	−1⅞
300	Mad Sq G.	6⅛	6½	6½	....
20,300	Par-Pub	37¼	34½	34⅝	−2⅞
300	Pathe Ex.	2	1⅞	1⅞	− ⅛
400	Pathe Cl A	5⅛	4⅞	4⅞	− ⅛
78,200	Radio Corp	21	18⅞	19¼	−1⅞
12,300	RKO	21⅞	20⅝	20⅝	− ⅞
20	Orph pref.	65	65	65	−1
100	Shubert	5⅛	5⅛	5⅛	....
11,300	Warn Br	10⅞	10¼	10¼	− ⅝
200	Do pref.	22	21½	21½	−1⅝
10,200	Westing.	77⅞	75½	75⅞	−1⅞
20	Do pref.	101½	101½	101½	+1½
3,000	Zenith Rad	3⅛	2⅞	3	− ⅛
	CURB				
500	Col. Pict.	19	18	18	−1
200	Fox Thea.	4⅞	3⅞	3⅞	− ⅛
600	Gen. Th. pf	20	19	19	−1⅞
400	Technic.	9⅞	9⅞	9⅞	+ ⅜
2,000	Trans-Lux	9⅛	8⅞	8⅞	....
	BONDS				
$3,000	Gen. Thea.	54	53⅞	53⅞	− ⅛
5,000	Do	53½	53¼	53½	....
200	Jenk. Tele.	4⅛	4⅜	4⅜	− ⅜
2,000	Do	82	82	82	+7
1,000	Loew	97	97	97	− ⅛
1,000	Par-Pub	83¼	83¼	83¼	....
10,000	Pathe war.	83¼	82	83¼	+ ⅞
1,000	P-F-L	94	94	94	....
6,000	Warn Bros	50⅞	50⅛	50⅛	− ⅛
12,000	Do.	51	50⅞	50⅞	....

ISSUES IN OTHER MARKETS
All Quoted for Monday
Over the Counter, New York
Produce Exchange, New York.

	Bid.	Asked.
Roxy Cl A (3.50)	11	13½
Roxy common	⅞	1¼

1ST CONTROL BY BANKERS IS WITH LOEW'S

Bankers for the first time are now in direct control of a major picture company, Loew's. With the stock control of Loew's passing from Fox Films to the Film Securities of Delaware, to appease the government and its action against Fox to divest itself of the Loew stock, the bankers step into Loew's stock control through their newly formed Securities Company.

The Film Securities is a holding company, organized by the Chase banking group, which has refinanced Fox Films. In return for the Loew control stock of 666,000 shares, Film Securities paid Fox Films $28,000,000 in cash with around 460,000 shares of Securities stock.

William Fox paid the Nick Schenck coterie $125 a share for Loew's when purchasing it before Wm. Fox left his company. At that price the Loew block represented around $83,000,000. At Loew's Monday quotation of about 45 on the Stock Exchange, the 666,000 shares of Loew's were worth $30,000,000.

Paramount Exception

Banks are interested in one way or another with all of the better known film companies, but are said to have no financial string on Paramount, also reported as the exception in that respect. Heretofore bankers have asserted their control, if any, from behind. The Chase group is the first banking clique to openly take on the stock control of any company, although the Chase move became a necessary part of the Fox refinancing in accordance with governmental suggestions possibly.

In the physical operation of Loew's, with Nick Schenck as its president, with Metro a part of Loew's, the stock control placement has no bearing, at least for the present.

Judgments

Milton I. Shubert; A. Sulka & Co., $217.

Rose Marie Co., Inc., and Arthur Hammerstein; Manufacturers Trust Co., $145,123.

N. Y. Times Co.; T. Rzewicz, admr.; $8,988.

Optical Topics; Merrill Press, $1,251.

Miracle Theatre Co.; Progressive Film and Realty Co., Inc., $1,492.

Paramount Miniature Corp.; Sidney Koyner and Harold Koyner; F. J. Bonnell; $537.

Granda Amus. Corp.; H. Jahn; $3,701.

Foundation Amus. Co.; S. Hickman Novelty Co., $111.

CO-OPERATION IS NOW SPREADING

Stage Hands and Operators Proving Agreeable to New Conditions with Lessened Costs to Theatres—Musicians Expected to Accede Likewise—Publix Doing Missionary Work

MAKE MORE SHOWS

Ability to continue with stage shows, where now used, or to add them where not played but thought desirable and wanted, is by way of becoming less of a problem for the theatre operators through evidencing of a willingness finally on the part of labor unions to shave costs from their end. Chains are beginning to figure out devious ways and means of slicing union overhead on operation through elimination of extras and overtime in the booth and on the stage.

So far it's the stage hands and operators who seem inclined to cooperate with the theatres. Musicians from accounts are more or less straddling the fence at the present but believed influenced in spots by the easing up on the part of brother unions. That the musicians, harder hit than stage hands and operators, and with thousands thrown out of work by talkers, will generally swing along with the other unions on concessions is anticipated.

Fox and Publix are probably making the most comprehensive endeavor to make stage shows playable in a lot of spots through lowering of overhead from union workers. The movement was initiated by the new management of Fox Theatres.

On top of a new deal with unions in Dallas, saving the Class A house there approximately $500 a week, and heavy savings in Indiana towns, Publix is making a chain-wide attempt to talk turkey with unions in the hopes of cutting down wage scales, overtime, etc.

N. Y. Deals

The chain is starting with its two New York deluxers (Broadway and Brooklyn). Through a deal worked out with New York unions by Harry Sherman, Publix's director of special relations, the two metropolitan Paramounts lop off between $300 and $500 a week from the stage alone.

Under arrangements made with stage hands, when new shows come in Thursday nights, they will merely be accepted at the theatre and left there until Friday morning and then set up. Up to now shows have been set Thursday nights on coming in, with full rehearsals held the following morning. In future those rehearsals will be trimmed 'way down. In the deluxers there will be no saving from musicians, as they have been doing the rehearsals as part of their scale.

New policy on stage hands and changes is already in effect at the New York Paramount, first deal closed, and went into effect in the Brooklyn house Friday (17).

In other key points Publix will try similar deals with stage hands, operators, and musicians, with the thought in mind of making stage shows and general operating costs lower than they have been.

Must Co-operate

The reduction in Dallas is around 25%, says Publix. In Denver, an advance agreement is for a cut of about 10%, while in other southern unit towns, San Antonio, Houston and New Orleans, new deals similar to Dallas will be sought.

Sherman is on the way to Des Moines as his first stop on a tour especially for arranging new deals with union labor and making other overhead cuts that are possible. Besides there, Denver and the south, he will visit Omaha and other important points. The Publix attitude is summed up generally as being that unless the unions are willing to play ball, Publix will refuse to play stage shows.

Thousands are expected to be shaved in operating costs from elimination of extras and overhead throughout the Publix travel. Wherever it is possible to cut out necessity for extra costs, this will be done, with first offensive in that direction levelled at various effects from the booth. These will be eliminated entirely.

Amusements Stay Down Like Rest Of Stock Market's Acrobats, with Par and Loew's as Off Performers

Wall Streets aerobatic stock performers kept on the under side last week with amusements along with them. In amusements Paramount and Loew's performed the worst, with Par slipping to 37, almost its low for the year, and Loew's around 45, a drop of 8 points on the week.

Dividend cutting talk was reported to have caused Par's decline. Rumor is the Par dividend for the third quarter is under consideration by its bankers. Story says the dividend may be declared by Par from the present $4 annually to a basis of $2 or $2.50. The $2.50 figure seems mostly favored by the Par people. It's the bankers argument for conservatism of surplus, with Par now holding a surplus of around 35 millions.

Loew's decline with heavy sales unaccounted for. No cut dividend rumors have been about over Loew's transfer of its control stock from Fox to a banking syndicate, which may have figured in the large sales. A suit for recovery by stockholders against Loew's and some of its officers is now proceeding in the N. Y. Supreme Court. One theory has been about Loew's that a clique buying largely of late and seeing the control stock locked up, started to unload their holdings.

Yesterday's (Tuesday) decline along the board sent Paramount three points lower, between 34 and 35. At the same time Loew's went off another two points to under 44. Fox made another dive of a point and RKO lost fractionally. This gave Loew's a total loss of 10 points within six days. Yesterday's prices marked new lows for Par and Loew's.

Fox was affected by its new issues, the publicity on the government's withdrawal of its action against Fox and Loew upon Fox divesting itself of the Loew stock control, and that Fox failed to submit a report for last year at its annual meeting April 15. That meeting was adjourned until May 1 next. One of the reasons for the adjournment was said to have been that accountants had failed to agree upon figures for the 1930 report, while another cause was the abruptness with which the federal permission for the transfer of the Loew stock and discontinuance of its suit came out. Fox fell off around 3 points on the week.

Not Much Change

No change either way of consequence came out in the amusements during the week ending Monday (20), otherwise. RKO was ahead of its parent, RCA, on that day by ⅜ of a point, RKO closing at 21. Warners drifted between 10½ and 12 all week.

Technicolor hit 9, with its low for this year to date 7½, and high 15¼. Trans-Lux also started backward, to near 9, after a 1931 high of 13¼ with low 6¾. Suggested there has been some inside selling of Trans-Lux.

Pathe bonds struck 82½ after having gone to 89, with Warner bonds Monday at 51, a point above their 1931 low, with this year's high so far 74½.

Too Warm

A record spell of warm weather for this time all over, particularly in the east and unseasonable, has been hurting theatre trade, especially for matinees. New York ball games at the opening of the diamond season have never seen the crowds the ball parks have drawn this early. Sunday in New York the ball game drew 80,400; opening day, April 15, 70,000.

With business apparently not picking up in any general line, stock buying turned light again, this with amusements as well as the whole list. There seems no incentive for investors at present with speculative traders wary, excepting the confident bears.

Summary for week ending April 20:

STOCK EXCHANGE

1930-31 High.	1930-31 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
..	..	1,000	Consol. Film (2)	8¼	7⅞	7⅞	− ⅛
18⅞	15⅞	1,300	Consol. Film pfd. (2)	17	16⅞	16½	− ½
185⅞	143⅞	82,700	Eastman Kodak (8)	161½	153½	157	−5
38⅞	22½	189,600	Fox, Class A (4)	26⅞	22½	23⅞	−2⅞
51⅛	41⅞	313,200	Gen. Elec.	47¼	42⅞	44⅞	
17½	8¼	32,100	Gen. Thr.	10¼	8¼	8½	
2⅞	½	7,000	Kolster Radio	¾	⅝	⅝	+ ⅛
98½	43⅞	59,200	Loew (3)	51¼	45⅞	45⅞	−8½
..	..	900	Madison Sq. Garden (1½)	7¼	6½	6½	− ⅜
27	25	800	Met.-G.-M. pref. (1.89)	27	26¼	26¼	
50⅞	36	188,800	Paramount	43⅞	36	37½	−6⅞
2⅞	1½	12,100	Pathe Exchange	2½	1⅞	2	− ⅜
9½	3	2,900	Pathe, Class A	6	4½	5	− ⅜
27½	12	335,000	Radio Corp.	23⅞	19⅞	20⅞	−2⅞
24½	15⅞	108,400	RKO	23¼	20¼	21	−2⅛
..	..	50	Orph. pref. (8)	66	66	66	
9⅞	4½	3,100	Shubert	5⅞	4⅞	5⅛	− ⅛
..	..	50	Universal pref. (8)	33½	31¼	33½	
20⅞	10⅞	87,500	Warner Bros. (4)	12¾	10⅞	11	− 1⅛
..	25	1,000	Do pref. (3.85)	25½	23½	23⅞	− 1⅞
107⅞	75½	119,800	Westinghouse	81⅞	75½	77	
..	..	1,100	Zenith Radio	3⅞	3	3⅛	

CURB

1930-31 High.	1930-31 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
22	17	400	Col. Pics.	20½	19	19	−1⅛
8⅞	4⅞	35,100	De Forest Radio	7⅞	5½	6	−1¼
6¼	3⅞	3,400	Fox	4½	3⅞	4	− ⅛
30¼	18⅞	8,400	Gen. The. Eq. pf (3)	24	18⅞	20⅞	−1⅛
15¼	7½	2,800	Technicolor	10⅞	9	9	−1⅜
13¼	6⅞	13,400	Trans-Lux	10⅞	8½	8⅞	− ⅞

BONDS

1930-31 High.	1930-31 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
74	51	$291,000	Gen. Thr. Eq. 6's, '40	58½	54	54	−1
78⅞	75	11,000	Keith 6's, '46	75½	75	75	
99¼	91½	11,000	Loew 6's, '41, ex war	97½	97	97⅛	
89	51	142,000	Pathe 7's, '37	89	82½	82¾	−2⅞
97	92⅞	29,000	Par-Fam-Lasky 6's, '47	93⅛	92½	91	−1
25	15	7,000	Shubert 6's	17¼	15	15	
74½	50	208,000	Warner Bros. 6½'s, '39	51	50½	51	

ISSUES IN OTHER MARKETS
All Quoted for Monday
Over the Counter, N. Y.
Produce Exchange, N. Y.
Quoted in Bid and Asked

Bid.	Asked.		
11½	13½	....	Roxy Cl. A (3.50)
1	2	....	[illegible]

Par Re-Elections

Eugene Zukor, Ralph Kohn, Sam Katz, Herman [illegible] and Herman Wobber were re-elected to the Paramount Board for a term of four years at the annual meeting of the company's stockholders held Tuesday (21). Adolph Zukor, president, presided.

[illegible] centered around the company's [illegible] efforts in the foreign field.

Picture Situation in Germany Clarified; Opportunity Exists For Americans—And Dangers

By Max Magnus

Berlin, April 11.

It has been proven that with the extremely severe Kontingent law the German film industry has hurt itself more than the American. Regardless of the fact that of the 50 Kontingent permits which the Ministry of the Interior had set aside for special importations only 35 were used. America felt hurt over the law, and it is being realized here, especially by the Ufa, that the restrictive Kontingent measures are detrimental.

Ufa has an excess of pictures and only recently the management issued instructions to complete films in production as quickly as possible. It is possible that in the near future Ufa will take steps, most likely through their president, Ludwig Klitzsch, who will leave for the States in a short time, to make connections with some large American picture concern. This step has been forced upon Ufa.

Which relates a wonderful opportunity for America, and those on the other side should try to make use of this chance as best as they can. Berlin is admittedly an important European picture center. However, it is advisable that before any large American picture corporations negotiate with Ufa, that they communicate with George Canty, American Trade Commissioner for Films and attached to the American Embassy in Paris, regarding the situation and the possibilities in Germany.

As to any plans of American production in Berlin—which has great possibilities both from a technical and business standpoint— it is necessary that there be no doubt regarding the political and economic conditions in Germany. They are most critical at present and consequently the German government is not in a position to admit pictures with a political tendency or that might cause controversy.

Diplomacy

An incident that took place a short while ago goes to show how easily roused the German public is politically. Gus Schaefer, the General representative of Paramount, proceeded most cleverly. As Marlene Dietrich was present in Berlin, it was intended to do considerable exploitation for her new picture, Morocco, before the picture had been submitted to the censors. Schaefer first made no inquiry at the official Department how the public i.e. the censors, would accept an entirely neutral plot of the Foreign Legion.

Confidentially the Ministry of the Interior hinted that it would not even be worth while submitting the picture, as the censors were certain to prohibit it.

This case is especially noteworthy, because an American representative tackled the official Department in the correct manner. Schaefer knew very well that the German government in no way intended to play tricks on the American producers, but he also knew that the German government and consequently also the film censors and other authorities, would prevent anything and everything that tended to excite the public or might result in political controversy. Even if Schaefer did not succeed in getting a permit for the Morocco film, he certainly did a great service, not only to the Paramount, but to the American film industry, in general, because very cleverly he conducted the entire negotiation in a polite and diplomatic manner.

The local authorities assured the correspondent of "Variety" that they looked upon this case as showing an increasing understanding on the part of America regarding the difficult German political situation and that in all other cases, encouraged by this incident, nothing will be left undone to support America and its production intentions.

Banks Off

There is another important factor. The big German banks are most skeptical of the German film industry, and in most cases have declined the financing of pictures. The Commerz & Privat-bank, which has as yet not been able to get rid of its £50,000 Emelka shares and which is also having difficulties with Tobis shares, has become very careful in the financing of films. It is therefore assumed that soon lack of money for picture productions will be very noticeable.

Naturally there are great possibilities of Americans making money with German pictures here, but it must be stressed that it is more than doubtful whether the American producers will be successful with talkers manufactured in Hollywood with a German version, because it has been proven that the dialog, atmosphere and even the presentation of talkers manufactured in Hollywood in German version, are alien to the German public.

One point bears repetition: the political situation here is most critical, although outwardly it cannot be noticed very much. If the Americans wish to take advantage of the present scarcity of films in Germany, they ought to do it on short-term loans with local production only. Very emphatically Americans must be cautioned against longer or permanent investments for the building of studios or picture theatres, due to the uncertain political and economic condition.

MIRANDE'S METRO LEAVE

Hollywood, April 21.

Yves Mirande, French playwright on Metro's contract list, left here this week for Paris on a three months' leave.

He sails April 30 on the Paris.

Trio Reunited

Hollywood, April 21.

The Boyd-Armstrong-Gleason trio appearing in many pictures for Pathe will be reunited by that studio in "Suicide Fleet."

George Rosener is writing the war story.

Argentine Tax Revised to 20% of Film's Run—Showmen Win Battle

Buenos Aires, April 21.

After several weeks of disputes, the film tax fight here is over with showmen winning. Method of taxation is entirely revised.

New arrangement calls for governments getting 20% of the net profit from films, instead of taxing each print brought in as previously. Import taxes will be charged, but these will be deducted from the percentages after filmers submit their six-monthly statements. Film companies must show their books to the government every six months for this purpose.

Film firms are inscribing themselves in special registers of the Customs offices and Ministry of Finance and consider their struggle against strangling taxes here finished.

Trouble in South America started about seven weeks ago when the government inaugurated a tax tilt of 15 times the previous tax. Film men claimed such a terrific increase would ruin their business, with the government stalling an answer.

Several petitions failed to get any result or reply from the South American government with the result reps of all film companies in South America decided to stop releasing pictures. Move went through April 9, all closing offices. That obliged the theatre owners to take up the fight asking the government to think things over since it meant a closing eventually of all theatres in the country.

The government called a number of conferences between film men and the Ministry of Finance, with the agreement resulting.

ENGLISH TAKES DROP 30% IN PAST 6 MOS.

London, April 11.

Film theatre grosses of the last six months are estimated to be down by 30% against the corresponding period last year.

Result is continuance on the part of the exhibitors in their drive for cheaper rental terms and no gurantees.

Fall is generally reckoned to be due to the industrial depression, crippling trade here, although some insist it's partly due to the falling off of star appeal and the surfeit of sex stuff, which is knocking down the family audience tradition.

GERMANY'S 1ST QUARTER AND WORRY AHEAD

Berlin, April 10.

First quarter of 1931 has passed and with it the peak of the film season. All those who view things from an economic standpoint agree that something extraordinary must happen to save the German film theatres, inasmuch as they are not backed by big concerns. In considering what will happen, what has happened must not be forgotten.

There were 15 pictures above the average the 1st quarter, practically exclusively German made. Those not mentioned in the following list are "Mary Dugan," "Die Lustigen Weiber von Wien," "Grock," "Fra Diavolo," talkers only interesting a small portion of the public.

Most successful of the last season was "Die Privatsekretaerin," to which must be added "Das Flotenkonzert von Sans Souci," "Die Drei von der Tankstelle," "Drei Tage Mittelarrest" and "Sous les toits de Paris." Next to these is "Ihre Majestaet die Liebe." "Stuerme ueber dem Montblanc" was a box office success among the many nature and alpine pictures, but never attained the uniform enthusiasm of "Piz Palue."

Europe-Bound

Irving Thalberg and Norma Shearer (Mrs. Thalberg) are supposed to leave Hollywood today (21) on the first lap of their four months' vacation in Europe. They sail from New York May 1 on the Europa.

Douglas Fairbanks, Jr., and Joan Crawford (Mrs. Fairbanks) intended to sail on the same boat for their Euorpean vacation, but Miss Crawford will be kept at Metro for several weeks. After finishing "Girls Together" she must do retakes for "Torch Song." Fairbanks, Jr., must also finish "I Like Your Nerve" at Warners, with several weeks to run yet.

William Haines expected to leave Monday for New York and sailed April 25 on the Ile de France, but was held here for at least a week of retakes on "Dancing Partners."

Mary Pickford leaves about Saturday (25) Europe-bound to meet Douglas Fairbanks on the continent. Fairbanks is at present sailing for Italy from India.

Meighan Lands

Hollywood, April 21.

With his part in "Young Sinners" the determining factor of whether he could stage a comeback or not, Thomas Meighan did.

Fox has given him a term contract as a result.

Par's Play and Star

With Ruth Chatterton as the expected star, Paramount will talkerize "Tomorrow and Tomorrow" legit play by Philip Barry. Gilbert Miller produced the stage piece.

Miss Chatterton's performance in the film will be one of her last for Par.

Van Lear in H. O.

Bob Sylvester, with RKO three years in the publicity department and recently succeeding Don Prince on handling the Palace, left Saturday (18).

Arnold Van Lear, from the Albee, Brooklyn, stepped in.

Frenchmen Figuring Angles on Germans to Enlist Americans In Easy Worldwide Distribution

Paris, April 21.

French film industry would like to propitiate American tieups. Attitude here is that such tieups would bring world-wide co-operation and distribution by compelling Germany, including Tobis, to submit to terms eradicating the national barriers established by the Paris patent conference, as well as those brought about by quotas.

Official commission on French picture control expired in March, but has been extended for two more months to permit a decision on the quota. After the extension, a department under the Ministry of Fine Arts will replace the commission, thus giving pictures official recognition.

Commission is inclined to practically abandon the quota, except against such countries as Germany, that have an anti-French quota. The move is expected to outwit the Germans whose quota is intended to provoke the French into a retaliatory quota which might aggravate Americans sufficiently to cause them to desert France in favor of Germany. That's the way the French look at it.

Austria's Pretense

The German market practically includes Austria, where the recent quota abatement is but a sham, since it remains three to one for the only pictures worth importing.

The German stiff quota is figured here as part of a plan to compel American tieups, indispensible for the relief of current shaky conditions in that country's film industry. This parallels the efforts of Tobis to re-establish its current difficult position by obtaining good terms from an American tieup.

Tobis' difficult situation on the Continent is instanced by the untenanted Budapest studios, Tobis equipped. They have been offered to American producers rent free for the production of Hungarian talkers, or quarter normal rent if producing any other language talkers there.

The Svenska, meantime, are intending to defeat Tobis royalty demands and are preparing to replace Tobis recording by a cheaper Swedish apparatus.

Great trouble with Tobis really lies in the fact it has a tremendous amount of uncollectable paper on hand.

S. A. EXHIB GOES BROKE, OWES $25,000 AND HOW

Buenos Aires, April 14.

Senor Lombardo, owner of the Ideal theatre, has filed his petition in bankruptcy. He owes $249,933 and states his assets at $127,176. Included in his assets are two race horses, "Cote d'Or," valued at $25,000, and "Claror," $20,000. In the liabilities these nags figure as owing $25,000 to one stud farm and $13,000 to the other. And as neither has ever run, the feed seems to be dear.

Lombardo also stuck the newspapers for $18,149, proving that credit is easy in these parts. Principal creditor is Agustin Gentile, for $91,000.

Among the assets Lombardo lists $7.47 on deposit with the National City Bank, New York, and $39 in the Spanish Bank. Tapestries, carpets and curtains figure at $21,000, and his radio outfit is listed with "machinery" at $23,000.

Bill printers and stationery suppliers are owed $5,200. Two firms thought to be in the publicity business figure for $13,700. Among his assets is "Picture by Orlandin, $500."

Ideal opened a year ago. It seats 931 and is a regular deluxe, with everything modern. This house opened with "Sombras de Gloria," and had a bad break with "Rio Rita" in Spanish. Played all the producers in turn but never landed a hit.

VAN BEUREN RUNNING SHORT-MAKING FIRM

The Van Beuren Company is branching out for the coming season with approved plans for seven different series of one and two reels shorts, in addition to a feature. Arrangements have been completed for distribution through both RKO and RKO-Pathe, latter getting the benefit of five of the series, as now figured out.

Amedee J. Van Beuren, as president of his own company and controlling 50%, RKO the other 50%, is personally in charge of all operations, and will continue as such.

James H. Turner became a member of the board of directors of Van Beuren Corp. on joining RKO. He is asst. to Hiram Brown.

Harry Scott is in charge of distribution for Van Beuren.

The "Timely Topics" series Van Beuren controls and made for years, will no longer be produced, under plans.

Maguire Walks In

Hollywood, April 21.

William Anthony Maguire actually arrived on the Fox lot from New York, under his contract to write four pictures. Two of the scripts are to be done on this trip and two more after Bill makes a return visit to New York.

Fox lot so surprised to see him they haven't an assignment for him yet.

DUNNING AFFILIATES WITH 2 LABS ABROAD

Hollywood, April 21.

Dunning process of composite and transparent photography will now invade Europe.

Cable received by Carroll Dunning from his son, Dodge, is that the latter has closed deals for two process laboratories, one each in London and Berlin.

English company will be a combination with Humphries laboratories and Basil Dean, and the German outfit will be with the Geyer Werkes and Frederic Zellner.

Dunning technicians will be sent from here to operate the laboratory work.

Dodge Dunning will return here, leaving on the Bremen May 5 with his mother and sister.

U. S. Lead in Holland in '30

Ahead of Germany by Over 100 Talkers

The Hague, April 17.

	SOUND Features.	SOUND Shorts.	SILENT Features.	SILENT Shorts.	Total.
America	154	395	88	384	1,021
Germany	52	77	91	132	352
England	12	6	7	4	29
France	9		41	55	105
Holland	1	3	1	511	516
Russia	1	2	6	3	12
Other countries	5	1	23	29	58
	234	484	257	1,118	2,093

These are the statistics of the report of the Netherlands Board of Censors of films viewed in 1930. Notwithstanding the big popularity of German talkers America still leads by miles.

In this list Holland seems to cut no bad figure in production of shorts (silent); its 511 are, however, mostly newsreels, local news in Holland.

Report says the board made 211 cuts in 113 pictures.

PAR'S NATIVE FOREIGNS

SURPRISE VOTE FOR ENGLISH SUNDAY BILL

London, April 21.

Entirely against public expectation, the second reading of the Sunday performance Bill was carried in Parliament yesterday on the vote by 258 to 210, permitting local option.

Sabbatarians paraded in London, praying against its passage while the bill was up for debate.

Considered here to be a surprising vote in favor of the bill. It is largely due to the intimidating tactics employed by the Sabbatarian bodies, with the result that Parliament members rebelled at the interference.

Most members of the cabinet and party leaders voted for the bill. It now goes into a committee stage for adjustments and drafting before coming up for its third debate.

Strong opposition from the Sabbatarians, legit and vaudeville theatre owners and others is already being organized for the third debate. It is likely a vigorous campaign will be seen.

ENGLISH ASKING TAX OF BETTY COMPSON

Hollywood, April 21.

Betty Compson has been served here in a suit instituted by the British Government for $50,000 alleged unpaid income tax. Tax is claimed due on salaries she received in England when making pictures there several years ago.

Attorneys are trying to straighten the matter out with the British Consul here.

Miss Compson claims that she finished her work in England within the five-month period under which income tax would be exempt with foreigners.

THORPE'S NEW UNIT

Not Leaving B. I.—Merely Changing Spots

London, April 21.

Understood John Thorpe, gen. mgr. of British International Studios, will not resign his directorship on return from the United States, as formerly suggested, but will retire from studio management to concentrate on a new production unit. Unit will be formed under International's wing for four pictures.

Negotiations for Donald-Crisp to take his place are understood to be off.

W. E.'s Double Cut

Paris, April 21.

Local competition has compelled Western Electric to market a cheaper reproducing equipment selling at $5,200. Maintenance charges have been reduced 10%.

Western Electric has installed 150 outfits in France.

Musgrove's English Plans

Hollywood, April 21.

Harry Musgrove, former operator of the Tivoli theatres in Australia and later producing silent features in China, is here looking over modern studio equipment before leaving for England. He plans to produce talkers there.

Musgrove also intends taking a number of technicians with him when he sails next month.

Foreigns at Belmont

Belmont, New York, legit house, unsuccessful with foreign talkers, will reopen Saturday (25) with a German Film, "Die Foersterkristel" ("Forester's Little Daughter").

Films in any foreign language will be booked.

League of Nations to Discuss Banning of U's 'All Quiet' Abroad

Belgrade, April 21.

Likelihood that the League of Nations will take up the banning of "All Quiet" at its next month's session with a recommendation it be lifted.

Reason for the action is a manifesto signed by a number of English speaking deputies objecting to banning of the picture in Jugo-Slavia, Germany and other countries.

1ST RUSSIAN MADE FROM TRAVEN'S BOOK

Berlin, April 11.

A very successful book by Traven, "Das Totenschiff," will be film made by Ufa, and also in Russia, where it will be the first talker produced in that country.

According to Russian reports, Traven has sold the screen rights for the world to Moscow. This will be an international talker, as every sailor on the ship will be of a different nationality and will talk to one another in a mixture of all languages. Schuwilow, the hero of many silent pictures, will take the lead.

It is rumored that about four months ago Traven left on an exploration trip through Mexico, where it is his custom to live among the Indians for months at a time. According to other rumors he is on his way to Europe.

AUSTRIA LEANING NOW TOWARD AM. TALKERS

Vienna, April 21.

American film companies are again picking up interest in the Viennese market, due to the halving of the Kontingent. Fox has increased its staff here and Universal is working to get the ban on "All Quiet" lifted.

Largely the reason for all this can be traced back to the forming of a Film Importers League by the representatives of American film firms. This League has proved a thorn in the sides of German filmers and more results may be forthcoming.

Too Much "Red" Gives U "No More Foreign Blues"

Hollywood, April 21.

With production resumed at Universal after a two months' layoff, no plans are being made for foreigns at this studio. Little likelihood of resumption of versions for several months, if then.

Recent reports from the field on reception of their Spanish editions has given the execs a reluctance to schedule any multis. Currently it can see little but red from the efforts of the past season.

Foreign department is now in the non-existent class. Head of this section, Paul Kohner, is now established in domestic production.

Ufa in Switzerland

Geneva, April 21.

Ufa is starting a theatre circuit in Switzerland. Plans call for houses in all the larger Swiss localities.

This lines up with Ufa's international expansion plans, as announced.

Buys Sunday Referee

London, April 21.

Isidore Ostrer, chairman of Gaumont British, has purchased the Sunday Referee from Sir Oswald Stoll.

Policy undecided yet, with change probable.

IN 5 LANGUAGES, ALL MADE ABROAD

40 Talkers Made in Paris and London at $4,000,000 Total Cost—Native Talent Gathered for Spanish, French, German, Italian and English

FROM EXPERIENCE

European countries are to be treated to individual and specialized treatment in talker production under an all-inclusive plan Paramount is putting into effect. Distribution will remain unchanged. Paramount will spend around $4,000,000 for investment in foreigns abroad for the next season on a 40-features schedule. Thirty of these features will be entirely original, from story to casts and treatment. Some shorts will also be made, but these mainly for minor countries.

This budget covers five countries including Great Britain, which will get five films under the country's present quota laws. These will be made at Par's London studios. Other foreigns by Par will be produced at Joinville.

An idea of the vastness of the Par plan can be gleaned from the manner in which original casts will be selected. Traveling scouts will cover all of Europe on specific talent hunts. They will make periodic trips and surveys of the theatres and stages of the various nations. No lost motion is intended and certain scouts will be traveling all the time.

Year's Experience

That way Par hopes to cover the talent field thoroughly. It's a regular cleanup system that comes after a year's experiment by the company abroad. Since then the company has found it feasible only to produce foreign in five languages. These, besides native British, includes French, German, Italian and Spanish. Some shorts will be made for the Scandinavian countries and for Poland.

The plan is in line with the thoughts of financial and other closely observant interests in the industry citing the need of American investment of capital in Europe in conjunction with the cooperation of native capital.

The new budget and money which Par aims to invest in production abroad is 30% higher than the preceding year. On the basis of fewer features this year than last it means Par is concentrating on a higher type and more costly foreign, comparatively speaking, so far as the specialized method is being considered. On the figure face of the $4,000,000 budget the average foreign feature stands to cost Par around $85,000.

In many instances besides native dialogers, some native direction will also be utilized.

Paramount also has a big theatre interest abroad and which is presently aimed for expansion. The move may thus be also considered a reasonable business plan calculated as a protective measure for Par's foreign theatre holdings.

Once talked, but now n. g. is the Par plan for producing in Berlin. That may also indicate that instead Par may concentrate on increasing theatre holdings in Germany rather than feature production.

Native production of films for the European market is considered essential by industry heads who have been queried. That makes it look more than probably that before the year rolls out the major producers in the U. S. will be holding studio facilities abroad. Three centres of foreign production are mentioned: London, Paris and Berlin.

RKO is now getting set for London production, while Fox, according to inside, has plans set but not yet announced for a similar move. When the Fox plans are announced they will likely be found to be all comprehensive for a European-wide plan that will take in every prase of tri-centre production as outlined.

United Artists has connection in England and Italy. The company without a direct plan so far is Metro. Warners is also uncertain.

Company execs scouting the European field have found that the Old World has sufficient talent and material for a yearly complement of 215 native made pictures by American companies for England, Germany and France alone. Italy is considered negligible while much of the Spanish material can still be made on American soil.

Producing Conditions

When the new season opens abroad, it is conceded fully 75% of the total foreign films contemplated by American firms will be made on native foreign soil with foreign casts. Of the 25% remaining and continuing to be made in the U. S., most will be Spanish films and others dupes or dubbed version of American pictures.

Production programs so far as they are made known are angled on the flexible plan. A three-month production scheme is figured for each country. This has two reasons. One is that the only films which will be made abroad are kontingent or quota pictures, and the other that film production conditions abroad are best suited during certain months of the year.

Summer months may find American production at its peak in London, while the spring months are better in Berlin. Paris offers natural conditions most of the year.

Schiller's in Africa, Announcing Loew's to Build Circuit There

Capetown, April 21.

A film battle is threatened here as elsewhere, with the American producers seeking a South African footing against British pictures.

Ed. Schiller, Loew's exec has just arrived with plans for a big theatre circuit, starting with a 3,000-seater in the center of Johannesburg to cost $900,000. Houses will also be placed in Durban and Capetown for Metro, Schiller says.

Isidor Schlesinger has registered a new company in the Coliseum building, with a limited capital of $750,000, object being to secure properties for erecting picture houses.

FRENCH ACTORS FEAR PICTURE'S DUBBING

Paris, April 21.

Paramount has finally released "Desempare," dubbed version of "Derelict," to good results. Excellent dubbing was done at the Joinville studios under Jacob Kalol's supervision.

A number of local actors are afraid of the dubbing process, fearing it will result in their losing work. Industry generally feels that dubbing is necessary in a restricted number of pictures to avoid a film shortage.

Luguet Quick Study

Andre Luguet, in French versions for Warners since arriving here a year ago, goes home today (22) on the "Paris" for a vacation. Upon returning in October he will be used by WB in the regular English releases.

On strength of Luguet picking up the local lingo so quickly, the Morris office set him for an extra year.

Benn Levy's Set

Hollywood, April 21.

Benn Levy, British playwright with a Radio contract, is eastbound. He sails shortly for London on legit business.

Levy will return in the fall to resume.

DOUBLE FILM AT PAR'S ACER IN LONDON

London, April 21.

Plaza, Paramount's local show case, went into the double feature field last week, showing "Tom Sawyer" with "No Limit," both Par talkers. Gross was up to about $25,000 and the kid film will be held over this week.

Bottom has been dropping out of "City Lights" at the Dominion, in on a 60-40 basis with a $200,000 guaranty for Chaplin. Theatre will score a profit on the engagement but remainder of the 20 week's run looks very bad.

Ticket specs cleared their guarantee and stepped quickly away to avoid getting nicked. "Lights" went grind yesterday (20) in an attempt to keep things moving.

"Madonna of the Streets" (Col.) has been added to the Dominion program with "City Lights." Also prices have been reduced.

DOWLING NOT YET SET ON RADIO'S FOREIGNS

After a six weeks' visit on the coast in conference with Joseph I. Schnitzer and others, Ambrose Dowling, Radio Pictures' foreign head, is still undetermined on foreign production plans for next year. The sales convention will be called to order today (22) in Los Angeles with the foreigns left open.

Making French versions at present, with "Royal Bed" and "Woman Between" finished and "The Next Corner" soon to start, Radio will also make Spanish versions, but how many has not yet been set. Number will be limited.

Osso Expanding

Paris, April 21.

Film shortage here with the producers all intensifying their production plans.

Adolph Osso, who has made considerable progress as a film producer on his own, is spreading out by buying the silent Boulogne studios near Paris. He'll immediately install equipment, probably Western Electric, and get to work.

MALITZ LEAVES UFA

V.-P. of German Film Firm—20 Years in Pictures

Felix Malitz, v.-p. of Ufa Films, with headquarters in New York, has resigned.

Malitz is probably among the best informed men in the foreign film field. He has spent around 20 years in pictures and is acquainted with every phase of filmdom from the laboratory to distribution. He is also a linguist of note.

Malitz' future plans have so far not been made known.

"Front Page" in London

London, April 21.

"Front Page" is booked to go into the Tivoli in a fortnight. Replaces "Sport of Kings" (B. & D.).

KEITH DIALOGING

Robert Keith, legit actor who wrote several Broadway plays, takes his first try at screen writing by doing additional treatment and dialog on "Mississippi," at Universal.

If he clicks with present assignment, he'll get a contract. Nat Goldstone handled the deal.

Russian Writing

Hollywood, April 21.

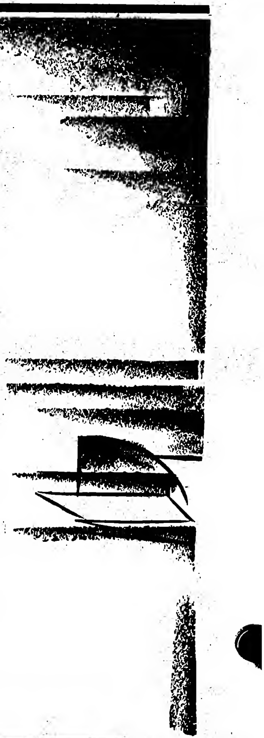
Boris Ingster, Russian director, has been engaged by Metro to write a Russian background original.

Ingster came here with Serge Eisenstein.

IT'S RADIO'S WEEK IN
Radio
PICTURES

THE SHOW WORLD

EYES OF THE INDUSTRY FOCUS SHARPLY ON RKO-RADIO AS FIGHTING TITANS ENTRAIN FOR VICTORY CONCLAVE

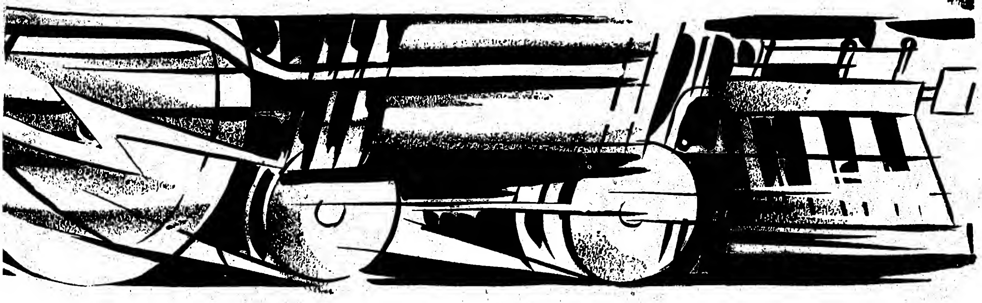


Crack express trains...zooming planes...fleet steamers... are carrying the Titans to Hollywood for their annual sales convention.

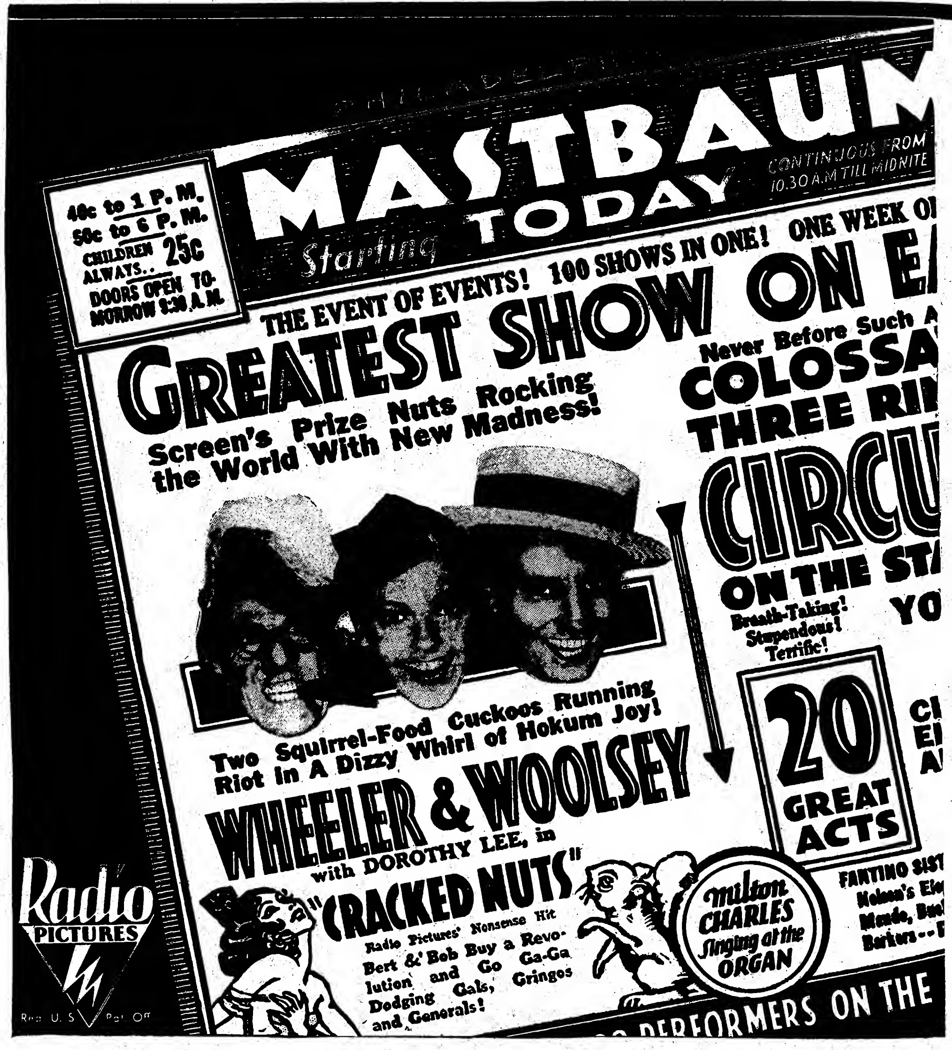
Radio's Program, shortly to be announced, will burst like a bombshell across the horizon of the show world.

"Cimarron" has set a new standard for Radio Pictures.

Watch the trade press for the throbbing details of Radio's dramatic line-up for 1931-32!



CIRCUS THUNDER



PHILADELPH

MASTBAUM

Starting TODAY

CONTINUOUS FROM 10.30 A.M TILL MIDNITE

40c to 1 P. M.
50c to 6 P. M.
CHILDREN ALWAYS.. 25c
DOORS OPEN TOMORROW 9:30 A.M.

THE EVENT OF EVENTS! 100 SHOWS IN ONE! ONE WEEK OI

GREATEST SHOW ON E

Screen's Prize Nuts Rocking the World With New Madness!

Never Before Such A

COLOSSA

THREE RI

CIRCU

ON THE ST

YO

Breath-Taking! Stupendous! Terrific!

20 GREAT ACTS

Cl
El
A

Two Squirrel-Food Cuckoos Running Riot in A Dizzy Whirl of Hokum Joy!

WHEELER & WOOLSEY

with DOROTHY LEE, in

"CRACKED NUTS"

Radio Pictures' Nonsense Hit

Bert & Bob Buy a Revolution and Go Ga-Ga Dodging Gals, Gringos and Generals!

milton CHARLES Singing at the ORGAN

FANTINO SIST
Nelson's Ele
Mendo, Buc
Barkers--

PERFORMERS ON THE

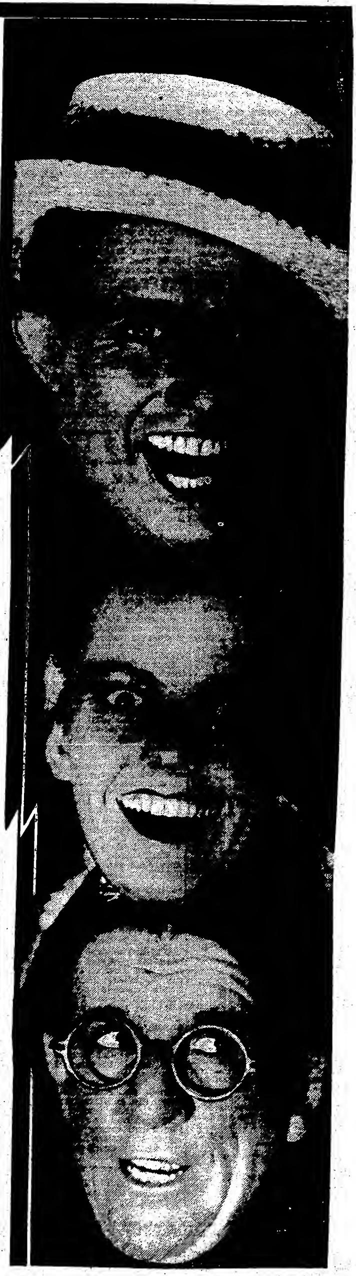
Radio PICTURES

Reg. U.S. Pat. Off.

CRACKED

FOR ACE COMICS!

Hail the Return of the Golden Days! Warner's Mastbaum Gives Barnum and Bailey Treatment to "Cracked Nuts" and Grabs Top Grosses. Show Replete with Pink Lemonade, Peanuts and Crackerjack Aimed Flush at American Youth with Big Top Atmosphere Bringing Joy to Phillie!



BERT

WHEELER

ROBT

WOOLSEY

with DOROTHY LEE

EIGHT-RING HIPPODROME OF GAGS

NUTS

TALKING SHORTS

JOHNNY FARRELL
Golf
9 Mins.
Globe, New York
Pathe

If the Warner-Bobby Jones shorts hold anything at all it doesn't look as if this Farrell series is going to take the edge off the Emperor's screen debut. It's not Farrell's fault. The boy is a golfer, not a showman. Trouble is the manner in which this one reeler has been put together. It won't be particularly attractive to golfers, leave alone those who have no interest in the game. They'll have to be rabid to go for this one.

Just a ramble around the links by Farrell and his caddie. That haphazard attitude carries throughout in jumping from one club to the other, with the pro allowing his juvenile caddie to do most of the swinging. Occasionally the camera slows up the swing and the reel is chopped into closeups of Farrell talking about the various shots.

And Farrell talks fast. So much so that adherents of the game will find it difficult to pick up any instructive notations.

Pathe is doing a series of these with the former Open Champion. The numeral designation in this one is not known. It's all straight chatter from Farrell, with Clyde Elliott screen credited as the director.

Reel skips around too much and too fast to satisfy. Result is a jumble of golf. To click with golfers there'll have to be some concentration shown, but it may be too late, as it's probable this series has been completed. Cramming everything into nine minutes is no good for the link hounds. It might even be better to re-cut and string the series out another episode or two rather than let them run this way.

Judged by this one they don't mean anything, and the cameraman seems to have been more concerned with his dissolves than anything else. *Sid.*

"SECOND HAND KISSES"
With LOUISE FAZENDA
13 Mins.; Comedy
Cameo, New York
Radio

More humor in the possibilities than in the execution of this short. Looks to have been held back, to hold down production cost. Just fair filler, mostly for neighborhoods or where the Louise Fazenda name may mean something.

A couple about to marry visit, separately an orphanage where each has a child, the woman a little girl and the man a boy. Each is acting on the same idea, to adopt his or her child after the ceremony, having said nothing about a child. They finally meet at the orphanage. After much jockeying to kid each other, the children having been warned to say nothing, the supt. suggests they take all of the orphans home over the week-end to make their final selections.

At home the kids run riot, mostly furniture breaking, with this slap stick hoke holding a few laughs. Best laugh and legitimate is the finish. The couple finally confess and decide to keep both of their kids. They call up the orphanage to take away the rest of them, 15 or 20. This scene shows the supt. standing in the midst of the ruins of the orphanage, with the message returned it had burned down during the night; the newlyweds will have to keep all of the children until spring when the new building will be completed.

Nothing by the principals, excepting Miss Fazenda's broken up explanation about her child, to bring more than cursory attention. A couple of the kids seemed bright, especially the boy with spectacles playing the man's son. *Sime.*

"THAR SHE BLOWS"
Australian Made
16 Mins.
Sydney

This short, one of the first turned out by the U. T. unit, produced by Wylie & Sully, deals with the whaling industry on a remote part of the Australian coast. Opening carries far too much needless chatter, especially for foreign consumption.

Producers have attempted to net a weak story opening before down to the business of this short. Best bit is of school of sharks attacking a wounded whale. Anything else in connection with this one has been seen in "Moby Dick." Photography high class. *Eric.*

"THE NAGGERS GO TO THE DENTIST"
Mr. and Mrs. Jack Norworth
Comedy; 10 Mins.
Warner, N. Y.
Vita. No. 1192

In this "nagger" series, of which several already have been released, Jack Norworth plays the dentist and his wife, the patient. There is more action than wisecracks and the drilling of teeth is so literal in sound that more than one fan will find this short jarring. *Waly.*

"GIANTS OF THE JUNGLE"
Sound Travelog
8 Mins.
Embassy, N. Y.
Fox

First of a new single-reel Movietone series which won't be generally released until next season. Purpose is to send one of these out every week. It's travel stuff recorded in natural sound but minus a lecturer. Brief titles explain everything and there's an instrumental background. It unwinds as nice educational matter if all are put together as interestingly as this initial example.

This reel deals with the training of elephants in India. Action follows the pachyderms through the various stages of their schooling under native instructors and builds to only the favored brutes being permitted to take part in highly decorative parades.

Photography is excellent, as also the sound on the trumpeting of the beasts as they feel discipline descend upon them. Forcing down of trees and practice marches are viewed as well as the scrub in the river after the day's work.

Newsreel end of Fox is apparently handling this series. It will certainly be able to cover the globe with the number of trucks it has spotted over the world.

They've given it the fancy title of "The Magic Carpet of Movietone," and will play one a week at the Embassy until further notice, in addition to the newsreel matter.

The Fox bunch has probably enough stuff like this already in the library to make up the first six months of the series. If they hold to this standard there'll be plentiful play dates. And being non-dialog makes it acceptable anywhere. Sound, other than the scoring, is not dubbed but strictly on the level. *Sid.*

"LAUGHING IN AFRICA"
Comedy Travelog Lecture
10 Mins.
Central, N. Y.
Columbia

Probably a series. This individual spool comprises footage culled from Walter Futter's library to which John P. Medbury has added his kidding off screen descriptive chatter. It's funny stuff and playable in big and small houses for some laugh quotas.

Idea is a throwback to Futter's first clown reel which jokingly took cutouts from old film mellers for a verbal ride, as well as ancient news shots. The silent scenes here are regular travelog material supplying closeups of natives, etc. Medbury's voice polishes it up by joshing both the action and individuals.

Shown in conjunction with "Dirigible" at the Central on a twice-daily basis, this audience picked up the intent after the opening two cracks and went for it all the way thereafter. Medbury, who writes his own material, can hold this bunch together for a long string of reels if he doesn't get lax about the gags. The lecture here is prone to fluctuate too much on worth for smash classification, but the descriptive matter as a whole is sufficient to send it across as a desirable and novel short.

One difficulty will likely be to build a finish for each reel. This angle has been well taken care of here, however, so that it closes on an "idea" finale. Futter and Medbury will likely take this series on a Cook's tour. It'll last as long as they don't get careless. *Sid.*

"WILD MAN'S LAND"
Travelog Novelty
Rambling Reporter Series
11 Mins.
Loew's New York
Columbia

Within the past year there have been many series of the travelog type, and most of them superior to the Rambling Reporter if "Wild Man's Land" is any criterion. The others include more action.

Borneo is this locale, but it all looks pretty tame. Nearest approach to action is a few natives doing a little dancing.

Malcolm La Prade tells where the camera is, and occasionally goes into historical matter. Narrative is fair.

Short starts in civilized port of Borneo under British rule, where street life, gambling places, etc., are caught; then uses much celluloid making a trip up river to tall timber and "wild man's land." A couple orangoutangs are the wild life.

Bray Productions makes these shorts. *Char.*

"A TRIP TO TIBET"
Travelog; 10 Mins.
Warner, N. Y.
Vita. No. 1182

An interesting short, even though it contains little of anything actually original. Tibet in itself is a subject which always lends itself to exploitation of this kind. This subject can be booked anywhere as a good filler. *Waly.*

"NEVER STRIKE YOUR MOTHER"
Eddie Buzzell
Comedy
8 Mins.
Loew's New York
Columbia

The Eddie Buzzell shorts have been generally okay without that meaning that they hang anyone on the chandeliers. This is not an exception. Favorably funny, with the dialog by Buzzell and John P. Medbury crisp, short and added entertainment appeal in the farcical way in which the story is acted out silently.

Buzzell works in a living room set broadcasting via radio. Action cuts to the hero, a tattooing expert, for a gag that's a little blue, but not harmful. Then to a bank, where the same mugg is caught helping himself to "samples," which is digging 'em up for fair.

Cutting back now and then to Buzzell, who's doing the talking, and with that suited to the action, the 1888 type of drama goes on. Hero marries while in jail, a baby boy arrives, the mamma falls for an architect, divorcing the other mugg, and finally also divorcing the big building playboy and landing in the poorhouse. Here she's a drudge, but her boy, now grown, drives up in a big car, meets his Ma, and feels so sorry for her that he uses his influence to get her a better room in the place.

Burlesqued story is acted for the maximum of laughs therein. No one credited in the short except Buzzell. It's boiled down to a brief running time and acceptable for a majority of houses. *Char.*

"FROZEN FACE"
Billy Bevan-Vivian Oakland
Comedy
21 Mins.
Globe, New York
Radio

Rough-house two reeler of the hokiest order. Long for deluxe house fare but okay in twin spools for the smaller spots.

Not much rhyme or reason in bringing back the idea of a couple of plumbers flooding house by their mistakes and then freezing it through mixing up the ice box with the rest of the mechanical contrivances. Meanwhile, there's a bridge party going on in the parlor and hubby has dodged it by sticking to his bath tub. His eccentricity of having a sprinkler system at home is the basis for the drenching and then the ultimate interior snow storm.

Dialog is very ordinary, laughs coming solely from the physical antics. Children will scream in delight and many of their elders will be bored to death after the first 500 feet.

Billy Bevan is the English comic not doing much here but turning handles. He leads the two repairmen. Miss Oakland, a veteran vaude straight woman, looks well and takes the dousing as the embarrassed hostess. Just wide open hoke which will be at its best away from metropolitan centers. *Sid.*

"PLAYFUL FUN"
Silly Symphony Series
Comedy Cartoon
8 Mins.
Roxy, New York
Columbia

Excellent cartoon. It elicits laughs all the way and is beautifully synchronized to fit a novel idea, that of Peter Pan with his pipes, stirring animals and insects on the arrival of spring.

Too much repetition in opening shots. Last three or four minutes of short devoted to a forest fire with the shooting flames represented as living characters and jumping on to everything, chasing woods habitants to cover. They run for Pan and he charms them with music until all jump into a pool of water where he stands. This part of short actually very funny.

Longer than most cartoons, but worth the footage. *Char.*

"ACES UP"
Winkler Cartoon
7 Mins.
Globe, New York
Radio

Good enough animated drawing taking a "dog fight" between two planes as its theme. This one will pass muster in all spots.

Gyrations of the ships, their occupants, and the sound effects all jibe to keep it interesting and smile provoking plus a couple of special wrinkles which register as ideas; notably one aviator being sprayed by bullets from his adversary and turning on a couple of windshield wipers attached to his goggles.

Well approved at this house. *Sid.*

"THE LITTLE TRAIL"
Cartoon
7 Mins.
Eighth St. Playhouse
Columbia

One of the Krazy Kat series, although the Kat has been missing for many months. Starts out as a burlesque of the Wild West films, but simmers down to the usual cartoon type.

Comedy element is low with no real laughs and all the tricks along usual lines. Synchronization okay and music selection about par.

Where this one, and most of this series have the same fault, is the inclusion of considerable talk. Inclusion of language means only that it bars the subject from sale abroad where cartoon shorts are even more popular than feature length films. Dubbing, of course, can take care of this, but why the extra expense?

IRON MAN

Universal production and release. Starring Lew Ayres. Features Robert Armstrong and Jean Harlow. Directed by Tod Browning. Adapted from novel of same name. At Globe, New York, week April 17. Running time, 72 mins.

Young Mason	Lew Ayres
Regan	Robert Armstrong
Rose	Jean Harlow
Lewis	John Miljan
Jeff	Eddie Dillon
McNeil	Mike Donlon

Prize fight picture which stands a fair chance of doing average business. Has the Lew Ayres build-up to aid.

As a story of the ring it's not bad, but the trouble with these yarns is that the women have invariably looked upon them as poison. Men will like it if not entirely convinced with the impression of Ayres as a lightweight champ.

Film really belongs to Bob Armstrong as the manager. Peculiar situation because of all the screen actors who have ever climbed through the ropes for celluloid combat, none has quite been able to deport themselves as genuinely under such circumstances as this boy, unless it be Reg Denny. So here he's been moved over into the Phil Gleason post and he plays it well.

Other support is mainly concerned with John Miljan, as the heavy, and Jean Harlow as the champ's cheating wife. Miss Harlow typifies a Broadway moll who becomes the better half of a sock absorber but she can by no means be classed as a good actress here. Woefully lacking in several spots but will likely aid the male reaction to the film with her proverbial low cut and flimsy raiment.

Browning, in his direction, has taken a long chance by climaxing Miss Harlow's and Miljan's connection with the picture as the latter delivers a solid sock to the girl's jaw. Pretty rough, if in the nature of the two unsympathetic characters, and it got a scream from one femmie member of this audience.

Script follows the book pretty closely in detailing the career of a fighter who sticks in the money as long as he's away from his chiseling wife, whom he's nerts over. She, of course, splits up the fighter and his manager with the final encounter being the ring account of Armstrong's new discovery tucking the champ to sleep in the Garden. Shots of real ring action in this amphitheatre are nicely spliced into the running and the footage on Ayres wearing gloves is down to a minimum.

Book may have had Dempsey and Kearns in view, this sounds like it.

U's young star is not particularly at home here but Browning has made it convince as a whole through the medium of Armstrong. It impresses as a film which the fight fans around the country will like if they can induce their girl friends and wives to drop in to see it with them. *Sid.*

QUICK MILLIONS

Fox production and release. Directed by Rowland Brown. Story by Courtenay Terrett and Rowland Brown. Additional dialog by John Wray. Spencer Tracy featured. Photography, Joseph August. Recording, W. W. Lindsay. At Roxy, N. Y., week of April 17. Running time, 69 mins.

"Bugs" Raymond	Spencer Tracy
Dorothy Stone	Marguerite Churchill
Daisy de Lisle	Sally Eilers
"Arkansas" Smith	Robert Burns
Kenneth Stone	John Wray
"Nails" Markey	Warner Richmond
Jimmy Kirk	George Raft
Contractor	John Swor

A fine example of where direction and dialog, neither overdone, makes a picture. Another gangster story, but written down to the bone and directed for everything it contains. If Rowland Brown shot the average number of feet, he did so carefully when the cutting job is figured. He probably dirtied up plenty of celluloid, but from his finished product it looks as though he left a lot of it on the cutting room floor.

Spencer Tracy, featured, is not so well known around the country. He has had only one picture, "Up the River" (Fox), to spread the monicker about.

For continuity and cutting the studio handed Brown a bonus of $1,000. And it's Brown's first picture. Previously he was a Fox contract writer. His co-author on this story, like himself, is a former newspaper reporter. Terrett once wrote a story called "Only Saps Work," and Paramount took it along with Terrett. The background of "Quick Millions" is similar and takes the eye through a cleverly-knit panorama of racketeering as the yoke is laid on big business interests, such as builders, with construction more or less specifically picked hero to work in the love interest.

In two sequences there are speeches of civic personalities against racketeering and how it has spread (with one mention of prohibition), but it's the sort of preachment that dovetails into the story as of some value to narrative and continuity.

Brown's direction seems to follow the lines of least resistance for the maximum effect. Where there was plenty room for dialog, and when it ordinarily would have been injected, it's absent here. Action tells what's going on.

Story, after a fashion, gives an inside on how racketeers prey on organized business. In brief, it recounts the tale of a tough truck driver, with ideas, who climbs to the top, even socially, through forcing contractors into the right corner, only to topple from his throne at the hands of rival gangsters after turned down by the girl, a contractor's daughter. Simple, but has force, interest, suspense and the benefit of capable workmanship.

Tracy is excellent. Sally Eilers looks well at all times, and that's about all she has to do. Marguerite Churchill, as the former sweetheart, has the better of it from a script viewpoint. Robert Burns, Warner Richmond and George Raft are good gangster types. Contractor racket victim John Wray, who did the added dialog, oke. *Char.*

God's Gift to Women

Warners production and release. Features Frank Fay, Laura LaPlante and Joan Blondell. Directed by Michael Curtiz. Suggested by "The Devil Was Sick," play by Jane Hinton. Adaptation and dialog by Joseph Jackson and Raymond Griffith. Written by F. H. Brennan. At the Strand, N. Y., week of April 17. Running time, 72 mins.

Jacques Duryea	Frank Fay
Diane	Laura La Plante
Fifi	Joan Blondell
Mr. Churchill	Charles Winninger
Florine	Louise Brooks
Dagmar	Yola D'Avril
Tania	Margaret Livingston
Yvonne	Ethlyn Claire
Suzanne	Nena Quartaro
Camille	Hazel Howell
Marie Mabelle	The "G" Sisters

"God's Gift to Women" is no gift to audiences. When a two-reeler plot is stretched to feature length the results are generally the same. In spite of numerous pretty women, comedy chances and sexy spots, this one just won't do.

Title is a burden for a guy like Frank Fay to uphold, as not everyone will think it's only kidding. The Strand crowd did because Frankie kidded it in his personal appearance on the stage.

It all happens in Paris, and though not much French is spoken, you can tell the locale by the beds. One bed in particular, Frankie's, where Frankie is nursed by three girls while supposedly ill, and the girls wind up in a hair-pull over the boy.

Only French talkers are a couple of waiters, an irate husband, and now and then Frank's butler. Frankie says "oui" a few times to retain the French status. Billy House, fat boy comic from vaudeville, with this his first talker, never got near the native atmosphere, in dialect or otherwise. This straight Yank playing in foreign surroundings is out of water.

Fay is pursued by numerous femmes, being a descendant of the Spanish heavy pasher, Don Juan, but he wants to dodge the lineup when falling for a rich but good American girl. Her father objects to the boy on general principles, while the girl dislikes the woman angle only, so they frame him to cure him. A doc informs one more kiss will mean instant death. Previously, Fay has told the American father he loves the girl better than life. When he kisses her despite the possibility of kicking off (the film's best done sequence) it's the proof.

The girls, about 10 or 15 of 'em, are in and out in relays, all chasing Fay, and after awhile they all start to look alike. Joan Blondell, Louise Brooks, Margaret Livingston and Yola D'Avril have the best bits at the great lover. The "G" Sisters fresh up the appearance end.

If the director didn't slip in more spice than appears on the screen, he resisted a scenario full of temptations. Film looked cut in several spots.

Laura La Plante gets more out of the picture than the other players. It has her looking like the screen's flashiest blonde and playing as well. *Bige.*

THE PERFECT ALIBI

(BRITISH MADE)

Associated Radio Pictures production of England. Released over here by RKO-Radio Pictures. Adapted and directed by Basil Dean. From the A. A. Milne stage play. Robert Loraine, Dorothy Boyd, C. Aubrey Smith, Frank Lawton, Warwick Ward featured. At Cameo, New York, week April 17. Running time, 78 minutes.

"The Perfect Alibi," made in England, will be found on the worst end of double feature bills over here, if it plays at all on this side. And if for one day even then, plenty. That's the kind of a bird this bad baby is.

It's a common kind of a detective story, labeled by the press sheet as a drama mystery. That A. A. Milne wrote the story for the stage doesn't make it any better through Basil Dean's adaptation for the screen. Nor did the same Dean help it any through his direction.

And after that if you include

recording mostly, or poor projection with the odds on it was recording, the English manner of speaking when in huddles not easily caught by Americans and the consequent impression of muddled foggy dialog requiring too much concentration to even think of the story, along with ordinary playing, simple direction and a mystery that is only made a mystery by the players, more in reality an old-fashioned detective tale, you have maybe something of an idea why "The Perfect Alibi" should have been left on English soil.

Basil Dean has been a leading personage in the legit field of Britain. RKO Pictures in New York selected him as the head of its British film subsidiary company. This is the first Dean-produced talker to come over or at least be shown. That RKO stuck it in its hideaway Cameo on 42d street, a house of 400 capacity, foretold the verdict. Since Dean adapted and directed, the main trouble with "The Perfect Alibi" certainly looks to be Dean. He needed more studio experience before attempting so much at one time.

Of all of the directors at Radio's lot in Hollywood, some of whom may not be working as steadily as they might wish or should be, one should have gone to London to protect the Radio's pictures made there, whether made for the British Quota or for regular release. Offhand one might let Dean down by saying this was made as the perfect Quota alibi, shipped to New York in error.

Milne wrote a story of a couple of escaped murderers in Africa years before who finally got the man who landed them then, in a house party in England years after. The former Scotland Yardite was elderly and easily killed off in his library. The duo of conspirators had arranged everything to indicate suicide, with the perfect alibi for themselves. A couple of young people got an impression their relative had not suicided after the police said he had. By the simplest expedients and theories this young couple expose the two murderers and they are jailed. It's a 78-minute yawn, full of machine made deductions and heroics by the girl.

The girl, Dorothy Boyd, isn't at all bad with the meaty business of her role. Miss Boyd is a looker, too. Warwick Ward plays one of the heavies. This is the Warwick Ward of "Variety," but here in a character role. How the English let their idols slide. It was not like that in the olden days of the stage, when a fav never faded over there. Robert Loraine, as the other heavy, is in an easy walk through part. Frank Lawton is the juv, so so.

Some of the English who try to ape the American way of making pictures never fail to recall the British variety performer, trying to do a Yankee coon shouter, and saying:

"An imitation of an American music hall artist saying 'Way Down South in O-hi-o.'" *Sime.*

CITY STREETS

Paramount production and release. Co-stars Gary Cooper and Sylvia Sidney. Features Paul Lucas, Wynne Gibson and William Boyd. Directed by Rouben Mamoulian. Story by Dashiell Hammett. Adapted by Max Marcin. Scenario by O. H. P. Garrett. Photographer, Lee Garmes. At the Paramount, N. Y., week beginning April 17. Running time, 83 mins.

The Kid	Gary Cooper
Babe	Sylvia Sidney
Big Boy Maskal	Paul Lukas
McCoy	William Boyd
Pop Cooley	Guy Kibbee
Blackie	Stanley Fields
Agnes	Wynne Gibson
Pansy	Betty Sinclair

Probably the first sophisticated treatment of a gangster picture. Art flourishes here and the settings are costly. For small town reaction these phases may balance each other. Film looks to be moderate for the big spots with the heavy name cast helping. Story is the usual love redeeming tale of two kids caught in a gangster vortex.

Picture is lifted from mediocrity through the intelligent acting and appeal of Sylvia Sidney. This legit girl makes her first screen appearance here as co-star with Gary Cooper. From a histrionic standpoint she's the whole works, and that's not detracting from the others who perform ably. She is not so well known inland, but Cooper and other names in the cast compensate. She won't be unknown long.

One false spot in the story is where the girl permitted to take a prison rap for a shooting her father did, returns to the latter when freed from jail. If gangsters are meant to be brutal, slow-witted and phoney braves, this picture almost shows that. Not entirely, though.

Gang chieftain is shown controlling everything from his henchmen's women to his shiekieks' lives. He doesn't control his own life, though, and a jealous girl sends him over when he tries to shelve her for Babe (Miss Sidney).

Final has Babe and her boy friend (Cooper) make the heights of decency when they trick three bad-men executioners, trailing them, into a long and speedy ride thru the great outdoors. This ride will thrill but lacks essential dramatic warmth at the finish. The bad boys won't shoot because they fear destroying themselves in a car that is tearing along at 70.

Story treatment suffers audibly from a platitudinous attempt to artify beyond a desirable limit. Camera angles are piled on thick. Most of the time these shots serve to slow up the film and confuse. But for chronic fandom the picture's personalities will probably overshadow story weakness.

Whether the public sentiment which forced films into beer racket pictures has changed can't be figured except at the box office. And theatres have been demonstrating that good gangster pictures pay.

Other Men's Women

Warner production and release. Directed by William Wellman. Maude Fulton's story, with dialog by William K. Wells. At the Warner, N. Y., week beginning April 17. Running time, 65 minutes.

Bill	Grant Withers
Lily	Mary Astor
Jack	Regis Toomey
Ed	James Cagney
Haley	Fred Kohler
Pegleg	J. Farrell MacDonald
Marie	Joan Blondell
Bixby	Walter Long

A good program picture along railroad meller lines for the "B" theatres and those that change two and three times weekly.

Familiar triangle of engineer, fireman and the wife, living in the same house. But it's honorable love and the action belies the title. The pal never double crosses, and Mary Astor, as the wife, gets little more than bit time before the camera. Grant Withers and Regis Toomey are the men.

Atmosphere is genuine. The wrecking of a freight train crashing through a water-swept drawbridge is well camaraed. Story is nicely knit and advantage is taken of a flood condition.

Enough action, including a fight between the pals. *Waly.*

Cuando El Amor Rie

(ALL SPANISH)
(Fox American Made)

Buenos Aires, April 14.

Emilio, José Mojica; Elvira, Mona Maris; Sr. Alvarado, Carlos Villarias; Sra. Alvarado, Carmen Rodriguez; Anita, Rosita Granada; Alonso, Rafael Valverde; Manuel, Reno Cardona. Reviewed in Buenos Aires.

The Latins are learning—and so are the producers. This one is an original, suited to Latin-America and maybe this part of the world, and with a sure-fire appeal to second grade Argentine audiences. Not so good as "Precio de un Beso," with Mojica, but snappy enough to hold local audiences. It will make money in the neighborhoods.

Story located in Spanish California, with the good-hearted swashbuckler cowboy Emilio wagering he'll break-in the bucking broncho of Don Alvarado and also win his spitfire daughter Elvira, fresh from college. Fadeout comes with the usual mighty tenor solo and a mightier kiss.

Mojica is a find. He can act, sing and make love. A little too much eye-rolling to suit Saxon tastes, but okay with the Latins. Fox picked a good one when they fastened on him, but they'll never boost him into quality.

Mona Maris getting more sophisticated with each picture. Pity she doesn't take some elocution lessons and learn to lose that Spanish accent. After all, she's Argentine, and would make a hit down here if she weren't so Spig.

Rest adequate. Music fair. Scenery superb in spots. Photography up to best standard.

Locals will go for this one. *Goldflam.*

De Frente, Marchen!

("Dough Boys")
(SPANISH VERSION)

Buenos Aires, April 14.

Metro-Goldwyn-Mayer's Spanish productions with Buster Keaton, Conchita Montenegra, Juan de Landa, R. Tirado, M. Garalaga, V. Potel, Hans von Marhart, G. Rivas and Rosita Granada. Reviewed in Buenos Aires.

The good news of "Variety" that American producers are laying off remakes in foreign languages came a bit too late. Should have included this one in the basket.

Boring practically throughout, the few dozen words in Spanish spoken by Keaton are almost unintelligible, Conchita Montenegra is entirely so and the rest worse than third-raters.

"De Frente Marchen!" shows local audiences war spots of the most crazy nature possible. While 90% of the world was engaged, the other 10% is represented by Spanish-speaking population, so that dressing up Spaniards in American war kits adds the reverse angle of ridicule to what should be a funny picture.

If Metro had sent this one down in the original, with cut-in dialog, 'twould have made a hit. As it is, Palace and Grand Splendid audiences are wondering what it's all about. Metro doesn't tell 'em.

"De Frente Marchen!" is quite bad enough to start another Spanish-American war. *Goldflam.*

Miniature Reviews

"Iron Man" (U). Nicely made prize fight film which must go up against that silent ban placed upon such stories by the women. Lew Ayres name to help with Bob Armstrong giving the best performance. Men will like it but it appears destined for average business at most.

"Quick Millions" (Fox). Spencer Tracy name not yet of b. o. strength, but "Quick Millions" will do plenty to help. This film is in the money. Ranks with best of gangster items.

"God's Gift to Women" (WB). Frank Fay in French comedy that's not so funny. Femme pulchritude in cast its best point. Will have to struggle everywhere.

"The Perfect Alibi" (Associated Radio Pictures; English Made). Useless over here, other than on the small end of double feature bills on single day grinds. Mediocre old fashioned detective story poorly done in every way.

"City Streets" (Par). Gangster film should do moderately in the bigger spots. Too much attempt to artify hurts although its sophisticated treatment and elegant settings will help. Has several names: Gary Cooper, Paul Lukas, William Boyd, and marks Sylvia Sidney's (legit) screen debut.

"Other Men's Women" (WB). A good railroad melo for the lesser run theatres.

"Avenger" (Col.). Action western good for double features. Buck Jones as Mex hero.

"Reiders of the North" (Syndicate). For the lesser grind emporiums.

"Skandal um Eva" (Nero-Porten). Long drawn out comedy lacking comedy. Good performance by Henny Porten but with everything else way off. Mild draw in German neighbs on star's name.

AVENGER

Columbia production and release. Directed by Roy William Neill. Adapted by George Morgan from story by Jack Townley. Charles Van Enger, cameraman. Buck Jones and Dorothy Revier featured. At Loew's New York, one day, April 14, as half double feature. Running time, 62 minutes.

Appears as though Mex heroes are getting to be a fad for westerns. At one time a Mex in a western meant the villain. Sound appears to have changed this. For the Mex dialect apparently intrigues the neighborhood families and the kids, and so the Mex hero.

Buck Jones, who has played nothing but the honest cow-puncher, now turns Mex with a moustache, sideburns and a heavy Mex dialect—when he could remember it. He is the avenger, out to rid the west of the three men who strung up his brother. For this he turns bandit and is called the Black Shadow. How he reaps his vengeance and wins the damsel make the story.

Plenty action along the usual outdoor order. Kids will like it and western fans will get a kick out of the plenty shooting chases.

Jones gets by as a Mex, although his appearance is changed so much his followers will have a difficult time recognizing him. He is called upon to play the Mex bandit at times and other times the newcomer in town. Between both he gets the dialect twisted up. Applies it plenty heavy during certain moments and later forgets about it entirely.

SKANDAL UM EVA

("Scandal About Eve")
(GERMAN MADE)
(With Songs)

Nero film production and Foreign Film release. Direction, G. W. Pabst. Stars Henny Porten. Cast: Adele Sandrock, Paul Henckels, Karl Ettlinger, Ludwig Stoessel, Oscar Sima, Frigga Braut, Claud Clausen, Franz Odermar, Kaethe Haack. At the 8th St. Playhouse, N. Y., starting April 17. Running time, 91 mins.

Henny Porten is one of Germany's finest actresses. But evidently she doesn't realize that consistently putting herself into pictures that are not up to her standard, and surrounding herself with incapable people, can soon kill the effect of her personal efforts. The only nice thing that can be said about "Skandal um Eva," which she produced herself, is that she is in it.

Could have been a very funny comedy as it has all the elements, and all carefully neglected. A school teacher, engaged to marry the Minister of Finance, accidentally discovers that he has a four-year-old child. He's been paying for the tot's upkeep far from the town and has never even seen it, trying to keep it a secret. She gets the child and brings it to town. Before she can explain anything the child is heard calling her "Mother" by the entire village, which is shocked and trouble starts. A newspaperman asks her dismissal, threatening to investigate the entire school staff. Each of the teachers, having a private little sin to hide, confide in her, asking her please to resign in order to save them, etc. Ends with the discovery of who the real father is, and everything's okay.

Possibility of much comedy and good work but all overlooked. Situations are dragged out and made tiresome and there are practically no laughs. Dialog is stupid. And to make things worse Ludwig Stoessel, male lead, turns in a very poor performance. Miss Porten is grand but she simply cannot do it alone.

Finish is probably one of the most ridiculously sentimental things ever stuck into a talker, and probably put in on this side. Man takes the baby to bed and an off-screen femme voice sings "Sleep, Baby, Sleep," in English.

Photography and recording okay.

DIE GROSSE FAHRT

("The Big Trail")
(German Version—U. S. Made)

Berlin, April 9.

Fox production and Deutsche Fox-Film A. G. release. Direction Raoul Walsh. Story by Hal G. Evarts. Photography, Lucien Andriot. Sound, George Leverett and Donald Flick. With Theo Shall, Marion Lessing, Ulrich Haupt, Arnold Korff, Anders van Haden, Paul Panzer, Verena Weidler, Peter Erkelenz, Helmuth Gorin and Paul Weigel. Running time, 70 minutes. At Mozartsall, Berlin.

Press reports and reports of Americans gave hope for something good. As far as the German version is concerned, they are not justified.

Overwhelming and beautiful pictures of tremendous buffalo herds, vast steppes and snowclad mountains, the inhuman and terrible difficulties the pioneers had to cope with, beautifully illustrated by Raoul Walsh, all is diminished by the clumsy German dialog and haphazard scenes. Unnecessary German captions prolong the picture. And still this talker is most impressive by its vastness of scene and gigantic idea. Invariably one is reminded of the silent "Covered Wagon."

Diversity of opinions of the premiere audience was mostly due to the primitive dialog and acting. Many of the scenes are good stage acting; others, though, something far worse. It is hard to say who is responsible. Theo Shall has done much better work in other German versions, and most likely the same applies to the other actors. It is difficult to predict the box-office success of this talker. It most likely will give returns in rural Germany. *Magnus.*

The Woman's Angle

"City Streets" (Par). A gangster picture that has femme appeal because of its convincing and dominating love story, sensitively directed. Two s. a. leads, too, in Gary Cooper and Sylvia Sidney. Latter looks like a new screen bet.

"God's Gift to Women" (WB). Tepid amusement in the reformation of a gay playboy, humorously but unthrillingly acted by Frank Fay. Frivolous story treated farcically and with little taste.

"Quick Millions" (Fox). Confusion of events and muddled exposés of racketeering conspire against the feminine appreciation of a true portrait of a gangster who makes no apologies, and has no fine ideals.

"Iron Man" (U). Slowly paced prize fight story with an unsympathetic feminine angle. Depends on the appeal of Lew Ayres and Robert Armstrong for women and moderate for the girls at best.

"The Perfect Alibi" (Radio). Mystery drama drained of excitement. No personality strong enough to make much of an impression on the ladies.

"Other Men's Women" (WB). First rate small job but failing on draw for city women because of its railroad background and lack of big names. Should be liked better by the ladies of the provinces.

RUBACUORI

("Heart-Stealer")
(ITALIAN MADE)

Milan, April 10.

At the Corso theatre a warm welcome was given "Rubacuori," latest Cines (all Italian) production.

Mary Kid, German, gives an excellent portrayal of a neglected wife. Egon Stief, as a German prize-fighter, hits off his part to a tree, while the chief role, Rubacuori (heart-stealer), by Armando Falconi, fills the picture with faithfulness.

Recording and synchronizing are of a very high order, while Brignone has excelled himself as an artistic director.

Gino Rocca, president of the Artists' and Authors' Association, and Dino Falconi (son of the protagonist), are responsible for the book. This has been of the utmost importance in the preparation of the scenario, since no objection has been raised against some free pruning.

If the Cines Co. (Pettaluga) can keep up this standard, it is going to go big in Europe, though the quantity of output can never be a tithe of what the 400 picture shows require. *Shepley.*

SEA DEVILS

Standard production. Distributed by Continental. Molly O'Day, Edmund Burns, Walter Long, Paul Panzer, Ted Strobach, Wm. Moran featured. Directed by Joseph Levering from story by Scott Littleton. Photography by James Brown. At Stanley, New York, one day, April 14. Running time, 60 minutes.

This talker has all the aroma of a quickie, in everything. For the cheaper grinds it may fit in, appealing to picture fans who like their mello dressed up in the cheap and old way.

Story deals with an escaped convict sentenced on circumstantial evidence for a killing he never committed. He boards an old sailing schooner bound for a treasure hunt, with diving apparatus aboard and the usual crew of cutthroats. They're led by a tough first mate bent on knocking off the captain and taking his beautiful blonde gal for his own.

Anything here is an alibi for everything.

Riders of the North

Syndicate production and release. Story and production credited to G. A. Durlam. Directed by J. P. McGowan. Cast: Bob Custer, Blanche Mehaffy, Eddie Dunn, Buddy Shaw, George Rigas, William Walling, Frank Rice. At the Stanley, N. Y., one day, April 20. Running time, 65 mins.

Passable for most of the lesser daily change grinds.

Even fans who patronize pictures of this type find laughs somewhere, so "Riders of the North" might unintentionally have been made for comedy-drama classification.

A comparative modicum of shooting and not so much fisticuffs as is generally the penchant of McGowan, the director. Two men are murdered in the first minute or so, so that takes care of that. The bad gang leader, who dresses like a character from Dickens; the gullible brother of a noble sister who is being annoyed by her boss; the deep voiced head of the mounties; the strong-jawed sergeant hero, and the leering stool pigeon—they're all here. *Waly.*

Don Juan Diplomatico

("The Boudoir Diplomat")
(Spanish Version)
(Universal American Made)

Buenos Aires, April 11.

Direction, George Melford. Supervisor, Maurice Pivar. Starring Miguel Faust Rocha, Celia Montalvan, Lia Tora, Enrique Acosta, Juan Eulate, Eduardo Arozamena, Julio Villareal, Rafael Navarro and Mendoza Lopez. In Buenos Aires at Astral.

Universal made a good Spanish picture in this one. Principals strong enough and story fairly warm. Opened at first run Astral $3 top, but in spite of same class of publicity given to first-rate Americans, couldn't make the grade and took two days to climb down to $2. This includes full show of six shorts.

Faust Rocha is Argentine, but that's not sufficient to draw. If Rocha could be trained to lose certain woodenness he might yet make a hit in this class of vehicle. Celia Montalvan and Lia Tora best looking femmes yet seen in Spanish, and held public interest, a novelty for Spanish.

Surefire in neighborhoods but a flop in first runs. Same for this as all the rest of the Spanish, though "Don Juan Diplomatico" is so far a little above most of that language seen here.

Universal may be complimented on this effort. *Goldflam.*

Berger's Trip for Ufa

Paul Berger, eastern sales manager for United Artists, left last night (Tuesday) for a swing through the New England territory, looking up on conditions, bookings, double feature situation, etc.

He recently made a similar tour of the south and eastern Atlantic states.

Theatre Advertising as Indicated From Various Cities

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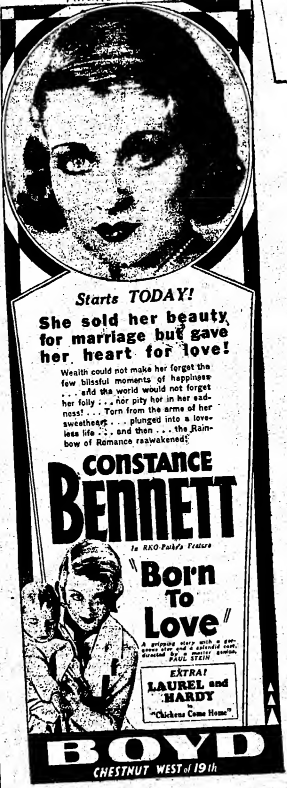

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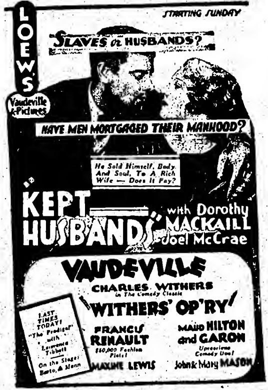

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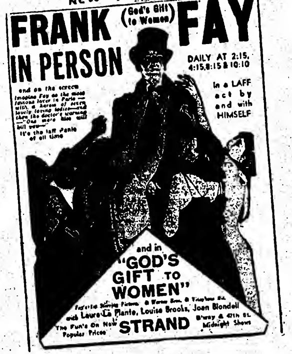

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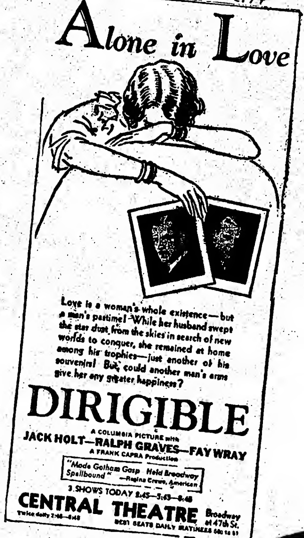

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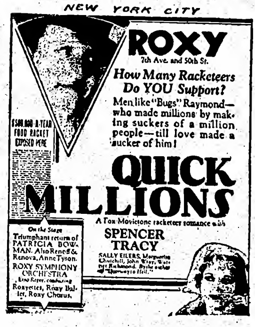

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A Fox Movietone racketeer romance with

SPENCER TRACY

SALLY EILERS, Marguerite Churchill, John Wray, Robert Burns. By the author of "Doorway to Hell."

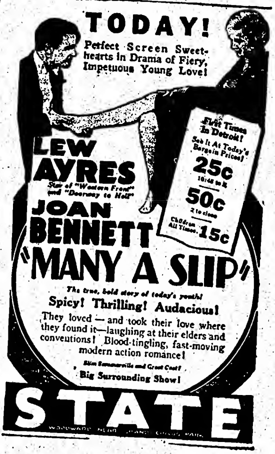
On the Stage

Triumphant return of PATRICIA BOWMAN. Also Reneff & Renova, Anne Tyson.

ROXY SYMPHONY ORCHESTRA, Erno Rapee, conducting

Roxyettes, Roxy Ballet, Roxy Chorus.

DETROIT



TODAY!

Perfect Screen Sweethearts in Drama of Fiery, Impetuous Young Love!

LEW AYRES

Star of "Western Front" and "Doorway to Hell"

JOAN BENNETT

"MANY A SLIP"

First Times In Detroit!

See It At Today's Bargain Prices!

25c 10:45 to 2

50c 2 to close

Children All Times 15c

The true, bold story of today's youth!

Spicy! Thrilling! Audacious!

They loved — and took their love where they found it—laughing at their elders and conventions! Blood-tingling, fast-moving modern action romance!

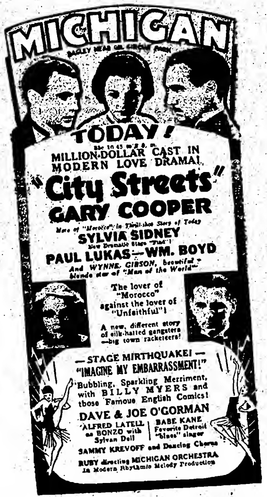
Slim Summerville and Great Cast!

Big Surrounding Show!

STATE

WOODWARD NEAR GRAND CIRCUS PARK

DETROIT



MICHIGAN

BAGLEY NEAR GR. CIRCUS PARK

TODAY!

35c 10:45 to 2 p. m.

MILLION-DOLLAR CAST IN MODERN LOVE DRAMA!

"City Streets"

GARY COOPER

Hero of "Morocco" in Thrill-shot Story of Today

SYLVIA SIDNEY

New Dramatic Stage "Find"!

PAUL LUKAS—WM. BOYD

And WYNNE GIBSON, beautiful blonde star of "Man of the World"

The lover of "Morocco" against the lover of "Unfaithful"!

A new, different story of silk-hatted gangsters —big town racketeers!

— STAGE MIRTHQUAKE! —

"IMAGINE MY EMBARRASSMENT!"

Bubbling, Sparkling Merriment, with BILLY MYERS and those Famous English Comics!

DAVE & JOE O'GORMAN

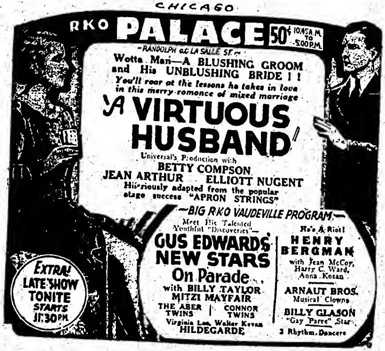
ALFRED LATELL as BONZO with Sylvan Dell

BABE KANE Favorite Detroit "blues" singer

SAMMY KREVOFF and Dancing Chorus

RUBY directing MICHIGAN ORCHESTRA in Modern Rhythmic Melody Production

CHICAGO



RKO **PALACE** 50¢ 10:45 A.M. TO 5:00 P.M.

RANDOLPH at LA SALLE ST.

Wotta Man—A BLUSHING GROOM and His UNBLUSHING BRIDE ! !

You'll roar at the lessons he takes in love in this merry romance of mixed marriage

"A VIRTUOUS HUSBAND"

Universal's Production with

BETTY COMPSON

JEAN ARTHUR ELLIOTT NUGENT

Hilariously adapted from the popular stage success "APRON STRINGS"

—BIG RKO VAUDEVILLE PROGRAM—

Meet His Talented Youthful "Discoveries"—

GUS EDWARDS' NEW STARS On Parade . . .

with BILLY TAYLOR MITZI MAYFAIR

THE ABER TWINS | CONNOR TWINS

Virginia Lee, Walter Kevan

HILDEGARDE

He's A Riot! HENRY BERGMAN with Jean McCoy, Harry C. Ward, Anna Kozan

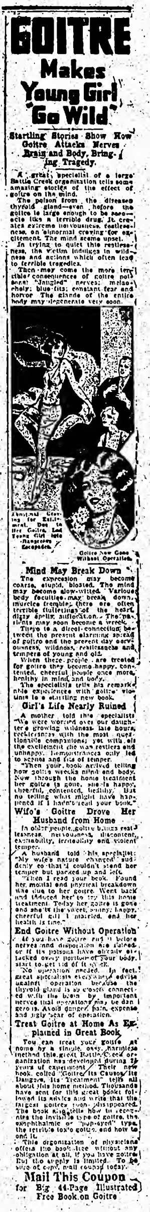
ARNAUT BROS. Musical Clowns

BILLY GLASON "Gay Paree" Star

3 Rhythm Dancers

EXTRA! LATE SHOW TONITE STARTS 11:30 PM.

Commercial Advertising as Indicated By Various Daily Newspapers



GOITRE Makes Young Girl "Go Wild"

Startling Stories Show How Goitre Attacks Nerves Brain and Body, Bringing Tragedy.

A great specialist of a large Battle Creek organization tells some amazing stories of the effect of goitre on the mind.

The poison from the diseased thyroid gland—even before the goitre is large enough to be seen—acts like a terrible drug. It creates extreme nervousness, restlessness, an abnormal craving for excitement. The mind seems upset.

In trying to quiet this restlessness, the victim indulges in wildness and actions which often lead to terrible tragedies.

Then may come the more terrible consequences of goitre poisons: "Jangled" nerves; melancholy; blue fits; constant fear and horror. The glands of the entire body may degenerate very soon.

Abnormal Craving for Excitement, Due to Her Goitre, Led Young Girl into Dangerous Escapades.

Goitre Now Gone Without Operation.

Mind May Break Down

The expression may become coarse, stupid, bloated. The mind may become slow-witted. Various body faculties may break down, muscles tremble; there are often terrible flutterings of the heart, dizzy spells, suffocation. The patients may soon become a wreck.

There is a direct connection between the present alarming spread of goitre and the present day nervousness, wildness, restlessness and tempers of young and old.

When these people are treated for goitre they become happy, contented, cheerful people once more, healthy in mind and body.

The specialists tells his remarkable experiences with goitre victims in a startling new book.

Girl's Life Nearly Ruined

A mother told this specialist: "We were worried over our daughter's growing wildness, late hours, recklessness with the most questionable companions; yet with all the excitement she was restless and unhappy. Remonstrances only led to scenes and fits of temper.

"Then your book arrived telling how goitre wrecks mind and body. Now through the home treatment her goitre is gone, she is happy, cheerful, contented, healthy. But no telling what might have happened if I hadn't read your book."

Wife's Goitre Drove Her Husband from Home

In older people goitre brings real leanness, nervousness, discontent, excitability, irritability and violent temper.

A husband told this specialist: "My wife's nature changed suddenly so that I couldn't stand her temper but packed up and left.

"When I read your book. Found her mental and physical breakdown was due to her goitre. Went back and induced her to try this home treatment. Today her goitre is gone and she's the sweet, sunny, happy, cheerful girl I married, and her health is fine."

End Goitre Without Operation

If you have goitre and it before nerves and disposition are ruined, or if its poisons have already attacked every portion of your body, start to get rid of it quick.

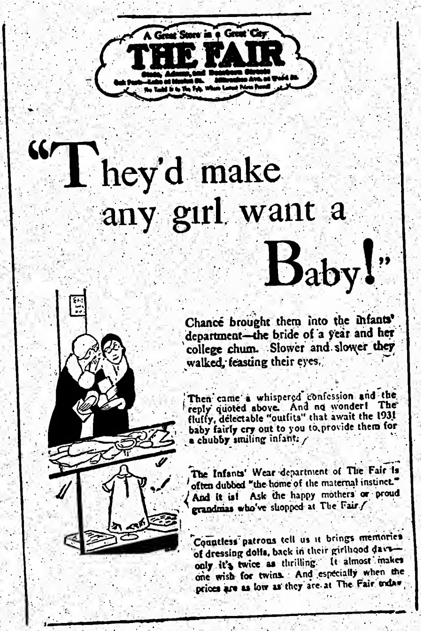
No operation needed. In fact, great specialists everywhere advise against operation because the thyroid gland is so closely connected with the brain by important nerves that operations may be dangerous. Avoid danger, pain, expense and ugly scar of operation.

Treat Goitre at Home As Explained in Great Book

You can treat your goitre at home by a simple, easy, harmless method this great Battle Creek organization has developed during 25 years of experiment. Their new book, called "Goitre, Its Causes, Its Dangers, Its Treatment" tells all about this home method. Thousands have sent for this great book, followed its advice and write that the largest goitres soon disappeared. The book also tells how to recognize the invisible type of goitre, the exophthalmic or "pop-eyed" type, the terrible toxic goitre, and how to end it.

This organization of physicians offers the book free without any obligation at all, if you have goitre. But the supply is limited. To be sure of copy, mail coupon today.

Mail This Coupon for Big 44-Page Illustrated Free Book on Goitre



A Great Store in a Great City

THE FAIR

State, Adams, and Dearborn Streets

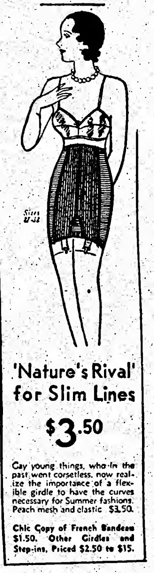
"They'd make any girl want a Baby!"

Chance brought them into the infants' department—the bride of a year and her college chum. Slower and slower they walked, feasting their eyes.

Then came a whispered confession and the reply quoted above. And no wonder! The fluffy, delectable "outfits" that await the 1931 baby fairly cry out to you to provide them for a chubby smiling infant.

The Infants' Wear department of The Fair is often dubbed "the home of the maternal instinct." And it is! Ask the happy mothers or proud grandmas who've shopped at The Fair.

Countless patrons tell us it brings memories of dressing dolls, back in their girlhood days—only it's twice as thrilling. It almost makes one wish for twins. And especially when the prices are as low as they are at The Fair today.

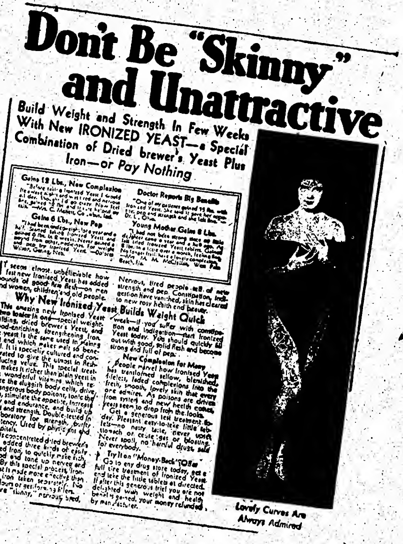


'Nature's Rival' for Slim Lines

$3.50

Gay young things, who in the past went corsetless, now realize the importance of a flexible girdle to have the curves necessary for Summer fashions. Peach mesh and elastic $3.50.

Chic Copy of French Bandeau $1.50. Other Girdles and Step-ins, Priced $2.50 to $15.



Don't Be "Skinny" and Unattractive

Build Weight and Strength In Few Weeks With New IRONIZED YEAST—a Special Combination of Dried brewer's Yeast Plus Iron—or Pay Nothing

Gains 12 Lbs., New Complexion

"Before taking Ironized Yeast I would lie awake nights and was tired and nervous all day. I thought I'd go crazy. Now feel fine, gained 12 lbs. and it's helped my skin." —Mrs. C. Mehert, Co[illegible], Ind.

Gains 6 Lbs., New Pep

"I had been underweight for a year and a half. Started taking Ironized Yeast and gained 6 lbs. in 8 weeks. Never gained a pound from other medicines. For weight and pep try Ironized Yeast. —Dolores Wilson, Gering, Neb.

Doctor Reports Big Benefits

"One of my patients gained 15 lbs. with Ironized Yeast. She said it gave her appetite, pep and strength and she felt fine." —Dr. L. [illegible]

Young Mother Gains 8 Lbs.

"I had not been strong since my little daughter came a year and a half ago. At last tried Ironized Yeast tablets. Gained 8 lbs. in a little over a month, feeling fine. No longer frail, have a lovely complexion." —Mrs. J. A. M. McClellan, West Palm Beach, Fla.

It seems almost unbelievable how fast new Ironized Yeast has added pounds of good firm flesh—on men and women, children and old people. Nervous, tired people tell of new strength and pep. Constipation, indigestion have vanished, skin has cleared to new rosy health and beauty.

Why New Ironized Yeast Builds Weight Quick

This amazing new Ironized Yeast is two tonics in one—special weight-building, dried brewer's Yeast, and blood-enriching, strengthening Iron. The yeast is the same used in making malt and which makes malt so beneficial. It is specially cultured and concentrated to give the utmost in flesh-producing value. This special treatment makes it richer than plain yeast in those wonderful vitamins which revitalize the sluggish body cells, drive out dangerous body poisons, tone the nerves, stimulate the appetite, increase energy and endurance, and build up weight and strength. Double-tested in the laboratory for strength, purity and potency. Used by physicians and big hospitals.

To this concentrated dried brewer's Yeast is added three kinds of easily assimilated Iron, to quickly make rich, red blood and tone up nerves and muscles. By this special process Ironized Yeast is made more effective than yeast or iron taken separately. No starches, flours or gas-forming fillers.

If you are "skinny," nervous, tired, weak—if you suffer with constipation and indigestion—start Ironized Yeast today. You should quickly fill out with good, solid flesh and become strong and full of pep.

New Complexion for Many

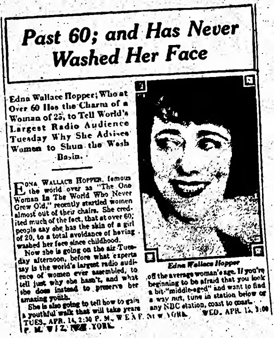
People marvel how Ironized Yeast has transformed sallow, blemished, lifeless, faded complexions into the fresh, smooth, lovely skin that everyone admires. As poisons are driven from system and new health comes, years seem to drop from the looks.

Get a generous test treatment today. Pleasant easy-to-take little tablets—no nasty taste, never upset stomach or cause gas or bloating. Never spoil, no harmful drugs, safe for everybody.

Try It on "Money-Back" Offer

Go to any drug store today, get a full size treatment of Ironized Yeast and take the little tablets as directed. If after this generous trial you are not delighted with weight and health benefits gained, your money refunded by manufacturer.

Lovely Curves Are Always Admired



Past 60; and Has Never Washed Her Face

Edna Wallace Hopper, Who at Over 60 Has the Charm of a Woman of 25, to Tell World's Largest Radio Audience Tuesday Why She Advises Women to Shun the Wash Basin.

Edna Wallace Hopper, famous the world over as "The One Woman In The World Who Never Grew Old," recently startled women almost out of their chairs. She credited much of the fact, that at over 60, people say she has the skin of a girl of 20, to a total avoidance of having washed her face since childhood.

Now she is going on the air Tuesday afternoon, before what experts say is the world's largest radio audience of women ever assembled, to tell just why she hasn't, and what she does instead to preserve her amazing youth.

She is also going to tell how to gain a youthful walk that will take years off the average woman's age. If you're beginning to be afraid that you look a bit "middle-aged" and want to find a way out, tune in station below or any NBC station, coast to coast.

TUES., APR. 14, 2:30 P. M., W E A F, NEW YORK. WED., APR. 15, 3:00 P. M., W J Z, NEW YORK.

Edna Wallace Hopper

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

"What's Wrong" Easy

Seattle.

To break onto the auto section of the Sunday Post Intelligencer, Fox West Coast publicity here worked out a co-operative stunt with the police in the way of a contest based on writings "What's wrong with this picture?" Each Sunday a three-col wide half tone is run showing Owen Sweeten in his ritzy coupe, violating a traffic rule or doing something wrong in driving. Theatre tickets are given to the best letters, tickets admitting to the Fox theatre, where there is plenty of room, anyhow.

Costs practically nothing. Gets publicity.

Heavy Plug for Eight Acts

Tacoma.

Much the same ballyhoo and record publicity campaign for opening of the eight acts of vaude at the Orpheum here, as was carried on in Seattle, given natives with Joe Cooper, for RKO, directing.

A parade with the Elks band headliner. Mayor gave talk plugging for stage shows. Elks drill team did its stuff in front of theatre. Giant banners festooned the streets. Billboards shouted "8" in tremendous letters. Newspaper space quadrupled and so was business at the b. o. the opening day.

Heavy stage idea got off very big. Hard for Homer Gill, district manager, and the rest of the RKO big shots to believe it. But the grosses show the welcomeness of more vaude.

Managerial Contest

Seattle.

Managers of Fox West Coast are trying to outdo each other in publicity, now that the managers contest is under way. Bob Bender, district head, tried this in the east, and the gag got the berries. Idea is to score efforts of managers as to their efforts to publicize the shows. Originality and effectiveness rate. What they do and how, counts; not the b. o. or the gain in grosses, which is not always a good criterion.

Two classes, those in Seattle, Portland and Tacoma in one; other and smaller town managers in the second class.

Awards substantial but not announced. The idea is waking up.

"Skippy" Impersonators

Bronx, NYC

In a tie-up with The Bronx News, local daily, Loew theatres conducting a "Skippy" impersonation contest prior to the picture's exhibition. Prizes ranging from $50 down to theatre tickets, donated by the circuit, for photos of youngsters in the best manner of "Skippy."

If desired interest is aroused, winners may be asked to appear at the local Loew houses in conjunction with the showing of the "Skippy" picture.

Boards for Policy

Los Angeles.

Among first thing George Brown, new RKO division p. a., decided was curtailing newspaper space and putting the difference into extra billboard adv.

This for institutional ballyhoo to plug at RKO L. A. eight-act policy.

Small Cars for Big Men

Newark, N. J.

Manager Burkes of the Terminal pulled a preview of "A Connecticut Yankee" after the regular show Friday to which he invited city officials. He used 10 Austins in which he had arrive the director of public safety, two large judges, and girls of the Junior Group of the Essex County Women's Republican Club. He also has eight windows tied up with the picture.

Another "Downtown Day"

Omaha.

Theatres horned in on Chamber of Commerce and retail store stunt to their benefit without cost. "Downtown day" was promoted in which all street car riding was free downtown and back from 9 to 11 in morning and big store sales put on to lure public to buy.

Mickey Gross' Humor

St. Paul.

"Behind Office Doors" nearly spelled jail for Mickey Gross, RKO Orpheum. Mickey had a bunch of signs printed up reading "In Conference—Do Not Disturb" with a plug for the fill on the reverse side. Ambitious ushers hung 'em on every office door in town. And did the squawks come heavy. Doctors, dentists, lawyers and real estate

(Continued on page 66)

BILL HART SUES 5 YRS. AFTER 'WEED'S' RELEASE

"Tumble Weeds," the picture made by William S. Hart and distributed by United Artists in 1925, has been made the subject of a suit by Hart for $500,000. He alleges incomplete statements on rental returns.

"Tumble Weeds" had the widest circulation of any picture sold by UA. According to inside figures, the picture played around 11,000 theatres in this country, representing over 50% of the total number of film accounts.

It is understood that the net turned into Hart on "Weeds" exceeded his return on any other picture in which he starred. The Hart litigation comes over five years after the picture was released.

Previous to making "Tumble Weeds" under a special releasing deal with UA, Hart was with Paramount and had a similar squawk with that company over the percentage arrangements existing under the contract.

UA was thoroughly surprised at the Hart suit and particularly in view of its late filing. The company is conferring with its attorneys, O'Brien, Malevinsky & Driscoll.

Hart is represented by House, Grossman & Vorhaus.

"Seed" Following Col's "Dirigible's" Road Route

"Dirigible" (Col) and "Seed" (U) have had their itineraries laid out as road show pictures. The schedule for the Universal picture, already current at $1.50 at the Carthay Circle, Los Angeles, is that it will follow "Dirigible" into all but one of the Columbia film's stands.

"Seed" opens in New York at the Rialto with no date as yet. As far as known it will be the first U picture to ever play one of the Publix Manhattan twins and will probably follow "Gun Smoke" (Par), which opens there Thursday (23).

The "Dirigible" dates, into which "Seed" will follow, are April 26—Apollo, Chicago; Hanna, Cleveland; May 3—Shubert, Detroit; Majestic, Boston; Columbia, San Francisco (tentative); May 4—Erlanger, Atlanta; Shubert Teck, Buffalo; Chestnut, Philadelphia; Pitt, Pittsburgh. May 10—Rialto, St. Louis. May 17—Shubert, Kansas City. May 31—Davidson, Milwaukee.

The Cleveland date is the exception for "Seed" as a summer stock season opens at the Hanna immediately following "Dirigible's" two weeks' stay. All other dates are for indefinite runs.

Pathe Buys 15, But Nothing Starts Yet

Hollywood, April 21.

Fifteen stories have been bought by RKO-Pathe since Charles R. Rogers was appointed production head.

So far none has seen production, but a number are ready, with the rest in preparation. All are supposed to be for this year's production.

Hays Office Moving

The Hays office is airing 5th avenue after many years at 469, to 28 West 44th street. Moving day scheduled for May 1.

The entire 21st floor, providing more space than at present, has been leased.

Offering "Uncle Remus"

Hollywood, April 21.

Walter Herzbrun, local agent, has tied up the talker rights to the Joel Chandler Harris "Uncle Remus" stories.

He's suggesting Brer Rabbit and the rest of the animal family in shorts.

Loose Leaf Record of Studios Daily Work To Radio Exchanges

To keep exchanges fully advised on product as scheduled and made and with a view to establishing a better service for the exhibitor Radio is laying plans for distribution of a special sales aid manual, posting the selling and playing field. Manual and the way it will be kept up to date is the first of its kind in the industry.

Under the direction of Ken Hallam, Radio is now making up in loose-leaf form the manual as it will go out to all the exchanges and salesmen. After out, Hallam will collect all new data on pictures as they progress in production, advising exchanges of additions for the record. The field will be continually informed on what the studio is doing.

The loose-leaf book will contain two specially-prepared pages on each of the 36 pictures. One page will contain name of the picture, a synopsis of the story and highlights of the production, while the other, with spaces provided for filling in, will contain all credits, cast, director, music, if any, release title or tentative title or both if such is the case, corrections, billing credits, etc.

$30 WK. READERS FOR ONE PAGE SYNOPSIS

Hollywood, April 21.

Third in the series of meetings of the scenario writers preparatory to demands for a new set-up with producers was held yesterday (20) at the Academy.

Three additional committees were named, bringing the total to nine working under a general committee. New committees are on the problems of freelance writers with Clara Beranger chairman; Handling of Material Submitted to Studios, Howard Green, chairman, and Ways and Means Organization, Oliver H. P. Garrett, chairman.

The Material Committee will fight with the evils connected with business of submitting stories to $30-a-week readers for one page synopsis.

Radio Will Try French And Spanish Despite

Hollywood, April 21.

Despite the present uncertainty of direct shot foreigns, Radio plans production during the next few months of several in French as well as Spanish, the language most favored at that studio.

Spanish will be the first made by Radio.

Clubs' Participation in Shorts May Be General

Hollywood, April 21.

First short of a series by the Masquers (local Lambs-Friars) is like a "Stolen Jools" in the number of stars. It's for the benefit fund of the Masquers, including all its members, thus bringing over to the RKO-Pathe lot some contract people from other studios.

Radio Pictures had previously been negotiating with the Lambs for a similar short or series of shorts, but after a year and a half of palaver they never got anywhere. Likelihood now that the Friars and Lambs may agree to such shorts, with members contributing, to boost the clubs' exchequers.

WB SELLING IN BLOCKS OF FIVE FEATURES EACH

Warners will sell its 31-32 product in blocks of five pictures. Deals can be more satisfactorily negotiated in that manner than when made in greater bulk, it is claimed.

Shorts will also be sold, apart from the features. There was a time when no WB features could be obtained unless some shorts were included.

The brothers are so far ahead in their production of shorts it is reported over 100 are awaiting release.

The Brooklyn WB short making plant will shut for six weeks commencing May 1.

F.-H. Silent News with Sounded Added or Dubbed

Chicago, April 21.

Fox-Hearst is adding 110 silent cameramen throughout the globe to its personnel. It is reviving the Fox silent newsreel crew to a greater strength even than when the old edition was at its height. Just 80 of the cameramen will be in foreign countries, while 30 of the silent operators will be stationed throughout this country, especially in territories where all newsreels are admittedly weak.

The F-H move is indicated as not a temporary hook-up with the Hearst newspapers, but the rehabilitation of silent news gathering.

By the time the newsreel release gets to the exhibitor it will have all of the noise consistent with that which a sound truck would absorb. In such instances of sports there will be a truck on hand.

Goodman as Col Advisor

Maurice Goodman has become chairman of the Finance Committee for Columbia Pictures.

Goodman is the theatrical attorney for many years at the head of the Keith Circuit's legal dept.

New Type of Camera Now Necessary For Sound Pictures, Cameramen Say

Hollywood, April 21.

A new type of camera must be designed for sound pictures, in the opinion of leading Hollywood cameramen. Only one cameraman is satisfied with silencing achieved on existing camera mechanism and with the improved muffling blimps, for nine cameramen who feel that an intrinsically silent camera is the only solution to the noise problem.

Academy Report

This was revealed by the answers of first-cameramen to an Academy questionnaire regarding the practical effects of its camera-silencing research of last year. Photographers reported on their experience with 28 types of camera-coverings, the new ERPI and RCA ground-reduction devices, the ribbon microphone, and the sound pick-up concentrator.

Blimps, although strikingly reduced from the original "ice-boxes" of the talkers, were pronounced too cumbersome for efficient manipulation. The noise-reductional and sound-directional devices were declared not sufficiently effective.

Confer With Mfrs.

As a result of a 91% vote for a silent camera that would eliminate the blimp entirely, the silencing subcommittee of the producers-technicians body of the Academy will confer with camera manufacturers on radical changes and simplifications in camera mechanism.

A sizable group of Academy cameramen believes that readaption of the existing models is futile, and that a new type of camera should be built especially for sound.

"Savings in time now lost in operating ungainly muffling devices would more than repay expenses involved if an entirely new camera design should be necessary," said the spokesman of the group.

BEHIND THE KEYS

London, Can.

Change of opening day for Loew's London, to Tuesdays and Fridays.

Grundy Center, Ia.

Central Iowa Theatre Co. has bought Rialto. E. P. Smith, mgr.

Los Angeles.

Joe Stout with RKO exchange as salesman. Formerly Pathe exchange manager here.

Pine Bluff, Ark.

Report from Memphis M. A. Lightman, operator of theatres in Tenn. and Ark., has 1-year lease on Saegner-Publix theatre here.

Texan Competition

Dallas.

Waging month of competish in Marshall, Texas, Gene Hendon and Gus Doering sold the Palace to East Texas Theatres, indie. Although town possesses pop of around 20,000, E. T. operated lone theatre until Hendon-Doering combo opened the Palace.

Doering operates Select in Mineola, another small town, and was in on the deal as silent partner. E.T. threatened to retaliate by opening new stand in Mineola. Indies reconsidered and abandoned Marshall to E.T.'s former monopoly.

Kankakee, Ill.

Publix opens a new deluxer here May 2. Seats 1,600; named Paramount.

Under the J. J. Rubens supervision.

Des Moines.

Metro, Gilmore City, damaged by fire recently, has been sold by Fred Sandham to Fred Hersom.

Denver.

S. H. Cain, formerly manager of the Tiffany exchange here, has purchased the lease on the Critcher theatre at Pueblo, Colo.

Oklahoma City.

East Theatres, Inc., has purchased the Palace theatre, Marshall, Tex., and C. J. McKenzie will reopen his Idle Hour at Henderson, Tex., soon.

Dallas.

George Hartley has been assigned to the local territory for special work with M-G-M.

Congressman John N. Garner is erecting a new theatre building at Uvalde, Tex., to be operated by Howard K. Allen and C. H. Weaver.

Dubin, Col's Chi Mgr.

Chicago.

Dave Dubin has been appointed manager here for Columbia, replacing Leroy Alexander, resigned.

Dubin was formerly country sales manager.

Yonkers, N. Y.

Fire did $35,000 damage to the Broadway theatre Monday morning (13). The house was an 800-seater showing pictures. Six firemen were injured by the collapse of a floor. Building owned by Martin E. Roache, New Brunswick, N. J., operated by Cocolis chain. Insured. May not be rebuilt as theatre.

Origin of blaze not determined.

Syracuse, N. Y.

James S. Burnham of Ogdensburg has sold the Temple and Cortland theatres, Cortland, to Myron Bloom of Syracuse. Burnham will engage in the oil business in Potsdam.

Utica, N. Y.

Earle J. Johnson, former Chicago theatre owner, is the new manager of the Stanley here. Replaces Ben Stern, who returns to the Troy theatre, Troy, N. Y.

Denver.

John Anderson has taken back the Emerson theatre at Brush, Colo.

Mrs. G. V. Higgins has leased Elite, Crawford, Neb., to Ling and Weisbaum.

Everett Cole, owner Rialto and Isis, Alamosa, elected mayor there.

Sioux City.

Rialto opens about May 1 with pictures. E. E. Seff and Stanley Krueger, local business man, in charge.

Seattle.

Old Empire, Yakima, Wash., taken over by Hughes Franklin, to be revamped into modern 1,100-seater. Jensen-von Herberg operated the Empire several years ago.

Vaude going into Our theatre, Bellingham, three nights weekly, Joe Danils, Portland, booking. Danils acts also now set for Heilig, Eugene, Ore.; Columbia, Longview, Wash., and new Capital, Salem.

Cleveland.

Harry Shaw, manager Loew's State, leaving next month to enter Loew's production in New York as Louis K. Sidney's assistant.

Five managerial shifts made by

(Continued on page 66)

THE PUBLIC ENEMY

Set for tremendous reception
Thursday Nite at
N. Y. STRAND!
.... Play it day and date with Broadway

real!

devastatingly real, thrillingly real, blasting, bursting with LIFE! • • • • •

real!!

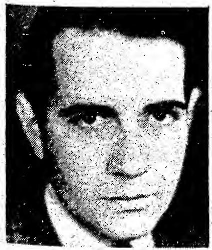
in its challenge, its spirit, its strength of purpose. • • • •

real!!!

in its power to hit at emotions—to smash every box-office record ever made! • • • •

JAMES
CAGNEY

JEAN
HARLOW



DONALD
COOK

WARNER BROS. VITAPHONE HITS

TOGETHER!

Greatest
Star of
TODAY
and
Greatest
Star of
TOMORROW
in a drama
that will live
FOREVER!

SVENG

JOHN BARRYMORE
as "Svengali"

Hypnotist, madman, genius, whose mystic powers enslave the most beautiful girl in Paris.

MARIAN MARSH
as "Trilby"

First Barrymore discovered her. Then Hollywood discovered her. Now the entire industry is calling her the most sensational star discovery of the age!

OPENING SOON
IN NEW YORK
FOR EXTENDED
RUN PLAY IT DAY
AND DATE WITH
BROADWAY . . .

One of the Big
Hits from the
Dependable
WARNER
BROS.

Studios Report Increased Efficiency When Sporadic Army of Lot Pests Aired

Hollywood, April 21.

Curtailment of the pass list at the studios, called a common-sense move to keep unwelcome visitors out, is also reported having its economic effect on studio personnel. It is eliminating extraneous watchmen at the doors of sound stages, even on a lot as small as United Artists, which dispensed with seven such watchmen.

The all-embracing limitation of the courtesy list takes in all representatives of the press, trade and lay, plus the agents, and all other solicitors such as jewelry, bond, clothing, fancy motors, bootleggers and the like.

Hits Studio Efficiency

Studios take the position that the walking jewelry salesmen with their pockets stuffed with baubles, or the bootleggers with free samples of booze in vials, and all the rest combined minimize the efficiency of studio personnel.

Just to make it 100% the newspaper people and advertising solicitors also had their passes picked up, with the publicity departments preparing to issue new courtesies or establish a "blue book" of selected names for courtesy consideration. All others will have to have their names telephoned in for an okay and state the purpose of their visits over the phone.

Throwaway Sheets

Cluttering up of the studio lots became acute. Sundry unattached press people, past and present, and usually drifters without any present affiliation, were one evil.

Avalanche of advertising solicitors from the trade press found the local regional sheets the chief offenders. Thes sheets are regarded out here as throwaways, with a dubious circulation, but get themselves onto the lots somehow without any invitation or authorization. Studio executives accord them scant consideration. Some have even made specific requests to keep the papers off the lots if not ordered and paid for, following discovery that some clerk in the mail room had been bribed to bring the giveaway rags into the offices.

Writers and directors in story conferences have complained of tactless annoysome solicitation by these sheets. Sound stages, with microphonic recording as delicate and expensive as it is, have had to be manned with extra guards to keep nosey people out, and so on down the line.

Studio execs prefer treating with the established papers in their own way as a means to curb an expensive and annoying evil. Prime idea is to insure getting an efficient eight-hour day of service from an expensive personnel, some of whose time, computed by the hour, is very valuable in dollars and cents.

Meantime, despite the severity of the no-pass thing, as early as Saturday morning one major lot saw the "official" studio bootlegger doing business in the same old way; a representative from a large men's specialty shop also soliciting; plus others.

Indicating that this again "one of those things," in that outsiders who are persona grata will be taken care of regardless.

Orph, K. C., Films Only

Kansas City, April 21.

Orpheum, home of legit stock, reopens April 24 as RKO picture house. Taylor F. Myers, asst. at Mainstreet, manager. Two first-run pictures weekly on split.

INCORPORATIONS

CALFORNIA

Sacramento, April 21.

Televisions Productions, 15,000 shares, none subscribed. Harry W. Weygand, D. M. Moore, A. H. Fisher, H. J. Lally, F. W. Bolton, Charles Jully.

Pamlico, capital 10,000 shares, none subscribed. Ella K. Adams, Constance A. de Mille, Cecilia de Mille Calvin, Francis E. Calvin, Gladys Rosson.

Uptown Theatre Co., Ltd., capital $100,000, $500 subscribed. W. A. Booth, J. E. Patterson, A. B. Marshall, John Brady, A. L. Hickson, Pomona, Cal.

Southern California Olympic Competitive Ass'n, no capital stock. John C. Porter, John Quinn, L. A. Henry, Renwick Thompson, Walter Braunschweiger.

MacMillan Arctic Exploration Co., capital 2,500 shares, $3 subscribed. Edgar J. Gowen, Charles F. Rochoville, D. J. Dunne.

Studios' Safety Campaign

Hollywood, April 21.

Suggestion that Coast studios unite in an accident prevention campaign was favorably received at the annual meeting of the Association of M. P. Producers, and preparation of a detailed plan was ordered.

Plan will call for the employment of a safety director by the association to work with studio heads in launching the anti-accident campaign and maintaining it perpetually.

Bob Doman West

Bob Doman, on publicity for the Fox Brooklyn houses, left Friday (17) for L. A. to join the Fox West Coast home office out there.

He was called west by Gabe York.

Pathe Assets

(Continued from page 11)

P. Kennedy as chairman of the board, it is stated the Dupont reappraisal has been based on the dividend income of $196,000 yearly Pathe has been receiving from the Dupont raw film company. Pathe holds 49% of that company's stock issue.

14% Loss

Pathe Exchange loss, on a total business done in 1930 of $14,581,200 in rentals, was $2,007,771. Surplus after the reappraisal and deductions of deficit including another item of $637,000 charged off in the RKO transaction, was $2,819,786.

According to the statement, the Pathe Exchange capital issues, in order of their preference, are 10-year bonds at 7% with outstandings, $4,493,000; preferred 8% stock, par $100, with $804,300 outstanding; Class A, no par, with 243,223 shares outstanding, and common stock, no par, with 948,581 shares outstanding. On the statement the Pathe Class A and common are carried on its books at $1 a share each, as a liability. Class A has been quoted of late between $5 and $6 a share on the stock exchange; Pathe common around $2.50 a share.

The Pathe Exchange statement is certified to by Price, Waterhouse & Co., the accountants.

The old Pathe (Exchange) company is now in liquidation.

ADAMSON AGAIN

Producing Independently This Time in Tucson

Hollywood, April 21.

Victor Adamson, independent producer who had his monicker changed to Denver Dixon and later switched it to Art Mix, has given up local producing and is organizing a picture company to produce in Tuscon, Ariz.

Adamson's last studio was at Monrovia, Cal., where he made a number of state righters with bootleg sound equipment.

His new set-up is backed by a realty company.

High-Salaried Story Readers as Possible Plot Shortage Relief

Hollywood, April 21.

Only solution for the so-called story shortage in the studios, according to several old-line writers, is to provide every scenario department with a high-salaried staff of magazine type reader-editors to select story material.

The yarn famine and fact that producers are starting to realize the ineffective results of the $30-per-week readers, who have been sifting the majority of new fiction, have made studios open to suggestion. Publishers and film writers who know the tremendous amount of fiction untouched by producers believe the shortage thing is just another studio myth. It's a case of getting somebody who recognizes a good story. Also a man in whom the producer will have confidence.

Readers' Alibi

Small-salaried readers say that slipping up on a good plot was not always their fault. They can't effectively synopsize some stories in 50 or 100 words, as demanded by the producer, they explain. Studio readers say that practically all triangle stories look alike in a short synopsis. Reader's own opinion didn't have enough weight to induce the producer to look farther than the synopsis on a story marked "good."

Start has been made in lining up the new type of reader. Producers are asking their directors, supervisors and executives to read the latest books and magazines, and are doing some reading themselves. Writers and directors are being given two to four weeks to look for a story they like. Scenarists without assignments are told to read new fiction.

Tiffany Under Its Own Name with 3-Way Product—1 Set of Exchanges

Without any radical changes in Tiffany proposed, E. W. Hammons and Grant Cook will decide on the coast within two weeks what the Tiffany set-up will be for '31-32 on product, for three different groups of productions, Educational, Tiffany and World Wide. All will distribute pictures through one of the sales organizations set up resulting from the refinancing of Tiffany by Hammons.

Hammons, Cook and others on the coast, presumably George W. Weeks for Sono Art-World Wide, and Phil Goldstone for Tiff, will speed up unfinished production in both plants. Tiff is particularly far in the rear through financial difficulties over a period of several months and almost total cessation of production during that time. Nearly half of this year's output of 27 features by Tiff remains to be made.

Whether Goldstone will remain at the studio as its production head is yet to become known. With the Tiffany company remaining practically intact as it is.

New Corp

Tiff as a national organization retains its identity and name, without any change as yet proposed, but on the coast for production a new corporation has been formed to cover Hammons' financing of picture-making, Tiffany Productions of California, Inc., Ltd., with Hammons president.

In the east, Tiffany headquarters may be moved to the Paramount building where Educational is located, with a distribution company formed, also with Hammons president, and including Tiff with another name, not set.

Stanley Hatch is Educational's distribution chief, with Bud Rogers as sales manager for World-Wide in a supervisory relationship with Hatch. It is supposed on the inside Hatch will be generally over all distribution under the three-way combination and one set of exchanges.

Different Salesmen

Under the new line-up, separate salesmen will market the Tiff product and an entirely different group the Educational shorts. It is declared probable the former group will also take on the selling of the World Wide product.

No program plans with any degree of certainty have been approved in advance of Hammons and Cook's trip west, but Tiff will make about the same as this year (27), and World-Wide the same number of features (20).

Gallup's Staff

In the reallignment of the publicity-advertising department of United Artists, the home office will have a representative, as yet unselected, at the Coast studio. He will not interfere with Harry Brand, who remains in charge of publicity out there.

Arthur Zellner, with headquarters in Los Angeles for Coast territory, and James Ashcraft, with headquarters in Chicago for that region, are the first of the 10 divisional theatre contact men to be selected by UA.

The home office publicity department remains intact, according to Bruce Gallup, with no changes so far set and George Gerhard remaining as successor of the late Warren Nolan, directly under Gallup.

U'S REGIONALS, WITH 1ST IN N. Y. C. MAY 4

U's regional sales conventions are not entirely set as yet, but the first, to be held at an undesignated hotel in New York, is tentatively down for May 4. After a two or three-day meet, a regional will be held in Chicago, and, after that, one on the coast, probably San Francisco.

The '31-'32 program, including the largest schedule of shorts the company has ever made, is set at 26 features, 65 two-reelers, 78 one-reelers, four serials and 104 issues of U's Talking Reporter.

1st Coin Film; Stick 'Em Up

Chicago, April 21.

Orpheum box office was robbed Monday (20) of $1,800.

"Little Caesar" was playing, with the loss putting a crimp in the pleasure of having a paying feature at the house for the first time in months.

U Buys "Frankenstein"

"Frankenstein," legit play adapted from Marie Shelly's novel by John Balderston and Peggy Webling, has been sold to Universal by Horace Liveright, New York producer. He is now with Pathe.

Mrs. Shelley's, author of the novel, was the wife of Percy Shelley, the poet. The story is about him. Liveright owned the play several years, but never produced it.

Pathe Exchange, Inc., and Subsidiary Companies

PRO FORMA CONSOLIDATED BALANCE SHEET, DECEMBER 27, 1930

(Giving effect as at that date to the transactions enumerated in the attached certificate dated April 14, 1931)

Assets

Cash in banks and on hand		$304,130.38
Notes receivable		6,270.00
Accounts receivable:		
Film customers, less reserve	$787,025.13	
Others, less reserve	56,804.11	
		844,750.21
Advances to outside producers, secured by negative and positive film:		
On film released	$378,561.51	
Less—Reserve	255,049.18	
	$122,012.33	
On film not released	40,407.85	
		172,380.18
Inventories:		
Productions completed but not released, at cost	$75,808.50	
Productions in process, raw film and supplies, at cost	157,542.08	
Released film, at cost less amortization	1,502,099.06	
Pathex cameras, projection machines and supplies	124,033.05	
Story rights and scenarios unproduced, at cost	320,344.32	
		2,180,728.57
Total current and working assets		$3,574,304.37
Fixed assets:		
Land, buildings, machinery and equipment (at appraised values plus additions at cost)	$679,544.05	
Theatre leaseholds, improvements and equipment	140,380.70	
Other equipment	31,838.04	
	$851,771.70	
Less—Reserves for depreciation and amortization	472,488.20	
		379,283.50
Notes receivable from Radio-Keith-Orpheum Corporation maturing serially to January 1, 1936		2,480,073.57
(Notes aggregating $788,320.57 are held by Escrow agent or Issuing company in accordance with terms of agreement or as security for performance of certain terms).		
Investments in partly owned companies:		
DuPont-Pathe Film Manufacturing Company, as valued by the Board of Directors	$4,000,000.00	
Societe Anonyme Belge P.D.C.	6,241.64	
		4,006,241.64
Advances to Multimajor Films, Inc., secured by notes receivable due December 31, 1930 (which may be extended to June 30, 1931, at option of maker)		55,380.38
Deferred charges—debenture discount and expenses and prepaid expenses		535,227.00
		$11,030,520.45

Liabilities

Notes payable				$5,313.00
Bank overdraft in London against credit established				25,003.62
Owing to outside producers (participation and royalties)				175,687.27
Accounts payable and sundry accruals				762,170.80
Accrued debenture interest				54,887.01
Unclaimed dividends payable				176.00
Reserve for personal property damage claims				6,100.00
Total current liabilities				$1,020,252.00
Advance payments on film rentals (self liquidating)				100,676.60
Reserve for contingencies				100,700.00
Ten-year 7% sinking fund gold debentures, due May 1, 1937:				
Authorized		$10,000,000.00		
Issued			$6,000,000.00	
Less:				
Retired and cancelled		$864,000.00		
Cash and bonds in sinking fund and bonds in treasury at par		143,000.00	1,007,000.00	4,993,000.00
Capital (represented by):				
Preferred stock, 8% cumulative:				
Authorized—30,000 shares of $100 each				
Issued and outstanding		16,900 shares		
Less—Acquired and held in treasury		8,857 shares		
		8,043 shares	$804,300.00	
(Dividends paid to December 1, 1927)				
Class "A" preference stock, no par value:				
Authorized	300,000 shares			
Issued	251,853 shares			
Less—Acquired and held in treasury	8,630 shares			
	243,223 shares	$243,223.00		
Common stock, no par value:				
Authorized	1,500,000 shares			
Issued	950,926½ shares			
Less—Acquired and held in treasury	2,345 shares			
	948,581½ shares	948,581.50		
		$1,191,804.50		
(The directors on April 1, 1929, authorized setting aside 200,000 shares of common stock to be issued upon execution of certain options to be granted, of which 5,000 shares have been optioned to December 27, 1930.)				
Capital surplus balance (including credits in respect of appraisals of properties and investment and reduction of capital stock; after deduction of deficit) as per Exhibit B		2,819,786.33	4,011,590.83	4,815,890.83
				$11,030,520.45

Contingent liabilities:
In respect of claims pending against the company not provided for in above accounts which, in the opinion of officials, will not exceed $100,000.

Walt Disney's

MICKEY MOUSE

and

SILLY SYMPHONIES

will continue
to be released

EXCLUSIVELY

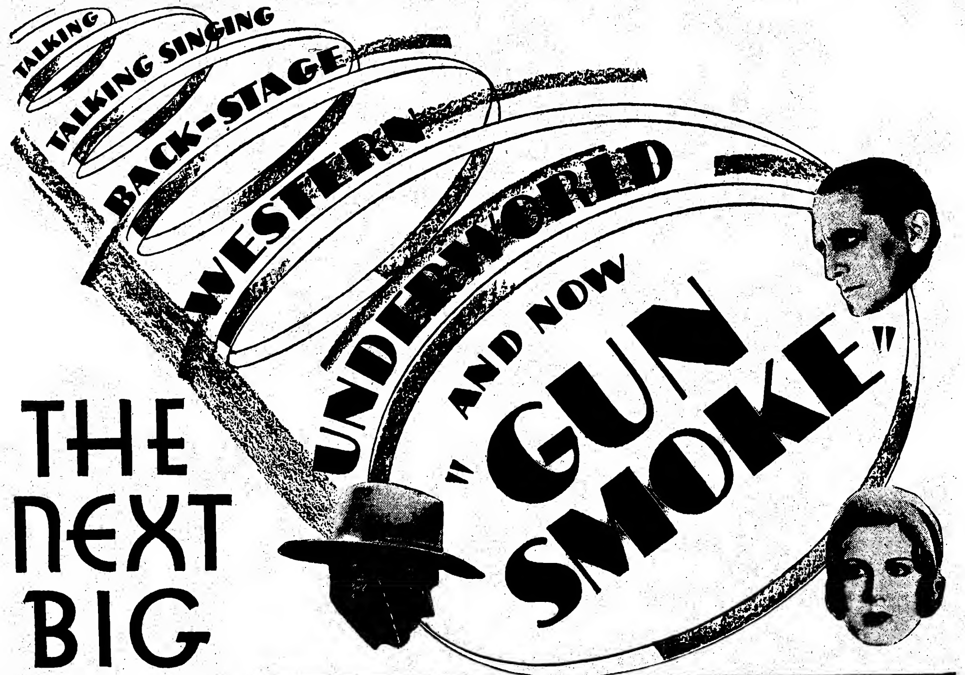
by

COLUMBIA

○

IT'S ACKNOWLEDGED THAT THE WORLD'S GREATEST SHORTS COME FROM COLUMBIA

COLUMBIA PICTURES



THE NEXT BIG SHOWMANSHIP IDEA *is here*

PARAMOUNT'S 6 BEST SELLERS FOR APRIL

MARLENE DIETRICH *in* "DISHONORED" *with* Victor McLaglen. *Von Sternberg Production*

•

GARY COOPER, SYLVIA SIDNEY *in* "CITY STREETS"—Paul Lukas, Wynne Gibson, William Boyd. *Rouben Mamoulian, director*

•

"SKIPPY" *with* Jackie Cooper, Robert Coogan, Mitzi Green, Jackie Searl. *Norman Taurog, director*

•

"GUN SMOKE" *starring* Richard Arlen *with* Mary Brian, Eugene Pallette, William Boyd, Louise Fazenda. *Edw. Sloman, director*

•

TALLULAH BANKHEAD, CLIVE BROOK *in* "TARNISHED LADY" *with* Phoebe Foster. *Geo. Cukor, director*

•

WILLIAM POWELL *in* "LADIES' MAN"—Kay Francis, Carole Lombard *Lothar Mendes, director*

The sensationally successful picture is more than a picture; it's a Big New Showmanship Idea. Check the outstanding hits of the past season and you know it's true. That's why PARAMOUNT'S "GUN SMOKE" is going to clean up and become the talk of the show world! That's why PARAMOUNT'S home office executives left the projection room raving about it and upset Broadway booking plans to put it into the Rialto Theatre for a long run. "GUN SMOKE" discards all story and production formulae of the past and crashes through with the thing that packs theatres today—A STARTLING NEW KIND OF PICTURE! Presented with smart showmanship. Supremely entertaining. With a swell cast headed by Richard Arlen, Mary Brian, Eugene Pallette, William Boyd and Louise Fazenda. Directed by showman Edward Sloman. Watch "GUN SMOKE" roll to glory. Better still, cash the glory into money

PARAMOUNT

RKO-Publix May Pool Houses In 7 Cities, with Several Closing; Others to Have Policy Changes

Final approval is reported not to have been passed by both sides as yet to the proposed theatre pooling by RKO and Publix in seven cities. They are Cincinnati, Birmingham, Omaha, Houston, Rockford, Ill., Ft. Wayne and South Bend.

The deal is said to have been in progress through several conferences. Before closed the okay of the RKO board of directors will have to be placed upon it, from reports. Publix is said to be satisfied with the present line up of the pool.

In Cincinnati, now RKO-sewed up, a condition is that RKO will take over the operation of the new Paramount theatre there, when completed. It is now under construction, RKO holds all product contracts for Cincy. Where Publix would have secured pictures from, as Par is included in RKO's product franchises for the city, is mere conjecture.

In Birmingham, a tough six-day town under any circumstances, the RKO-Ritz will switch to pictures only, if the deal goes through, with the Paramount there taking on the current Ritz vaudfilm shows.

In Omaha the World theatre will probably be closed, with another policy switch in the other houses. Other theatres, of Publix or RKO, may be closed in some of the cities, to reduce the local capacity, with some changing about of stage playing.

In South Bend, it is said, the pooling deal contemplates the closing of two houses.

Housman for WB on B'way

Arthur Housman is overseeing Warner Broadway theatres again.

He stepped back after Lew Lusty stepped in and then voluntarily stepped out.

Foremost Film Players' Directory

WILLIAM BOYD
Paramount Pictures

DOROTHY CHRISTY
"Parlor, Bedroom and Bath"

GARY COOPER
Paramount Pictures

CLAUDIA DELL
Radio Pictures

BORIS KARLOFF
"Galloway"
Criminal Code, Columbia
"Boris"
Cracked Nuts, Radio Pictures

MAE MURRAY
"Bachelor Apartments"
A Radio Picture

U. A. Continues Its Circuit Plans, Although F-WC Deal Gets Warm

Hollywood, April 21.

Despite Al Lichtman and Oscar S. Oldknow talking turkey on a getting together of U.A. with Fox-West Coast, United Artists is going ahead on building its own w.c. circuit of theatres. Lou Anger will probably have to become the operator, as he is now handling all the contracts. Anger got wished into the job with Sol Lesser's resignation to go with Universal.

The renovated Premiere, San Francisco, to be called the U. A., opens with "City Lights" around June 1. It is a 1,200-seater, first of the new U. A. chain.

Anger has plans for 15 houses, with work to start within a month almost simultaneously for opening in early fall. They include stands in Berkeley, Richmond, Oakland, El Centro, Palo Alto, Ventura, San Jose, Burlinghame, on Whittier Blvd. in Los Angeles, etc.

While nothing definitely happened between Lichtman and Oldknow when the latter returned east last week, the path to peace between the two has been started. Lichtman committed himself to a high quality program of pictures, with box-office potentialities first and foremost now in view on production.

RMTA PLUGGING 50c WK. KINOGRAM NEWSREEL

Denver, April 21.

Annual convention of the Rocky Mountain Theatre Owners will be held in Denver May 12-14 at the Brown Palace hotel. By making the meeting before the next buying season begins it is thought more will attend.

Organization is urging the use of the Kinogram newsreel at a cost of 50c. a week to the exhibitor, this money to be used to pay his dues. Kinogram pays the express one way and makes no charge to the theatre because of advertising matter in the reels.

Local Option Opposed Sundays—Arrests Arrive

Dallas, April 21.

Marking first case under new Texas law okaying Sunday shows, three managers were recently arrested in Tyler, two Publix stands in that burg. New statute leaves choice of blue law to local council. This particular one went blue.

All three under bond pending hearing.

Coast Stage Shows Off

Hollywood, April 21.

J. J. Plunkett has okayed Cliff Work's suggestion to drop stage shows at the Orpheums in San Francisco and here, following a stretch of poor business.

The stage policy started well six weeks ago, but quickly eased off. New summer policy starts Friday (24), with starlight pictures and a reduced scale of 25 to 60c. Scale formerly 35-75c.

Vaudfilm continue in the other RKO houses.

Cutting Out Passes

Chicago, April 21.

Midwesco and Chicago divisions of Fox Theatres cut their pass list by 2,000 for March as over February. That's around a 300% decline as compared with correlative February results.

Passes for February ran to around 8,000. For March they were reduced to 6,342. February showed a decline over January of around 418 passes.

ST. PAUL'S SCALE CUT, PUBLIX AGAINST RKO

St. Paul, April 21.

Goaded by RKO's incessant plugging of its vaude, plus a weekly feature picture, Paramount-Publix is declaring war with a price cut on its ace Paramount, across the street from the RKO Orphuem.

The cut, effective Thursday (23), will be down to 50c. top nights with the weekday daylight scale set at a flat 25c.

To copper this onslaught, RKO is rushing negotiations to put in the eight-act bill for its Orpheums in St. Paul and Minneapolis, keeping the admission price where it is at 60c. evenings and 35c. to 6:30. Block to the build-up of the talent part of the program so far is stange hands' union, which is demanding addition of three men, while the circuit is holding out for one more only.

18 ORGANISTS DISMISSED BY B&K

Chicago, April 21.

Publix-B & K has given notice to 18 organists. This is prompted primarily by economy and retrenchment over the summer in neighborhood houses playing double features.

A contributing motive has been the feeling among an element within the organization that many of the organists have been remiss in showmanship and a desire to do anything beyond putting in the minimum number of hours at the console.

Of the organists given notice, possibly five will be recalled for employment in downtown or neighborhood deluxers. About 12 houses will be organless until September or longer. They include Senate, Belpark, Congress, LaGrange, Norshore, Berwyn, Crystal, Marboro, Granada, Belmont, Harding and Gateway.

Additional economies for the warm weather are forecast for the B. & K houses. Production department will be curtailed somewhat in all probability.

Arbitration by Show People Only May Be Agreed to by Exhibs and Distribs by Fall—Both Now for It

Producers and independents are finally in accord on one principle. According to representative spokesmen for both, arbitration must come back into the film industry. Hope is expressed on both sides it will return before next fall's selling season.

Indie exhibitors, having the law on their side in the U. S. Supreme Court's ruling that compulsory arbitration is illegal, now agree to the return of ex-officio court procedure providing that the new system of arbitration be lawyerless. Strangely enough, certain influential film executives agree most heartily on keeping the barrister out of round table discussions of the future. These feel that filmdom is now, and has been for the last several years over-lawyered.

Indie leaders resentment against lawyers and arbitration is concentrated on one breed of pleader. Before the Government upset the arbitration formula one lawyer in certain of the Film Boards of Trade in the most important zones actually essayed the role of prosecutor, with the distributors playing the State and the indie exhibs the indicted defendants up for trial.

This prosecutor type of lawyer for one department of the industry must be eliminated or else the indies, desirous as they are of getting speedy adjustments without the additional costs which pure litigation necessitates, will shun this method of understanding with distributors.

No Legal Clerks

Indies want Film Board of Trade clerks, if they have legal training, to be clerks only and to take no hand in interceding for their bosses.

The need for all-voluntary performance of the industry was stressed last week when the U. S. Circuit Court of Appeals ruled in one State that arbitration, so far as film dealings are concerned, is no longer a contractural requirement and that the plaintiff in this particular action was within its rights in going directly to a court of equity.

H-F Will Build Four On $900,000 Investment

Hollywood, April 21.

Hughes-Franklin contemplates four new theatres, representing an investment of near $900,000, to start within 60 days. Two in California will be Whittier and Bakersfield (both 1,250 seaters). Others will be at Everett, Wash. (1,000) and Great Falls, Mont. (1,400).

Robb and Rowley, whose Texas circuit of 56 houses H-F is buying, arrive today with their attorney to sign final papers. The deal will give H-F 67 houses in Texas.

No More Zoning in Detroit After June 1; Contract Protection Only

Detroit, April 21.

Zoning will pass in Detroit at the expiration of the current agreement, June 1. This was a foregone conclusion when the exhibitors delegates on the zoning committee bolted the meeting held here recently. The effect will be to throw the town wide open as to protection, etc. These matters will be decided in the individual buying contracts.

Zoning has been in effect here for five years. City zoned into first, second and subsequent runs with certain zones laid out with key runs and subsequent runs in each zone. It has worked fairly well.

The exhibitors, with the Allied as their spokesman, asked for a uniform zoning plan with the first run included and that prices should be uniform. This was in answer to Fox and RKO asking 50c top for first run. Allied asked for houses that charged less than certain zone levels to be penalized by loss of protection. Other reasons for loss of protection were double billing and giveaways.

With Fox and RKO charging 50c top first run and Publix using giveaways in its key run houses and about to start double billing in its first run downtown State with a top price of 50c the opposition of Publix, RKO and Fox to the plan made its rejection by the distributor delegates certain.

A result of the situation will be that there will be a mad scramble for protection in contracts. This won't affect Publix. It will probably not affect most of the Allied exhibs, as most belong to Co-Op Theatre Service Corp., booking office with a group buying power of approximately $2,500,000 yearly.

LOCAL C. OF C. IN ON STAGE BAND'S RETURN

Chattanooga, April 21.

Tivoli, ace publix house, resumes stage band May 4 with an act from Publix unit. Don Pedro D'Avalar, m.c. Change twice weekly.

Ballyhoo with Chamber of Commerce to usher in return of band.

Jersey City Deal

A deal may be worked out between the Warner Bros. and Fox for acquisition by former of the Fox group of houses in Jersey City.

Not having progressed further than the discussion stage, it cannot be said what the deal will be. It may go along with the proposed general WB-Fox deal.

WB operates nine theatres in Hudson county, taking in three (Stanley, Ritz and Central) in Jersey City.

"Lonely Wives" in Ohio

Chicago, April 21.

Pathe's "Lonely Wives" has finally gotten past the Ohio censors by having the prints clipped to the parallel Pennsylvania version.

Picture will be released for Ohio Friday (24).

Replaces "Looney Tunes"

Warners is discontinuing "Looney Tunes," singing strip, for another similar one under title of "Merry Melodies."

Leon Schlessinger did the first and is doing the [illegible]

Foremost Film Writers and Dialogicians

Present Assignment:
"QUEER PEOPLE"
HOWARD J. GREEN
Represented by
ARTHUR M. LANDAU

JOSEPH JACKSON
WRITER
Under Contract to
Warner Bros.

Six Top Money
Directors for 1930
and
William Slavens Grover
McNUTT-JONES
Wrote for FOUR of Them

SARAH Y. MASON
SCREEN DRAMATIST
M-G-M
"THE MAN IN POSSESSION"

RALPH SPENCE
R-K-O

EVE UNSELL
Adaptation
"UNFAITHFUL"
Paramount Studios

CYRUS WOOD
"CUCKOOS"

WALDEMAR YOUNG
FIRST NATIONAL

★

SPENCER TRACY

Twice in a year — on Broadway and in pictures —Spencer Tracy has been convicted as a splendid actor. And both times he's acted a convict. As matter of fact, Tracy is a law-abiding citizen with a family. He needs no lock-up to unlock his talents.

His performance as "Killer" Mears in "The Last Mile" was the talk of Broadway and his first Fox picture, "Up the River," proved his class in comedy.

Tracy was born in Milwaukee, and went to Marquette University. Halfway through college, he felt the urge to become an actor. He went to New York, studied dramatic art, joined a stock company, played in Theatre Guild productions, and got his break with Ethel Barrymore in "The Royal Fandango."

Other stage appearances include "Ned McCobb's Daughter," "Conflict," "Nigger Rich" and "Bread." Coming Fox pictures are "Quick Millions" and "Riding for a Fall."

For relaxation, Tracy wanders off into the open spaces to fish and hunt. He has no superstitions, no bad habits, and—since arriving in Hollywood — no hat.

Not exactly handsome, he certainly has that attractive something which the girls recognize and the box office reflects. On the screen, the femmes say he does something to them—which is definite without being explicit. It explains why Tracy's popularity is on the up and up.

★

★

TWENTY-SECOND OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

TODAY! . . . NOW!

Box-Office FACES Set Box-Office PACES

WILL ROGERS
in
A CONNECTICUT YANKEE

JANET GAYNOR
in
DADDY LONG LEGS

VICTOR McLAGLEN
and EDMUND LOWE in
WOMEN OF ALL NATIONS

ELISSA LANDI
in
ALWAYS GOODBYE

WARNER OLAND
in
CHARLIE CHAN CARRIES ON

WARNER BAXTER
and JOAN BENNETT in
DOCTORS' WIVES

SPENCER TRACY
and SALLY EILERS in
QUICK MILLIONS

SPENCER TRACY
and UNA MERKEL in
THE MINUTE MAN

HARDIE ALBRIGHT
and DOROTHY JORDAN in
YOUNG SINNERS

1931-32
BIG NEWS
will Pop at the
BIG SHOW
APRIL 27th
Play these Big Shows of Today . . . NOW!

WINDING UP THE SEASON IN A BLAZE OF GLORY

FOX BOX OFFICE

2 Films—Bad Biz—No Breezes May Close 125 Allied Houses For Entire Chicago Summer

Chicago, April 21.

In the midst of record April heat waves, and with picture grosses diving, the theatre operators around town are getting panicked, talking already of closing down for the summer.

Biggest item is the plan of Allied association here, which includes some 125 theatres, to shut all of its theatres for June, July and August. This is the subject of a special meeting called for today (21). Aaron Saperstein, association president, is in favor of the plan. Says he will put the shutters on his own theatres for the 12-week period no matter what the decision of the association body may be. While it is doubtful whether any group of indie exhibitors can get together on a single concentrated move, a large number of the indie exhibs may follow the lead of Saperstein.

50 Last Year

From present indications, there will be a record number of closings this season. Last summer saw more than 50 local theatres shut down for the hot spell.

Feeling is among the indie houses that with most minus cooling plants it will be impossible to get patrons to sit for three hours through a double feature bill. So evident is this viewpoint that many exhibitors are looking forward to the hot weather to break the epidemic of double features.

Other than the double feature angle, there are other motives behind the three months' closing plan of Allied. Idea is to put a little business pressure on the unions, the exchanges and the sound equipment companies. Allied has a hunch that these companies and unions will be more willing to go into conference after three months of closed theatres.

Other circuits in town are also ready to shut down for the summer. Essaness has already taken the lead, having closed the neighborhood Keystone Sunday (19), and will further clip down on running time by erasing the matinee shows from a large number of its houses.

FANCHON AND MARCO IDEAS
A Fox Theatres Unit
Best of the Stage

BROADUS ERLE
JUVENILE VIOLINIST
This Week, B. & K. Uptown
CHICAGO, ILL.
Dir.: SAM ROBERTS

HARRIS TWINS
HEADLINING
Fanchon & Marco Unit
"SOCIETY CIRCUS"

Shane Buys Opposish In Bronx From Fox

Weekly unloading of Bronx Fox houses continues. Latest is the Walton, long dark, which goes to Mike Shane, who has the Bandbox.

Walton is the Bandbox's opposition, but Shane may reopen the house.

DIAMOS BACK IN

Arizona Indie Buys 16 Mauk Houses In Same State

Nick Diamos, former Arizona theatre operator, who sold his chain in southern and eastern Arizona to Fox-West Coast, is back in the business again, having bought 16 houses from George Mauk.

Mauk, now United States marshal for Arizona, had his theatres in small Arizona towns.

3 Mgrs. in RKO B'klyn Div., Among 5 Prize Getters In Profit Month Try

T. J. Freytag, manager of the Dyker in "Dr." Joe Lee's Brooklyn division, won first prize of $200 and a watch in the Plunkett Profit Month (March) competition among the circuit's house managers. Second place, with a straight cash prize of $200, was copped by another manager under Dr. Lee, Johnny Sheridan of the Orpheum.

The Orpheum, about 32 years old and one of the oldest theatres in Brooklyn, plays second run almost exclusively.

J. M. Brennan, manager of the RKO Capitol, Trenton, in H. R. Emde's division, got $100 for third place; Arthur Frudenfeld, of the Downtown, Detroit, $75 for fourth, and Jack Falcone, of the Bushwick, Brooklyn, another Doc Lee house, $60 for fifth.

First New York house in the standing is the 81st Street, sixth. Bob Hawkins is manager.

Exhib Who Killed Police Chief Gets Venue Change

Dallas, April 21.

Execs from local film branches were called as character witnesses in trial last week of B. H. Hunter, indie exhib at Uvalde, Tex., charged with murder of town's police chief.

On motion of Hunter's attorneys, trial was shifted to Kerrville. Hunter killed the chief while latter was inspecting his theatre for fire hazard. Conviction will likely mean the chair for Hunter.

WB's 2d in Texas

Dallas, April 21.

Empire, indie stand in San Antonio, reported as second foothold for recent Warner entry into Texas. Lease on house to become effective October 1, in line with opening of WB's first stand in this state at Amarillo. Rumor current that Ft. Worth, near here, will be WB's next.

Joe Luckett, representing theatre dept., making headquarters here but keeping a tight lid on all info as to extent and nature of the expansion program in this section.

Exhibition Contract Is Declared Enforceable in Part by U. S. Court

In holding that the Old Standard Exhibition Contract is divisible and enforceable in part regardless of the outlawing of the compulsory arbitration clause, the Fourth Dist. U. S. Circuit of Appeals, rendering judgment in favor of Par-Publix against the National Theatres Corp., for breach of contract, has dealt almost a death blow to a score or more suits contemplated or filed by exhibs in various parts of the country and based on variously alleged monopoly phases by distribs.

Estoppel of such exhibitor suits is now looked for by insiders as the decision permits distribs to prosecute suits on the old contract for breach of contracts with or without arbitration, wherever existing.

The decision corrects the erroneous idea that when the compulsory arbitration clause was outlawed by the Government such an injunction relieved exhibitors of responsibility from performance of the rest of the contract.

The importance of the new decision which stands second to the one rendered by Judge Thacher in this respect clearly holds that distribs can proceed on all conditions of the old contract that are lawful per se.

The decision rendered holds that contrary to claims by the defendant the compulsory arbitration clause was a condition subsequent to the breach. The defendant contended it was a condition precedent and therefore a breach could not be held enforceable against the defendant-exhibitor.

Momand Okla. Circuit Sues All Filmdom in Conspiracy Allegation

Oklahoma City, April 21.

Twenty-four theatre firms and two individuals were named defendants in Federal court here Friday (19) in a suit for $2,404,468 by A. B. Momand, Shawnee head of Momand Theatres, and others, alleging a conspiracy to monopolize the picture industry.

Momand alleges his circuit has been forced to close or sell several Oklahoma theatres because of the alleged combine.

Defendants include about all picture companies.

Damages are asked in triplet.

Trying Name Acts

Syracuse, N. Y., April 21.

Warners' Strand will test a name act, beginning Friday. First attraction will be Gene Dennis, psychic.

If the experiment clicks, house will augment film program with a name or stage each week.

5th YEAR
BENNY MEROFF

ORIENTAL—CHICAGO
INDEFINITELY

Sensational Return Engagement in Loew De Luxe Theatres
FRANK
MITCHELL
and
JACK
DURANT
HELD OVER
CAPITOL, NEW YORK

NOW HEADLINING AND BREAKING RECORDS
TOM PATRICOLA
with "THE PEARL TWINS"
Playing Publix-B. & K. Theatres in Chicago
This Week, Tivoli, Chicago—Week Apr. 24, Fisher, Detroit

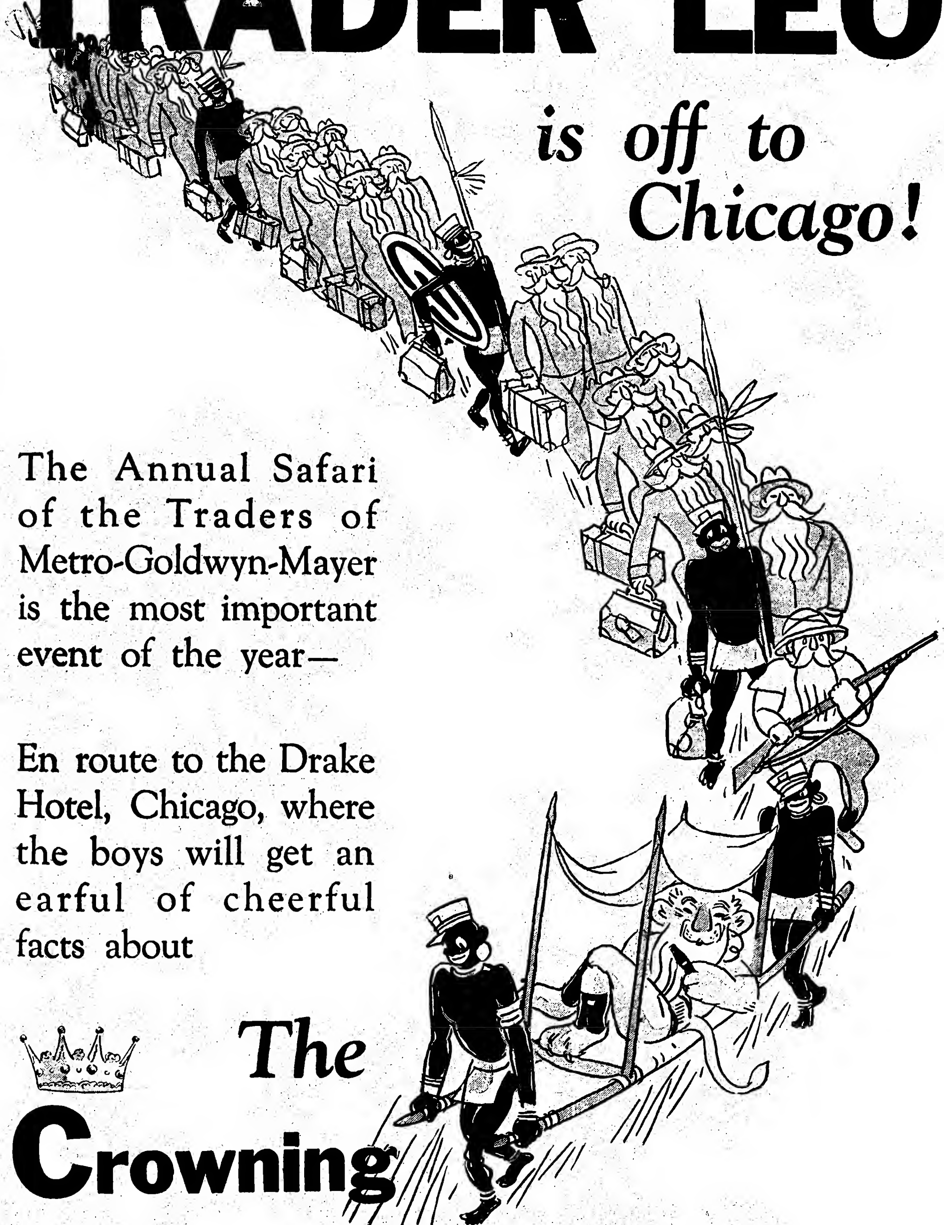
THREE BLUE BLAZES
This Week, Paradise, Chicago—Week Apr. 24, Tivoli, Chicago
Dir.—WM. MORRIS OFFICE—Thanks to HARRY SANTLEY

JOHN BOLES
"SEED"
Universal Pictures

LOUIS BARRISON
ARISTOCRAT STILTS DANCER
HELD OVER FOR SECOND WEEK AT CAPITOL, NEW YORK
All Loew De Luxe Houses to Follow
Thanks to NED DOBSON, Jerry Cargill Agency

TRADER LEO

is off to Chicago!



The Annual Safari of the Traders of Metro-Goldwyn-Mayer is the most important event of the year—

En route to the Drake Hotel, Chicago, where the boys will get an earful of cheerful facts about

The **Crowning Glory** *of* **M-G-M** *in* **1931-1932**

Quittner's 3 Middletown Indies Sold for $222,000—Cost $600,000

Middletown, N. Y., April 21.

The three Joe Quittner theatres here were sold on foreclosure Saturday (18) for $12,000 above the first mortgage of $210,000 to O. S. Hathaway, who held second mortgage bonds on houses.

Hathaway comes back as an exhibitor through the purchase. Though more than 100 attended the foreclosure sale, only a few put in bids for the Quittner trio, State, seating 1,400; Stratton, 1,150 and Show Shop, 850.

Former two are first runs, the Show Shop 2d run and closed.

Opposition is Publix with its Paramount, first run. Along with the Quittner houses go franchises for United Artists, Warner Bros., First National, Columbia, Tiffany and a part of the U program, as booked this year. Paramount has its own product, Metro, Fox, selected Radios and a pick of the U stuff.

Quittner houses originally cost $600,000 to build.

Quittner's Suit

Paramount Publix, Netco Theatre Corp. (a subsidiary), and other defendants in the suit of Edward Quittner of Middletown, N. Y., alleging restraint of trade and that Publix entered his town to drive him to the wall, has filed an answer in the federal courts, making a general denial.

The Hays organization, sued along with Paramount and its officials, is expected to answer this week.

Quittner was made an offer about two years ago, it is said, to sell to Publix, but refused the offer with Publix going into the town to build for itself.

VICTOR CAESAR
HERAS and WALLACE
Featured in F. & M.'s
"ICY HOT" IDEA
APRIL 17
CAPITOL, HARTFORD, CONN.

FOR SALE OR LEASE

Theatre in Cumberland, Maryland. Population 40,000. Seats 1,500. Very large stage. In business section. Talkies. Apply John G. Miller, Attorney-at-Law, Cumberland, Md.

MANY THANKS TO

PARAMOUNT PUBLIX OFFICE
MR. I. M. HALPERN
MR. NAT KALCHEIM
MR. BORIS PETROFF

WILLIAM MORRIS OFFICE
MR. HARRY LENETSKA
MR. SID HALL

RKO REPRESENTATIVE
MR. HARRY FITZGERALD
Associates
MR. DAN COLLINS
MR. WILL BERGER

THAT

HARRY GEORGE SAUL
FIELDS, SMITH AND FIELDS
Are Playing During Week of April 24
Paramount Theatre, New York
Paramount Publix Route
Sincerest Appreciation to BOB MURPHY
for What He Has Done

YOUNG USHER PAROLED

Brieaddy's Romance Landed Him in Jail—Governor Orders Release

Syracuse, N. Y., April 21.

Edward F. Brieaddy, 18, former usher and doorman at Warners Strand here who posed some weeks ago as the heir to the $1,750,000 estate left by a New York woman, and who was arrested when he presented a forged check to his girl friend, was released from Onondaga County Penitentiary on an order of Governor Franklin D. Roosevelt.

The sentence of the youth, who borrowed a film plot to dazzle his sweetie, was commuted by the Governor on the application of Daniel F. Mathews, Jr., who obtained letters recommending his release.

"Vaudeville" Billing by Publix in Minn. as RKO Stole "Caesar" Build-Up

Minneapolis, April 21.

What is believed to be the low-down on Publix's sudden decision to label its Minnesota unit shows vaudeville, advertising five acts in the same manner as RKO Orpheum has leaked out along the rialto.

Some weeks ago, before playing "Little Caesar," the Minnesota started a teaser campaign on it, running good-sized display newspaper ads built around a mysterious reference to "X" marking the place where Caesar was placed on the spot, etc. Nothing denoted film ad and the name of the theatre not mentioned.

After the ads had been running about four days, with the expenditure amounting to probably $600, the newspapers came out with large display ads reading "'X' marks the place where 'The Squealer' was put on the spot; see this great gangster picture at the RKO Seventh Street theatre."

This took the play away from "Little Caesar." The Minnesota, which gummed up the campaign on that picture, went up in the air. "The Squealer" had been booked for the RKO Orpheum, but was rushed into the Seventh Street to take advantage of the teaser tie-up, it is claimed.

It was shortly after this that Publix began its "vaudeville" campaign. Now the shoe is shifted, with Publix getting the rise out of RKO.

Buys "Slander Girl"

Radio, now making Rex Beach's "Big Brother" into a talker, has purchased another Beach story. It's "The Slander Girl."

NILES MARSH
Featured
FANCHON & MARCO
"TOPICAL TUNES IDEA"

Fox's Peak

Hollywood, April 21.

Largest number of pictures in production at Fox studio during last two years were shooting Saturdays (18), when 11 companies were in work. They included re-takes for "Women of All Nations" and "Young Sinners," and the Spanish "Body and Soul."

Rest are domestic features.

Oldknow Places "Sick" Houses in Mgrs.' Hands

Hollywood, April 21.

The no-swivel chair theatre operation is being adopted by Oscar S. Oldknow, of Fox West Coast. He regards each of the circuit's theatres a problem for localized operation when and if business is off.

Oldknow and the department heads called in each theatre manager last week in conferences at the Jonathan Club here and had each suggest how to doctor his sick theatre.

Suggestion of local film bookings wherever possible was also made.

Yorke's New Staff

Los Angeles, April 21.

Fox West Coast publicity department is undergoing a revamping under Gabe Yorke. Changes made include Eddie Eckles, formerly in charge of Fanchon & Marco publicity, assigned to handle the house organ among other duties in connection with theatres.

Eckles' former post of F. & M. p. a. is now taken by Maxwell Shayne, recently with Yorke in the Fox eastern office, but from the Coast where he worked for Par. Bill Harwick remains as assistant to Shayne.

Rushing New N. Y. Ass'n For May Organization

Move to organize New York exhibitors into a state organization is being rushed. Instead of July it may be completed before the end of May.

Legislative activities in Albany are over and another reason is reported to block a campaign quietly being conducted by Abram Myers to get Central New York into the Allied Exhibitors' Association.

George ANDRÉ & Co.
30 Weeks with RKO
Now with Publix Till June 19
April 24, Palace, Dallas, Texas
Paris, July 10

BIGGER AND BETTER THAN EVER
GRAUMAN, HESS and VALLE
Dances with Trimmings—Featuring "The Big Fight"—Playing for Publix-B Unit
This Week, Uptown, Chicago—Apr. 24, Paradise, Chicago
Direction, WM. MORRIS OFFICE

JOE and JANE McKENNA
Swinging Around for Publix in Chicago
This Week, Paradise, Chicago—Week Apr. 24, Tivoli, Chicago

101ST CONSECUTIVE WEEK
JOSEPH GRIFFIN
IRISH-AMERICAN TENOR
Direction MAX TURNER, WILLIAM MORRIS OFFICE
Publix-Balaban & Katz Theatres, Chicago, Ill.

BACK HOME FROM EUROPEAN TRIUMPHS—AMERICA'S FIRST HARMONICA BAND
EDDIE MAYO and HIS RASCALS

BUCHAREST
PARIS
ROME
BERLIN
HAMBURG
BRUSSELS
MADRID
LONDON and PROVINCES
RIVIERA
BORDEAUX
BUENOS AIRES
DAKAR (Africa)
MARSEILLES
NICE
MONTE CARLO
JUAN LES PINS

Sensation of Three Continents

OPENING AT
FOX CROTONA
NEW YORK
April 27
FOX TOUR TO FOLLOW
Personal Rep., LYONS & LYONS

RENOFF AND RENOVA
NOW AT
ROXY, New York
THANKS TO
LEON LEONIDOFF

GYPPING AGENTS' TIME IS UP

Milton Weil in Chi Extortion Jam on Charge of Colored Musician and Mgr.

Chicago, April 21.

Milton Weil, Chicago music publisher and former race horse owner, is seriously jammed here, having been handed over to the Grand Jury and held in $5,000 bail. He was arraigned yesterday (Monday) charged with attempting to extort money from Louis Armstrong, colored trumpeter at the Show Boat cafe.

Weil and two alleged gangsters were arrested after visiting the cafe, and, according to Armstrong and his manager, Johnny Collins, former RKO booker, first demanded $6,000, then $3,000 and finally $1,000.

The publisher explained he was merely remonstrating with the musician on behalf of Tom Rockwell, a friend Weil claimed had been wronged in a business deal with Armstrong.

Weil is in the predicament of having written a number of campaign songs for former Mayor Thompson, among them "Tony, Tony, Where Is Your Pushcart?" which referred to the present Mayor Cermak, who started life as a foreign pushcart peddler. Following his arrest, Weil disowned the song as originating with himself, but admitted having sung it.

Weil was arrested Saturday (18) morning in court when he showed up to bail out the two co-defendants, Joe Fiore and Emmett Ryan, now also held in $5,000 each. Fiore and Ryan were picked up in the Loop earlier after Collins had sworn out warrants against all three.

According to preliminary testimony, Collins, to get out of a tough spot with both gangsters menacing him with physical violence, had promised to get $1,000 by 2 a. m., but got the police instead. Meanwhile, Coffee Dan's, opposish spot to the Showboat, in which Weil has an interest, closed Sunday night.

N. V. A. RETURNS DELAYED

Only Few Indie Houses Reported, So Far—Big Circuits Slow

Up to yesterday (Tuesday), 10 days after closing of the drive, none of the five major theatre circuits that participated had reported on their N. V. A. collections. They are Paramount, RKO, Loew's, Fox and Warners.

Cause for the delayed accounting wasn't given, though not unusual each year.

V. M. A., which handled the N. V. A. fund this year, has heard from about 50% of the independent theatres in the drive. These contributed a total of around $8,500 in collections. Wilmer & Vincent's 13 theatres grossed about $5,300 and John E. Ford's Maine & New Hampshire 12 houses around $2,000. These returns may be included in the Publix circuit report.

The indie Capitol in Atlanta, at $300, collected as much as the whole indie Lichtman string of eight houses. Capitol, Miami, got $240, and Walter Reade's indie at Kingston, N. Y., $150.

On a basis of the few figures in, the previous estimate of between $500,000 and $600,000 for the N. V. A. on the drive appears fairly accurate. That includes the amount for the advertising "Stolen Jools" short.

Nat Mills Must Quit

Tacoma, April 21.

Illness of Nat Mills of Mills and Bobby forced the act to cancel remaining RKO time while playing the Orpheum here last week. Mills' doctor ordered a four months' rest.

Team had eight weeks to go with RKO.

BILLY SMITH ILL

Billy Smith is seriously ill in St. Joseph's Infirmary at Houston.

He has typhoid fever and complications.

SHERIFF JOINS ACT

Gaudsmiths Lose Week Over Alimony Jam

Chicago, April 21.

Gaudsmith Bros., two-act at the RKO Riverside, Milwaukee, last week, turned into a three-act (not counting the dogs), the last day of the engagement when a deputy sheriff insisted on playing straight for Henry Gaudsmith. Seems that Gaudsmith was in alimony arrears to the tune of some $800 and the constable was there to collect or else.

Dog tricks in the act impressed the sheriff so much at the end of the show Henry was obliged to put the act on in jail that night. Meanwhile extradition papers from Chicago, where Mrs. Gaudsmith resides, requested that Gaudsmith make a personal appearance there. Gaudsmith thought it over and decided to waive the extradition documents and hook himself into the Windy City of his own free will.

An amicable settlement was ultimately arrived at after a legal confab. Gaudsmith went back to Milwaukee to pick up his dogs and brother. In the interim RKO couldn't wait for the absent member of the act so another turn was substituted in Minneapolis.

Gaudsmiths continue for RKO next week.

Weil Returns to Chi As Division Mgr. After Union Guerilla Attack

Hollywood, April 21.

Lou Weil, manager of the State-Lake, Chicago, who was the victim of guerillas in a cowardly attack, returned to Chi Sunday (19), much the better for a recuperative vacation out here. Not fully recovered, he is in better physical shape than was expected as the result of the brutal assault in the S-L theatre alley.

Weil becomes an RKO division manager in Chi, taking in five or six outlying suburbs.

He leaves a bit ahead of time at E. M. Glucksmann's invitation to meet the RKO theatre circuit manager in Chi.

"Skippy" as Act

"Skippy" has reached vaude in a four-peopled act, "Skippy Comes to Life." Percy Crosby has given Jack Curtis' special permission to book the skit.

Rudy Miller is doing the boy, Skippy.

It opens April 30 at Patchogue, Long Island, with the Par picture, with subsequent bookings arranged with RKO.

Geo. Lemaire Left $92,000

George Lemaire, comedian, who died intestate Jan. 20, 1930, left a gross estate of $104,799 and a net of $92,384.

His widow receives $48,192 and each of three brothers and a sister receive $11,048.

A YEAR'S VACATION

Dallas, April 21.

Mr. and Mrs. Carl Hoblitzelle sail from New York April 24 for a year in Europe. Hoblitzelle is the former owner of the Interstate Circuit, now an RKO branch.

The Hoblitzelles will inaugurate their lengthy vacation by seeing Italy.

Margaret Padula Back

Margaret Padula is back from the Coast.

She is returning to vaude.

BOOKING OFFICES AFTER GRIFTERS

Lying, Chiseling Agents Who Tell Actors They Need Money to Fix with Bookers for Route in Danger of Expose — Confidence and Protection Pledged Actors by All Major Booking Offices If Naming These Gyppers—'Variety' Also Offers Its Aid

HOW RACKET WORKS

Gyp agents who rob actors through the ancient con game of taking advances on promise of vaude routes they know are not deliverable, are due to get the fence, gate and all. A movement now under way and gaining impetus as it advances will either drive them out of the business or slow them down to such mean little undercover operations as practically to wipe out this form of vaudeville gyppery.

All that is necessary now is the co-operation of actors who have been burnt by thieving agents or were unsuccessfully approached for coin milking purposes. If ever a chance for the vaudeville actor to protect himself from that come on money, it has arrived.

The major circuit booking offices, brought together by "Variety" for mutual consent on the matter, will take the most drastic action possible against any grifting agents caught gypping. They say they will help the actor if he will help them. In return all actors have an honor pledge from Charlie Freeman of RKO, Marvin Schenck of Loew's, Walter Meyers and Harold Kemp of Warners, Nat Kalcheim of Publix and Doc Howe of Fox-F. & M. that no confidences will be violated between the booking offices and actors with complaints, nor any harmful effect in any way to an actor who will divulge the facts, in confidence.

The gypping practice always discussed among actors, known to exist among others as well as actors, but never attacked in mass formation, is that of taking money from acts in advance of bookings, with whispers that the gyp agent must split with someone in the booking office to clinch the route.

Double Protection

This does not include the notorious thieving in the indie booking field. When gypping is done in the indie field, it is usually where the business customs are no better than the people in the business.

What the major booking offices wish to drive out as much as the actor does is the form of stealing that directly affects the booking offices by reflection. In the old days of vaudeville, when the business was overrun with intrigue, the RKO predecessor, Keith's, had on its booking staff men not adverse to so-called kick-backs. Some were paid office boy salaries for buying thousands of dollars in talent weekly for the circuit which they were supposed to have repaid with loyalty. To bring their incomes up to the level of their social standing in vaudeville, many considered it necessary to take a bit on the side.

In the RKO office now are six bookers in addition to the circuit's vaudeville head. They are being paid more in proportion to the amount of the circuit's money they are given to spend as they see fit. The petty gypping booker who accepted a suit of clothes from an agent or actor for a "favor" was as harmful as the bigger gyp who took money and plenty of it for the same service.

This element is now gone from the better booking offices. If some actors do not believe it, state the circuits, they may have grounds for their doubts, with these grounds laid by agent gyps who seek to make their own operations easier by implicating bookers for deeper impressions on victims.

One Story

A common complaint from the vaudeville actors is that a route for 40 weeks can be bought for $1,000, the lesser routes the smaller the grift, but grafting all down the line. The artists are informed that the money, or part of it, given to the gyp agent is turned over to bookers. The grift agents tell them they must "place it in the right spot" or the bookings will not be forthcoming. Often the bookings are magically produced.

It isn't difficult for an agent representing an act to learn that the booking office is interested and will book it. It's just as simple for the agent to later inform the act that the booking office will issue the dates upon the agent slipping in the proper fix. This fix would be a certain sum. The agent may even have the route in his pocket at the time.

If the money is paid and the bookings received, it's okay with the actor. While illegitimate, the route made it worth while, as far as the actor is concerned. But it isn't okay with the booking office. If the agent accepted the money on the pretense of slipping it to a booker, with the act not aware, the act, if caring or not either way, may still have its doubts about the honesty of the bookers.

Want to Know

This talk over bookers and booking offices, caused by grift agents, is something the circuits wish to drive out. If an agent is practicing this or any other form of grift, they want to know it. If any booker is in on the grifting, they want to know that too.

Gypping down through the vaudeville ages has been a rather simple matter for the gyppers. There is little a layoff act will not give up to stop laying off. In former years most had to give up in every direction.

What has simplified the racket for the operators has been an inherent timidity among actors over complaining. They have always feared the stool pigeon brand which, they believed, might bar them from their chosen profession.

Rotten Situation

RKO, Loew's, Warners, Publix and Fox don't want stool pigeon stuff in the sense of that expression. They want justified complaints from actors who have been victimized and will take the proper action upon presentation of proper proof. If the complaint carries no proof with it, the circuit will help in proving the charges. In no instance will names be divulged.

"There is no reason now for an actor to fear consequences of entering a justifiable complaint. There is no one man in vaudeville who can bar an act for the rest of its life merely because it sought to clear up a rotten situation. If an agent connected with any booking office (circuit) is guilty, he will not be immediately let out; another reason will be found later on to protect the actor."

If any vaudevillian has a complaint to make, he or she can take it direct to the booking heads of the circuits involved with assurance of strict confidence and no danger of embarrassment or future effect. Similar complaints can be laid before "Variety," where the same confidential acceptance is pledged, if an actor prefers to tell this paper. In that event this paper pledges to inform the booking office of the name of the agent only, withholding the actor's name from the bookers. "Variety" will make its own quiet investigation without publicity, verbal or type, on any complaint of this nature, which "Variety" also welcomes for the good of all vaudeville.

If "Variety's" recommendation to the circuits booking offices to let out an agent for cause through gypping, the bookers will not ask for other names. It is the opinion of the circuits that the trapping of one or two grifting agents will exterminate the whole tribe of vaudeville rats.

NECK-BREAKING FALLS AT COST

If an act playing an RKO vaude theatre falls into the orchestra pit and kicks a hole in the pit piano or bull fiddle it must pay. If an actor falls into the pit and breaks his own neck that's his fault, too.

No more whooing from the musicians either. They were getting a bad name around the neighbs through waving handkerchiefs back at the actor's request.

To protect fiddles and reps RKO has declared itself in the two-way on topping costs or pansy business.

Agent Booking $1,850 Wkly. Act at Net Loss To Fulfill Contract

A weekly loss of $12.50 net will be endured by Charlie Morrison, the agent, while Billy Gaxton, booked by him with RKO at $1,850 a week, is touring that time. Gaxton in his "Partner's" sketch opens for RKO in Cincinnati Saturday (25).

Morrison acted for Gaxton, for a return to vaude. With the actor's approval Morrison submitted Gaxton to the RKO booking office at $1,750. The bookers agreed and the time was pencilled in on the RKO books. In vaude an agent's authorization of a booking for an act duly represented by him is official.

Shortly after Gaxton was informed of the salary and route, he expressed discontent, saying he should have received a larger figure. This resulted in further negotiations by Morrison with the booking office. Latter told the agent to deliver the act at the price as agreed.

Penalties

Failure of an agent to deliver as agreed can evoke a booking office penalty against him of the act's contracted salary, or any difference between it and another but higher salary turn the office might be called upon to pay in replacement.

To ease himself out of the impending jam with the booking office, Morrison persuaded Gaxton to accept an increase of $100, making the act's salary $1,850. Whereupon with Gaxton acceding, though loath to do so even at that figure, Morrison assumed the $100 difference personally. It wipes out his 5% commission or $87.50 weekly on the Gaxton salary and on top of that Morrison will have to contribute $12.50 each week Gaxton plays on this tour for RKO to make up the hundred.

It is said Morrison did not go into details with Gaxton, nor ask him to make any allowance; the agent simply going through with his end of the agreement with the booking office.

Morrissey's Music Hall

Will Morrissey again has taken over the Lyric in Hoboken, which he opened Sunday (19) as a Continental music hall at $1 top.

Half of the lower floor seats have been ripped out and levelled off for tables and chairs.

Show consists of a guest star, 12 vaude acts and 24 "Florodora Girls" as a chorus.

Rodney Toups Marrying

New Orleans, April 21.

Rodney Toups and Jewel Frele have announced their engagement. They will be married within a few weeks.

Toups is manager of Loew's State. His fiancee is a society girl.

Carlena Diamond's Op

Portland, Ore., April 21.

Carlena Diamond (single) is recuperating at Samaritan hospital here from an operation performed last week.

"HERB"

WILLIAMS

1929 EARL CARROLL'S VANITIES

1930 RKO VAUDEVILLE

1931 EARL CARROLL'S VANITIES

THE

RIMACS

AND THEIR

HAVANA RUMBA ORCHESTRA

WITH

CHARLIE BOY

OPENED RKO FORDHAM, N. Y. C. MARCH 14, 1931

CLOSE RKO ATLANTA, GA. APRIL 2, 1932

HARRY HELEN

BENTELL AND GOULD

ASSISTED BY

EDDIE BLUM

IN

"TUNING IN ON TAPS"

WITH RKO AGAIN AFTER AN EXTENDED EUROPEAN TOUR

FAMOUS WAR ACE

CAPTAIN

WILLIE MAUSS

ENCIRCLING THE GLOBE OF DEATH

THE ONLY ACT OF ITS KIND
IN THE WORLD

ABOVE ARTISTS UNDER THE DIRECTION OF

HARRY A. ROMM

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RKO VAUDEVILLE, RADIO, PRODUCTION, PICTURES, RECORDINGS

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8-Act Vaude Shows Receiving Real Try-Out Next Season Over RKO Time, All Booked Directly from New York

With the new vaude season opening next September, the RKO vaude booking office has decided to give the eight-act bills, in conjunction with pictures a thorough test. That all of the initial experimental 8-act shows will be blended together in the RKO New York booking headquarters will make the test complete.

Opinion at present veers toward the eight-act shows as something possibly attractive at least in number of acts for the vaude draw, provided current and local conditions permit playing. Current conditions include cost of shows in acts' salaries, while local conditions mostly apply to the stage unions, stage hands, musicians, etc.

For a few weeks now the 8-act bills have appeared more or less in selected RKO vaudfilm houses, in the west and far west. The record to date for them is fairly good, considering the mongrel manner of booking they must undergo. In the far west the added four turns to the regular RKO intact bill from New York are placed by the Los Angeles booking office of the circuit; in the middle west, out of the RKO office in Chicago.

Too Enthusiastic

While each of these offices have been doing their utmost to give value for the limited salary on the extra four acts, not over $700 for the four, the results in several ways have been unsatisfactory in playing value. This playing value has been unnecessarily boomed in the several cities, whereas show sense has informed vaudevillians that four acts for $700 booked in the sticks, whether from lay offs of local defenders, can not compare to four acts regularly booked out of New York at a gross salary of $2,800 or $3,000.

Local pride seeps into reports and notices on the four local acts. A Variety reporter in Los Angeles reviewing an 8-act bill at the RKO theatre there stated in his review the four coast acts more than fa-

(Continued on page 43)

PRODUCED UNIT NIXED BY RKO

Advice from Charlie Freeman to the RKO agents and bookers that the circuit will hereafter prefer individual acts to combination productions and units, practically eliminates the unit-produced show from RKO's future vaude booking. It was said the circuit's experience with units to date has shown them to be inferior to the regulation bills of separate turns.

Very often the holding of open dates far in advance for unit shows has cost RKO chances to secure desirable material available for the same period. It is reported held by the bookings office that the staging of an entire bill by one producer makes for a sameness not present in the more variated individually booked bills.

This calls off a half dozen or so unit shows for which the booking office had agreed to hold open some dates for several indie and franchised vaude producers. Among these are two of three units slated for production by Max Gordon. One was to feature Joe Lewis. The night club m. c. will play the RKO route but as an individual.

Blue Unit In

Gordon's first unit with Ben Blue starred will be the lone exception and last of the units played on the RKO intact route. It is already in production and ready to open, hence RKO's permission for it to continue.

The usual procedure in producing units for the RKO vaude theatres has been to use three acts in the customary fashion and then stage an afterpiece for a fourth act, with the whole troupe participating. Gordon's afterpiece for the Blue unit is being staged in conjunction with Irving Yates, indie producer.

NVA COAST BENEFIT

Advance Sales of $4,000 Ran Way Behind Last Year's

Hollywood, April 21.

Advance sale on the NVA benefit show at the 6,200 seat Shrine Auditorium for tomorrow night (22) was disappointing, but with heavy last minute demands anticipated. There is $4,000 in the till, whereas there was $18,000 last year at the same stage.

Previous heavy contributors for divers reasons are not coming through with large sums for blocks of seats.

9 Local Gals Parading Seattle's Streets for 8 RKO Acts Are Copped

Seattle, April 21.

Nine local gals, out on the streets for RKO, helping in the ballyhoo for augmented vaude show of eight acts, landed in jail. No gag.

Each girl represented one of the acts at the Orpheum, with suitable placards. They did their stunts walking up and down the sidewalks.

There is a city ordinance against all kinds of street advertising. Someone complained.

The same thing happened to the RKO broadcast truck, which got pinched when trying to spiel about the big shows.

PUBLIX' 4-SPLIT WK. QUITS RKO VAUDE

Without giving vaudeville much of a chance in four southern towns, and after trying the policy for only a week, Publix has issued notice that the stage shows will be dropped and straight film policies start May 8.

Publix theatres in Shreveport, Monroe and Baton Rouge, La., and Vicksburg, Miss., went on the RKO four-act unit route as a pro rata full week April 10. Previously they had been playing the one-act band turn booked on a 42-day short-stand route by Publix in the south.

RKO's units, averaging around $3,000 weekly in cost, were an increase in stage overhead, besides stage crews and musicians. These items precluded chances for the four towns to profit with vaudeville, Publix believed it determined—in less than a week.

At the sharing rate for number of days played, talent salaries for the four towns comprising the one week are approximately $1,290 for Shreveport, three days; $860 for Baton Rouge, two days, and $430 for the remaining two towns for one day each.

On the RKO unit route the four-way week falls in between New Orleans and Atlanta.

Sommers' Better Job

Cincinnati, April 21.

Henry Sommers, released by RKO as manager of the local Albee after a dirt censorship mixup that involved Ann Suter and an allegedly offensive stage song, is getting a better job with Publix.

Sommers goes direct from RKO to an Ohio district managership with the new company.

Brennon Vice Berry

J. M. Brennon, RKO city manager of Trenton, N. J., has been made RKO division manager to succeed Ace Berry.

Brennon first takes over New Brunswick, Jersey City and Washington, D. C.

Lopez at Capitol

Vincent Lopez and band through Johnny Hyde, in the Morris office, have been booked for the Capitol, New York, week May 15.

L&L BARRED BY WB FOR NOT DELIVERING

Warners has barred the Lyons & Lyons agency and its representatives from the New York WB vaudeville booking portals until the agency's failure to deliver an act for the Harris theatre, Pittsburgh, is fully explained. Banning was ordered by the Warner booking head, Walter Meyers, who also filed a complaint against the act, Wells, Mordecai and Taylor, colored trio, at the VMA.

Charge against L. & L. is that the agency verbally booked the turn for Pittsburgh. When the signed contract was not returned up to the day before the opening date in Pittsburgh, Meyers declared, the Warner office phoned the agency for verification and was assured by the agency nothing was wrong.

On the opening day, Saturday (11), the act was not in Pittsburgh. Warner office asserted no reason was given by L. & L. for the booking miss when called upon to explain. Meanwhile, the Warner booking department stated, it was learned Wells, Mordecai and Taylor were at the Lafayette in Harlem instead, a colored house.

According to Meyers, the L. & L. banning stands until satisfactory explanation for the agency's action is given or a settlement made.

COLD RECEPTION IN HAMLETS FOR VAUDE

Hollywood, April 21.

Vaudeville still hasn't taken hold in small towns like it has in the cities. Because of this Fanchon & Marco are cutting down on the number of vaude units to one in every six or seven regular presentation units. Previously it was one in four or five.

With addition of new theatres in small communities, including some new Loew houses in the south, audiences didn't take to the vaudeville presentation. They wanted the regular type of picture house stage show because they were used to it.

Vaude units going out are being given new scenery by Fanchon & Marco. Vaude is being given every chance to catch on.

Vic Moore's Turn

Victor Moore, legit comic, will try vaudeville in a three-people turn. Routine will be bits from "Hold Everything" and "Heads Up."

Moore opens for RKO May 9 at the Fordham, New York.

4 Vet Agents as RKO Inspectors Traveling Over Circuit at All Times to Check Back and Front

If an act in an RKO theatre lays down for a show or cheats professionally on an RKO stage and N. E. Manwaring, Fred DeBondy, Jack Dempsey or Aaron Kessler happens to be in the house, the consequences may be serious.

These veteran agents have decided to quit agenting to go on straight salaries and expense accounts as traveling inspectors of the RKO vaudeville shows and acts away from New York. They will also double into checking the operating or front-of-the-house end of the RKO theatres they'll cover.

The road inspection plan, as reported last week, was adopted by RKO following receipt of complaints from house managers and the semi-pro girl staff critics under James Turner, that once away from New York and out from under the booking and home office eye, some acts were wont to withhold their best stage efforts. It was generally charged the acts out of town cheated on everything from stage conduct to running time.

No Undercover Stuff

Revealing the identity of its scouts at the start is in line with RKO determining not to resort to undercover methods. The inspectors will be known to all managers, but when they are liable to hop into a town or theatre will not be revealed in advance.

The idea is to keep the house managers as well as acts on their toes, not knowing when a home office inspector will step in. The traveling checkers will alternate in the various territories on a private schedule, sometimes doubling up on each other, but seldom immediately repeating on themselves in any section.

Each inspector will carry a detailed description of every bill and act on the circuit, as laid out in pattern form for the vaudeville before it leaves New York. If an act departs from schedule in any manner, unless officially ordered, it will be considered an infraction by the inspector if he happens to see it. RKO states that for all violations it reserves the right to cancel an act on the grounds that the turn caught was not the one booked.

Time Schedules

Through the same road inspectors an attempt will be made to relieve the running time trouble. At present when an RKO vaudfilmer happens to be doing unusually heavy business through the picture or otherwise, with the manager wishing to squeeze in an extra performance by cutting the running time, the cuts are frequently made by managers who haven't the best conception of what should stay in or go out of acts. This is a constant cause of dispute on the RKO bills.

New procedure will be to lay out two running time schedules for each intact bill before it leaves New York, one long and the other short. Acts will be asked to do short and long shows in New York to determine what should be cut. Cutting at first will rest with the acts themselves, in belief the acts best know what is most valuable of their routines. The two routines for the intacts will be set, however, before leaving New York.

The road inspectors will have the time schedules along with the rest of program layouts on their person at all times, for reference whenever viewing a bill.

As the four inspectors selected from the agency ranks by Charlie Freeman are best acquainted with the backstage part of theatre operation, it's likely that, before they start out, they'll be instructed in important front operation phases for a week or two.

Manwaring, once the chief booker in the disbanded Keith Agents' Association and formerly holder of his own franchise, has lately been agenting out of the Max Gordon office. Kessler is turning in a personal franchise to take the traveling job. Dempsey, former booker, leaves the Lee Stewart office. DeBondy departs from the Johnny Fitzpatrick agency.

$5,000 AND 50%

Terms at RKO, Cleveland, for Gene and Glenn from Radio on Stage

Gene and Glenn of radio will open at the RKO Palace, Cleveland, week of April 25 on a guarantee of $5,000 and 50% over $31,000 gross.

Last year the boys played this same date on a much smaller guarantee with the theatre paying them off in five figures.

Gene and Glenn broadcast each week day morning at eight on the Quaker Oats hour over the NBC coast-to-coast hook-up. Over station WTAM, in Cleveland, they broadcast nightly from 7 to 7:30.

JOINT RKO-WB VAUDE IN EARLE

Earle, Philadelphia, Warner house, will start playing the RKO intact vaude shows on April 25, in addition to four acts booked out of the Warner vaude booking office, making an eight act bill.

Sam Tishman in the RKO office will handle the RKO bookings as part of his intact route. The eight-act angle at the Earle is in the nature of an experiment. It may extend to other Warner houses where vaude is now played in conjunction with talkers.

Burns and Swor Back

Picture contract given Bob Burns and John Swor by Fox and running one year, is up next month. Team will probably return to vaude from where they were picked by the studio.

To date with Fox, Burns and Swor have appeared only for a bit in one picture, "Up the River."

Brittons in "Follies"

Frank and Milt Britton asked RKO for a release from their one-year contract to go into the Ziegfeld "Follies." It was granted on condition they play out the vaudeville time when the musical closes. They do a comedy band act.

Besides the Brittons, Helen Morgan is the only principal set for Ziggy so far.

1st Names Off All RKO Acts for Show Billing Unless Single Turns

With the barring of first names in billing of acts playing for RKO unless a single turn, E. M. Orowitz hit the actor's objections with the proverbial big stick. He has stirred up the vaude performers by the latest RKO edict.

With many repetitious of last names in vaude, there was always the identifying handle of the first names to go by. With the elimination of this, the actors claim that the conflicting name turns will lose personal identity.

Orowitz stated the order has been issued out of his office and in effect. He said the reason for cutting out first names in all billing except house programs, is for efficiency. With the handle off, the last name can be played up in bigger type and is more imposing than when cut down in size to get the full name in on billing.

Single men and women he grants the whole name to, but any team or larger cast in an act will only receive the rear ends of their cognomens. Regardless of the many Macks, Murphys, Whites and others, the order stands, says Orowitz. Acts can be distinctive through the team name combination or novelty of their act, he claims.

Peaches Didn't Draw

Peaches Browning, who just made a barnstorming tour through Pennsylvania with a small guarantee and percentage, is reported to have failed to draw up to her guarantee along the trip.

The tour was arranged among dance halls to be for about three weeks. After the first week it is said the rest was cancelled.

Nadel's Shorts

Hollywood, April 21.

E. K. Nadel has burst out as a producer of shorts.

Got the bee and experience when making "Stolen Jools," the NVA short.

Harry Norwood Agenting

Harry Norwood, of the former Norwood and Hall stage team, has quit acting to go agent.

Norwood is with Tom Fitzpatrick agency.

"A STAR ON BOTH
SIDES OF THE ATLANTIC"

HARRY
FOX

**VAUDEVILLE, MUSICAL COMEDY
AND TALKING PICTURE FAVORITE**
with

BEATRICE CURTIS
The Lady Charming

**BOOKED SOLID
RKO**

VICTOR ARTIST

BERNARDO
DE PACE

"THE WIZARD OF
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ASSISTED BY
ALINE LESCAR AND
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RKO Agents May Now Freely Book Everywhere—Less Agents Per Act

Iron bars that have officially stood between the Keith and RKO agents and the outside booking offices since the day the franchise system was inaugurated, have been lowered by Charlie Freeman, the booking head. Although all the rules that the major vaudeville booking office could invent never confined the circuit's agents 100% to RKO, outside bookings will henceforth be tolerated by official sanction.

RKO reserves the right to demand first call on all sets represented by its franchise holders. It will continue to protect its own agents by not making a practice of booking with non-franchised agents.

About two years ago the circuit's severe anti-outside booking law for

(Continued on page 62)

Irving Yates
PRODUCTIONS
Lefcourt-Alan Building
1619 Broadway
NEW YORK CITY

EDITH BOW
"Party Girl"
RKO
Direction: LEE STEWART

WILMA EARLYNE
WALLACE
RKO Circuit of Theatres
Dir.: Weber-Simon Agency
Thanks to Nick Bolla

Marcus Loew
BOOKING AGENCY
General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

Vaude Off in Summer In Several RKO Towns

RKO vaude closes on following dates:

Union City, N. J. May 1; Schenectady, N. Y., May 1; Fort Worth, May 2; Monroe, Vicksburg, Shreveport and Baton Rouge (Interstate) all May 2.

Maryland at Baltimore folded Friday (17) with Schanberger's own try at 2-a-day at $1 top.

Most will return to vaude in early fall. Baltimore is a set exception.

1¼ Femme Leads Per Wk. New Legit's Odd Mark

Four leading women in three weeks is the record of "The Rap" at the Avon, New York. The constant changing was said to be due to the co-operative plan under which the cast has been working.

The producers, Ray Payton and Leonard Bergman, divide 15% of first takings, with the biggest splurge on the newspaper advertising.

Another Texan Drop-Out

Dallas, April 21.

Frank Starz, in charge of, first, Interstate, then RKO Southern, advertising for more than seven years, has resigned. Third major drop-out from Interstate's old staff following RKO acquisition. Karl Hoblitzelle and Lou Remy preceded Starz.

No one mentioned for the vacancy, the biggest p.a. job in Texas.

Starz will likely go back to his home burg, St. Louis.

Worcester Quits

Worcester, Mass., April 21.

After only four weeks of a vaudefilm policy at the Fox-Poli Elm Street theatre, the musicians were given notice.

Future policy will be decided this week.

Only other stage show here is F. & M. units at Fox-Poli Palace.

SHAKY BOOKING SYSTEM KEEPS T.O.B.A. IN DARK

Unless the owners and managers of the T. O. B. A. colored circuit get together and form a new booking policy to encourage producers, the chain is due to pass out. T. O. B. A. found it harder to obtain travelling roads this year than ever with most of the houses going to straight pictures and others using pickup shows.

Most of the former producing standbys have found it unprofitable to produce shows for the colored wheel. The days of traveling T. O. B. A. shows seem to have simmered down to just a few and those few have not gone in for consecutive traveling. They pick their spots and repeat wherever possible.

Some of the old T. O. B. A. stands have gone into red to such an extent that attempting to book any regular talent in the line of vaude shows has been abandoned.

INDIES LOSING BOOKING HOPE

Spurred on by reports that RKO is sending out field men looking for houses for their proposed RKO Junior vaude circuit, the indie vaude bookers are also employing men to scout the situation.

Several indie vaude offices admit they had figured on the houses falling into their laps without much effort. With the competition of RKO it looks like an entirely different situation.

Not much result has been attained by the indies so far and it looks, according to their own admissions, that a lean summer in the house grabbing field for them is in prospect.

Mann's One Vaude Test Before Switching Circuit

Los Angeles, April 21.

The Williams theatre, Dinuba, Cal., has started vaudfilms for the last half using four acts booked out of the Bert Levey office.

House is operated by the Mann circuit, which has 20 theatres in northern California.

If vaude gets over in the Dinuba house it goes in all over the circuit.

Loew's Vaude Out, 2d Time

London, Can., April 21.

Vaude once again out of Loew's London.

Stage shows first eliminated last September, but returned to theatre about a month ago.

Attendance didn't warrant continuance. All screen now.

Beehler with Warners

Dave Beehler goes with Warners to supervise the installation of an eight-act vaude show in the Earle, Philadelphia.

Beehler will remain in Philly indef. Earle policy is four shows a day.

F. & M.'s Six-Act Units for 8 Weeks' Round Trip Between Chi and Coast

Class B Publix Units West with East's Titles

Under present plans the Class B units for Publix middle western and southern houses, sent out of Chicago will be the New York shows miniaturized. The same titles will be carried as when from the east and most of scenery, costumes and some talent retained.

First unit opening new Class B route for west and south will be a special production going into Omaha May 8, with route, as laid out, Omaha, Des Moines, Denver, Dallas, San Antonio, Houston and New Orleans in order named.

May 15 the last of the New York units to play Minneapolis, "Vagabond Trails," lays off for a week to be cut down, and swings into Omaha under that title. Regular New York units, with sufficient lay-off in Chicago after playing the Chicago theatre for reproduction, follow it up under their eastern names.

Chicago Grade B units for Windy City houses, and Detroit, will go into Minneapolis to take up where the last eastern unit leaves off.

Los Angeles, April 21.

Fanchon & Marco are figuring on producing six-act vaude units to play eight weeks of one and two-night stands on a round-trip route between Chicago and Los Angeles.

Units of six acts will have a budget of $1,200. Shows will play one-night stands through Montana and Washington, but in California the dates will be two and three days. On the return trip east it will be one-nighters again through Colorado and Kansas.

Contracts will be issued for eight weeks to be played in 10. Meanwhile the booking office will try to line up the two open weeks.

Units will play both Fox West-Coast and independently owned houses.

Mike Marco, who left here for the east Wednesday, is stopping off in Chicago for a few days to complete the arrangements.

F. & M. plan getting the new vaude route started within the new three weeks.

BERT JONAS, Dir. BILLY JACKSON
THE SIX
FRANKLINS
RKO-Warner-F. & M.-Publix

SAMMY RAY TEDDY
THREE RHYTHM DANCERS
THIS WEEK (APR. 18), PALACE, CHICAGO
WEEK APR. 25, PALACE, CLEVELAND
Direction—MATTY ROSEN

BOB BILLY HARRY
GORDON--REED AND KING
"THREE YOUNG MEN OF MANHATTAN"
Playing LOEW'S DE LUXE THEATRES
Personal Manager CHARLES V. YATES

BOOKED SOLID AND HEADLINING
FOR RKO UNTIL JAN. 2, 1932
VIOLET CARLSON
WEEK APRIL 25, ALBANY, NEW YORK
Direction: ARTHUR S. BLONDELL & WM. MACK

DAVE GENARO
And His "YOUNGSTERS OF YESTERDAY"
April 25
Rochester, New York
PLAYING RKO CIRCUIT Direction: HARRY FITZGERALD BOOKED SOLID UNTIL FEB., 1932

TRIXIE FRIGANZA
RKO THEATRE, MINNEAPOLIS, MINN.
CHAS. H. ALLEN, Personal Mgr.

EARL JACK BETTY
WOODWARD CROWN GILMORE
SENSATIONAL ROLLER SKATERS
R-K-O PALACE, New York, This Week, April 18 Next Week, PROCTOR'S NEWARK
Direction, O. L. OZ—PHIL MORRIS OFFICE

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Edwin M. Stanton's suit against Nicholas M. Schenck, David M. Bernstein, Arthur Loew and Loew, Inc., on the ground the officers controlling the company made an illegal profit when selling the Loew stock control to William Fox in 1929, has gone to trial before N. Y. Supreme Court Justice Cotillo. Stanton, a stockholder, asks that the minority stockholders share in alleged profits of $9,000,000 made by the defendants.

Katherine Hayden, understudy, who divorced Col. William Reid on April 7, married Albert James Stone, vice-pres. of the Erie Railroad, April 17.

Board of Aldermen has applied a midnight curfew and other restrictions, including a $50 license fee, to all miniature golf courses in New York. Courses will not be permitted in residential sections nor within 250 feet of a public school, church or hospital. Courses may be kept open from 8 o'clock in the morning until midnight on week days and from noon until 11 o'clock at night on Sundays.

Children under 16 years of age are not permitted on indoor courses without a guardian and are forbidden to enter any course on week days between 9 a. m. and 3 p. m. A fine of $10 or imprisonment for 10 days or both is provided as penalty for violation of the ordinance.

Reports of an impending divorce between Edna Leedom and Frank Doelger were denied by the blond actress, who admitted she is not living with her husband.

Max Richter has bought from the Donald Robertson Trust the Luxor theatre, Bronx. House seats about 1,500, operated by Consolidated.

Federal Grand Jury refused to indict Daniel Fish, London producer and agent, seized when he arrived last week on the "Aquitania" with Irish Hospital Sweepstakes tickets with a face value of $69,000. Fish was taking the tickets to a brother in Canada, he said. To recover tickets Fish must bring replevin proceedings or contest a government libel action in the confiscation.

Decision of U. S. Supreme Court against the La Salle Hotel Corporation of Kansas City for infringing on copyright music by reproducing through radio in its hotel rooms and restaurants. Means hotels, etc., must pay royalty for use.

Paramount's new policy of showing no more films dealing with gunmen, gangsters and crime will go into effect in July, according to S. R. Kent.

By order of his widow, the estate and personal belongings of Robert B. Mantell, Shakespearean actor, will be sold at public auction at Red Bank, N. J., next month. Sale will include costumes worn by him, and his summer home at Atlantic Highlands.

Weekly payments by 13 ticket brokers to help reduce the $25,000 indebtedness of the League of N. Y. Theatres have been temporarily suspended. Brokers had turned over $10,000 to the League, which incurred its debts in an unsuccessful attempt to curb ticket speculation.

Matilda Marks, 28, actress, died last week from drinking poison, following a party at her apartment.

Irene Knight, of Tonawanda, N. Y., who, in 1925, won "Miss Buffalo" in a western New York beauty pageant, has begun serving an 18 months' sentence in County Jail at Scranton, Pa., after pleading guilty to transportation of whiskey.

Mme. Schumann-Heink has signed to sing contralto roles in Wagnerian operas at the Met next season. She has sung in public for more than 50 years and first appeared at the Met. in 1899. In June she will celebrate her 70th birthday.

Federal Judge Knox has permanently enjoined Belle Livingstone from violating the prohibition laws. Belle recently served 30 days in jail for violating a temporary injunction in her East 58th street nite club. Judge Knox, also ordered those premises be padlocked until June 1.

Leighton K. Brill, author of the musical comedy, "Sweet Adeline," is being sued for divorce by Mrs. Anna Brill on the grounds of mental cruelty. Mrs. Brill is now in Reno. They were married in 1922 and have no children.

Police Commissioner Mulrooney's order barring apple venders from the avenues and main cross-town streets has gone into effect.

Paramount-Publix estimated its consolidated net profit for the first quarter of 1931, after taxes and charges, including earnings of subsidiary companies, at $3,510,000, amounting to $1.12 per share on 3,128,813 shares outstanding. This compares with the total net of $4,834,000 for the like quarter of 1930, equal to $1.79 per share on the 2,691,813 shares then outstanding.

Broadway is being flooded with spurious $10 and $20 bills bearing the likenesses of Presidents Hamilton and Jackson. The $10 bills have the check number G136 and $20 notes the check number 109 in their right-hand corners. Printing is smudgy and paper inferior.

Trial of John C. Flinn and Henry F. Lally, under indictment on a manslaughter charge resulting from a death in the Pathe studio fire, has been postponed by Judge Allen in General Sessions, who set May 6 as the new trial date.

Lillian Rehberg, cellist, of Chicago; Kurtis Brownell, tenor, of Winnetka, Ill.; Marguerite Hawkins, soprano, and Edwina Eustis, contralto, both of New York, have been named as the successful candidates in the seventh annual series of competitive auditions of the Walter W. Naumberg Music Foundation. Each receive a New York debut recital with all expenses paid by the Foundation.

"Singing Johnny" Little, erstwhile radio artist who "squealed" in Dannemora during the prison revolt and was pardoned by Governor Roosevelt from a Baumes law term last summer, was found shot to death in a Long Island City gutter early Monday (20).

The last surviving of P. T. Barnum's circus clowns, Robert Edward (Uncle Bob) Sherwood, celebrated his 75th birthday Sunday (19) with thousands of children present at the unveiling of a lollipop tree on the lawn of his Brooklyn home.

Suit of Edward M. Stanton and Fred Warren, owners of Loew stock, against Nicholas M. Schenck, David Bernstein and Arthur Loew has been ordered to trial by Supreme Court Justice Cotillo who refused to grant the motion of the defendants for a dismissal. Stanton and Warren charge "breach of trust" in the sale of Loew to Fox.

Mrs. Alma Brill has been granted a divorce at Reno, from her stage director husband, Leighton K. Brill, on the grounds of extreme cruelty.

Cecil Molyneaux was sentenced to serve two years in Brooklyn. He and Malcolm McMasters were convicted April 16 of violating the national radio act by operating a radio station without a license. McMasters got a suspended sentence.

Muriel Johnson, estranged wife of Bob Johnson, night club banjoist, has started suit for divorce as a result of "sizzling week-end parties" with Adele Ryan.

After weeks of testing the first formal television programs are to be sent out by WCBS and W2XCR Sunday (26) between 6 and 8:30 p. m.

Investigation has been started by the Attorney-General at Washington regarding the failure of the American Bond and Mortgage Company. The N. Y. Daily News has been printing an alleged expose of the girly manner in which the tabloid daily claims bonds of the American were sold, up to 80 millions or more.

Flo Hart, Hilda Ferguson and others have been mentioned in the reports as having aided William J. Moore, of the American, with George H. Thomas, of the Longacre Construction Company, to promote bond sales and deals.

Just a tabloid sensational story for circulation, without any facts about girls has been employed. The Longacre Company built several theatres in the U. S. Some were financed by the American Bond and Mortgage Company. Like other bond-selling companies, the American was badly hit by the times.

Robert Beck, president of the Longacre Co., is reported in Russia at present, supervising vast building projects for the Soviet government. Beck is an American.

About $7,000 was netted for the Jewish Theatrical Guild's Saranac Lake Fund at the dinner held April 12 in honor of Mayor Walker.

George Jessel has arranged a series of benefits, the first scheduled for April 26 at the Erlanger, to raise $50,000, the amount required annually to operate George Jessel's Camp Essex, at Essex, N. J. Eddie Cantor is the only other actor who supports a summer camp. Formerly the camp costs were subscribed by Brooklyn Jewish philanthropists, but from now on Jessel will have charge of raising funds for this charity.

John T. Conlon, proprietor of a dance hall in Astoria, L. I., was shot by hold-up men Monday (20) when he tried to escape with personal jewelry after they had robbed him of $350 in currency.

LOS ANGELES

Alexander Pantages and his alleged associates, John P. Mills, Olive Day and William Jobelmann, were ordered held in San Diego on complaints made by Lydia Nieto and Helen Livingston charging alleged acts of immorality against minors. Preliminary hearing is now being held. Mills faces similar charges in Los Angeles, and Miss Day and Jobelmann are accused here of operating an illegal bureau. State indicated that the trial would be held within 30 days.

Mrs. Ruby Brown obtained a default divorce from Nacio Herb Brown, composer, on grounds of cruelty. She dropped her alienation charges naming Doris Eaton, film actress. Brown had at one time filed a cross-complaint but withdrew it. Mrs. Brown was given a settlement of approximately $120,000 and custody of their nine-year-old son.

Charging that Ted Waters, vaude actor, flew into rages and smashed and destroyed her personal belongings, Mrs. Norma C. Waters filed a cross-complaint for divorce, asking $150 per month alimony, custody of their two sons and $500 attorney fees. Waters started the litigation by filing for divorce on charge of cruelty.

Lila Lee, actress, recovering from a pulmonary ailment, is back in Hollywood from Prescott, Ariz., and plans resuming picture work within a month.

Ann Christy, film actress, lost her $100,700 damage suit against two construction companies and a contractor by jury decision. Miss Christy contended she received injuries which impair her picture work when her car collided with an excavating machine last August.

The residence recently leased by Prince Serge Mdivani for his bride, Mary McCormick, was looted of a $5,000 rug and three fur coats valued at $5,000. The Mdivani's are not in Hollywood.

Rex Lease and Eleanor Hunt denied reports that they had separated after being married only four days. Said rumors were originated by them playing a practical joke on friends.

Helen Twelvetrees and Frank B. Woody, broker, married less than a month ago, are reported out of the city planning a second marriage on the chance that the first one is illegal. Dispatches from Reno state that the couple were married several days before the actress' introlocutory decree from her first husband became final April 1.

James Lyons Crane, ex-husband of Alice Brady, announced his intention to wed Ruth Wanda McCoy.

Mrs. Ethel Kenyon Sutherland, actress, granted divorce from Eddie Sutherland, film director, because of asserted "temperamental moods through which a director passes." Mrs. Sutherland testified that their marital existence was a series of battles.

Hollywood has been duped again by the fake "Prince" Michael Romanoff, brother of the late Czar Nicholas II of Russia. The poseur issued numerous rubber checks and accepted many invitations. He also represented himself as Rockwell Kent, artist. This a duplicate of his activities here in 1927. He is Harry Gerguson, son of a Cincinnati tailor, wanted on many counts, both in this country and abroad. The real Prince Michael Romanoff is dead.

Ruth Marie West obtained a divorce from Warren Meredith West, film cameraman, on grounds of cruelty.

Kit Guard, actor, pinched for operating an alleged beer flat, told police the owner had gone away five days ago and left him in charge. Arrested a few moments later in the lobby of the flat, Albert Spence admitted ownership. Guard is being held with Spence.

Olive White Farnum, actress, filed suit against William Farnum, charging desertion. She states that her husband left her in 1928, 22 years after their marriage. Mrs. Farnum asks temporary alimony and division of community property, value not given. There are no children. Suit was filed in San Francisco.

Duncan Renaldo, actor, given a contempt of court citation for failure to pay $1,000 counsel fees for his divorced wife, was granted temporary respite while trying to find work. Suzette Renaldo attempted to have the actor's Nevada divorce set aside. She also has a $50,000 damage suit pending against Edwina Booth, actress, charging that Miss Booth alienated Renaldo's affections while both were on location in Africa for Metro's "Trader Horn."

Mistrial was declared in the $100,730 damage suit brought against Herbert M. Baruch Corp. and others by Ann Christy, film actress, for injuries received in a traffic accident. A witness made reference to the defendant's insurance, which was called a prejudicial error.

Pauline Starke, film actress, is suing Jack White, comedy producer, for separate maintenance on grounds of desertion. Miss Starke wants $750 per month and $2,500 for her attorney, as well as a share in community property valued at $100,000. They were married early in 1927 and separated early this year.

Harry Weaver, asserted gambling ship owner, was arrested in Henry's cafe for drunkenness after he had allegedly struck George Rescke, night manager, over the head.

Because Leona White, dancer, didn't show up, the special court presentation of the raided Follies theatre burlesque show did not go on. Court issued a bench warrant for the arrest of the missing member. Twenty-seven chorus girls and 19 men, arrested at behest of the W. C. T. U., were charged with presenting an indecent performance.

Mrs. Lillian Schenck won a legal fight against her husband, Harry Schenck, film director, when she was awarded custody of their 14-year-old daughter. Court withheld its decision in Schenck's plea for divorce and his wife's countersuit for separate maintenance, but suggested Mrs. Schenck file a cross-complaint for divorce. Mrs. Schenck had testified to finding her husband's clothes and picture in the apartment of Miss Lucille Samuels.

Warrant for the arrest of Marshal Neilan, film director and the former husband of Blanche Sweet, issued last week when Neilan failed to appear in court on the citation of his first wife, Mrs. Gertrude B. Neilan. She charged he was $9,500 in arrears on the court allowance of $50 per week fixed for support of their son.

Twenty-three women and 14 men arrested in a raid on the Follies burlesque theatre March 3, were found not guilty on charges of participating in an indecent show. Those acquitted were members of the chorus, orchestra and stage hands. Trial of four women and five men, in the same pinch, continued until April 22. In this group are the eight principals and producer, Thomas V. Dalton.

CHICAGO

Two gangsters were hauled to the caboose following shakedown threats made against Louis Armstrong, orchestra leader at the Showboat, loop club. Gangsters are Joe Fiore and Emmet Ryan, accused of other theatrical shakedown attempts.

Principals of the southside Empress, burlesque, raided last month, were freed when the judge was advised the theatre had closed for the season. Hearing on the charges against nine girls taken at the loop Rialto, was postponed until April 23.

Entre Nous, near northside club, was held up last week with the patrons helping to give up more than $1,500 in money and sparklers.

Orchard theatre lost $30 to gunmen. Admiral on the far northside delivered $60 through the cashier's wicket.

Mutual Wheel

Weeks of April 27 and May 4

Cabaret Girls—Star, Brooklyn; 4, Fox's Jamaica, New York.
California Beauties—Howard, Boston; 4, Star, Brooklyn.
Fashion Follies—Lyric, Bridgeport; 4, Howard, Boston.
French Frolics—Gayety, Washington; 4, Hudson, Union City.
Fun & Frivolity—Trocadero, Philadelphia; 4, Route No. 1
Hello Broadway—L. O.; 4, Lyric, Bridgeport.
Mirth Parade—Fox's Jamaica, New York; 4, Trocadero, Philadelphia.
Palm Beach Scandals—Hudson, Union City; 4, L. O.
Round the Town—Route No. 1; 4, Gayety, Baltimore.
White Crooks—Gayety, Baltimore; 4, Gayety, Washington.

STOCK AND WHEEL MEN STARTING NEW CIRCUIT?

Next season a burlesque wheel may bear the name of the Columbia Burlesque Circuit with I. H. Herk, Joe Weinstock and Billy Minsky as the promoters.

The trio has formed a corporation under that name.

The new wheel is very vague at present.

With the recent disastrous flop of the Mutual circuit all of Herk's associates were eliminated either through a voluntary withdrawal or failure to produce for further financing.

Mutual now has out 10 companies rotating in nine stands around New York, while Minsky and Weinstock operate several burlesque stocks in New York.

If the new wheel starts going by the fall the Mutual Wheel will pass out.

UNION-PROMOTED FLOP

Musical Tab at New Orleans Starves for Single Week

New Orleans, April 21.

Musical tab, opening at the Crescent a week ago under a commonwealth agreement with union musicians and stage hands folded Sunday (19).

Musicians and stagehands received practically nothing from the gross. Business pitiful from the start, but Limey Stillwell, who owns the theatre, and Publix, which has the house under lease, donated enough for a week's salary for the men.

Full Cast Is Replaced When Stager Walks Out

Ed. Ryan, former Mutual show producer, staged shows at the Irving Place, New York, for one week. He blew when higher ups had too much to say. Charles LeRoy replaced.

All of the Ryan company were replaced by a new cast comprising Sunny Kest, Alice DuVal, Gertrude Foreman, Harry Meyers, Frank McConnville, George Page, Lillian Dixon, Billie Shaw, Manan LaMarr, Joe Freed and Billie Meyers.

RIALTO, CHICAGO

(STOCK)

Chicago, April 16.

Since the days of Mollie Williams, Billy Watson and others a lot of things have happened to burlesque in this town.

Here or elsewhere it's the same problem. More cooching, more stripping, until the cops step in and then back to cover again. Rialto was pick off a few weeks ago and has not yet fully recovered judging from the contents of this show. Suggestive all the way, of course, and enough nudity.

Self-styled beauty chorus of 18 is low on looks and ability. When a fan tires easily of a burlesque queen's gams it's cold for burlesque.

Chief strip and tease gal in this outfit is Hazel Miller, who outdistances the others in the art, besides handicapping them on face and figure, but her distinction lies in her guile and showmanship. Even Elgin would be proud of Hazel's movement.

George Broadhurst is principal and featured comedian. His "Nite Club" blackout is still a laugh getter. Regular first line comic is George Lewis, Yiddish dialect purveyor. Franklyn Hopkins and Bobby Burch are apt straights for him, with Hopkins vocalizing a bit.

Between blackouts and strip displays are a few misplaced picture numbers, with the scenes so disheartening even cooch girls following had a tough time warming up. Besides Miss Miller principal fille de joies are Dorothy Ahearn, a good looking but icy blonde; Frankie Moore and Marion Morgan.

Evident the Rialto is holding down expenses. Poor production all around and topped by dirty costumes that look like they might have been laying around for years.

And the candy butchers are still at it. Led by a fast talking young fellow, who makes his spiel from the pit, the concessionaires go through the house like Caesar went through Gaul.

It's a great life! *Spod.*

Only Intacts at K. C.

Kansas City, April 21.

RKO Orpheum goes to a four-act summer policy next week (24). Under the five-act policy an extra turn has been added weekly from New York.

At four acts, the Orph will play the RKO intact units alone.

Newsreels

EMBASSY

Pretty fair mixture of events currently at this newsreel site, which has added the pre-release showing of a new one-reel travelog series the Fox Movietone crews are putting together. Nothing certain as to padding the running time eight minutes, as last week there were 38 items, and this week the total is less. So maybe they've cut to keep the running time the same.

Monday the house was unwinding 32 individual clips, of which only 14 carried the Fox label. That classes as a gag because 80%, or more, of this Fox-Hearst stuff is Fox, for the simple reason that Fox has the sound trucks. It's even doubtful if all the newsreels combined can show as many wagons as Fox has scattered over the world.

For instance, there's the shot of Kaye Don hurtling over the water at 103 m.p.h. That was in South America and it carries the Fox mark. Had the editors so willed it could just as well have been credited to the Hearst faction. It doesn't make much difference at this house. This clip will give the public an excellent idea of what it means to get up around 100 on the water. Good camera work here.

Maybe it wasn't an old Spanish custom, but the desk men have dug up the former clip on King Alfonso's interview and are repeating it. No damage because it's timely. There's the rugby match between France and England which may give Americans the first insight on what it's all about. Cameramen followed the ball closely enough to give the American sport mind a quick summary of the objective. All these clips are, of course, foreign as is an Irish marathon and a steeplechase near Paris, which is dovetailed into the opening of Aqueduct last week. Then there's the clip on training Mexican horses to race minus riders.

The President is in on his Pan-American address and there's some more night stuff on field artillery swinging into action. For song and dance the service is unwinding shots of a German cabaret, which has a pneumatic platform upon which the performers come up from the depths; also the Lambs rehearsing for their gambol and a flash of N. Y. U. undergraduates, boys and girls, getting ready for the annual show.

They hunt kangaroos in Australia minus guns and Coney Island heralds spring is here, the lens lads not forgetting to grab the girls as they innocently go up against hidden wind machines. Additional giggles for monkeys in the San Antonio zoo jumping in and out of a swimming pool, which won't hurt "Rango," as that film has been out some time now. Members of a German fire department turning out on ice skates hold a laugh in the chief bringing up the rear on his own private chair-sled with a pushing chauffeur.

Some will also get a smile out of a denunciation of spiritualism by one of its former converts, the announcer being excellent on the introduction, besides which there's a clip of a woman who apparently believes she can fly with wings, has them constructed for that purpose, and flops every time she tries before the camera.

Circus performers preparing for the season in Germany includes the inevitable balancing seals. Getting around to the aquatic, there are views of what the British airplane carrier did to a passenger liner off the coast of Spain, and the "Saratoga," U. S. plane carrier, squeezing through the Canal.

Will Rogers has been snapped in Mexico City for a couple of jibes, being a Fox contract player, and there's a machine by which the blind may read any book. Juvenile survivors of the Colorado blizzard are in for a couple of words, while Bugs Baer does his abbreviated monolog on his war record, still pretty close to Johnny Burke's old routine.

A Pennsylvania town adopting dogs in a "be kind" campaign not well presented, and another of those Chamber of Commerce pageants in California, this time for a collection of all the twins in the state. The publicity mad coast must be finding the going tough when reduced to these means—but the news reels still go for it. But why not make it a local for Cal. display only? Make them watch it, and get even.

The Lewis-George wrestling bout in the Los Angeles ball park among the sports events and okay, as also a boys' wrestling and boxing tourney in New York—kids pushing and punching each other around. National swimming championships for women, but no designation as to the swimmers or winners, and thereby losing some of its value. Coney Island again for a motor-paced joke race, and some very brief footage on "Hunk" Anderson explaining that Notre Dame will carry on in football for Rockne.

A load of material and most of it good. *Sid.*

TRANS-LUX

Diversity provided on the current first-half show with greater representation for Paramount and Universal reels, former service clocking four and the latter six clips out of 25. Leaves 15 for Pathe. Noticeable use of the U Talking Reporter lends novelty to program make-up through this service offering different type of news handling.

This 116-seater at a two-bit admission on a grind from 11 a.m. to midnight serves a demand which it is believed exists for this type of show. Added as appeal is the novelty of the house, its well-lighted condition, comfort of its appointments and the clear projection in what is practically daylight.

Of 25 items 13 are what might come under the head of news. Balance is material that could be inserted any time.

Warm news covered includes opening of the baseball season in Washington (Paramount); Prince and Princess Takamatsu being received in Washington (Pathe); rescue of three men from fishing ship near Florida (Pathe); races at Antiel, France (Par); celebration of birthday of President Masaryk of Czechoslovakia (Universal); rescue of men trapped in Chicago tunnel fire (Pathe); first of victims arriving in Norfolk from Nicaraguan earthquake (Par), and Columbia-Annapolis boat race in New York (Pathe).

Of the four Paramount clips all are well photographed. Most of the Pathe material is also clear and well recorded, but some of the U material is down technically. Graham McNamee's accompanying talk, gags and explanations of events shot silently, are interesting and it about makes up for any other deficiency.

Some of the unimportant matter included crew of Ile de France testing lifeboats (Pathe); annual twins contest at Long Beach, Calif. (Paramount); Munich citizens going in heavy for beer on a picnic (U); feeding Connecticut fishermen and some angling (Pathe); parade in Anderson, S. C., on southern cotton carnival (Pathe); University of Wisconsin varsity crew out for early practice (Pathe), and beautiful shot; communists in Persia (U), poorly photographed; Long Island freshmen and sophomores in annual tussle (Pathe); people living in church in Antioch, Ill. (U); natives of Nice, France, dressing up for celebration of some kind (Pathe); camel and young at zoo (U), with next clip feeding hippo and polar bears (Pathe); inventor finishing new air-line model (U); musical mountaineers handing out some music (Pathe); Floyd Gibbons signing picture contract to make shorts (Pathe), and trip through millionaire's bookstore in New York where the price is from $1,000 up (Pathe).

Last mentioned a very interesting item, though not exactly in news class. Photographed are various rare books and papers with price mentioned.

The Gibbons contract clip has Amedee J. Van Beuren, who's signed him to do interviews for a new shorts series, S. L. Rothafel, and A. P. Waxman, latter to supervise shorts, congratulating the one-eyed personality. Waxman talks so fast he'll soon beat Gibbons' record.

Routining of news clips judicious with certain matter falling under same head run together. Running time a flat 34 minutes. *Char.*

Best shot on Russia the second half (16-19) came humorously through Universal's clip on some Russe peasantry taking health baths in the magic salt lake at Uzbekistan, some place near Afghanistan. That's among four clips on Russia. The remaining three are by Pathe and comprise the current chapter on the reel's serialization of Russia's "Five Year Plan."

That Five Year Plan, from observation to date, has been mostly silent titles or talk. Nothing so far shown in photography to give any kind of an idea. This chapter runs to a debate on the plan's general merits. Prof. George S. Counts, of Columbia, repped as an authority on Russia, and speaks two slow minutes on what the plan means.

After that a set-up shot of street scenes in Moscow. Poor photography and looks ancient. Also the Soviet Congress in Session at Moscow and a flash at various high Russian politicians. For conscience relief Pathe puts on Congressman Hamilton Fish, who explains why Sovietism is thoroughly bad.

How much entertainment or education value this serialization may contain for audiences may be cited from the reel's own apprehension as explained in a silent title, that if the clips look to be favorable to Russian point of view it can't be helped because nothing that's unfavorable can ever hope to come out of Russia because of government control on publicity.

Around 23 clips for the 35-minute show. All but four Pathe. One of some aviators hooking a wheelless plane in midair. Universal shows three, including the funniest, of some woman up in Boston trying to pull an Icarus stunt. She ties herself to wings and then falls from a couple of rock piles under the impression she is fooling nature and flying.

King of Siam, Alfonso of Spain, and the Princess Takamatsu and her husband, the Mikado's brother, are the royal flush. The Alfonso clip and that of the King of Siam are library pieces not up to date in scenes or action. Off screen voices give the latest info on the two monarchs, one of whom is visiting the U. S., the King of Siam.

Funny how the circus gets free exploitation from pictures, while speculators grab the Garden seats and much of the time only help to keep kids and mothers away.

A couple of new inventions shown. One is a photo electric cell that makes possible a machine by which blind people can read ordinary books. Another is a far-fetched bit relative to translating the molecular vibrations of water into melody. Hardly good as shown.

One clip that may prove tough to carry in spots is that of Ogden H. Hammond, former ambassador to Spain, telling what a great lad Alfonso is. Commander Rosendahl and his talk on the new airship now being constructed at Lakehurst the most interesting of the lot from any angle. Other clips pass muster. *Shan.*

ROXY

New York, April 17.

A class operation like the Roxy, with its capacity, needs a strong show week in and week out and that means a good stage program as well as a draw picture, especially the latter. This week the stage is not up to standard but the screen is okay on "Quick Millions" (Fox). House Friday night quite short of capacity.

Four different presentation units currently, in addition to overture, Fox-Movietone News and a Silly Symphony cartoon, "Playful Pan" (Col.), something Roxy seldom has room for. Feature at 69 minutes permitted the filler.

From the overture down through the stage productions the entertainment is spotty. Good lighting effects and the outstanding work of artists here and there goes quite a way in making up for the deficiency. It would probably be ruinous if the Roxy started cheating on sets and effects, but that "Fish Bowl" number looked like something in that direction.

While fairly well lighted, the cross-section of a fish-bowl with four girls behind the effect scrim doing underseas stuff lacks the usual Roxy effect and finish. Cross-section is a scrim screen with a water effect projected on it and other stage effects behind to give interior water idea. Worked out rather shoddily, but this is one of the cases where artists came to the rescue. Renoff and Renova, excellent adagio team around for years, put the number away in style.

"Anvil Chorus" from the opera "Il Trovatore," featuring Anne Tyson, contralto, and Roxy mixed chorus, another stage unit that suffered from slowness but is saved from a bad limp by lighting and other stage expediences. The deluxiest of deluxers has the grandest line of girls in dancing shoes, the Roxyettes. On current show they again come through with brilliant and snappy routines. Allotted a spot for themselves, as usual, they separate in groups to do tap, buck and other dancing coming under the specialty line.

Another surefire item on the show is "Land of Laces," in which the Roxyettes also take part. Biggest presentation feature of the four employs Patricia Bowman in a nicely done ballet specialty, the ballet corps, and the vocal chorus coming in besides. Entire idea carries out the thought of fine lace in black and white.

Rapee's overture, with his band numbering 79, is a rather lethargic overture, "Capriccio Espagnole," by Rimsky-Korsakoff. *Char.*

FOX, BROOKLYN

Will Rogers' "Connecticut Yankee" (Fox) probably can get by without much stage support, and it will have to in Brooklyn this week. F. & M.'s "Moonlight Revels" looks prettier than it sound and plays, despite the next-to-closing presence of a standard comedy team from vaudeville. This pair, Weston and Lyons, needed all of Miss Lyons' exit singing to counteract the suffocation of its talk.

Eight line girls set the unit's comeliness early in black, long-skirted gowns with transparent tops. They shoved off in a unison tap with as many boys. Out of this line later stepped two fellows for long legged eccentric, tight pants and all, and just passable.

Charles Brugge, featuring upside-down playing of a mandolin, after some preliminary clowning, lands as a fair specialist through the novelty bit. Out before the scrim were the Melvin Bros., acrobatic trio in tramp getup, performing some gravity violations to satisfactory returns, but always bespeaking bad spotting. They might have found it easier in an earlier position.

Stage band, led by the Fox's stationary m. c., Sam Jack Kaufman, maintained the show's routine style with a medley of moonlight ditties. A couple of seconds at the piano by Kaufman, which this former vaudeville nut pianologist, now working severely straight, might sometime extend to a full number, gave the musical interlude its chief point of interest.

The Brooklyn shoppers piped up as generously as usual to Bob West's organ sliding. The Dodgers have lost five straight, and still they sing. *Bige.*

CHICAGO

Chicago, April 17.

It's the same old story, but well told this week at the Chicago. That means that within the formula and pattern of Publix units the results are successful. To argue that it's a stale and frayed pattern is a digression probably of no practical value to anyone.

Because Gregory Ratoff, featured, is Russian and because the Berkhoffs do Russian dancing the chorus, orchestra, m.c. and scenery are adorned in accepted Slavic style and the whole business labeled "Revue Russe." It's of Chicago origination, designed for the four Chicago de luxes and a wind-up week at the Fisher, Detroit.

With the easy license of presentations, both Stetson, the juggler, and Ratoff, the Russian funster, disregarded the Moscow garb and appeared in Yankee vestments. Ratoff showed what the snappy dresser will wear in business suits. Stetson was silk hatted and hammer-clawed.

Only six girls in the line, but they equalize matters for the missing half dozen by being twice as good as usual. Billed as the Trepaks, this is evidently an organized troupe for no get-together chorus would have such precision and complicated routines. They gave a flawless performance and on their several appearances largely accelerated the tempo of the unit, which was consistently fast.

Always good, Louis and Frieda Berkhoff were never imperiled. A girl tap dancer did a brief, but excellent routine to nice returns. Mark Fisher, sockful singer and seasoned stagemaster, gave valued assistance throughout. He plays up the applause for the various turns, an accomplishment that lots of the batoncers seem to have forgotten entirely.

Stetson, near-appearing, fast-working juggler with visual comedy of combustible certainty, is a turn that can occupy any rostrum self-confidently. His cute ways and keen timing for laughs gives him standout value for picture houses. No exaggeration to say that the big palaces are hungry for sight performers of Stetson's calibre.

Ratoff gagged to fair-to-middling success. He could speak louder and employ better jokes. However, there is no question that he is a finished and suave trouper. He connected with a hit when introducing his Russian song wherein the audience participates. This has become institutionalized with the loop mob through its frequent repetition Thursday nites at Ben Bernie's College Inn professional soirees.

There was a sell-out and small lobby herd on the first Friday show. That doesn't always mean impending prosperity, however, as the overlapping time schedule preventing an early spill automatically creates this situation, both at the Oriental and Chicago. Current feature is "City Lights" (Par). *Land.*

Carthay Circle, L. A.

Los Angeles, April 18.

Another $5 opening at the Carthay, and while the unusualness of a Universal feature at this house drew a nifty crowd, it was sparse in numbers. Five buck openings have been too frequent here, with "Min and Bill" having the longest run of any in the past year.

"Seed," the feature, was wisely unreeled sans an intermission. Break came after the fore part screen and stage trimmings.

Fox Movietone News, "Laugh With John P. Medbury in Africa" (a very funny Walter Futter-Columbia short gagged and announced by the humorist), Abe Lyman and "Strange as It Seems" (U) constituted the first half. Latter got audible comment as to preference over the Warners-Ripley "Believe It or Not" shorts.

Lyman's stage specialty was the usual wow, delivering four "sock" numbers in good contrasting style. An "Indian Love Fantasie," followed by the torrid "One More Time," the hokum "Would You Like to Take a Walk?" and the concluding operatic medley were all well done and deserving of credit to Lyman, Herb Taylor, Marvin Werner and Ted Dale, who scored them.

This opening was punctuated by apparent studio-mindedness as regards the elder Laemmle and Junior. The condescending predisposition that "it's probably a good picture for Universal" was changed to the opinion it's a good picture for any studio. *Abel.*

TIVOLI, CHICAGO

Chicago, April 17.

Publix-B&K shouldn't complain about this spot. Deluxe house problems can't be so tough when the Tivoli, facing plenty competition on the south side, can draw a near capacity main floor attendance of a Friday afternoon.

Proving that the Tivoli with stage shows and added attractions once in a while will outdraw the opposition with straight films. Argument, however, doesn't apply to other B&K neighborhoods, where the circuit is so entrenched as to oppose itself. Case of the Marbro and Granada is an example. Both houses were forced into double featuring mainly through lack of film product.

On the south side B&K is differently situated, with only the Tivoli to consider in the deluxe class. House rep is a long-standing one with patronage consistent. As long as B&K doesn't try to be too economical with this stand a steady profit sheet should result.

Current stage frolic, "Bits of Broadway," including Tom Patricola, Pearl Twins and Ann Roth, has been previously reviewed along with Frankie Masters, m. c. When caught at the Oriental the unit was weak from lack of talent. Still the same here, notwithstanding the addition of Sue Carol and Nick Stuart, picture names which meant nothing downtown.

Screen couple were booked for two weeks with options for three more. B&K was undecided what to do about the options after the Oriental showing so shipped the pair to Detroit. Bringing them back to town evidently means that B&K still has faith in Miss Carol and Stuart as neighborhood magnets.

Usual trailer heralds the screen pair and after that it's up to the m. c. to do right by them. Miss Carol's pleasing personality lets her out. Ditto for Stuart. Act looks like it was hastily thrown together and has never been straightened.

Novelty of a picture personality on the stage has worn off. The day when a screen star can walk on, take a bow and exit smilingly is over, even out here.

Screen portion held newsreels, Smith and Dale short and "Man of the World" (Par) feature. *Span.*

ORPHEUM, L. A.

Los Angeles, April 17.

New stage band policy at the Orpheum and still n. s. g. This "Pirates of Jazz" show, for all its numbers and pretentiousness, reeks with an unimpressive unprofessional air.

Bobby Agnew, sometime picture player, is the m. c. and has little to m. c. Just looks nice in country club civies but at no time is he master of the ceremonies, with reasonable doubt as to the aptness of the term "ceremonies."

Runs 27 minutes and dull. Perhaps the only thing professional in it is Carleton Kelsey, pit maestro, this time on stage conducting a special arrangement of "Sally."

Rest is an assortment of mediocre talent which, considering the budget for everything in and on the stage, is no more than to be expected.

There are 12 male vocalists and 12 girls who do elementary routines of a plane just a bit better than to be encountered in stock burlesque.

As the title implies, there is much Capt. Kidd atmosphere in front of the prop ship. Agnew makes desperate announcement efforts to string in the specialties and hook them up with the piratical motif, which makes it all the more ridic. If he'd let it alone and just bring 'em on it might be better, hardly worse.

Specialists are Bobbie Thompson, Bert Prival, Dave and Ruth Tribe, Ray Williams and Jack Rey. Latter is most flashy with a fine eating specialty. Dave and Ruth are dancers. Miss Thompson does a song and dance jazz specialty. Prival also contributed an eccentric dance which got more than the others. Williams is a baritone.

"Cracked Nuts" (Wheeler-Woolsey) on screen with a "Toby the Pup" animated, Terriss travelog and sound news in support.

The Orph still needs a good stage show. The home-office ought to open up the purse-strings and make a real stab at the stage show thing. They might be surprised to find that a good show can do good biz.

PARAMOUNT, N. Y.

New York, April 18.

No telling where or how the current unit got its "Sweethearts" title. It doesn't include Charlie Davis and the stooge stage band. Unit is colorful and even has a jackass spot where the mule provides all the laughs, using a black face boy as the attempted rider.

Performers [illegible] Stadler and Rose, Ray Huling [illegible] Jimmy Ray and the [illegible] ensemble line. Except [illegible] nounced by Lovie [illegible] unidentified. Can't [illegible] the mezzanine anyway.

A colorful array of [illegible] settings but a red [illegible] effect of the girls was [illegible] [illegible] Full bored [illegible]

[illegible]

PEGGY HOPKINS JOYCE (3)
"Rings on Her Fingers"
Sketch
12 Mins.; Full (Special)
Palace (St. V.)

An unquestionable draw from the name, widely known and probably the most press-agented and front-paged among American woman of recent years, but disappointing as an act. Miss Joyce not only seems histrionically unequipped to do a semi-dramatic sketch, but she has been given poor material. The sketch Kerry Conway has written would require the finest actress in the country to wring a punch out of it, and it's plainly written to order for Miss Joyce. The order is anything but filled.

The glamorous beauty, made famous by many new act notices as a wife, was handed "Rings on Her Fingers," a sketch with a twist. It attempts to set up for Miss Joyce the accepted characteristic of the much-publicized personality that's easiest drawn from her career of marriages and the wealth she has managed to marry, only to divorce. The sketch goes even farther at the outset, with Miss Joyce doing the part of a hard-boiled gold-digger whose creed seems to be epitomized in a honest desire only for money and independence. She gets the former by marrying, latter by divorcement.

In the sketch the girl is a kept woman and when she learns her playboy is cleaned in Wall Street she prepares to make off with her horde, saved here and there. When the kind-hearted man about town and downtown surprises her by tossing $25,000 into her lap, saying that's his last change and he hates to give her the air, she changes color, hands it back, plus the savings, jewels and all, confessing what her plan had been. To add to the odd twist, he turns one of the rings back to the girl, placing it on her finger to cinch the one thing she hadn't given him—love.

And that's that.

Miss Joyce was stunningly gowned but ostensibly nervous. Her speaking voice wasn't impressive, nor was her performance.

Helen Eby Rock has a part, well played, of the girl who listens to the gold-digger's tough philosophy. Broker-keeper is Austin Fairman and while performed oke, the part offers next to nothing.

Set a flashy one that probably cost plenty. On fourth and down to a light hand. *Char.*

NINA MAE McKINNEY (2)
Songs, Skit
18 Mins.; One and Full
Loew's Orpheum

Nina Mae McKinney is the colored girl who played the femme lead in Metro's "Hallelujah." It is to that that she owes most of the response for this act, for it is draggy and not what is expected from a girl who was so fiery in a talker.

Miss McKinney devotes most of her time to singing. Her voice is of the torch quality, but she's wasting it on material unsuited to her style.

Introductory number, mentioning "Hallelujah," is too long.

Included is a bit from the picture. Miss McKinney opens with a song and goes into some supposed dramatics with the boy assist. Girl wants to go to a revival meeting, while the boy wishes to take her out. She finally stabs him. The boy should learn how to fall.

Finish is a hot song and dance, best bit of the act.

HELEN GRAY
Dancing
15 Mins.; Full (Special)
Jefferson

Although containing three people besides Miss Gray, who is featured, this act really offers only two minutes of value, and that is a slow acrobatic and contortionist bit done by Miss Gray herself. The trio, Frankel, Lee and Davis, consisting of two men and a woman, do mostly taps of mild variety and, outside of a routine on steps for the act's finish, it has all been seen so many times that the novelty and audience interest is not there.

Miss Gray attempts a song which doesn't help at all, and her dance routine done on the second chorus of the song is not particularly conducive of applause. Her strong forte is acrobatics, in which she twists her tall form into almost impossible shapes.

Miss Gray would fit into a big act or a musical with just this one bit, but with the trio of tappers as now hooked up it is not a solid vaude offering.

EARL, JACK and BETTY
Roller Skating
4 Mins.; Full (Special)
Palace (St. V.)

Fast roller skating act of the conventional type and suitable as opener anywhere.

Trio is the usual two men and women, with routine the customary layout of singles and doubles, including pirouettes, endurance, etc. The one original bit is where one of the men lights a cig while spinning around at break-neck speed. They dress in white and black, effective against smoke cyc.

Opened show here and over nicely. *Char.*

Gene SARAZEN and Johnny FARRELL
Golfing Novelty
15 Mins.; Full (Special)
Palace (St. V.)

A freak attraction of the type that will have much appeal to golfing men. With many women going for the game heavy, they'll also be attracted in fairly good numbers.

Gene Sarazen and Johnny Farrell are widely known as champs of the pop pill and club game. The matches they have won and the tournaments they've taken part in with the best in the business (or profession) is enough, as common knowledge to golfers, to drag 'em to the theatre to see how the trick's done.

The team works on fullstage with a sheet set up to stop the driven balls. Each demonstrates stances, form, necessity of following-through on drives, how approach shots are executed, etc. Sarazen starts out by exhibiting his hard driving, Farrel doing the explaining.

They wind up by pitching cotton balls into the audience, for the benefit of the type of fan that likes to get lost balls at ball games.

During the Palace engagement, Farrell and Sarazen are aided in a comedy way by Phil Baker, on show with act and as m. c., plus Shaw and Lee, who function as caddies and otherwise dig for laughs.

Next to shut here and over favorably. *Char.*

FRANK FAY (2)
Talk and Songs
20 Mins.
Strand

Farnk Fay for four-a-day in person with his WB talker, "God's Gift to Women," at the Strand, New York. The theatre with that picture can use him, for he can still step on a rostrum and deliver.

Not much to the 20 minutes in his turn, but strange how the minutes pass. Tells gags, kids the Hollywood stuff, deep-chested two songs and imitated John Barrymore. The latter was his only vulnerable spot. That a few of the gags were not so new is not so important. Fay's telling counted. With his mention of Barbara Stanwyck just as nicely worded.

Sang a song and then exited on a cinch recall. His best laugh followed his asking the audience if they didn't love those picture stars who go through a whole picture of hard riding and shooting people and then step on the stage and bow like a pansy. He acted it out without saying "pansy," but just as clear that way.

Fay and an unbilled pianist are in the pneumatic pit at the Strand as the theatre's first stage turn in a long time. The pit upon rising for the third show Friday sounded as though the four-a-day effects will be just as trying on it as on Frank.

If Warners could spare 'God's Gift" for a week, the name-hungry Palace could use him at two-a-day and without the pit. *Bige.*

JACK POMEROY and Midnight Jesters (30)
Dancing, Singing, Comedy
60 Mins.; Special
Loew's Orpheum

Taking up the entire vaude time with the exception of one other act, the Jack Pomeroy is by far the most pretentious turn the night clubs of New York have sent to the vaude stage this season. Well produced by Pomeroy, who stages revues for night clubs. He has his talent from various places where he is the floor major domo. It is a fast moving turn, with some of the prettiest girls in tasty costumes moving in a colorful setting.

Pomeroy, not to be outdone by the naked idea around New York at present, shows some of the nudest. The mob gasped as each girl out in the naked number had on a little less than the one before. Not vulgar, as Pomeroy has put his naked gals on the stage with finesse.

Revue cut into two half-hour parts, with Lewis and Ames (standard act) doing 15 minutes of fast man and woman comedy for relief. They showed their big seven-foot stooge for the first time and ran riot. Later, in the second, Lewis did some gags from a box with Pomeroy for more comedy. If this big hour show is to play much vaude it will have to build on the comedy end or depend on the booking of such an act on the show with it, as comedy in the act proper is nil.

Every sort of dancing from adagio to fast acrobatic and slow acro control. Even a comedy dance done in a big suit. Everyone had vim and a smile.

Besides Pomeroy a.c. Three Demons, Josephine Earl, Crawford and Casker, Beryl Halley, Amido Sisters, Don Cappo, Wells Sisters, Adele Walker and Lerner and Calvan, besides the girls.

FRANK DeVOE (4)
Singing
18 Mins.; One and Two (Special)
58th St.

When more time has been played by DeVoe and his helpers and the corners filed off, this will rate with any act of its type in vaude.

DeVoe makes a production out of each number, carefully building and always punching lyrics over in a crisp manner. The lyrics are special. Timing with the girl in the gigolo number is slow and the paying off bit not sold, due to hurriedness on her part.

Some of the punny talk with the man stooge should be eliminated because of its failure to land. Puns are always good for modern vaude. DeVoe gets good support, however, considering the newness of the turn. Willie White plays nicely at the piano.

MANNY BESSER and Co. (4)
Comedy
15 Mins.; One; Full (Special)
Jefferson

Manny Besser has everything to start with in his cast and himself for a vaude act, but lacks an idea and material. The act as is is a few meaningless bits. It ends in "one" with the mixed couple doing tap dancing and other steps having nothing to do with the act idea at all. It looks like Besser was stuck for a finish.

Phone booths bit might be taken as something to develop as it holds the only substance of comedy. The bank scene is not convincing, and when comedy is that way it's useless.

Besser has some funny movements and looks like he would like to go into a Dutch type but hesitates.

Four people are wasting their time with this one.

GANNON and PEREZ
Acrobatic
6 Mins.; Full
Jefferson

Bright, fast acrobatic act by two men nicely dressed and offering something a little unusual. Hand-to-hand features the first part of the routine, in which a single somersault is performed from shoulder to shoulder by the top mounter. This same trick was also done by the same chap in a foot-to-hand routine that was nifty.

Where most acrobatic acts use three and four men to do the teeter-board-to-chair trick, these boys do it alone. Top mounter does a single and then a double somersault off the board onto the chair held on his partner's shoulders, and the result brought them solid applause.

EDYTHE KAHEN and Co. (4)
Dances, Songs
12 Mins.; One and Full
86th St.

Miss Karen is a shapely and good looking girl assisted by four boys. Act features dancing, with a little singing and some fiddling included. Should get by at either end of the bills.

Miss Karen works with the boys in the opening dancing number. While off making a change, boys take the spot for group hoofing. Miss Karen returns for a pop ballad which she follows up on the violin. The boys later join in the fiddling.

Cliff CRANE and Emily EARLE
Comedy, Singing, Dancing
10 Mins.; One
Jefferson

This act is going to find difficulty, probably through miscasting in partnership. Emily Earle is a singer; Cliff Crane is a comic who gets his laughs through gyrations. Never once do the two fit to make a whole. The act's saving grace is its brevity.

Miss Earle makes a nice appearance but her voice seems to have lost some of its former brilliancy and is quite throaty now. She tries the finish dance with Crane. It's an error and does not aid him much in feeding for laughs. Crane could be funny under different conditions.

PALACE

(St. Vaude)

There's everything in a name and draw way to send the Palace over this week to the right kind of returns, even if one of those names, Peggy Hopkins Joyce, makes a poor showing in a poor act and another, as big a draw, if not bigger, Johnny Farrell and Gene Sarazen. The golfers, haven't a lot to offer.

Both acts will tease 'em in, and the Sarazen-Farrell team will get by, but Miss Joyce will disappoint. Maybe no one will care.

There's probably a mugg around New York wanting to see Miss Joyce for every girl who'd like to be in her boots or more, and both will want to lamp the glamorous marrying girl. Many of those muggs and muggesses with a fondness for golf will also want to see Farrell and Sarazen, so it's a sort of double draw in the freak division this week.

Cost consists around $14,000 with plenty of that for the teaser acts, but in spite of Miss Joyce's unworthy spot on the bill and the welcome Blossom Seeley and Benny Fields trying assiduously to wear out by sticking around nearly forever, it's a fast performance throughout. The pace letdowns fortunately are in the best spots and far enough separated not to have too noticeable effect on show as a whole. Miss Seeley and Fields have as fine an act as ever done by them at this or any other house, but wanted to cram down too much, including the speech stuff, which should long since have been forgotten for vaude.

Phil Baker, held over for a fourth week, and m.c.'ing, cracked when he thought the act was over, following the Spanish number that he had rehearsed with Miss Seeley, but Fields up and coaxed the audience into wanting "Lulu Belle." That left whatever Baker was planning high-dry and he scrammed, not returning. People had begun walking before and Baker had stopped 'em.

There is plenty of the sort of thing on the show that RKO and its self-appointed censors denominate as dirt. Maybe it stays after the first Saturday show, maybe it doesn't and maybe no one will care one way or another. But no one fainted Saturday afternoon, no cops were called in and everyone seemed to get a laugh out of the rawish gags plentifully sprinkled around. Possibly vaude could use a little spice just to be modern, if nothing else.

The acts seems to think that way and get laughs or they wouldn't try the stuff. Only trouble is that some can't differentiate between smart risque material and smut. None of the latter on the Palace stage currently.

Phil Baker makes his first appearance between the Dodge Twins, No. 2, who did exceptionally well, that going also for Allen and Kent, soft-shoe team they carry, and the No. 3 act, Don Zelaya. He tried a couple of gags with Zelaya, but latter fell down on him and later almost on himself by losing his voice over a coughing spell. Recovered with Baker acting as water boy and found his finish fairly good. Zelaya pads his material noticeably, lessening chances.

Baker reappeared here, this time bringing Frank Fay and Ted Healy on the stage. Former, currently at Strand, was lost back at his fav spot, but Healy had a routine all prepared.

Miss Joyce (New Acts) spotted fourth and plenty nervous. A gag that she was to do with Baker as well as a 'thank you" speech went by the board. The men must have been in a trance. Miss Joyce only reaped a light hand.

Shaw and Lee closed the first half and over strong. The tall looker they have with them aroused the heavy male audience more than Miss Joyce. Many of those men were around to get angles on golf from the Sarazen-Farrell combination, but they didn't pass up looks, either. Shaw and Lee's material has that Tia Juana, June-July gag Block and Sully have been carrying around for a long time the coach-wheels laugh another team has had for years.

Second half was switched slightly, with Baker opening, Miss Seeley closing and the golf act between. At night the ball chasers closed the show.

Baker did 17 minutes, scoring all the way in big fashion, and gave way to Sarazen and Farrell (New Acts), whom he introduced and worked with for a build-up along with his plant. Shaw and Lee also lent a hand to laugh-up the freak attraction and it got by all right. The champ pill-knockers demonstrated proper form, stance and other points in driving, approaching, etc., on the golf course, winding up by pitching cotton balls into the audience. Neither of the links-men was the least ill at ease.

Miss Seeley and Fields, with an admittedly tough spot for their type of act, gave a great performance discounting the stalls and that which should be cut for tightening up. Neither has seemed in better shape for outstanding work.

Earl, Jack and Betty (New Acts) opened. Fast roller skating turn of the conventional order.

Pathe News tailing. *Char.*

SCALA, BERLIN

Berlin, April 10.

First spring program of the Scala does not center around one star. It's a regular ensemble. There are some splendid acts new for Berlin.

The Spanish ventriloquist d'Anselmi is new to Berlin and liked. Well trained and rhythmical the step dancers Al and Van Reno. Other dancer, Drena Beach, is a graceful acrobat. The parodists Jone Moore and Billy Revel are the big dance act.

A new clown, Al Trahan, American, is featured. Very talented comic without doubt. One fine idea: He, as the accompanist, arranges a fight against the singer he is to accompany. He falls in love with one special note and refuses to release it. That ends her song. That is how the little accompanist takes revenge on the celebrated singer! As yet Trahan has not reached the peak, he is still uncertain, deviates too much. If he makes his act more concise and clearer, it will be one of the best clown acts of the world.

The writing phenomenon, Then Alim, a little too pompous and a little too long. Good tango acrobats Tanginos; illusionist Ango with a rather obsolete trick, and the good Frilli troupe.

Nice program with a lot of talent. *Magnus.*

PALACE, CHICAGO

Chicago, April 18.

Here is a vaudeville bill that's bound to satisfy. Without a stand-out name on the stage, it provides more real entertainment than this house has held in many weeks. It's variety and all it stands for.

Biggest name on the card was merely a label. Gus Edwards act known as his "New Stars on Parade," had everybody but Edwards.

In the opening were the Three Rhythm Dancers, colored, who held attention easily. Entire routine fashioned into challenge specialties. Intricate steps, and over nicely to the early afternoon audience.

Following were the Arnaut Bros., standard clown act. Well known locally, with the closing bird twitter sequence as a sure-fire clincher. Henry Bergman and company, the latter Jean McCoy, Harry C. Ward and Anna Kozan were a cinch in the center. Slight story idea of a family three-act in a lunch wagon for Christmas eve was sufficient to carry the turn along with a semblance of unity, and held it together over a couple of weak spots. The little girl is clever, sure of herself and demonstrated a talent for the hoofing business.

Billy Glason is doing a talking and singing single that has a number of new cracks and a sprinkling of old ones. His warbling will do, as will his talking, but his tearful patter begging everybody to step right up and smile is old-time stuff. People don't get excited over the plea that when you put on a great big smile, everybody will smile with you; and that if you cry, you cry all alone on the shelf. This might have been great stuff once. At present, it would go better if clowned for a laugh.

Gus Edwards has assembled a flock of fairly well-known vaude people and called 'em his proteges. These people probably don't mind much, either way. Most of 'em have been around. Billy Taylor, who's leading the act as m. c. is a graduate of Chicago nite clubs, and was in town this season with the Fred Stone musical. Taylor is a cinch for comedy juve leads in musicals. Has all the requirements and a knack for easy clowning, selling himself from the opening gag.

Mitzi Mayfair is an ace acrobatic dancer. She can twist her legs into a pretzel, and yet sell the routine as dancing, and without a hint of contortion. Also with plenty of vaude experience are the Connor Twins, singing ladies with a pair of pipes that make novel listening due to their low contralto pitch. Girls look great, sing pleasingly, and will always satisfy.

Virginia Leo has a tap dance as her big moment, while the Aber Twins depend mostly on the fact that they're twins.

"Virtuous Husband" (U) feature. Business started slow but was building towards the close of the first show on a Saturday meant for golf or the ball-park.

ORPHEUM, SEATTLE

Seattle, April 17.

Second week of eight acts clicked at the Orpheum. Big publicity splurge now for the vaude, which is billed above the film.

Show ran with snap, which helped. A little drag in some of the acts can still be eliminated.

Snell and Vernon go fast in "Roman Rings," oke novelty with some thrills thrown in.

Marye Jensen proves he's a dancing Swede. Then Major, Sharp and Minor, with harmony, while Homer Romaine gives humor and hazards in aerials.

Hugh Johnson spills some magic, being very deft with cards and giving loads of fun to the audience when he coaxes two kiddies onto the stage. The Rangers sang with harmony and were regalia that was reminiful of cowboys, which they are supposed to be.

Mills and Bobbie, in English comedy characterizations, brought down the house at times and Dave Apollon's crew drew a lot of laughs with his Russian band, composed of Filipinos. Much good stuff in this act, but could stand a little speeding, in view of the long show the folks are now getting at the RKO house.

Folks haven't too much time these days. *Trepp.*

LOEW'S ORPHEUM

Fair vaude bill the first half, although seeming too long at 79 minutes. Metro's "Dance, Fools, Dance" appeared to be a draw. Good house Monday night.

Larimer and Hudson, comedy bike turn, pleased. House likes folks, and though the man's tramp routine is familiar and without much humor, this crowd got a laugh. Trick riding the feature, with both man and girl adept.

Nina Mae McKinney (New Acts), with heavy billing outside, deuced. Slow act and not much to it.

Nat "Chic" Haines and Co. drew plenty laughs in the next-to-closing. Young couple working with Haines supplying the song-and-dance routine given too much time and slows up the turn, especially since their singing and dancing are weak. Act was at its height when Haines was on, and Haines shouldn't stay off as long as he does.

Dave Harris and Frankie and Harris' revue closed. Harris first works with Frankie, a chalk-faced nut comedy, in a travesty legerdemain turn; later bits of slapstick. Frankie is a capable low comic and liked here. Three girls and two boys, besides the comic, assist Harris in the revue. Boys stick to straight dancing. Girls go in for dances, instrumental bits and song. Harris in one number plays a variety of instruments.

Harris' act runs 29 minutes and a few could be clipped.

81ST ST.

Saturday's matinee business was highly satisfactory in spite of a perfect day outside. With completion of the new cooling plant, the 81st would have every reason to anticipate a profitable summer with a vaude-film policy, but the present intention is to withdraw acts in a few weeks. This also, despite an all-time week-day record scored Wednesday (0).

Good draw attributed largely to "Cracked Nuts" (Radio) on screen, but five-act layout also good and should be responsible for a build in takes. Philip and Ann Oblas were programmed to deuce, but Madeline, Irving and Mary Foy occupied the spot instead, and seemed to please the grown-ups and children with their clowning and singing of "We're Three of the Seven Little Foys."

Adelaide Hall, fourth, presents herself with class showmanship in a series of special numbers, rhythmic and melodious, by Mack Gordon and Harry Revel. Joe Turner and Alex Hill, her accompanists at the two baby grands, displayed musicianship in one long solo, a medley of pop tunes.

Gloria Lee and Harris Twins opened with a neat dancing flash that reveals the boys as accomplished hoofers, fair pianists and ordinary singers. They should stick to hoofing. Miss Lee has appearance and an acrobatic routine that sets the act for a good hand. Ward and Van, centering, tried closing their turn with a song to no improvement over their time-worn, but safe walk-off of straight instrumentation.

Jack Osterman closed with a flock of new and rehashed gags interspersed with a couple of songs. His voice was husky, apparently from a cold, but the delivery got across whenever he really worked and the response was strong.

Jules Lenzberg's overture was "The Animal Parade." Pathe News and "Mickey's Crusaders" (Radio) completed on the screen.

RKO, L. A.

Los Angeles, April 16.

Lately the RKO janitors haven't bothered dusting off the box seats. Customers keep 'em clean. Vaudeville is building up a following.

With eight acts like this week's bill, vaude will continue to build up the grosses. Locally booked four acts, occupying only 23 minutes of the 71-minute vaude program, had been shortened to such an extent there wasn't a slack moment. Joseph Regan, Irish tenor, had top billing among the eight acts, coming on in next-to-closing.

Coast-booked acts who get seven weeks' work on the coast, where RKO is using the 8-act policy, included Donna, Arthur and Eddy, adagio trio, who, though not possessing the grace expected in these acts, impressed with difficult and strenuous tossing. Also La France and Garnett, blackface team with a black dog, in the deuce, gagged effectively for worthwhile results.

Carl Mathews showed off his monkeys cleverly. Monks are well trained in their routine, and Norris has a way of talking to them to put over the human element. Inez and De Wyn, balancing pair, had five minutes for close of the first half. Nothing sensational, but audience didn't miss a cue for applause.

Bert Nagle, costumed as a black cat, and five girls next. Act is of special appeal to youngsters. Starting as mechanical dolls, the girls later become cats and dogs. A cat fight occupied most of the time, with Nagle cavorting all over the stage and scenery.

Starting from the audience with the interrupted song gag, DeVito and Denny's clowning was speedy and funny. Girl in the act also in the rough house. Chief laughs obtained through tearing off each other's clothes, with part of the orchestra dragged into the act.

Joe Regan has a smooth tenor voice that brought him on for two encores. After singing several numbers he started the requests and obliged with Irish selections. Greeted with entrance applause.

Closing spot went to Four Ortons. A rare comic, who looked like Ben Turpin minus the cross eyes, interposed every slack wire stunt with a laugh. He was supported by an invisible wire. Act opens with side show scene and then goes into tight wire stuff. Good closing stuff.

"Beyond Victory," RKO-Pathe feature, and a cartoon. Practically full house for second evening show Thursday.

MILLION DOLLAR, L.A.

Los Angeles, April 16.

Second week of a six-act vaude policy that went in when the house management was confronted with following the steps of its competitors by going double feature or having a bargain pull through vaude. It chose the latter and also dropped its scale from 50-35 to 40-25.

Once the town's class picture house, this theatre now caters almost wholly to a neighborhood type of audience, being on Broadway, several blocks from the theatre section. Apparently its audiences, if this week's Thursday evening crowd is an indication, is nuts for vaude, although the management's argument is that pictures either drag 'em in or leave 'em on the street.

Not much on the nut for the bill of six, but despite the comparative secondary character of the acts the two-thirds capacity audience appeared to eat it all.

No thought here, apparently, to variety in the acts. Hoofing routines of a sort in five of the six acts seemed more than aplenty, but to have two male teams of steppers in theatre usher costumes and almost identical routines was too much. One of the teams was introduced as house ushers substituting for an act that didn't show.

Bill opened with The Kincaids, two men and a girl, one of the former on the xylophone with the others doing not particularly effective tap dances.

Dunn and Hall was the male hoofing team at No. 2, introduced as house ushers, and got over well with steps which in no way offered novelty. In a similar routine but somewhat classier, was the other male team in No. 4 spot, Montgomery and McDowell. These boys pulled a good reception that would have been heavier but for resemblance to the earlier team.

Lane and Harper, man and woman, with talk and songs, got the palm for the laugh end of the bill, despite the antiquity of some of their gags. Even pulled the Joe Miller as to precedence of egg or chicken.

Vicente Yerro singled as a comic gob, mingling mimicry, twisting and hoofing. A trick hula hula brought him under the wire.

Five Vesses, four men and one girl, closed with a worthwhile balancing and tumbling act. Customers went for it big.

Feature, Paramount's "Rango." Remainder of bill Par news clips and a two-reel comedy.

STATE

Humor, music and novelty in a five-act layout headed by Joe Frisco offers a variety bill that's better than even currently for customer return. Frisco is a Main Stem permanent guest. For the State he's like a lighthouse, and the customers proved it by refusing to let him off. Good house Saturday at supper time and expected, with the Dietrich feature, "Dishonored," pulling them in.

Frisco's is the usual turn, cigar and dance finish. His "Rudy Valoo" cracks brings snickers. Other acts are known, and whether it was the weather or the house, every turn that showed got the big hand. It opened with Sandy Lang and his three roller skating lookers.

Phosphorous costumes and good lighting effects showed to pleasant reaction while Lang, himself, steps into the spot only for a brief couple of times to swing one of the girls around.

Stan Kavanaugh, with his long reach ball juggling and new costume effect in bright mixed colors, had them bowing in the middle. His appearance and the nonchalance helped customers to fall in harmoniously to the Eileen Dougall act that followed.

Band of five boys in evening clothes against a full, special drop. Miss Dougall sings while the boys accompany. Smooth and even performance that was well liked, with Miss Dougal's voice outstanding.

Show as timed ran around 193 minutes. That included 10-minute pit overture, much too long. Film ran 91 and trailers, newsreel and shot brought the film end to around 124 minutes, almost twice the stage end, which ran 69, including the overture. *Shan.*

HIPPODROME

With eight acts, news reel and the feature, the Hipp can't get away with the four and five show.

RKO has learned that by a pretty generous use of amplifiers that talking acts can appear to better advantage in the big house, but at times when the person on the stage is walking or moving rather briskly the voice becomes more strident in one direction than in another. This is something that will have to be generated in time by amplifiers which will provide for a more equalization of sounds from the stage.

On the screen was "The Finger Points" (FN). No m. c. in evidence. The acts followed in the usual rotation. On the eight-act bill there wasn't much dancing.

The Hip orchestra under Charles Stern's direction is making a great stab at playing its instruments just more than the usual way. A difficult composition was given superb rendition and Stern was entitled to his bow.

Aussie and Czech opened. The woman got off to a bad start with her dancing bit at the opening by slipping for a fall, and while she continued, it killed the finish. But that detracted little from the whip work of the man, with the handkerchief bit at the close niftily done.

Easton and Howell, colored musicians, were second. They need some timely patter. Do well with their musical work and the comic shows possibilities, but they are handicapped by some ancient and useless talk.

Joe Howard was third. He opened with some of his old standbys and seemed in unusually good voice, but his biggest returns were on the two topical numbers used as encores.

That the Hipp seems an at home proposition for magic acts was best illustrated in Chris Charlton's stuff. Charlton didn't overstay and went into no long spiels, confining his stage time to routine. He's a little bit old with some of his legerdemain, but as a whole sufficiently skillful to mystify his audience.

Lydia Barry modernizes her characterizations of the femme hat buyers and the "Mrs. Cupid" readings along humorous lines; had them laughing spontaneously at the close.

Fortunello and Cirillino pleased with their familiar ground acrobatics and pantomime.

Two standout hits followed in the next two acts. Madie and Ray, youthful pair, displaying the pep that always helps a vaude bill, stopped the show. The girl is quite contortionistic and also shows tapping ability. Ray has personality and can whirl a mean lariat. Neat, clean act.

Closing were Frank and Milt Britton and their slapstick band. Plenty of comedy hoke and all productive of laughter. The Brittons were a large-sized hit and nothing could have followed them. They earn their salt. *Mark.*

58TH ST.

Well-balanced five act show this half with "Uncle" Joe Laurie and his sister's kids topping, ran the cycle of acrobats, singing, dancing and plenty of good comedy, the essence of good vaude. The show played smoothly and if RKO can dig up plenty of five act bills of this caliber the folks with dimes in their hands will go looking for the box office.

Laurie trots out some clever kids who hoof in modern style and one boy with a sort of church choir soprano did things to the audience that a more seasoned performer would love to do. The lad pipes up a pop ballad in a clear high voice that is audience-proof. A pretty little girl does a tap and later a toe specialty for good returns, and four boys in the finish challenge tap routine did things so easily that Laurie tried his hand with them and took a pratter for his efforts. Joe's talk is always right, offends no one and is funny through material but mostly through his nonchalant delivery.

Frank DeVoe (New Acts), aided by Willie White and an unbilled girl and big stooge, delivered songs in convincing style. When he gets this new act hitting on all eight he will either have to be placed later on the bills or will make a sucker out of the deuce.

Monroe Brothers, Frank and Eddie, did their trampoline, tramp makeups, prop horns and dizzy announcements, amused the folks for a few minutes, during which time they nicked over some good tricks and had the children in stitches. Perf opener.

Ann Codee announced all by herself, but sporting Frank Orth and an unbilled stooge in mufti, opened quietly with Miss Codee's French-English song and built to a funny anti-climax, figuring on the stooge's high voice solo to put the act over for the climax. This failed because the stooge did not go up after a high finish, which was disappointing.

Bradford, Crisham and Van Alst, two fellows and a looker, do smart dancing, starting from a novel opening that is different. One thing noticeable about this trio is the care in selecting music. They do ensemble and solos, all landing. The girl is graceful and aids in making this a class offering.

Pit band goes for a baby theme overture this week in which the drummer and trumpet players get several laughs with baby bonnet and milk bottle props. Business way off. Picture, "Cracked Nuts" (Radio).

Fannie Hurst Falls

Looks like Fannie Hurst has fallen for films. She's going to write an original for Radio Pictures.

In studio parlance that means if Fannie can write an orig and it gets over on the screen, RP will do the rest for Fannie on the films. Her first screen orig is intended as a special talker by Radio. That special makes it harder if it gets over, when it's softer, if you can recall "Cimarron."

ALHAMBRA, LONDON

London, April 13.

After an uninterrupted run of 15 years as a vaudeville house, the Alhambra became a cinema 15 months ago. The reasons for this step were the difficulty in getting acts at a reasonable price, due to the competition from the Palladium, and the suggestion made by British International Pictures to lease the house at $5,000 per week, for one year, with an option for a further four years.

When B. I. P. decided not to exercise the option Oswald Stoll thought he could continue the film policy on his own, but soon found difficulty in securing exclusive films and after three months decided to revert to variety. This duly materialized April 6.

Opening bill comprises 10 acts in the following order: George Balanchine Girls, Cal and Mona Kay, the Perezoffs, the Mid-Air Girls (a cheap copy of Gertrude Hoffman Girls), Coram, The Pierrotys, Raymond Wilbert, Fernando Linder, Carr Brothers and Betty, Raffini and Band. All the acts, with the exception of Linder, are standards here. Linder, headlining, is Spanish and a mimic. He apologizes for his bad English and should also apologize for his mimicry. As a headliner a keen disappointment and, at best, not more than a No. 2 act.

With Balanchine Girls appearing three times in dances, the Mid-Air Girls and Cal and Mona also stepping, the bill became overburdened with hoofing. The program also lacked a real big name as well as really big laughs. Three blackouts, with authorship credited to Lauri Wylie, as funny as that w. k. crutch.

Stoll's introduction of the Schwab system of stage lighting is a novelty here. It should prove an attraction to the house. The color scheme in the auditorium is not very soothing, especially the lighting, which does not harmonize with the house.

New policy is twice daily, instead of three times, as formerly, with the show lasting nearly three hours.

Stoll seems determined to try and regain for the Alhambra its former vaudeville popularity. His mode of presentation is certainly more modern. But he will once again encounter the difficulty in getting new faces, which is, after all, what vaudeville in England mostly needs.

It is said the cost of renovating the house both back and front, including new lighting equipment, is around $125,000. It did not look it.

If the Palladium wishes to maintain its vaudeville supremacy, its programs of the future will have to be of a higher standard than they have been recently, for in the Alhambra it has opposition.

86TH ST.

Spring weather has begun to affect week-end matinees. Saturday mat here was off. When what consisted of the audience drifted out after the first stage show, barely any remained for the second run of the feature. Four acts, running to a little over an hour. Two of them, Don Azpiazu's Orchestra and Roscoe Ails, latter assisted by Thelma White. Preceding turns showed up nicely, making it a good all around bill.

Azpiazu's outfit went like wildfire. They couldn't get enough of Azpiazu's Cuban tunes here.

Ails and Thelma White also panicked them. Did 17 minutes, including encores, and audience wanted more. Comedy between this couple is hoke and surefire. Included are dances by Miss White and Ails, former doing what was announced as her number from Carroll's "Vanities" in an abbreviated one-piece, featuring hip weaving.

Eddie Garr, impersonations, in the deuce. Garr is a clever imitator and puts over all his impersonations in fine style. Includes imitashes of Ted Lewis, Chevalier, Jimmy Durante and a few other well knowns. Received a nice hand.

Song and dance flash, Edyth Karen and Her Boy Friends (New Acts), pleased in fair fashion in the opening spot.

Radio's "Cracked Nuts," Wheeler and Woolsey, feature.

JEFFERSON

Eight acts first half. Opener and closer brought the most applause, both of the dumb class.

The show never got started. Although only running an hour and a half, it seemed like twice that. Weakness of the comedy was the reason. Comedy acts held the cream spots and did not deliver.

Willie Solar, next to closing and headlined. Crane and Earle (New Acts), singer and comedy dancer, had a hard time. Ted and Al Waldman in blackface fooled around before getting down to the meat, which is the mouthorgan bits. These boys could do a sure-fire five-minute act by framing it only around the mouthorgans. The talk between and during numbers punchless and that which did land did on its double entendre.

Charles and Lillian Gerard with a piano sang pop songs in harmony interspersed with two piano solos by Charles, who has but one arm. The femme half announced they had come from radio station WTIC recently. They may fit in better on the air.

Captain Willie Mauss, the man who taught the great Von Richthofen how to fly, was one of the two outstanding acts as far as applause is concerned. Mauss did his bicycle act within a big wheel for a four-minute thrill to hefty hands. No one knows why he is billed Captain, as nothing is said out in front about his famous war record, or that Eddie Rickenbacher, the great American war ace, brought him down in air fight.

The Three Rixfords who opened received the other end of the applause honors with some peachy hand-to-hand tricks in which the femme member showed surprising strength. She held the two men with ease. A fast act presented in crisp style with no stalling.

Manny Besser and unbilled company (New Acts) tried to punch their offering over but have nothing much to punch with. "Russian Revels" has 13 people. Men and women musicians play the three-cornered mandolins and other instruments for dancers; was a fairly passable turn. One girl paints her body with gold and does a dance, while another taps. One by one the men in short red boots rush down stage and do the familiar Russian steps. They tried to stampede the audience into a show stop by a fast noisy finish but 14th street wouldn't be gold-bricked.

Picture, "Cracked Nuts" (Radio). Trade fair.

8-Act Shows

(Continued from page 37)

vorably compared with the four intact unit turns. That was an over-zealousness that found its way to the waste basket in New York.

In other instances the four added acts, booked locally and outside New York, without the local bookers fully aware of the intact acts' material, have been found to often duplicate that material on the same stage. This left the four added acts doing about the same as the four intact turns, with the audience to choose between them, without the audience knowing that quite likely the added acts booked locally had copped most of their material. Latter might also tell why the locals could secure four added acts at a $700 limit for all for a week.

Quality and Quantity

In an eight-act vaude show booked out of New York at an upset salary cost of $3,800 or less weekly, the chances are the octet of turns could be so framed that the composite as in the olden days of vaude would provide for a variety stage attraction, plus the fast running time.

Many vaudevillians on the reverse say that four talented acts may furnish enough entertainment within 60 minutes to satisfy the stage portion of a combination performance. They set up against this the recent flood of double feature bills in the picture houses. One film fear already expressed is that a double feature bill gives too much featuring in three hours, leaving its audience with the idea of a very long, if not a poor show.

Still to be decided in the RKO offices it is said is the matter of four or three performances daily in the RKO vaude houses. With eight acts to a show and not over 60 minutes also allowed to the increased bills, some actors say the reduction of their stage time for each performance may do much toward alleviating the stress of four and five-time daily appearances.

An act shortly finishing an RKO route, playing many 4-a-day, states it has never been able to save as much money on a vaude transcontinental tour as over the RKO circuit this time. Accepting the four-a-day, as required, the act says it regulated itself accordingly.

Did not chase around after the final night performance, but went to bed, and got up early enough in the morning to get in a little golf before the first show after one o'clock.

F-WC Closes Three

Fox West Coast closed three theatres last week, one on account of fire. New Fox theatre, Pomona, opens April 24.

Pete Carroll's First

Retired indie exchange owner, Pete Carroll, is re-entering show business by building the first picture house in Palm Springs, Calif.

Robert Armstrong replaced Elliott Nugent in "The Whole Town's Talking," at Nugent going to FN for "Five Star Final."

Variety Bills

NEXT WEEK (APRIL 25)
THIS WEEK (APRIL 18)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (25)
Buster West
Kitty Doner
Friedland's Rev
H Busse Bd
(Others to fill)
(18)
Earl Jack & Betty
Dodge Twins
Zelaya
Peggy H Joyce
Shaw & Lee
Blossom Seeley Co
Sarazan & Farrell
Phil Baker
Donald Tannen
Chester
1st half (25-28)
Dorothy Stone
Earl Lavere
(Two to fill)
2nd half (29-1)
Eller & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co

Claudia Coleman
Herb Williams
2nd half (22-24)
Pickfords & O'Day
Crane & Earle
Honey Boys
Sue Russell Co
Ferris & Ruo Co
Nee Wong
Hippodrome (25)
Ted & Al Waldman
Rin Tin Tin
Tracey & Vanett
Llazeed Arabs
(Four to fill)
(18)
Aussie-Czeck
Easton & Howell
Joe Howard
Chris Carlton
Lydia Barry
Fortunello C'r'l'no
Maldie & Ray
F & M Britton
Jefferson
1st half (25-28)
Goody, Ora, Smith

EDDIE STANLEY SEZ
IT'S NOT—How Much You Make
IT'S—How Often You Work
P. S.—I'm still working.
Dir.: LEDDY & SMITH

2nd half (22-24)
Zelda Bros
Frank Conville
Carrying On
Burns & Allen
Coliseum
1st half (25-28)
Frank De Voe
Blanche Sweet Co
Hal Sherman
(Two to fill)
2nd half (29-1)
Al Norman
Ingenues
(Three to fill)
2nd half (22-24)
Chevalier Bros
D & Helen Blossom
Lew Hearn Co
Ross & Edwards
Havana Casino Bd
81st St.
1st half (25-28)
Leatrice Joy
Zelaya
Seed & Austin
Dorothy & Y'l'w J's
Walter Walters
2nd half (29-1)
Swan & Lewis
Martha Ray
Ben Blue
Kingdom for Sale
(One to fill)
2nd half (22-24)
Edler & Reed Bros
Don Galvan
Phil Rich
Marion Sunshine
Larry Rich
86th St.
1st half (25-28)
Honey Boys
Ingenues
(Three to fill)
2nd half (28-1)
Jimmy Burchill Co
Frank Devoe
Harry Burns Co
(Two to fill)
2nd half (22-24)
Mascagna 4
Raymond Baird
Jarvis & Harrison
Lillian Roth
Scott & Austin

Frozini
Burt & Lehman
Geo McKay Co
Maldie & Ray
Harry Hirschfield
Muriel Kaye Co
2nd half (29-1)
Paula & Al Bloom
Sue Russell
J Bernard, Jr
Ada Brown
Chas Withers
Bob Murphy
2nd half (22-24)
Mulroy, McN'ce, R'
Lassiter Bros
Nee Wong
Harry Stanley Co
Mae Usher
Kellar Sis & Lynch
Montrose & R'n'lds
Mona Clare Co
Royal
1st half (25-28)
Frankie Shields
Orrona & Monte
Leon Navara
Andre DeVol Co
Harry Burns Co
2nd half (29-1)
Flo Mayo Co
Easton & Howell
Nelson & Claxton
Packer & Hall
Walman's Co
2nd half (22-24)
Munros Bros
Merrick & Allen
Ashley & Dacey
Leatrice Joy
Jack Flynn Co
BROOKLYN
Albee (25)
Frank Richardson
(Three to fill)
(18)
Rob'son De Witt Co
Ann Suter
Chas Ahern Tr
(One to fill)
Flushing
1st half (25-28)
Margaret Padula
Jack & K Spangler
Herb Williams
(Two to fill)

DIFFERENT
One Word, but
That's What Keeps
JACK POWELL
On Top of the Heap
U. O.: LEDDY & SMITH

58th St.
1st half (25-28)
Crowell & Allen
Dene & Rochelle
Al Norman
(Two to fill)
2nd half (29-1)
Armida Co
Hal Sherman
(Three to fill)
2nd half (22-24)
Bentell & Gould
Mila
Birnes & Kays
Jack & K Spangler
Buster West
Fordham
1st half (25-28)
B & Elsa Newell
Havana Casino Bd
(Three to fill)
2nd half (29-1)
Margaret Padula
Blanche Sweet Co
Alexandria & Olsen
(Two to fill)
2nd half (22-24)
4 Nelsons
Lottice Howell
Belle Bennett Co
Roscoe Ails & W'te
Bubo Egan Co
Franklin
1st half (25-28)
Cortello's H'd Stars
Ada Brown
Val Harris & Healy
H Walman's C'n'tes
Packer & Hall
Bob Murphy
2nd half (29-1)
Casting Campbells
J Farrell Co
8 Jolly Tars
6 M'nd'ciettes

2nd half (29-1)
Billy & E Newell
Havana Bd
(Three to fill)
2nd half (22-24)
Gay Gordons
Frank Devoe
Brown & Robertson
A Friedland's Co
Kenmore
1st half (25-28)
Swan & Lewis
Martha Ray
Ben Blue
Kingdom for Sale
2nd half (29-1)
Dorothy & Y'l'w J's
Walter Walters Co
Zelaya
Leatrice Joy
Seed & Austin
2nd half (22-24)
Gloria Lee
Harris Twins
Ward & Van
Foy Foy & Foy
Adelaide Hall
Jack Osterman
Madison
1st half (25-28)
Eller & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
2nd half (29-1)
Dorothy Stone
Earl Lavere
(Three to fill)
2nd half (22-24)
P Emerton D'm'nds
Bobby Folsom
Brown & Robinson
Bert Lahr

AKRON, OHIO
Palace (25)
Kafka, Stan' & Mae
Talent & Merit
Vanessi
Burns & Kissen
(18)
Wilson Kepple & B'
El Cleve
Wm Edmunds Co
Rae Samuels
ALBANY, N. Y.
Keith's
1st half (25-28)
Willie Maues
2 Blossoms
Jim McDonald
Ann Pritchard Co
2nd half (29-1)
Kitaro Japs
Honey Boys
Sam Hearn
Monica & A Skelly
2nd half (22-24)
Perry Twins & T'r's
Krugle & Robles
R Hughes & Pam
Llazeed Arabe
ATLANTA, GA.
Keith's (25)
Le Paul
Chamberlin & H's
Ilse Marvenga
C Slim Timblin
(18)
Doris Girton
Rita Gould
White & Manning
Britt Wood
BOSTON, MASS.
Keith's (25)
Dance Aristocrats
Ernest Hiatt
Aileen Stanley
Maddox & Clark
Ray Huling Co
(18)
Yellow Jackets
Walter Walters
Rosetta Duncan
Stewart & Lash
Cavaliers
BUFFALO, N. Y.
Hippodrome (25)
Crystal 3
Worthy & T'mpson
Sammy Cohen
Frances White
Leavitt & L'kwood
(18)
Victoria & Lorenz
Morgan & Stone
Casa & Lehn Co
Dr Rockwell
The Merediths
CEDAR RPDS, IA.
Keith's
1st half (25-28)
Magic Fountain
Whitey & Ed Ford
Joe May & Dotty
2nd half (29-1)
Lane Osb'n & Chico
Harry F Welch
Faber & Wales
2nd half (22-24)
Vardell Bros
Marty May Co
CHICAGO, ILL.
Palace (25)
Royo & Maye
Wm & Joe Mandell
Lillian Dawson
Olsen & Johnson
(18)
3 Rhythm Dancers
Arnaut Bros
H Bergman Co
Billy Glason
Gus Edwards' Co
CINCINNATI, O.
Keith's (25)
Wallace Sis
Boreo
Wm Caxton Co
Patricola
McLallen & Sarah
(18)
McCormick Sw'n, L'
Wm & Joe Mandell
Sylvia Clark
Henry Santrey Co
CLEVELAND, O.
Palace (25)
3 Rhythm Dancers
Billy Glason
Gus Edwards' Co
Gene & Glenn
(18)
McDonald 3
Dick Henderson
Lita Grey Chaplin
Art Henry Co
Will Osborne Orch
105th St. (25)
8 Ft. of Rhythm
Furman, S'k'y & L'
Pepito
Puck & White
(18)
Kafka, Stan' & Mae
Talent & Merit
Vanessi
Burns & Allen
DALLAS, TEXAS
Keith's (25)
C Blossom & June
Bobby May
Yorke & King
(One to fill)
(18)
Large & Morgner
Victor Oliver
Joe Besser Co
Ross Wyse Co
DAVENPORT, IA.
Orpheum
1st half (25-28)
Vardell Bros
Marty May Co
2nd half (29-1)
Magic Fountain
Whitey & Ed Ford
Joe May & Dotty
2nd half (22-24)
Lola Torres Co
Henry J Kelly
York & Marks
DES MOINES, IA.
Orpheum
1st half (25-28)
Lane Osb'n & Chico
Harry F'ster Welch
Faber & Wales
2nd half (29-1)
3 Rhythm Girls
Frances & Wally
Hamby Gang
2nd half (22-24)
Magic Fountain
Whitey & Ed Ford
Joe May & Dotty
FT. WAYNE, IA.
Palace (25)
George Libby Co
O'Brien & Hewett
Joe Marks Co
Helen Carlson
FT. WORTH, TEX.
Keith's (25)
Falls Reading & B

Mars'l Montgomery
Wilton Sis
Johnny Burke
(18)
C Blossom & Juno
Bobby May
Yorke & King
HOUSTON, TEXAS
Keith's (25)
The Agemos
Irving Edwards
20th Century Rev
(18)
McCann Sis
Des Gellis
Gloria Foy
Lang & Haley
IND'APOLIS, IND.
Lyric (25)
Everett's Monks
Milton Byron Co
5 Hot Shots
Brooks & Rush
Girls from T'neland
(18)
J & B Cavanaugh
Jean & Lou
Fulton & Parker
Geo Libby Co
Zelda Santley
Joe Marks Co
KANSAS CY., MO.
Keith's (25)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
(18)
Kikutas Japs
Millard & Marlin
Joe Browning
Gallo-Tison
Healy-Cross
LINCOLN, NEB.
Stuart (25)
Yorke & Marks
Forum Boys
(18)
York & Johnson
Bob Robison
LOS ANG'L'S, CAL.
Keith's (25)
Audrey Wycoff
Galli Rini & Sis
Billy Kelly Co
3 Swifts
(18)
Bert Nagle
Davito & Denny
Joseph Regan
4 Ortons
Inez & DeWyn
LaFrance & Garn't
Cal Norris
Donna Arthur & D'
LOUISVILLE, KY.
Rialto (25)
Soul Freed 4
Dick Henderson
Radio Texans
Lita Gray Chaplin
Art Henry Co
Geraldine & Joe
(18)
Everett's Monks
O'Brien & Hewett

Hal Jeroms
(18)
Le Paul
Chamberlain & H's
Ilse Marvenga
Chas Slim Timblin
OAKLAND, CAL.
Orpheum (25)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A. Robbins
(Three to fill)
(18)
Audrey Wycoff
Galli Rini
Billy Kelly Co
3 Swifts
Salomon's Seals
Billy Block
Tolman & Davis
Redmond & Wells
OKLA. CY., OKLA.
Liberty (25)
Brad' C's'm, VanA'
Ashley Paige

(18)
James Evans Co
Donovan Girls & R'
Weaver Bros & E'y
Home Folks
SIOUX CITY, IA.
Keith's
1st half (25-28)
3 Rhythm Girls
Frances & Wally
Hamby Gang
SO. BEND, IND.
Palace
1st half (25-28)
Tommy Evans Co
Melino & Davis
Joe Herbert's Rev
2nd half (29-1)
Geo Libby Co
O'Brien & Hewett
Joe Marks Co
Helen Carlson
2nd half (22-24)
Samaroff & Sonia
Campbell & Lloyd
Our Gang Kids

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Joe Byron Totten; Pilcer & Douglas

Clifford & Marion
Melody Parade
(18)
Falls, Reading & B'
Marsh' Montgomery
Wilton Sis
Johnny Burke
OMAHA, NEB.
Orpheum (25)
Gilbert Bros
Jean Boydell
Harris & Van
Art Frank Co
(18)
5 Jewels
Roxy La Rocca
Ann Seymour
Diamond Boys
PATERSON, N. J.
Keith's
1st half (25-28)
Paulo & Al Blum
Don Galvin
Ross & Bennett
H J Conley Co
Pat Rooney & Son
2nd half (29-1)
Parks & Morton
D Payton Bd
Morris & Campbell
(Two to fill)
2nd half (22-24)
Goode, Ora & Sm'h
Callahan & Cook
Delmar's Revels
PORTLAND, ORE.
Orpheum (25)
Homer Romaine
Major Sharp & M'
Mills & Bobby
Dave Apollon
(Three to fill)
(18)
The Tanzolas
Foster Fagan & C'x
Edgar Bergen
Ken Murray Co
Marl O'Sweeney
Jelly Bean Johnson
Bert & H Skatelle
Holly'd Boulevard's
ROCHESTER, N. Y.
Keith's (25)
Chaney & Fox
Pall Mall
Eddie Stanley
Youngsters of Y't'y
(18)
8 Ft of Rhythm
Furman, S'k'y & L'

Dorothy Bush Bd
Fields & Georgie
ST. LOUIS, MO.
Keith's (25)
Kikutas Japs
Millard & Marlin
Joe Browning
Galla-Tison
Healy-Cross
(18)
Olympia D' Win's
Murray-Allan
Roy & May
Al K Hall
ST. PAUL, MINN.
Orpheum (25)
Betty Jane Cooper
Lathrop Bros
Medley & Duprey
Cardini
Chas Foy Co
(18)
Gaudsmith Bros
Venita Gould
Bobby Pinkus Co
Jack Sidney Co
SYRACUSE, N. Y.
Keith's (25)
Zelda Bros
Frank Conville
Carrying On
Burns & Allen
(Two to fill)
(18)
Chaney & Fox
Paul Mall
Eddie Stanley
Youngsters of Y't'y
TACOMA, WASH.
Keith's (25)
James Evans Co
Donovan Gir's
Weaver Bros & E'y
(Three to fill)
(18)
Homer Romaine
Major Sharp & M'
Mills & Bobby
Dave Apollon
Snell & Vernon
Marvs Janeen
Hugh Johnston
The Rangers
TOLEDO, OHIO
Keith's (25)
Wilson Kepple & B'
El Cleve
Wm Edmunds
Rae Samuels
Lloyd Nevada Co

Joe WESTON and LYONS Collette
INTERNATIONAL HEADLINERS
HEADLINING FOR FANCHON & MARCO IN A NEW ACT
Week April 25, Academy and Audubon, New York—Dir.: LYONS & LYONS

DePace
Ryan & Noblette
Carl Shaw Co
Roy Sedley Co
MADISON, WIS.
Orpheum
1st half (25-28)
Samaroff & Sonia
Fields & Georgie
Our Gang Kids
2nd half (29-1)
Tommy Evans Co
Melino & Davis
Joe Herbert's Rev
2nd half (22-24)
Phyllis Rae 8
Gracie Barrie
Stone & Lee
MEMPHIS, TENN.
Orpheum (25)
3 Shades Brown
Jack Usher Co
Mary Haynes
Colleano Fam
(18)
Franklyn D'Amore
Flo Lewis
F X Bushman Jr
Stanley Twins
MILWAUK'E, WIS.
Riverside (25)
Robbins 3
Nash & Fately
Sylvia Clark
N Lockford Co
(Others to fill)
(18)
Lucas & Lillian
Paulo & Polly
Joe Christy Co
Frisch Rector & T'
Marian Wilkins
Giersdorf Sis
Walter Dare Wahl
Trixie Friganza
MIN'POLIS, MINN.
Keith's (25)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
(18)
Betty Jane Cooper
Lathrop Bros
Medley & Duprey
Cardini
Chas Foy Co
NASHVIL' TENN.
Princess (25)
Franklyn D'Amore
F X Bushman Jr
Flo Lewis
Stanley Twins
(18)
Fields & Bell
Radio Texans
Emil Boreo
Girls from T'neland
NEWARK, N. J.
Keith's (25)
Earl Jack & Betty
Birnes & Kaye
Lillian Roth
Milton Berle Co
(18)
Dare & Costa Rev
Reynolds & White
Ada Brown
Billy & E Newell
P Rooney & Pat Jr
N. ORLEANS, LA.
Keith's (25)
Wilfred Du Bois
Lulu Larry & A'
Impromptu Rev

Popito
Puck & White
ROCKFORD, ILL.
Palace
1st half (25-28)
Phyllis Rae 8
Gracie Barry
Stone & Lee
2nd half (29-1)
Samaroff & Sonia
Fields & Georgie
Our Gang Kids
2nd half (22-24)
Lane Osb'n & Chico
Harry F'ster Welch
Faber & Wales
S'LT LAKE, UTAH
Orpheum (25)
Nellie Arnaut
F & Joan Hubert
Tom & R Romaine
Georgie Price
(18)
Gilbert Bros
Jean Boydell
Harris & Van
Art Frank Co
SAN ANTON', TEX.
Keith's (25)
Large & Morgner
Victor Oliver
Joe Besser Co
Ross Wyse Co
(18)
The Agemos
Irving Edwards
20th Century Rev
SAN FR'SCO, CAL.
Golden Gate (25)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
(18)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell

Frank Evans
Lucas & Lillian
Dorothy Bush Bd
(18)
Robbins 3
Nash & Fately
Olsen & Johnson
Dale & Myers
Bee Sarche
H' Bernice & Sad'le
Dauntless
TORONTO, CAN.
Hippodrome (25)
Victoria & Lorenz
Morgan & Stone
Casa & Lehn Co
Dr Rockwell
The Merediths
(18)
Southern Gaieties
Kirby & Duval
Signor Friscoe Bd
Violet Carlson
Sorgo Flash
TRENTON, N. J.
Keith's (25)
Casting Stars
Bernard & Henry
A & Morton Havel
Raynor Lehr Co
(18)
Tinova Balkoff Co
Eddie White
Blanche Sweet Co
Ross & Bennett
TROY, N. Y.
Keith's
1st half (25-28)
Perry Twins & T'r's
Al Abbott
Danny Duncan Co
2nd half (29-1)
Willie Mauss
2 Blossoms
Jim McDonald
Ann Pritchard Co

SIDNEY PAGE
See You
Next Week
Personal Dir.: O. L. OZ

A Robbins
SCH'N'CT'Y, N. Y.
Keith's
1st half (25-28)
George Herman
Morton & Parks
Armida & Company
Pop Cameron Co
2nd half (29-1)
Perry Twins & T'r's
Al Abbott
D Duncan Co
(One to fill)
2nd half (22-24)
Kitaro Japs
Packer & Holl
Raynor Lehr Co
Jorey & Co
SEATTLE, WASH.
New Orpheum (25)
Paul Kirkland
Jean & H Kennedy
Joe Termini
White & Morton
2 Zeros
3 Jays
McCormick & W'l
3 Phantoms

2nd half (22-24)
George Herman
Morton & Parks
Armida Co
4 Camerons
UNION CITY, N. J.
Keith's (25)
Rimacs (full week)
2nd half (22-24)
Ted & Al Waldman
Jack Conway Co
Geo McKay Co
VANCOUVER, B.C.
Keith's (25)
Pasquali Bros
Fox-Curtis
Small Bros & H's
Evans & Mayer
(18)
Paul Kirkland
Joan & H Kennedy
Jos Termini
White & Morton
WINNIPEG, CAN.
Capitol (25)
Gaudsmith Bros
Venita Gould
Bobbie Pinkus

Jack Sidney Co
The Detoregos
Sidney Page
Aunt Jemima
Michon Bros
YONKERS, N. Y.
Keith's
1st half (25-28)
Jessie & Dale
Sullivan & Higgins
Ward & Van
Flo Mayo
2nd half (29-1)
Jim Storey Rev
Don Galvin
Harris & Healey
H. Stanley Co
Pat Rooney Co

2nd half (22-24)
Callgary Bros
Burt & Lehman
Claudia Coleman
Russian Royals
Nono Mae McKin'y
YOUNGSTOWN, O.
Keith's (25)
Lamont 4
Senna & Dean
Wilton & Weber
Count Bernivici
(18)
Crystal 3
Worthy & T'mpson
Sammy Cohen
Frances White
Leavitt & L'kwood

Picture Theatres

NEW YORK CITY
Capitol (17)
"Riviera Revels"
Mitchel & Durant
Dolores Eddy & D
Louis Barrison
Silvia Nelson
Hale Ens
'Str'ng'rs M'y Kiss'
Paramount (24)
Buddy Rogers"
(17)
'Wing'g W'y Home'
Webb & Douglas
Sylvia Froos
Conrad's Pigeons
3 Allison Sis
Mary Reid Ens
Roxy (17)
"The Fish Bowl"
Renoff & Renova
Irene McBride
Helen Sassler
Hilda Eckner
Claudia Latovia
Anna Tyson
Patricia Bowman
"Quick Millions"
CHICAGO, ILL.
Chicago (24)
"Illustrations"
Frank Gaby Co
Llora Hoffman
Stanley Bros
Foster Tr
(17)
"3 of a Kind"
Max Co
Hal Neiman
Fred Sylvester Co
Grace Bowman
Geo Prize Co
Evans Ens
Oriental (24)
'Stop Look & L'
Al Kvale Bd
Fred Keating
Joseph Griffin
Johnny Briant
Lambert Ballet
"Ladies' Man"
Paradise (24)
"Frolics"
Mark Fisher Bd
Uncle Bob
Hap Hazard
Broadine Ells
Grauman Hess & V
Lambert Ballet
'Honor Among L'
Tivoli (24)
'So This Is Spring'
F Masters Ltd
J & J McKenna
Neil Miller
3 Blue Blazers
Neil Wayburn Co
"Honor Among L"
Uptown (24)
"Rev Russ"
Benny Meroff Bd
Gregory Ratoff
Stetson
L & F Berkoff
"Honor Among L"
BOSTON, MASS.
Metropolitan (25)
'Dream Garden' U
Rome & Dunn
Jones & Hull
Ray Ellis & LaRue
Sanford Ens
(17)
"Parlor Sports"
BROOKLYN, N. Y.
Paramount (24)
'Hot From Harlem'
Bill Robinson
Cab Calloway Orch
Ada Ward
Alma Smith
John Mason
Rutley Dandridge
(17)
'Wing'g W'y Home'
Webb & Douglas
Sylvia Froos
Conrad's Pigeons
3 Allison Sis
BUFFALO, N. Y.
Buffalo (18)
"Porcelain & Jade"
Benny Ross
Valentine Vox
Emily Walters
Douglas Stanbury
Maureen & Sonny
Larry Adler
Dorothy South
Bourman Co
"Dishonored"
Hippodrome (18)
Dr Rockwell
Casa & Lehn
The Adams
Victoria & Lorenz
Morgan & Stone
'Men Call It Love'
Shea's (24)
"Westward Ho"
"Mrs. Riley's Son"
Queen Queen & Q'n
Calif Rangers
Carlton Emmy
Lucille Peterson
Markert Co
(17)
"Porcelain & Jade"
Valentine Box
Viline Walters
Douglas Stanbury
Larry Adler
Maureen & Sonny
Dorothy South
Bourman Co
CLEVELAND, O.
State (18)
"Bits of Wit"
Jack Denny
Evelyn Wilson
A Duval
Billy Rolls
Dancing Dolls
Merle Marsh
"Mr Lemon of O"
DALLAS, TEX.
Texas (24)
"Miniatures"
(17)
"What a Knight"
Hurst & Vogt
Los Ghezzis

4 Queens
Mae Joyce
Gamberelli Co
DENVER, COLO.
Denver (24)
Duke Ellington Or
(17)
"Antique Shop"
Syd Marion
On Wah Tr
Geo Andre Co
Maris Du Val
Jack Arthur's Co
DETROIT, MICH.
Fisher (18)
'F'tlight Fantasies'
Bob Nolan
"The Prodigal"
Fox (18)
"African" 1
"Doctors' Wives"
Mastbaum (24)
"Cupid's Carnival"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co
(17)
'Imagine My Emb'
D & J O'Gorman
Alfred Latell
Stanley Bros
HOUSTON, TEX.
Metropolitan (24)
"On With Dance"
Ted Leary
Gus & Will
Erner & Fisher
Aurinio Craven
Seena Makilsova
Bines Tr
(17)
"Old Man Rhythm"
Block & Sully
White & Stanley
Gould Tr
IND'POLIS, IND.
Indiana (24)
'Imagine My Emb'
D & J O'Gorman
Stanley Bros
Alfred Latell
(17)
"Vagabond Trails"
Kurzneitsoff Tr
Christy & Nelson
Miachua
Roy Really & Ray
Gypsy Singers
J'RSY CTY, N. J.
Stanley (24)
'Wing'g W'y Home'
Webb & Douglas
Sylvia Froos
Conrad's Pigeons
3 Allison Sis
Mar Rond Co
(17)
'Carnival of Youth'
Charlie Hill
Tommy Wondar
Anna Chang
Bernice & Emily
Dub Taylor
Foster Co
MIN'POLIS, MINN.
Minnesota (24)
"3 of a Kind"
Hal Neiman
Max Co
Fred Sylvester Co
Grace Bowman
George Prize Co
Foster Co
(17)
'Romantic Knights'
Ray Bolger
Roy Cropper
Olga Steck
Student Ens
NEWARK, N. J.
Branford (24)
'Carnival of Youth'
Charlie Hill
Tommy Wondor
Anna Chang
Bernice & Emily
Dub Taylor
Foster Co
(17)
"Horace Heidt Co"
NEW HAVEN, CT.
Paramount (24)
'Paradise Isle' U
Buck & Bubbles
Robin & Hood
Haines 2
Evans & Bines Co
(17)
"Dream Garden"
Rome & Dunn
Jones & Hull
Ray Ellis & La Rue
Sanford Ens
N. ORLEANS, LA.
Saenger (24)
'Old Man Rhythm'
Block & Sully
White & Stanley
Gould Tr
(17)
"Rookies"
Dano & Arthur
Harcia & Elmo
Zella Sorell & Val
Lambert's Co
PHILADELPHIA
Earle (18)
"Down Came McG"
Teddy Joyce
Willie West & McG
Wilton Crawley
Sugar Marcelle
Phil Arnold
Abbott Ens
"The Hot Heiress"
Mastbaum (24)
"Horace Heidt Co"
(17)
Down Came McG"
PITTSBURGH, PA.
Enright (18)
Brian McDonald
Rin-Tin-Tin
Annie Judy & Zeke
Bob & Bobbie
'Behind Office D'rs'
Penn (18)
Ted Lewis Co
"Tailor Made Man"
Stanley (24)
'Porcelain in Jade'
Valentine Box
Valine Walters
Douglas Stanbury
Larry Adler
Maureen South
Dorothy South
Bourman Co
(17)
"Cupid's Carnival"
Charlie Hill

Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co
PROVID'NCE, R. I.
Fay's (18)
14 H'ly'd Revelers'
Jack Kneeland Co
La Bella Pola
Kiki
Jungle Bd
4 La Pearls
Schreck & Loraine
'Chon Carrlos On'
S. ANT'NIO, TEX.
Texas (24)
"What a Night"
Hurst & Vogt
Les Ghezzis
4 Queens
Mae Joyce
Gamberelli Co
(17)
'On With Dance'
Ted Leary
Gus & Will
Erner & Fisher
Aurelio Craven
Seena Makilsova
ST. LOUIS, MO.
Ambassador (24)
"Vagabond Trails"

Kurzentsoff Tr
Christy Nelson
Miachua
Roy Really & Ray
Gypsy Singers
(17)
"Illustrations"
Frank Gaby Co
Llora Hoffman
Stanley Bros
Foster Tr
TORONTO, CAN.
Imperial (24)
"Oh Lester"
Teddy Joyce
Lester Allen
Wayburn's Co
Pat Lane
3 Cressos
Mayo & Maris
Ginger Kennedy
Florio Vestaff
(17)
"Westward Ho"
Mrs. Riley's Son"
Geo Riley
Queen Queen & Q'n
Calif Rangers
Carlton Emmy
Lucille Peterson
Markert Co

Loew

NEW YORK CITY
Boulevard
1st half (25-28)
Bernard & Henri
Packard & Dodge
Bert Gordon Co.
4 Bards
(One to fill)
2d half (29-1)
Maxine & Bobby
Johnny Barry Co
Joyner & Foster
Eliz Morgan Co
(One to fill)

BALTIMORE, MD.
Loew's (25)
Al Wohlman
Felovis
Fred Sanborn
J & M Jennings
Warren Harriman
Cecilia Blair
Rita Kenny & C
BAY RIDGE, L. I.
Loew's
1st half (25-28)
Lohse & Sterling
Peggy English Co

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Capitol (25)
Kate Smith
Benny Davis Co
Gambarelli
National
1st half (25-28)
Arthur Ward Co
Miller & Keller
Brice & Duffy
Dave Harris & F
Dave Harris Co
2d half (29-1)
A & G Falls
Packard & Dodge
S'nshine Sammy Co
(Two to fill)
Orpheum
1st half (25-28)
Leach LaQuinlan 3
Carlta Co
Harry Rose
Buster Shaver Co
(One to fill)
2d half (29-1)
J & M Mason
Edith Bow Co
Bobby Randall Co
Living Jewels
(One to fill)
Paradise (25)
Mitchell & Durant
Dolores Eddy & D
Louis Barrison
Sylvia Nelson
State (25)
Paul Nolan Co
Texas Guinan Co
(Two to fill)
BROOKLYN, N. Y.
Gates Ave.
1st half (25-28)
Emily Romaine
John Barry Co
Stan Kavanaugh
Mamie Smith Co
(One to fill)
2d half (29-1)
Lohse & Sterling
Harry Ross
Robinson DeW Co
(Two to fill)
46th St.
1st half (25-28)
Bull Carlell
Jack Merlin
Eliz Morgan Co
(Two to fill)

Abe Reynolds Co
Ray Stanton Co
S'nshine Sammy Co
2d half (29-1)
Leach LaQuinlan 3
Miller & Keller
Dave Harris & F
Dave Harris Co
(One to fill)
BOSTON, MASS.
Loew's (25)
Leonard & J'nette
Helen Justa & C
Joe Young Co
Freda & Palace
Braille & Pallo Rv
BUFFALO, N. Y.
Loew's (25)
Jack Denny
Merle Marsh
Evelyn Wilson
Billy Rolls
Ade Du Val Co
CLEVELAND, O.
Granada (25)
Ted Claire
Jack Powell
Aileen Clark
2 White Flashes
Skating Bear
Martha Claire
COLUMBUS, O.
Loew's (25)
Ted Lewis Orch
J'RSY CITY, N. J.
Loew's (25)
M'nh'tt'n Serenade
3 Gobs
Borah Minnevitch
MONTREAL, CAN.
Loew's (25)
France & La Poll
Fein & Tennyson
Leo Les Loo & Les
Burke & Durkin
Gus Edwards Co
NEWARK, N. J.
Loew's (25)
Meyers Lubow & R
Cook Sis
Senator Murphy
Wally Sharples Co
P'LS'D'S P'K, N.J.
Loew's (25)
Peters & Le Buff

3 in 1
LOEW PICTURE
House Unit
TWO WHITE FLASHES
JACK POWELL
SKATING BEAR
Dir.: LEDDY & SMITH

2d half (29-1)
Cole Bros
Ludwig Satz
Cliff Crain Co
(Two to fill)
Metropolitan (25)
J. & J. Walton
Goss & Barrows
Cookie Bowers
Nat C Haines Co
Jos Pope Jones Co
Borto & Monn
(Two to fill)
Pitkin
1st half (25-28)
Berk Floyd & Saun
Edison & Louise
Ludwig Satz
Any Fam
Bert Walton Co
2d half (29-1)
Moran & Wiser
Carlta Co
Jack Pearl
LaManno's P'rls'ns
(One to fill)
Valencia (25)
Kay Hamlin & Kay
Sol Gould Co
Blackstone
ASTORIA, L. I.
Triboro
1st half (25-28)
Moran & Wiser
Frances Arms Co
Jack Pearl
Living Jewels
(One to fill)
2d half (29-1)
Buster Shaver Rev
Edison & Louise
Francis Renault
Any Fam
Bert Walton Co

Ella Fonta Co
Olias Deighan
Donals Sis
PITTSBURGH, PA.
Loew's (25)
Castleton Mack & O
Cecil Graham
4 Kemmys
ROCH'STER, N. Y.
Loew's (25)
Howard & Laurie
Bob Hall
King King & King
SYRACUSE, N. Y.
Loew's (25)
Jim Toney
Thelma Temple
Honey Fam
Peg Bates
Rosemary Dering
Olive Sibley
W'SHINGT'N, D. C.
Palace (25)
Chester Fredericks
Dezso Retter
6 Galenos
Nina Olivette
YONKERS, N. Y.
Loew's
1st half (25-28)
Ben Ford Co
Billy Board
Joe Phillips Co
Young, China
(One to fill)
2d half (29-1)
Emily & Romaine
Frances Arms Co
Stan Kavanaugh
Vernon Rathburn
(One to fill)

(Continued on page 71)

Drama Actresses Without Joys or Pleasures—Just Plugging Along

By COURTNEY ALLISON

Most women go through their lives envying actresses; believing that they are the most alluring of feminine figures; that they are overrun with eligible admirers and flooded with orchids. A dramatic actress' career or any stage woman trying for something is different. Her study is usually concentrated and serious, quite humdrum in most cases, without time for frivolities. She may have gone in stock for a few seasons, working hard in small towns amongst other mediocre performers, traveling from one uninteresting place to another with people who are far from exciting and with merely the chance of a future career to keep her happy or contented.

During this time she must be willing to give up almost everything young girls crave. If she ever does get some place, her whole life has become wrapped up in the theatre. Confinement to the theatre and the necessary care of her health prevent her making many social or even desirable contacts. Unless a big star, to be dragged out and lionized, she doesn't meet many people or know them on a personal basis at all. In fact the drama actress meets far fewer men than the average attractive girl and generally leads a far more quiet and unexciting life.

Men

And an actress can't find the men she wants to meet in the theatre as most actresses don't want to marry actors. Most are very positive about that. Handicapped as they are by the theatre environment, it is amazing to discover how unattended by men are many of the most charming of theatrical women. And men they do spend their time with are usually no different than they would have met if never in the theatre.

These actresses are proverbial for making unsatisfactory marriages. Sometimes propinquity leads them to marry actors. Even if they don't, marriage to a non-professional has many disadvantages.

Any woman not familiar with the conditions that surround actresses would be astounded to hear a leading lady say "Well I suppose a woman's most sensible ambition would be to make a good marriage, but the theatre is no place in which to seek that ambition."

$100,000 Thrill—20 Yrs.

Pittsburgh, April 21.

Robert Taylor pleaded guilty in Criminal Court here to setting fire to the Greater Pittsburgh, excursion-dance boat, formerly known as the Homer Smith. He was sentenced from 20 to 40 years under the habitual criminal act.

When Judge Moore asked why he fired the boat at an estimated loss of $100,000, Taylor replied:

"Just for a thrill."

It was brought out in court that Taylor recently served a sentence for firing a railroad car.

Films' Baseball League

Baseball teams of the picture producers' league are beginning to start training.

There will be four prizes. Two for the teams winning first and second prize, and two for the best pitcher and batter.

League includes Paramount, RKO, Fox, Warner Brothers, Universal, Columbia, RKO-Pathe and Erpi.

NO FLEAS HERE

"Kennel of Pups," New Actors' Group, Happy As Bugs in a Rug

Fraternal Kennel of Pups, Lodge No. 1, a new theatrical organization in New York with headquarters at the NVA club tossed a dinner, show and dance, Sunday night (19) at the club house. Clown speeches were the order.

Pups are striving for national recognition with chapters in each key city. Ole Olsen and Eddie Alexandria are promoters of the club with actors and agents members.

A social order with no axe to grind, they say.

Unlike Her Father

Walter Winchell has a four-year-old daughter who is known as Walda. She's pretty well known in Florida, too, being, in fact, Miami's mascot.

The other day Walda was running through the lobby of her hotel when a woman stopped her saying, "Aren't you Walter Winchell's little girl?"

And to which Walda replied:

"Dood Dod, do I have to hear that again?"

WIDOW'S $20,000 GONE; RENE SILZ IS ACCUSED

Mrs. Anna Frick, wealthy widow, of 1973 Morris ave., Bronx, and formerly the owner of a rooming house at 46 West 72nd street is expected to narrate how she was gypped of $20,000 by Rene Silz, 42, interior decorator who was arrested at the Fifth Avenue Hotel by detectives Tom Gorman and Vincent O'Donnell of West 68th street station.

Silz is stated to have posed as a kin of the Silz, poulterers. The sleuths stated that he is not a kin of that family. He met Mrs. Frick at her rooming house when he sought a room.

He told her, she averred, he had a gigantic contract from the Warner Brothers to tour Paris and Germany to obtain antiques for film settings. He told her, she declared, the contract was for $400,000.

Silz learned that Mrs. Frick had just dropped $27,000 in a stock investment that she was urged to buy, she said, by Dr. Louis Ewald, brother of the former Magistrate, George Ewald. Dr. Ewald had operated upon her, she stated.

Mrs. Frick was still recuperating. Silz had her employ a nurse and arrangements were made for them to journey to Europe to get in on the $400,000 contract.

"What a picture Silz painted for me. I would recover my lost money and everything would right itself. I gave him sole power of attorney in my financial deals," she told Assistant District Attorney Harold Frankel.

Disappeared

"We arrived in Nice. Silz came over on the next steamer. I was accompanied by a nurse. Silz took me to large show rooms and industrial plants and even went so

(Continued on page 48)

Mannequin Trainer Held On Sisters' Complaint

On the theory that she obtained employment for models and mannequins, Magistrate August Dreyer in West Side Court held G. Zeth Brooks, principal and head of the Fifth Avenue Mannequin Studios, 30 West 51st street for trial in Special Sessions. Miss Brooks obtained the necessary bail.

Miss Brooks berated those responsible for her arrest and told reporters it came through the machinations of several whose names she intends to supply to the District Attorney's office.

Catherine E. Cummings, 18, and her sister, Mary, 17 of 117 Laurel Avenue, Northport, L. I. are said to have gone to the Better Business Bureau and complained that they had taken a complete course to become mannequins and were unable to get a job, as promised by a former attache of the office.

Miss Brooks denied she ever promised the sisters work; that her brochures plainly state no jobs can be promised. It was admitted that calls came in for girls, mannequins, and if a pupil wanted to go they could. They did a few times. Court held that was enough to warrant holding for conducting an employment agency without a license.

William F. Gill of the License Department appeared with the girls.

"Refined fashion models promptly furnished through duly authorized agencies to movie casting offices and others," reads the brochure issued by Miss Brooks.

WINCHELL YESSING

Said It Half Awak , but Will Take Film Test

If Walter Winchell winds up in the talkers, it will be because the William Morris office thought Howard Hughes might like him as the Whitey in "Queer People." Hughes has been testing for leads in the east.

The Morris office called the Broadway columnist at four in the afternoon for his okay on the negotiations. The call woke him up, but he yessed out of habit.

It hangs on whether or not the Winchell map can stand the camera.

BANQUET ON AIR OF 11 PEOPLE IN 30 MINS.

Speed at Reichenbach's Unique Testimonial—Grover Whalen Lingered

Lying in a hospital bed, denied visitors for the time being, Harry Reichenbach listened to a radio tribute to him for a half hour Sunday evening. Those who spoke to and entertained him through the mike are friends of newspaper, picture and stage note. It was a unique event, received by Harry with a thrill and great relish.

Reichenbach is publicist, raconteur and after-dinner speaker. Many times at the festive board his alert repartee made a laugh and he was a quick squelcher of interferers.

The "banquet" was designed to have had 15 guest artists and speakers, each to have two minutes. That schedule was not strictly adhered to. Some more than doubled the time allotment, others were briefer and to the point. Clocked by a stop-watch, Grover Whalen turned in the longest talk, because he read Emerson's poem "Friend-

(Continued on page 48)

By Innuendo

Pittsburgh, April 21.

Two young girls here figure they have the basis for a suit against one of the local picture houses.

Theatre at a special weekly matinee gives coupons with every ticket for a chance on some linen given free to the holder of the lucky number. This particular afternoon the manager announced from the stage: "Every lady in the audience has been given a coupon."

The girls hadn't received one.

LANDLORD PAYS $30 FOR HITTING SISTERS

Charged with striking two former operators of the Hotel Beacon, Abe Aidel, 40, connected with the Amtorg Trading Company and living at 232 West 75th street, was fined $30 or 10 days in West Side jail. Aidel paid the fine.

The sisters, Edna Devine and Loretta Devine, 20 and 22, had resided at Aidel's rooming house. The Misses Devine were ordered to quit the room. They agreed but not soon enough to suit Aidel, they claimed.

Edna protested being ousted so soon. Aidel, she asserted, then went to work. "He struck me Judge, and hit my sister. Not satisfied with this he threw our clothes down the staircase and tossed our trunk after us" stated Edna to Magistrate Dreyer.

Aidel denied striking the sisters. He stated they were undesirable tenants and he asked them to move. Instead they told him they would stay as long as they pleased, he averred.

The sisters summoned Patrolman Harry Mullet and on Edna's complaint, Aidel was charged with disorderly conduct.

Inaccurate Biographies

Robert Montgomery

By Claude Binyon

Hollywood, April 18.

At 16, Robert (Dough Eyes) Montgomery was thrown on his own so hard it hurt. At 27 he has a neat roll, having kissed several stars for money. At home his wife and baby kiss him for nothing. Just one of those modest guys with rouge stains all over.

Montgomery's first job was as a mechanic's helper on a railroad. A mechanic walked along tapping car wheels with a hammer and Montgomery followed, whistling "The Anvil Chorus." Plied with lemons so he wouldn't go dry, Montgomery quickly developed an acid stomach and ran away to join the crew of an oil tanker. He dropped that job as soon as possible because the ship's cook fried everything in crude oil.

In New York, Montgomery decided to be an actor, on the w. k. theory because actors never work. Then Faversham gave him seven bits in one play for $35 a week.

"How can I live my part if I have to be seven fellows at once?" Montgomery snorted.

"Those seven fellows never meet at one time on the stage," Faversham retorted. "You're being paid pro rata."

Getting Ahead

From Broadway, Montgomery progressed to a stock company in Rochester. The first week they put a beard on him and painted crows' feet all over his pan.

"What am I supposed to be?" asked Montgomery.

"You're the rich uncle who comes to make sure his nephew has a child before willing his fortune to him," said the stage director.

The next week they gave him a bald wig and stuffed two pillows into his coat. "What am I supposed to be now?" asked Montgomery.

"You're the rich uncle who wants to make sure his niece has a child before leaving his fortune to her," said the stage director.

For 72 weeks Montgomery played uncle, but finally rebelled.

"I want to play young parts," he told the stage director. "If this keeps up my teeth'll fall out."

"Okay," said the stage director. "We play 'Uncle Tom's Cabin' next week. You were going to be Uncle Tom but we'll let you be Topsy."

After a week of that Montgomery again approached the stage director.

"Ah's gotta resign," he said. "Ah's spoiled mah health and ruined mah voice. Ah quits. Ah does an' nuthin' else but."

"Suit yo'self, suh," said the stage director.

Success At Last

Back in New York, Montgomery landed a juv part and established himself. "Mr. Montgomery's youthful makeup is a masterpiece," wrote one critic who had seen him in Rochester.

Pictures finally called and Montgomery listened in.

"We've got a story here that just fits you," said the producer. "Something never done before. A newlywed has a rich uncle in Australia—"

Montgomery was in New York before the producer had finished outlining the plot.

Metro recalled Montgomery to Hollywood on a promise he could bury the beard. So far, Robert is doing quite well with his own naked face, although he's been quite susceptible to colds.

Jewish Guild's Real Objective Is Revived in Saranac Lake Home

An initial objective of the Jewish Theatrical Guild was publicly revived at the Guild's recent dinner to Mayor Walker in New York. It is for the Saranac Fund, to promote health at that resort for tuberculars.

The Guild contemplates a non-sectarian institute at Saranac. Exactly how that will work out in view of the N. V. A. Sanatorium in the same place has not been as yet given thought. The Guild's dinner, the Mayor and the Saranac Fund received much favorable publicity, and the fund is fairly launched.

William Morris redeemed himself by reviving the Saranac Fund as the real objective of the Guild at this late date. It was Bill Morris who gave away the idea eight or 10 years ago when the Guild was formed. Morris was even more charitable in his gift, however, than the Guild's Fund could have been for some time, since he turned the idea over to the late E. F. Albee, with the N. V. A. Sanatorium resulting. Bill rightfully thought that the N. V. A. would be enabled to act and aid more quickly stricken show people than could the Guild with its necessarily slow organization. That no one then could foresee many things to arise with the N. V. A. did not interfere with the N. V. A, eventually opening its sanatorium at Saranac.

A Couple of Gifts

It was at one of those Albee lunches that Bill gave away the foundation plan of the Guild. Albee was there of course, and Albee made a donation of $5,000 to the Jewish Guild. The gift impressed Bill, to the effect that Albee or the N. V. A. had more means than the Guild could acquire in years, and that the sanatorium idea for show people at Saranac should be made useful as quickly as possible.

After that the Guild became dormant in objective. It held meetings frequently and often dinners, at least one annually. Interest was maintained amongst members through the charitable side of the Guild. It has taken care of emergency cases of illness or death and in other ways attempted to live up to its constitution.

With the Saranac Fund as a newly found incentive once again, the Jewish Guild will likely start to campaign, to become in fact now what it should have been long ago, the pioneer non-sectarian hospital founder in the Adirondacks for the show business.

FRISCO BOY, HUNGRY, TRIES HOLD-UP IN N. Y.

"For two days I had nothing to eat. I slept in Central Park. I was discouraged. But what made me commit the holdup I don't know. I must have gone insane temporarily," asserted Dion O'Day, 20, clerk, of 640 Gurreau street, San Francisco, Cal, to Magistrate Dreyer in West Side Court when arraigned on the charge of robbery. Dion through his attorney, J. Sidney Rosenthal, pleaded not guilty. O'Day was held in $15,000 for the Grand Jury.

The defendant was captured after a chase along Broadway after O'Day had held up Edward Wiener, clerk in a haberdashery on the ground floor of the Lincoln Hotel. O'Day stole $99. The money and an [illegible] gun were found on O'Day when Patrolman O'Dey of the West 47th street station overtook the prisoner at 47th street and Broadway.

Following the robbery, O'Day raced out of the store followed by Wiener. The cop heard the cries and gave chase. He fired several shots over the head of the defendant during the chase on Broadway between 45th and 47th streets. When the cop covered the defendant with his gun the latter [illegible] and began to [illegible].

O'Day came [illegible] several weeks ago for work. He ran out of [illegible] money he had. The total [illegible] he found [illegible] on Central Park West.

"The [illegible] I [illegible]

TIMES SQUARE

CHATTER

Broadway

Little Billy is making shorts.

Louis Bernstein west for 10 days.

Robert Wilder now p.a. for WOR.

Harry M. Warner is back at his desk.

Bob London, agent, sails for Europe May 1.

Marvin Welt is confined to his home—illness.

Joe Smith back east with Publix after Detroiting.

Loretta Kent, of Coast studios, here to settle down.

Sir Hubert and Lady Wilkins dine regularly in Childs.

You lose an hour this weekend—if you're in New York.

Have you tried those J. J. McCarthy cheese cakes?

Good gin at one buck. Orange juice to go with, $0.15.

Brad Browne composes five songs weekly—some are good.

Morton Downey goes for three portions of ice cream at a sitting.

Lillian Bernard (Bernard and Henry) hit by a taxi. Slightly injured.

J. J. Corbett and wife back from the coast. Both immediately fell for grippe.

Elliott Foreman is doing publicity for Loew's eight Long Island houses.

Bradford Browne, plumber, wants Bradford Browne, singer, to change his name.

Harriett Lee chews a button to keep her throat moist during a broadcast.

Amedee Van Beuren also has his name listed in the phone book as "Van Buren."

Daisy Rudd, former "Follies" girl, operated on at Windsor hospital, Glendale, Cal.

Billy Werner, one time of Maxime's cabaret, operated on at Sydenham hospital.

Ward Morehouse back from South America, laid up for week at Lincoln hotel.

Paramount building nearly empty last week. Everyone at the Atlantic City convention.

William Morris, Sr., and Fred Block went to Watkins Glen, upstate health resort.

Tom Gorman says it's a battle keeping that double chin from getting too prominent.

Chevalier is spending his time between pictures at the Zukor estate on Long Island.

First Avenue Boys' dinner tonight (Wednesday) at the Commodore, with show by RKO.

Joe Moss will supervise music at the Judson Health Center carnival at the Garden May 4.

The season over in Florida, Gene Finley, Publix manager, here waiting for an assignment.

Ned Depinet goes to the RKO Pathe convention without preparing speeches in advance.

Jay Faggen, opening new eatery on Broadway, quotes song titles across the temporary front.

Funny looking salesmen for English sweepstakes tickets have been around Times Square of late.

A program in memory of Maury Abrahams was broadcast for an hour by WMCA Sunday night.

They got Walter Donaldson out of bed at 10 a.m. A record. Not for golf—business. Two records.

Just 14 consecutive days of sun have had the golf bugs in a high fever. All the courses are open now.

Louise Groody becomes the next of the Neville Fleeson's stage coached women-partners. Not many left.

The flower store on the RKO Mayfair corner gave way overnight to a soft drink parlor and an entire new front.

Lou Golder will Thousand Island next month. He'd go now only a wire said there's still some ice in the river.

Al Jolson, in the Shubert's "Wonder Bar" on percentage, sticks in the boxoffice nightly until nearly curtain time.

Bruce Bairnsfather, cartoonist, has written a new play called "Bamboo." Not the balloon filler's first. Wrote "Better 'Ole."

RKO's regular weekly broadcast evening of May 1 will be from the 86th floor of the Empire State building, with Al Smith speaking.

Besides giving the big leagues the greatest season's start in years, the freak weather (no rain since April 3) has brought roadhouse business to life.

Nathan Burkan has been chosen as chairman of a dinner May 9 the Federal Bar Association is tendering George Medalie, new U. S. attorney.

Dailies erroneously reported Louise Fordham, singer at El Chico, as suing Jean Malin for breach of promise. Plaintiff was Genevieve Fordon.

Lou Frankel going into the 48th Street theatre cage as assistant; Harry Benson is treasurer. Frankel was in Green & Gensler's press department.

When Belle Baker moved into the 13th floor of her present home, she told her husband, Maury Abrahams, the 13th sounded ominous. Maury died in the apartment April 13.

While Dorothy Morrison was singing and dancing at the Casino de Paris, Paris, she studied art in her spare time. Now she's back with a collection of nudes, both sexes.

Ned Marin served notice that the Coast faction is in form by rilling home an 36 at Lakeville. Club has become the mecca for most of the show and picture groups.

Forty Warner executives leave New York in a special train for San Francisco, where the western half of the convention, concluding in Atlantic City this week, will be held.

Hearing of Charlotte Leslay, who claims a share in the estate of A. L. Erlanger on the grounds she was his common law wife, now set for May 4, date of the late showman's birthday.

That Winslow-Crawford niblick duel is about o'er, Bobby styling Max as a mental hazard. Oak Ridge saw the blow-up and blow-off, Winslow holding the fort on his home course.

Joe Frieberg, theatrical hotel man, is seriously ill at Rockefeller Foundation hospital, New York, with double pneumonia. Frieberg recently became manager of the Manger, now the Taft hotel.

Sarazen and Farrell, playing the Palace, will be martyrs and do an extra show in a Glen Oaks foursome comprising Charlie Freeman and Bill McCaffery. A booking office privilege.

Jack Norton (Norton and Haley) elected to Stony Brook's (L. I.) volunteer fire dept. Got the badge one night and at four next morning pulled a forest fire for Norton's test. He's still staggering. But they let him keep the badge.

Construction of Radio City is forcing many performers to move. South side of 50th street, between 5th and 6th avenues, must be vacated by May 10. Tenants on this block have been on a month-to-month basis at low rentals.

Dinty Moore, the 46th street restaurateur, met Georgie Jessel the day after the Jewish Theatrical Guild's dinner to Jimmy Walker. "That's a pretty good organization you're hooked up with, Georgie. I'd like to donate this to it," said Dinty, slipping Georgie $200.

Patrolman Edward Muller of the Grand Avenue station in Brooklyn was rewarded with a check for $250 by Fox Theatres for his courageous work in frustrating a holdup at the Fox Congress, Brooklyn, Feb. 24. Presentation was made at police headquarters. Frank Conklin represented Fox Theatres.

Australia

By Eric Gorrick

Suburban business getting back to normal again.

John Hicks, Jr., here 10 years as g. m. for Paramount.

Fullers did big with "Dawn Patrol," but flopped with "Numbered Men."

Radio Pictures sell its output to Union Theatres for distribution over circuit.

Charley Sylber, American comedian here for Rolls, will soon marry a local actress.

Sydney about washed up on organists. Most of the American organists have returned home.

Sir Ben Fuller travels to America in April in connection with taking over his circuit by Warner Bros.

Only three theatres dark in Sydney. One went indoor golfie and flopped. Other two failed with talker policy.

"Paid," renamed "Within the Law" over here, smash hit at Plaza, Sydney. Grossing highest in town and set for long run.

Australia now the dumping ground for second-hand American mags. Chain stores offer the mags to the public at few cents per copy.

"Big House" pulled the biggest business Regent, Sydney, has done in years. Booked one week's run, cops were called to handle crowds.

Sydney now has only one evening newspaper. Company controlling former opposition rag decided to quit after dropping $200,000 a year.

Williamson-Tait's lowest admission scale in 20 years; $1.50 top for stage musicals, with $1 top for nonmusicals. Firm, despite low admission, still produces lavishly.

After trying everything from vaude to legitimate, Tivoli, Melbourne, again returns to vaude and revue. Rumor says Hugh McIntosh not backing the present show.

Williamson-Tait have two big hits in "Dearest Enemy" and "The First Mrs. Fraser" in Sydney, and a success with "Sons o' Guns" in Melbourne. Giving W-T a great break for the new season.

Union Theatres, Fullers and Frank Albert, controllers of broadcasting over entire Australia, report severe loss on year's operations. Poor programs submitted and high license fee, around $7 yearly, main causes.

Biggest surprise is huge success of Roll's revue season at St. James, Sydney. "Topsy Turvy" nine weeks to capacity, twice daily. Run landed Rolls in big money, allowing him to take over another theatre and bring in a new attraction at St. James. Producer playing up the Australian Beauty Girl angle.

Business so-so at Capitol, Sydney, with vaude and pictures. Pretty high overhead at this downtown theatre, without ever capacity nowadays. Too many policy changes damaged business in what, last season, was regarded as Union Theatres' biggest money-making house. Needs big pictures to pull back trade. Vaude not hot here. Present bill offers nice entertainment, but carries no punch in picture names. Capitol always a popular theatre, just needs a little careful watching by the booker.

Paris

Annabella back.
Jim Gerald in town.
Marcella Stowe here.
Trevor Wignall here.
Lester Cuddihy here.
Max Schillings here.
Where's John Willard?
Jim Abbe to the Riviera.
Henry Jolles to the U. S.
Nan Sutherland to Nice.
Auguste Genina is better.
Issay Dobrowen on to Oslo.
Cortez, the tangoist, here.
Alexander Gray to Venice.
Walter Rowe back to U. S.
Jeanne Jullia to U.S. in fall.
Backgammon books selling.
'Unknown Soldier" revived.
Isabel Jeans getting clothes.
Sacha Guitry sinus operated.
Edna May visiting couturiers.
Henri Fescourt to Stockholm.
Maurice Barbours to Majorca.
James Boyds in from London.
Honegger with a new Bugatti.
John Kelly at Concert Mayol.
Pierre Blanchon in films again.
Peter de Vos coming over soon.
Mary Lewis to do operetta here.
Mrs. Reginald de Koven in Egypt.
Cecile Sorel returns from Algiers.
Jean Jules Verne back from U.S.
Edgar Wallace en route to Berlin.
Follies Girls aflutter about America.

Vivian Duncan apartment hunting.

Claude Debussy memorial soliciting.

Gloria Guzman not returning to S.A.

Jed Kiley helping Joe Zelli reopen.

Mlle. Mireille also back from New York.

New Rip play in "Grand Hotel" style.

Marco Fescourt back from Chamonix.

Argentina at the Comedie Francaise.

Discussing "Wozzek" for local style.

E. E. Cummings going Montparnasse.

H. R. Lenormand back from Rome.

Two more famous restaurants closed.

Marcelle Chantal to Havre for location.

John Brownlee off to Buenos Aires.

English Players here May 15-Oct. 1.

John Van Druten on leave from Metro.

Miller and Wilson at the Moulin Rouge.

Irene Nemirowsky won over to talkers.

Al Woods appearing on the Boulevards.

No more whistles for French locomotives.

Mrs. Winchell Smith back to Riviera.

Vallies off for a long tour of France.

Marguerita Salvi back after a big season.

Robert Hurel of Canadian Cinema around.

'Balthazar' bought for Central Europe.

Al Bryant, of Hollywood, taking pictures.

Chaliapin in Brussels, first time in 20 years.

Helene Perdriere prefers filming in Paris.

Georgel back from several months in Africa.

Cochet and Saint-Granier at Joinville.

Cole Porter giving up idea of sailing back.

Pat Fitzpatrick going it alone at the Bingo.

Joseph Renaud knocking New York food.

Grace Moore coming over soon to sing again.

Mrs. Somerset Maugham here from N. Y.

Maurice Tourneur to Marseilles for location.

Marie Kalff present after a Riviera rest cure.

Margulla Sisters and Bart Curtis at the Lido.

Phillips Oppenheim still around Monte Carlo.

Marguerite Pernoy and Lavaun at New Marine.

Neopolitan orchestras are the latest thing.

College Inn getting the English school visitors.

Sophie Breslau around, and concertizing soon.

Felix Weingartner is going to conduct after all.

They say the Can-Can is coming into style again.

Luigi Pirandello at opening of Fratellini circus.

George Szell to the Deutsches Theatre, Prague.

Alexander Kipnis home after his American season.

Marcelle Hyne producing her legs for exacting court.

Florence Constantinescu dropping from publicity.

No passes at the Empire while Jack Hylton plays.

Alice Reinhart, after Berlin dramatics, back to N.Y.

The bead selling game is taking in more Americans.

Braunberger - Richebe invading Brussels film circles.

They're teaching a mathematical solution for roulette.

Carmine Gallone directing two films simultaneously.

Joe Zelli fatter after a winter of loafing on the Riviera.

Max Dearly going in for horses under another name.

Ganna Walska showing off her new estate at Galluis.

Courtney Savage looking for new crop of French plays.

Foujita not so enthusiastic about his last American trip.

Not one man in 1,000 in Paris wears gloves any more.

Marcel Achard is first avant-garde playwright to N.Y.

Yvan Noe telling about Hollywood in no uncertain terms.

William Dietz cameraing the American Express for Radio.

A taxi driver from Odessa has written a play to go on soon.

Lily Damita's clothes in "Let Us Be Gay," French, are discussed.

Jack Bushby complaining of too much Easter business at the Lido.

Henry Meerson and Charles Swedtter off to America to do portraits.

Considered smart this year to think highly of 'Sous les Toits de Paris."

They close shows here when the leading actors have other things to do.

Paul Vidal, noted French composer, died in Paris, after a long illness.

French tennis stars returned, talking plenty about American juniors.

French papers front page Jeannette MacDonald at slightest opportunity.

Huguette ex-Duflos researsing new play day after returning from Hollywood.

Half of the new Paris shows harping on the financial and political scandals.

Formichi, Desire Defrere, Theodore Ritch, and Jeanne Tourel, all of Chi opera, arrived at once.

Casanova, class Russian cabaret and Monseigneur, highest priced in Paris, are under the same management.

"Sex Appeal," is the title of a comedy to be put on at the Theatre Fontaine, authored by Pierre Sabatier and Madame Blanche Enin.

An increasing number of stage and screen actors are buying race horses. Max Dearly has long had a stable under his real name. Louis Rolland, Meg Lemonnier, St. Granier, Rene Lefebvre, Fanny Heldy, Jane Marnac and Jean Dehelly also go in for it. Other people connected with the show business, known as owners, are Leon Volterra and Jenny Dolly.

Toronto

By Gordon Sinclair

Frank Chamberlain off for Hollywood.

Alexandrine Gibb back from Bermuda.

Thekla Mauli, Russian dancer, is matrimony-bound.

Percy Jolliffe back from Miami with two alligators.

Joan Chalmers teaching the rumba, and getting paid for it.

Jules Laget did that '31 poster for the Canadian National Exhibition.

Forty members of "Daily Star" staff [illegible] Jimmy Nicol into Masonic lodge.

Bert Wemp, city's ex-mayor, now editing women's section of Toronto "Telegram."

Timmy Reid buys new spectacle-binoculars for Thorncliffe race track opening.

Hotel business being what it is, newspapermen staying at downtown hotels and getting special rates. Still getting to work late, however.

London

London legit biz dead.

Train service worse and worse.

John Grierson back from States.

Gustav Holst writing talker scores.

Paddy Carstairs scripting for Basil Dean.

Louie Tinsley, 70, has taken up the talkers.

Dames go week-end hiking to wear shorts.

York and King opening the Palladium in May.

Piccadilly Hotel only cabaret playing twice nightly.

Twickenham studios have Sydney Blythe under contract.

Daily Mail film competition so hard it beats the experts.

Eight matrimonial alliances during the run of "Evergreen."

Christian Science Monitor has its own bank of lights on Trafalgar Square.

Black Bottom origin understood after Tyrolese dancing in "White Horse Inn."

Most talkers either take a week to sling together or a year to make on this side.

Kenneth McGowan here, more highbrow than ever, and getting rather thin on top.

Lord Inverclyde just met his former wife. June still talks of returning to the stage.

After two weeks Christopher Mann out of Leicester Square publicity, Marks taking over.

Revealed here Priestley, the novelist you guys don't like, nearly became a professional ball player once.

British Broadcasting Corp. actually put on some light music on Sunday, undermining the country's morals, etc.

"Variety" at a shilling (25c) is rated a good investment in this burg. Gives a guy an air when he's carrying it.

James Carewe and Billy Bennett, who landed publicity for their anonymous Amos 'n' Andy radio act, opening Palladium shortly on the same lines.

Berlin

By Max Magnus

Max de Vaucorbeil here.
Circus Sarasani's 30th anni.
Walter Rilla again in Berlin.
Julius Aussenberg off to Paris.
Nora Gregor off to Hollywood.
Carola Neher down with the flu.
Paula von Reznicek now editor of Mosse.

Lilian Harvey back from the Riviera.

Director Aufricht had to close Theatre am Schiffbauerdamm.

It is intended to have over thirty German actors appear in Moscow.

Gustav Althoff's talker, "Das Rheinland Maedel," sold to the States.

Emil Jannings received a $75,000 settlement from Paramount for his contract.

Werner Richard Heymann, composer, married the actress, Ilse Bachmann.

Carl Heinz Martin will stage Gluck's "Orpheus und Euridike" at Salzburg this summer.

Ufa mutilated "Fra Diavolo" before the premiere, and the director, Mario Bonnard, protested.

Fritz Lang bought the picture rights of Norbert Jacques' original "Dr. Mabuse's Testament."

Fritz Rotter back from Genoa, where he saw the Mistinguette Revue. Engaged it for May for Berlin.

Willy Forst is worrying about his next film manuscript. He wants to take the part of a human being again.

Egon Zappert wants to sock Heinrich George because he told lies about Lissi Arna in Hollywood, Egon says.

Carla Bartheel had her picture, "Kinder vor Gericht," at the Excelsior Film Co. confiscated because she received no pay.

Adolph Osso intends to establish a Franco-German picture production Co. with Monsieur Mark. He has the money, but not the name of the Co.

Leonhard Frank, together with Victor Trivas, wrote a talker manuscript, "No Man's Land," proposed by the committee for the Peace Prize of Germany.

Hans Albers' salary of $20,000 per talker, received from Ufa, is too much, it is claimed, because Albers is not accepted by rural Germany, due to his typical Berlin slang.

Max Reinhardt has not yet given up his idea of making a picture. He is at present negotiating with Baron von Schey, husband of the actress, Else Eckersberg, for the purpose of founding a film company.

Erik Charell will receive for directing the Ufa talker, "The Congress Dances," $10,000. He must supply the costumes, which he will then use later on in his revue at the Grosses Schauspielhaus.

Back from the States: Dr. Hugo Eckener and daughter, Prof. Georg Szell, intendant of Deutsches Theatre, Prague; Prof. Max von Schillings, conductor; Harold Kreutzberg and Yvonne Georgi, German dancers.

CHATTER

Saranac

By "Happy" Benway

Spring here, everybody's happy.

Ethel Clouds never looked better.

Ben Schaffer not so well. Off color.

Kitty Flynn improving. Talking less.

Florenz Ames' X-ray report all okay. Exercise soon. Coming along fine.

Ford Raymond taking the ray-lamp.

Millie Jasper getting plenty of exercise.

Dick Kuni still sporting mittens and earlaps.

Write often to those you know in Saranac.

Doris Moore still in bed, but holding her own.

Helen O'Reilly on unlimited exercise and doing well.

Grand Simpson, now located on Long Island, doing great.

Nellie Quealy received some pretty things for her birthday.

Dick Moore sporting a new golf outfit for his rummy games.

Bobby Hatz now up for plenty exercise and has added weight.

Jack Lewis, doing great, now an addition to local church choir.

Harry English, now a long hiker, studying lines while walking.

Sign in speakeasy here: "Customers with loud coughs, keep out."

George Neville taking a new hair tonic; it's a polish, feeling great.

Lilly Leonora showing great improvement after one year in bed.

Doris Moore, still in bed, is feeling better and should be on exercise soon.

Doris Giltrap still fighting that little set-back, with favorable results.

Millie Jasper getting on that 100% okay side. All up patient now, doing great.

Dorothy Harvard, after eight months in bed, able to sit up a half hour daily.

Harry Namba taking special treatment that will soon have him on exercise.

Fred Bachman expects to visit Montreal next September at his rate of improving.

Ben Schaffer is having his off and on spells—one day okay and the next not so well.

Gladys Palmer adding weight and on more exercise and longing for that Chicago burg.

Xela Edwards, after two weeks of pneumo-thorax diet, much on the improvement side.

Charles Libecap okay, doing all the photographic work for the san. Unlimited exercise.

Kitty Vogelie, on the okay side, gets added exercise and downtown talkers once a week.

Russ Kelly and Andrew Molony will be an added attraction with the St. Bernard's Minstrels.

Helen Antalek staged a wonderful comeback and seems ready for that old hula-hula dance again.

Annamae Powers did not join the pneumo-thorax patients. X-ray report okay. Did not need it.

Times sure hard here. Fred ("Bones") Bachman ordered a suit of clothes, then canceled the vest.

Passing of Alfred Pearce (Udell and Pearce) caused much gloom at the San. One of the best liked patients.

Hans Bruno Meyers, who did the trick here in six months, now conducting New York Little Symphony orchestra.

Eddie Voss, now up and around, regained 15 lbs., on short exercise and down for one meal a day; some comeback.

Mrs. Ingret Fisher (formerly of Blossom Sisters) just arrived from the "big town" a little run down; incipient case.

Angela Papulis now picking up and in good condition. Her mother came here from Steuvenville, O., for a week's visit.

Lawrence McCarthy just finished a two weeks' stay in Washington, D. C.; came back with added weight and plenty of tan.

George Harmon says "there are two famous drives—the Riverside and the N. V. A.—but who cares about the river-side?"

Ida Howard, now taking gas (pneumo-thorax), iron (injections) and oil (codliver), will soon be ready for Oklahoma fields.

Monroe Coloman at his best, laboring seven hours daily in the bacteria department and holds down an office in the Good Cheer Club.

Mike McMamee, sitting up at times, gaining daily and feeling better. Mike has been one of the two-year bed patients, and to be up means a lot.

Station WIBX, Utica, N. Y., arranged a special program for the N. V. A. San. here. Of the 20 radios installed in San not one can draw the station in.

Lawrence McCarthy leaves for Washington, D. C., on a two-week visit. Last X-ray report gave him added exercise, being a gas (pneumo-thorax) patient.

Hazel Pando (N. Y. C.) here for week end, visiting Toni Temple, after viewing the san. she wanted to know if she could be admitted here for treatment of bad "dogs."

For years you have heard: You pinched my gag; You stole my song; You robbed my act; You copped my play; you lifted my bit. But never did you hear; You've got my T. B.

Fred Lindsey and his troupe of Australian artist paid the San a visit on the way to Montreal, and while here he gave an interesting lecture on South Africa and also staged his whip act.

Grant Simpson has left for his Long Island home. He staged a great come-back during his three-months' stay here. His wife, Lulu McConnell, also left here to join a Publix unit. Lulu was only sick through laying off.

Dr. Stivers reports gains in weight for the past six months, as follows: Jack Lewis, 8 lbs.; George Neville, 14; Happy Benway, 5½; Bobby Hatz, 8; Fred Rith, 10; Florenz Ames, 16; Kitty Flynn, 5½; Charles Libecap, 6; Kittly Vogelie, 8; Allie Bagley, 10; Fred Bachman, 8½.

Hollywood

Eddie Cantor wearing a beret.

Morrie Friedman is B.B.B.'s new pianist.

Malibu may have a yacht dock before long.

Harry Carey is selling his Santa Monica ranch.

Amend and Amend name of local firm of attorneys.

Radio stations listening to any and all vocal trios.

Jack Oakie now carrying gloves to match his sweat shirts.

Doris Kenyon will do Europe this summer in a concert tour.

Georgie Raft, ex-nite club hoofer, here doing gangster pictures.

Lane and Gordon back after a year and a half of night clubs.

Dick Arlen bought out Walter Huston's interest in their yacht.

Musicians' union is full of bands rehearsing for the beach season.

Ruth Dwyer, former leading lady, associated agent with Arthur Shadur.

Jean Harlow will vacation in New York after completing "Blondie" at Fox.

Gabo York says there's no place like L. A. That's after two weeks here.

Woolworth parking in Hollywood. Five cents for one hour and 10 cents all day.

Lilyan Tashman first of the colony to be out of the studio with sunburn.

A school of rope spinning has been started here for those hoping to crash westerns.

Hazel Flynn (Rob Reel) is simply nerts about California. Ditto Mildred Walsh.

Ruth Weston, Radio's new society girl find, has been spotted in four in nine weeks.

Harry Cohn is thinking of having his yacht shellacked for the summer wear and tear.

Jean Swartz, the Hollywood courtier, has opened a swanky shoppe on Vine near Yucca.

Legit players are convinced that the Coast is the bunk for shows and are talking of stock now.

Bill Halligan, now writing for Radio Pictures, may alternate by trouping also. He's an ex-actor.

John Monks Saunders took a test for a part in his own picture, "Spent Bullets." He'll stick to writing.

Tom Gallery missed the plane that Knute Rockne was on. Gallery was late at the Kansas City airport.

Fanchon & Marco vaude offices moved to bigger and better quarters in the east wing of the F. & M. building.

Richard Mannheim of U publicity staff back after exploiting in the northwest. With no foreigns to write about, he goes domestic.

Ed Brehany, son of Jack Brehany, sold his Cinema hotel, Hollywood. He is now in the long distance trucking business, San Francisco.

Explanation given by Charles Rogers for dressing the messenger boys at RKO-Pathe in uniforms: "We want harmony on the lot, even in dress."

Stepin Fetchit, besieged with process servers and attachments at every turn, is shy of vaude engagements because of the plasters on his salary.

Evidence of a quickening tempo among the Westmore (makeup boys is seen in that Percy is now known as Perc while Ernest is signing himself Ern.

Horace Wade, writer prodigy who served a term in Hollywood script departments, is mailing copies of his book to celebs. Title is "To Hell With Hollywood."

They're probably going to claim the sun never sets on a Radio convention because Earl Kramer is coming from England and William Scott from Australia.

Paul Nicholson claims he's the first picture actor. Says he started in 1897, working in some shots for Wallace McCutcheon on a roof at Fourteenth and Broadway.

Frank Sheridan, who lives in Carmel, called down for a picture part in December and is still trying to get back home. Every time he packs his bag another part comes up.

John Ryla, who has been advising technically on pictures with Moroccan and Arabian backgrounds, is on his way to London to join Gaumont as advisor on "The Algerian."

Joseph Schnitzer worked in an auction mob for "Going, Going, Gone," not realizing he was in range, while showing some conventionlies around. He burned, but will recover.

Alfred E. Green, who directed Arliss' early pictures, is said to have kissed and made up with the English star. He may get a crack at another Arliss following John G. Adolfi's present couplet.

Louis Cohn, Milton Schwartz, Thelma Todd, Ethelind Terry, John P. Medbury and Bob Goldstein can be counted on regularly every night at the Roosevelt. Latter is getting to be the only live night spot in town.

Reno

They are enlarging the gambling room at Cal Neva. Enlargements are all on the Nevada side.

Reno was a small town before it got on the front page by establishing itself against all competition as a w. k. divorce getter.

Jimmy McKay, who operates Calneva and three or four gambling houses in Reno, says Clara Bow is still welcome at the resort.

Dempsey is one of the few who did not come to Reno of his own volition. He was sent here by Estelle to get a decree and admits it. Ex-champion fought for coffee and cakes in Reno 15 years ago and got no cake.

Jack Dempsey is the big noise in Reno just now. He's rented a big brick house in the most exclusive neighborhood. If a good distance fly caster he can fish off the front porch. It's only about 300 yards from the Truckee river.

Judge George A. Bartlett's book, entitled "Men, Women and Conflict," on sale at Reno book stores. Judge Bartlett gained fame as Reno's quick acting divorce provider. But the divorcees could not vote and the judge was retired to private life last November.

Reno attorneys are still wary when dealing with Bartlett's successor, Judge B. F. Curler. He's not tough but he is a stickler for rules, ethics and court etiquet. He mounts the bench to hear all cases. No longer can divorcees sit comfortably on an upholstered davenport in the judge's private office, cross their legs, and recite their woe. They must sit in a stiff backed chair on the witness stand while going through the motions.

Pittsburgh

By Hal Cohen

Pete Higgins back.

Joe Hiller off sick list.

Dick Powell boating from Havana to New York.

Jane Cowl gave the natives their first curtain speech of the season.

Bob Alton's got a mean looking scar from his recent auto smash-up.

Robert Conche, juve symphony conductor, in farewell week at Penn.

Dave Broudy opened the muny golf season at Schenley with an 84.

George Florida, with Ed Wynn for 20 years, in town in advance of "On the Spot."

Lid still down on burg's gambling joints and probably will stay there for a while.

Willows, summer nite spot in the suburbs, may reopen under new management.

Gladys Moore to do Nina Leeds in George Sharp's stock production of "Strange Interlude."

Bob Wood, city editor of old "Gazette Times," now an insurance p. a., has authored several one-acters.

Earl Carroll, in town with his brothers, Jim and Norman. Annual pilgrimage to their mother's grave.

Dick Leibert refusing to allow his hair to grow despite that he becomes Penn's symphony conductor May 1.

H. M. Addison, Penn mgr., showed the local newshounds an uncensored print of "Front Page" at a private screening.

The Freddy Bernards (m. c. at Show Boat) and the George Tysons (WB advertising director) are anticipating.

None of the gang around here know the young Scott fellow who married Lillian Roth. His dad's a lumberman.

Locals miss little Anne, the cute electric gall at the Villa Royale the last couple of years. She died during the winter.

John McGreevy, chief booker for WB, and Val Theis, formerly of Par office in Cleveland, to say "I do" Decoration Day.

Sam Blowitz, recently appointed chief WB booker in Cleveland district, son of Joe Blowitz, Mgr. Manor, W. B. neighb stand here.

Carnegie Tech drama crowd tickled over reports from coast of Hardie Albright's success in films. He was the best Hamlet ever turned out at the local institution.

Rochester

By Don Record

Mere hit 74.

Golf season earliest in years.

Loew's still negotiating with stage hands.

Minnie golf must close at midnite this year.

Lyceum may have another stock company soon.

Capitol ushers challenge other staffs to baseball games.

Guy Ellis, former newspaper man here, but now realtor in Detroit, a visitor.

Metropolitan Opera coming May 4. For one night this year instead of two.

Glenn Hunter playing lead in "Up Pops the Devil" with Kondolf-Folmer stock.

"New York, an Intimate Guide," written by Walter R. Brooks, former Rochesterian.

Allen Glenn, former theatre manager, here as advance man for "Front Page" at the Regent.

Taking his first vacation in a year and a half, Manager David J. Nolan went to New York to see some shows.

Lillian Shear wins RKO Palace blonde contest, with Frances McLean and Jeanne Mosher runners-up.

Charles Ritchie, playing in stock, aims to produce stock at Lake Placid this summer. Negotiating for Auditorium.

Lora Hays, with Auditorium Players, is daughter of Arthur Garfield Hays, lawyer, who originally hailed from here.

D. Lee Hyland, organist at the Fox, Brooklyn, visiting his parents in West Bloomfield to recuperate from breakdown.

Death of Edwin F. Smith, Saratoga Springs, former clown, made Edwin F. Smith, former clown with Ringling, do some explaining.

Thelma Biracree, former premiere danseuse and ballet mistress at the Eastman theatre, to wed Dr. Karl H. Schnepel of U. of R. faculty in June. Abroad for honeymoon.

Milwaukee

By Frank J. Miller

State fair Aug. 29-Sept. 4.

Jay Winter, formerly on the Davidson staff, has opened a riding academy.

Association of Commerce has decided it is not in favor of daylight saving. Pleases the theatre men.

President Louis M. Nahin, boss of the local ball club, used to be a box-office man and later owned a film house.

Charles Braun, formerly manager of the Miller, is interested in several parking stations, but misses the show game.

New manager of the Waterford Woods fee golf course is Manfred Gross, for many years a stock producer in this area.

When the season closes at the Pabst, Alfred Kohler, veteran biz manager, hies himself to Okauchee Lake until September.

French talker at the Pabst, long the home of German plays, and German films are playing at the Davidson, a legit house when legits are available.

Mort Singer, of RKO, visited his brothers Will and Harry last week. Will is manager of the Riverside, and Harry handles Fanchon-Marco routing from here.

Charlie Fox is getting away from coffee—only 10 cups a day now. His former partner at the Gayety, Joe Krause, has retired from the restaurant business. The reason?

Spring drive on for new philharmonic memberships. Attendance at this year's concerts has more than doubled. Memberships reduced from $7 to $5. Frank Laird Waller continues as director.

Hugh Aspinwall, who used to say things over WISN, the Wisconsin "News" station, now announcing for WTMJ, the Milwaukee "Journal." Thomas Coates another new comer to the "Journal" mike.

Fred W. Brunkhorst, veteran theatre orchestra and band leader, has given up his garage to devote all his time to the Police and Shrine bands, both prize-winning organizations under his direction.

Seven cases padlocked in two days by Federal Judge Geiger. Among them the Show Boat, which used to be the Golden Pheasant. Buddy Fisher and his Gang, formerly there, now doing the picture houses.

Loop

Frank Dare is talking about his vacation.

Ben Bernie golfing with Gus Kahn of a Sunday.

Si Griever now claims the niftiest layout on film row.

Jack Perry took a plane to New York for the funeral of his father.

Red Grange, football hound, is announcing baseball games for WJJD.

Mildred Walker has sold her first song, "Jerry," to a local publisher.

Harry Sodino, now a hotel operator, is considering a return to show business.

Joe Cody, indie agent, is arranging the free circus for the kids at the Shriner hospital.

Max Balaban is another who suddenly scrammed to French Lick for his health and golf.

Aaron Saperstein gets a new coat from William Wrigley because of the green paint at the Cubs' park.

Baseball games and play-by-play descriptions are big moments of the afternoons these days in show business.

Al Williamson is now responsible for 24 states in the new division of the NBC press department into three units.

Joe Abramson, formerly with the film board and Warners, couldn't stay away. He'll be back on the row within the week.

Sign posted in the ante-room of the B. & K. film booking offices reads: "Be seated. There is absolutely no danger. You will be admitted in your turn."

Montreal

Frank Phillips in hospital.

Bob Parson handling sweepstakes pool.

Joe Lightstone taking over Orpheum May 3.

Cabarets spending reckless on ads for tourist biz.

Harvey Higgins listening for "They're Off" cry.

John McAdam leaves "Star" for "Yorkshire Post."

Tommy Conway removing moth balls from golf bag.

Tom Cleary to be manager Princess as from May 3.

Trout fishing started Sunday (18). Geno Curtis excited.

Everything went at Canadiens banquet Tuesday (14).

Savoy Chapel Boys' Choir, touring Canada since last December, back to England.

Larry Bearg, not keen on fishing, but lands 7½-pounder just the same. It's a boy, not a fish.

Dismissals up to, or cuts of 20% of salaries, being mooted by number of big corporations in city. Won't help theatres.

Director of Police Dufresne, new chief, gathering in gamblers by the carload. Figured drive will end when tourist season in full swing.

Just 14,000 fans in the Forum Tuesday (14); 200,000 more in homes and hotels listening in on Stanley Cup game. Made it tough for theatres.

Victor Desautels, touting the Canadiens all year, bets wad on Chicago. Puts it down to a touch of the flu. They were paying $18 for the 75-cent seats to this Stanley Cup climax.

Dallas

By Rudy Donat

No changes this week.

Straw hats out, but buyers are slow.

Bonus checks leaving more loose coin in town.

John Friedl and Gus Eyssell in Chi last week.

George Olsen stopped for one night last week en route to L. A.

J. Shure, new assistant to Len Brown, RKO chief, getting acquainted.

Harold Ramsay clicked as m.c. for the Palace in a pinch. Ordinarily the organist.

Civic music ass'n doing enough biz to hire a p.a., Delia Brilling, formerly on "News."

Barbara Weeks' parents down from New York (up-state) to see her in "Shanghai Gesture."

Charlie Webb, Capitol's youthful skipper, back to RKO office, with Dixon Nuchols imported for the Cap job.

Texas, newest nabe, opened by Mack Henry, town's vet suburban exhib. Hughes-Franklin in on deal. First foothold here.

Nina Koshetz, guesting for symphony orchestra, marks the end of the current concert season. Profitable for all concerned.

Howard Allen, Texas indie exhib, replacing L. B. Rust in local Par exchange as booker. Rust purchased interest in an indie exchange.

Jim Hayden will hold forth at the Showhouse (legit) for two or three weeks more. Weather getting too warm and no cooling system. Due back next season.

Group of Oklahoma Indians stopped here for some shots on a new flicker. Natives paid two bits to see them act. Film is to be sort of a history on the Indian.

CHATTER

Brooklyn

By Jo Ranson

More speaks raided.

Bob Doman back to the coast.

Corse Payton is at the Oxford.

Jed Harris boarding the Europa.

Morris Kinzler is the new p.a. at the Fox.

Bike races at the Coney Island velodrome.

Lew Leslie's "Rhapsody in Black" here next week.

Maurice Bergman showing his relatives around.

Musical comedies at the Flatbush start next week.

Real estate men on Coney Island have lowered rents.

Wrestling a big draw at the Ridgewood fight club.

William Weer, "Eagle" reporter, going to South America.

Leonard Gaynor, from local to N. Y. Paramount press dept.

Medical talkers debut this week at the Shore Road hospital.

Thorton Wilder, high tone scribbler, also a passenger bound for Munich.

Ladies free at Werba's Brooklyn, burlesque house, provided an escort accompanies.

Queensboro Golf Club officials filed voluntary bankruptcy petition in Federal Court.

New Coney stadium planned. Semi-pro ball club also to be started with Chick Fewster at the helm.

Mack Millar and Fred Saldy, local boys, editing the "Times Square Review," a mag distributed in the garment center.

Rex Billings to be general manager of Luna park this season. Opens Decoration Day, instead of May 16 as originally set.

Cleveland Rodgers reviewed "Melo" in the The "Eagle" for Arthur Pollock, paper's critic, who adapted the play from the French.

Cleveland

By Glenn C. Pullen

Ruth Durrell, local singer, displaying a Florida tan.

Ed Strong's, theatre magnate, southern holiday is o'er.

Babe Bacon, dancer, married to local jeweler, Harold Lewis.

Cooling system installed by the Cocoanut Grove nitery for the summer.

Jose Acosta, ex-Cleveland bandmaster, now leading one in the Army.

K. Elmo Lowe, of the Play House, returned from a New York vacation.

Emerson Gill's band leaves the Bamboo Gardens for a tour. Replaced by Joe Haimes' outfit.

Isham Jones' instrumentalists leaving the Golden Pheasant in May for a summer date in Denver.

Tommy Canton has resigned as president of the stagehands union. Succeeded automatically by Geno Cashman, former vice-president.

Carlton Brickert's stock going to Idora Park in Youngstown, O., for summer. Backed by Herman Lantz, of Cincinnati, and George Young.

Hipp secured a temporary injunction to stop the city from tearing down its new six-story electric sign which hasn't been lighted yet.

Portland, Ore.

Sammy Seigel back p.a.'ing for Hamrick.

Ted Gamble buys his seegars by the yard.

Eddy Waller has never been to Walla Walla.

Marc Bowman says he could tip them off on where to locate the impatient Virgin.

Jim Beard and Dave Piper moved their midnite meals of foreign films from the Fox Rialto to the RKO Orpheum.

George Appleby invited local golf pros to see new golf series at the Alder, but thinks a driver goes with a taxicab.

They tell this at the Paramount, where Lynn Cowan m.c.'s the Sunday concerts: Said the blonde patron to her friend, "What is that charming thing he's playing?"—"A planner, you dub, a planner!"

Sammy Seigel heard from Ed Hitchcock in Philly. Wrote he eats Quaker oats and for the boys to cheer up since they finally honored the profesh of p.a. It's the name of a state now is p.a., says Ed.

Westchester

By Francis Kenny

Taxicab control by police held valid in Mt. Vernon.

Westchester motors helping new plan to keep lawns up-to-date.

L. G. Speidell made general manager Mt. Vernon "Daily Argus."

B. L. Feinblatt, former theatrical man, bankrupt with liabilities of $751,373. Assets of $2,756.

If you must drive up here stay off the Boston Post Road above New Rochelle. In terrible shape.

Hughie Robertson, vet political reporter of county, making free trip by air to Chile from Bridgeport, Conn. All other scribes plenty sore.

Winnipeg

By Maurice Corbett

A tab show at the Beacon, produced by Bob Randall.

Betty McCracken, stock actress, going Canadian Chatauqua.

Jimmy Fisher and Stew Scriven are opening a booking agency.

Raymond Kershaw, of Famous Players, returned from a holiday to Banff.

Pete Whittall, youthful show reviewer of the "Free Press," to Hollywood by motor.

Rialto theatre broken into by yeggs. Second time in a month. Business must be okay.

Jerry Bourke, former actor, covering the Dominion theatre Monday nights for the "Tribune."

Clifford Needham, advance man for Val Hull, magician, who troupes through the west this summer.

Jean Clyde, star of the Marigold company, will take a flyer to Hollywood to make a picture. Andy Clyde is her brother.

Cincinnati

By Joe Kolling

Dave Harmon's band at Hotel Gibson indef.

Erlanger-Grand sticking to all-German sound pictures.

Shubert goes dark after this week's "Twelfth Night" with Jane Cowl.

Sign in West End drinkery: "No Checks Cashed—Not Even Good Ones."

One of the picture houses catering to Negroes has a Chinese doorman. No tickee, no watchee.

Joseph Reichel, general director of Netherland Plaza, is smallest of deluxe hotel lads. Height: 5 feet flat.

Press agent for a leading coal company required to wear heavy hat and carry top coat during warm weather.

Empress, Mutual burlesque spoke, closed last week. Season poorest in years. Theatre's future undetermined.

Coney Island pre-seasoning with Sunday operation. Art Hicks' orchestra aboard the park's Island Queen steamer.

Zoo opens May 24 with Charles McClure's orchestra at dansant and Harry Willsey's orchestra at clubhouse. Ice skating show to be featured again. Ten-week opera season starts June 14 with Isaac Van Grove as director.

Westport

By Humphrey Doulens

Harry Archer has opened his er— villa.

Ira Hards to the Coast for Paramount.

Summer rentals are 50% less than two years ago.

A new fence around Eva LeGallienne's farm, by heck.

Vivienne Osborne has bought a seven-acre farm at Norwalk.

Gerard Chatfield of NBC has settled on his farm for the season.

Summer stock at Stamford seems to be out as well as at Greenwich.

Marion Telva, young Metropolitan diva, retiring to country home in Silvermine.

Leatrice Joy's lost jools found in a service station powder room by Norman Adie.

Anne Sutherland has again leased her place to Mary Mellish, another retired Met singer.

Ted Healy's sister Marcia married at So. Norwalk to Jack Kaftal. Ted, his tie untied and shirt open, attended.

Detroit

By Lee Elman

Col. Butterfield is back from Cal.

Alice Gorham now handling pub for WXYZ.

Earl Goodman, of Fox, is carrying a torch.

Ed Werner, new musical director for Publix, here.

Russ Morgan back in town. Due to start at WXYZ.

Thousands homeless. Sammy Clark moved out of the Tuller hotel.

Patsy Griffen, of "Smiles," visiting her sister and dazzling the natives.

So many pro celebs at the air show they almost gave a benefit performance.

Joe Frankel's back on the job at the Everglades after being in the hosp so long.

Chas. Horvath, manager of McKinney's Cotton Pickers, left for the Coast. Driving.

Billy Tracy (Tracy and Duncan) will wed Marie Harrington, of the former ballet at the Fisher.

Freddie Dixon, at the Co-op Booking, back from Fla. Went to get a start on his golfing rivals.

Nate Platt bought some new clothes but as the boys are starting to ask for wage increases, he doesn't wear the new raiment to the office.

Minneapolis

By Les Rees

Sixteen "barmaid" shops reopen.

J. H. Kelly back on job after appendicitis.

Two big loop houses, Century and Pantages, dark.

Efforts are being made to promote a tab daily here.

Gordon Greene, Minnesota manager, vacationing.

Tilden tennis circus drew 5,000 paid admissions here.

Jack Paige, former heavy, returns to Bainbridge dramatic stock.

"Buzz" Bainbridge in Seattle looking over his company there.

Christopher Morley here for high school lecture on "Writing and Living."

Four detective badges found under seats at stag raided by grand jury.

Harold Kaplan, former Century manager now working out of Publix office, discards cane and spats.

Kidding fest between orchestra and acts regular Orpheum occurrence now at last show Friday nights. Audiences like it.

Cross of Officer of the Royal Belgian Crown conferred upon Henri Verbrugghen, Minneapolis Symphony Orchestra director.

Edith Tallaferro, former Bainbridge lead, returns next week as guest star. Will be followed by Bert Lytell and Grace Menken.

Harry Hirsch acclaimed "miracle worker," having kept stock burlesque alive for whole season minus single run-in with authorities or reformers.

Bronx

Joe Weinstock back from the West Indies.

Morris Dimirsky going to the coast. Joseph Freistedt with him.

Buddy Fischer to the coast for a new Jack Oakie picture. Locally Buddy is Irving Gottlieb.

Wally Allen gained three pounds and now weighs six. Paperweight champ of publicity men.

Harry Federman's sec., Lillian Mann, went to have her picture taken and the camera broke. Fact.

Harry Harris has cut admission prices at the Bunny theatre to get some of his patrons back from the RKO Hamilton.

Bill Sonneheim has had difficulties with his landlord. Most of it due to the fact that Bill lived on Shakespeare avenue and couldn't spell Shakespeare.

For the 10th anniversary celebration of the RKO Fordham, Chris Egan got organizations and institutions to contribute various features to each of his vaude performances. Egan can get anything he wants up here.

New Haven

By H. M. Bone

Murray's Patio town's newest dine-and-dance.

Guy Wiggins exhibiting paintings here until May 1.

The quick-and-dirties are offering the second cup of java free.

"Third Little Show" premiere scheduled for Shubert May 4.

Sign on "Cheap John's" clothing store: "Sale—We Are Disgusted and Busted."

Alec Watson will never be the same after a week of Tex Guinan and her gals.

Prof. Baker still taking bows for his Yale theatre production of "Winter's Tale."

Bushnell Cheney's Jitney Players will have a stock season at the Madison this summer.

Sidney Price, N. Y., got jail and fine for mulcting local femme composer of $800 on promise to place her songs.

Honolulu

By Mabel Thomas

Fox company here for the 'Black Camel."

Bert Kalmar, song writer, and wife on the beach.

Hoot Gibson traveled with the company to be with his wife, Sally Eilers.

Geraldine Palmer, second woman of the Wilbur Players, returning to San Francisco.

Harry Weinberg of Des Moines honeymooning here. Handsome bride. Stunning couple.

Mrs. Warner Oland and Mrs. Phillip Klein, and many of the wives, with the Fox company.

Boston

By Len Libbey

No gigolos yet.

"Dime a dance" joints officially banned.

Rum ships scared off temporarily by radio raids.

Joe DiPosa predicts big summer dancehall biz at the beaches.

Jimmy Ellard to m. c. indefinitely at the Met after a season in Houston, Tex.

City Censor John Casey back in Mayor Curley's office in the pink of health.

Karyl Norman will carry on his floor work at the Cocoanut Grove for a while.

Pat Rooney and Marion Bent celebrated their 27th anniversary here last week.

Al Duffy, who has gone columnist for Hearst, is buttonholing friends for printable gags.

Raymond Fontaine, local night club fav, has been granted a divorce decree nisi by Judge Dolan.

Leo Reisman was fiddling for $1 a Saturday 16 years ago this month in a local department store.

Al Somerbee has landed Primo Carnera for stock burlesque at the Old Howard. Ann Corio, too.

Lloyd G. del Castillo, broadcasting organist, tried singing last week —and then came the morning mail.

Grace Meda Pryor, formerly in "Greenwich Village Follies," is contesting the divorce proceedings brought by her husband, John Pryor, who owns a string of Florida theatres.

Jacksonville

By H. W. Schaefer

Charles Lankford left the Imperial for farming.

Two back in Jacksonville are John L. Crovo and Jesse Marlowe.

Guy A. Kenimer, Jack Fitzwater and Jack Hodges go for daily sun baths to keep fit.

Information on picture industry in Florida requested by League of Nations. Similar surveys all over country.

Jacksonville's showman, John T. Alsop, Jr., will boost Florida as a summer resort over Philadelphia radio soon.

Three racing bills this seassion. Chances fair for local option parimutuels, regulated by a state athletic commission, also controlling boxing and greygrounds.

Post Roads

By Al Crawford

Sunset Hill Country Club, Ossining, declared bankrupt.

Al Dasburg has taken over the White Swan Inn, White Plains.

Louis G. Speidell promoted to managing editor of Mt. Vernon "Argus."

Policy slip peddlers faring badly in Westchester. Conviction draws a jail sentence.

Report 1,000-seater for pictures in Scarsdale by indie interests. No theatre there now.

Charles Butterworth, in the comic, was once a reporter on the Mt. Vernon "Argus."

Negotiations on for the purchase of Elsie Janis' home, Tarrytown, by Civic League of that village.

Walter Tupper Jones, of Civic Rep, New York, directing Little Theatre tournament, White Plains.

White Plains all het up over the King and Queen of Siam who come this week for a two-month's stay at Whitelaw Reid mansion. City decked in holiday garb.

Warners has acquired a plot of ground in Mt. Vernon and rumor says a new theatre. Harry Warner resides near that town.

San Francisco

By Walter Rivers

Cliff Work in and out of town twice last week.

Film row golfers are fighting shy of Charlie Thall. Last week he broke 100.

Royce Briar, Federal reporter for the "Chronicle," can write "author" after his name. D. Appleton has his first novel, "Crusade," ready.

Baltimore

Legit season has folded. Most local customers thought it exited some time back. The leanest season on record, and the shortest.

Marriage of Eleanor Woodruff, actress, to Dorsey Richardson, banker and former diplomat, of local interest; Richardson a former Baltimorean.

Providence

By A. A. Marcello

Charles McCleary of Loew's State, back to New York.

Ed Fay is a town crier, which means something here.

Jim Hart, local scribe, is working on his second novel.

Brad Braley is back at the Paramount after vacationing.

Mayor "Jimmy" Dunne goes to Boston to see good shows.

Democrats refuse to dine with Republican legislators (news item).

Daylight saving time, bugaboo of local theatre men, starts next Sunday.

Neighboring city of Pawtucket is still bragging that it gave June Winton and Ruth Clifford to the screen.

Ralph E. Bailey, local city ed., has been reading reviews on "Front Page." Now he's wearing a cute hairy upper lip.

Big shots here backing move for subscriptions to bring well known opera stars here next season. Lawrence Tibbett and Lily Pons already engaged. First time such a move attempted here.

Akron

By Rex McConnell

Unemployment much improved.

Song hawkers on all downtown corners again.

Zepple Inn, new eatery, opens with Co-Eds, local femme band.

Dramatic stock out at the Grand after six days. Burlesque returns.

Terrace Gardens, roadhouse, open with Harry Draper band officiating.

Earle Poling, concert promoter, books Coni. Byrd in Mansfield and other Ohio spots.

Running races may be revived. But opposition from sheriff's office promised.

Air Feast

(Continued from page 45)

ship." His time was four minutes and 40 seconds. The former police commissioner meant well but he slowed up the program.

Harry Hershfield, cartoonist, humorist and actor, was m. c. doing the excellent job he does always. After Hershfield introduc[illegible] himself and said his hellos to the invisible guest, Jay C. Flippen went on with a ditty. He was followed by Walter Winchell, introduced by Hershfield as "a literary midwife." Winchell could not resist a plug for himself and the Daily Mirror. He did his in three minutes flat. Nan Halperin was next with her bridal number.

Jack Lait was excellent. He said directly to Harry: "Your hair should be white because the rest of you is. When I read you are out again it will be a blessed event." Right there Hershfield said there were a lot of kibitzers at the broadcast and "we have columnists all sizes." Lait kidded about "notes" and "ad libbing."

Sobol Solo

Louis Sobol held his remarks to one minute with no mention of the Graphic. The Schnozzles crashed in. The trio did the Broadway number in 3½ minutes.

Al Lichtman of United Artists was briefest of all, speaking for 40 seconds and Mike Simmons of A. M. P. A. was on 75 seconds. Ethel Norris closed the broadcast with a song, the running time going 30 seconds past the half hour.

"Banquet on the Air" seemed all too short. Hershfield took four minutes and 40 seconds for his announcements, gags and cracks, all good. Donald Flamm of the station was merely introduced.

The tribute was conceived by Joe Well, exploitation director for Universal Pictures who conducted the broadcast. He scrupulously kept his name out of it.

Widow's Loss

(Continued from page 45)

far as to suggest the forming of a company. And all the time my money was being used. We quit after going to Munich and came to New York.

"Silz disappeared after he returned to New York. When I saw I was swindled I notified the District Attorney's office," she is quoted as stating to prosecutor Frankel.

The defendant had just paraded with some fellow soldiers on 5th avenue, when arrested. He was in jail only a short while. Dr. Ewald is stated to have gone on his bail of $20,000. Magistrate Dreyer may hear the case in 300 Mulberry street this week.

Silz [illegible] general [illegible] Warner [illegible] never heard of Sil[illegible] [illegible] reporters.

Superstitions

By Ruth Morris

No member of an ancient religious cult had more rituals for warding off misfortune than the average actor. People of show business are not content with ordinary propitiations that comfort the rest of the world, nor are they satisfied with universally accepted beliefs within their own circle.

Actors, as a whole, believe it hard luck to whistle in theatres, to pass each other on back-stage stairs, to carry a round-top trunk or give the tag-line of a play at rehearsal; actors, as individuals, have personal superstitions, unique, quixotic, peculiarly their own. They live, secure work, and are prepared to die by their individual methods for gaining the favor of the gods. The following are just a few of Show Business' extraordinary superstitions:

Jack Norworth puts on his hat before making up for a performance.

George M. Cohan never starts to write, rehearse or produce a play on a Friday. He always tips his hat to a load of hay and is reputed to believe that any dancer who starts a routine with his right foot is all wrong.

Willie Collier touches all visible wood before going on stage.

Lew Fields remembers whatever word came to him as he left his dressing room opening night, and repeats it before succeeding performances.

Roxy thinks it is hard luck to pick up anything he has dropped.

Charlie Case knew he'd be a flop if he didn't twine a piece of string about his fingers while doing a monolog.

Fannie Brice won't open congratulatory wires until after her opening night performance.

Touching Question

Jack Pearl has trousands of superstitions, his oddest, a whispered conversation with himself as he stands in the wings waiting for his first cue. As nearly as anyone can tell, he asks himself something like this: "If I were to pass you on 47th street and didn't have a dime, would you give me the price of a cup of coffee?"

Palace, N. Y., has eliminated No. 13 dressing room.

If Loney Haskell picks up a few pins backstage before a public appearance, he knows he'll be a hit.

The Barrymores send a raw apple to the debuting member of the family.

Schumann-Heink saves locks of her hair and would consider herself doomed should she lose the three bone hairpins she has used for over 30 years.

Eva Tanguay believes it hard luck not to whistle in dressing rooms.

An entire chorus on First National's lot refused to wear a group of peacock costumes, each girl believing she would suffer injury as a result.

Belasco considers his show has a better chance if it opens in Washington.

Never Changes Shirt

Macey Harlem wears the same sweat shirt from the beginning to the end of a theatrical season.

Enrico Caruso fled in the opposite direction whenever he saw a nun.

Paul Whiteman carries five charms.

Florenz Ziegfeld wears blue shirts opening night to insure the success of his productions. He has countless reproductions of elephants in his home and office.

Al Jolson on opening day won't go on-stage unless he has a white handkerchief in his upper left hand pocket.

A Garageman's Say

Providence, April 21.

A local garage is advertising "Austins dunked for 25c."

In case there's a doubt, that means bath-tubbed and dusted.

Lew Brice Not Certain What a Gigolo Must Be, But He'll Take Chance

Frank Fay as a gigolo.

"Sure," said Frank, "I don't think it would be at all bad. If you can date me up that way, let me know.

"As a matter of fact, there are a lot of gigolos on the coast, but they are all incog."

Mr. Fay thinks that the gigolo racket is swell. A lot of cronies of his in his dressing room wanted to be gigolos, too. Lew Brice was that anxious. Thinks he'd be a swell one. Doesn't know his qualifications, but likes the idea.

At the mere discussion of the gigolo puzzle, a number of young men appeared in the dressing room doorway, to eagerly explain they weren't unwilling to donate services.

"Variety's" sobbie, having a low opinion of men anyway, wasn't impressed, but all this might have been a shock to a nicer girl.

"Really," said Frank, "the gigolo is a living institution now, and I think the public has come to accept him as such. I am strong for gigolo roles in pictures. It is a new and colorful idea to sling a picture on. An actor, they say, must be careful how he treats women in pictures. I made a gigolo talker, but I had to clean up the character. He had to be fundamentally a gentleman and lose the girl in the end. I would rather have had him go through with the thing, date the women up and give them a raw deal generally. I think it would have been more real. But I did not dare take the chance."

Better in Hollywood

There is no longer the feeling in Hollywood that legit actors are intruders, Fay says. An opposite reaction is taking place. The picture people feel they have submerged show business and are anxious to take advantage of anything show business can bring them. Any difficulties eastern talent experiences in dealing with picture people must be due to their own refusal to co-operate.

It is a matter of give and take. Unless this is done no arrangements satisfactory will ensue.

$225 IN INDECENT FILMS

Jack Siegel Held for Trial—Cop Tells All About It

Detective Harry Browser, former vice cop, testified at length before Magistrate James E. McDonald in West Side Court on the arrest of Jack Siegel, 28, picture operator, of 419 Watkins street, Brooklyn, in the office of George Kuttin, theatrical booker, 1587 Broadway.

Kuttin, however, was not arrested. Browser and several other detectives seized reels of four pungent films: "Strictly Business," "Fishing," "Judge" and "Chiropodist." Four young women who described themselves as "Wisecracker," "Saxo Player," "Dancer" and "Songster," were permitted to leave by Browser, who warned them.

The films were found in a refuse can in the hallway. They were exhibited later by the censor board of the State. Charles Bamberger, aide to John S. Sumner, was present.

Browser narrated he had negotiated with Kuttin for a party of jaded brokers. "I want some cooch girls and hot films," he said. Browser testified that he paid Kuttin $25 on account. Total bill was to have been $225.

The interview occurred April 8. April 10, Browser testified, he saw Siegel enter Kuttin's office. He followed, but Siegel had placed the films in the refuse can when he recognized Browser, whom he knew before the latter became a cop.

Sobbing Over Folks

When Browser entered the office he couldn't find the films. After a little sweating, Siegel told where the nasty films were, testified Browser. The latter stated Siegel then admitted bringing the films.

An attorney for Siegel sought to show the arrest was illegal as Browser had no warrant. Siegel waived examination through his attorney and was held in $500 bail for trial in Special Sessions.

Siegel began to cry and sobbed that his folks would expire if they learned of his arrest. He got the bail.

SIR JOE IS SOMEWHAT DUMB AS A WITNESS

What's your name?"

"Sir Joseph Ginsberg, world's greatest entertainer and king of the radio."

"Where do you live?"

"With Mr. Willie."

"At the time of this accident, where were you?"

"I was asleep."

"Where?"

"At Mr. Willie's."

"Where does Mr. Willie live?"

"In a flat with two bathrooms."

"Were you sleeping in one of the bathrooms?"

"No, I was in my bed."

"Why did you mention the flat had two bathrooms?"

"Because it's the only flat I was ever in with two bathrooms."

"What do you know about this accident?"

"Nothing."

"Why are you testifying?"

"I was told to."

"By whom?"

"A lawyer."

"What did he tell you?"

"How to answer questions."

"What questions?"

"I can't remember unless you ask me them. He said you would."

"Suppose I had asked you about these cars crashing into each other? Was that one of the questions he told you to answer?"

"Yes."

"What did he tell you to answer?"

"To say I saw the crash."

"And if I asked you which car's fault it was what are you to answer?"

"The other car."

"What other car?"

"I don't know. That's not one of his questions."

"If I ask you now if you saw the crash what will you say?"

"Yes."

"But you said you were asleep at the time!"

"Yes."

"Then you were asleep?"

"Yes."

"How could you have seen the crash?"

"That's not one of the questions."

"What did you say your name is?"

"Sir Joseph Ginzburgh, world's greatest——"

"Never mind the rest of that, Mr. Ginsberg."

"Sir Joseph Ginzburg, world's greatest ent——"

"Ginsburgh, do you know what perjury is?"

"Yes, sir."

"What is it?"

"Mr. Willie has got it."

"Got what?"

"Per jury."

"Where did he get it?"

"In the White show."

"What do you think perjury is, Mr. Ginsberg?"

"Sir Joseph Ginzburgh, world's—."

"All right, Sir Joseph, we know who you are. What else did the lawyer say?"

"He said if I answered everything okay, I would get $100."

"Have you answered everything okay?"

"Yes."

"Your Honor, I ask that a lunancy commission be appointed for this witness."

"Granted."

Joe's Jam

"So you see," said Sir Joseph in mentioning the jam he had fallen into, "everything is against me. That was professional jealousy by that lawyer. He beat me out of $100.

"I'm going to tell Mr. Willie and put on the cry act for him. He'll give me that $100. I'll tell him it was $200."

Sir Joseph added he could see no wrong in doing a favor for a lawyer for $100.

"I hear they get more than that for some favors," Joe mentioned.

Film for Bad Boys

(Continued from page 1)

in his program of correcting delinquency among his charges.

McElroy has placed all his boys on a competitive basis to be good. Report cards from school teachers decide those who use the free film show.

The Hollywood theatre in East Providence is co-operating, passing out 20 tickets each week for its Saturday morning show. To the boys McElroy is the "cat's whiskers."

Round the Square

Songwriters and Ping Pong

It used to be a secret, Broadway's songwriters' yen for ping pong. Now that ping pong is socially oke, the boys are even entering tournaments.

Ping pong has been in for the past two years, thanks to the help of the gay lads of Broadway. They turned to it as a form of exercise that would protect their pretty hands. Handball held the menace of accidentally running into the walls of the courts with outstretched digits, golf did nothing but ruin their dispositions and place ugly callouses on sensitive knuckles, tennis had 'em gripping the rackets too tight for pianistic relaxed fingers.

Ping pong was only left to the competitive gents who would keep the piano playing industry safe for fingering.

When the ping ponging doors of the fashionable east side suddenly opened to them, Broadway songwriters proved to be whizzers. They smashed the balls, unleashed demon serves and slammed their rackets. Politer opponents faded. The ping pong tournament last week at the Hotel Pennsylvania for the national ping pong championship was knee deep in songwriters.

Booze Boats' Coast Service

Another wrinkle on Coast retail bootlegging methods is the high-powered boy in Hollywood who carries around typewritten manifests of ships leaving Canadian ports. Clients select from the lists and get in touch with him when the ship is off San Pedro.

Legger takes his clients out on speed boats to the waiting vessel, and after sampling the line of goods, prospect orders what he wants. It is delievered the same day, allegedly preventing cutting or funny business in transit.

NEW YORK THEATRES

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO Thea., W. 44th St. Eves. 8:40. Mats. Thurs. and Sat., 2:40.

MAX GORDON presents
Clifton Webb
Fred Allen Libby Holman
in
"Three's a Crowd"
"Greatest revue ever produced in America."—Garland, Telegram.
SELWYN W. 42d St. Eves. 8:30. Mats. Thurs. & Sat., 2:30.

E. RAY GOETZ, Presents
THE NEW YORKERS
FRANCES WILLIAMS CHARLES KING HOPE WILLIAMS
ANN PENNINGTON RICHARD CARLE MARIE CAHILL
WARING'S PENNSYLVANIANS and CLAYTON, JACKSON & DURANTE
1,000 CHOICE SEATS $1, $2 and $3
Evas., 8:30. Pop Price Mats. Thurs. and Sat.
BROADWAY THEATRE, B'way and 53d St.
Seats Selling 6 Weeks in Advance. COl. 5-6445

A. H. WOODS presents
ARTHUR BYRON in
"FIVE STAR FINAL"
CORT THEATRE 48th Street East of B'way
Eves., 8:40. Mats. Wed. and Sat., 2:30.

Gilbert Miller presents
"The outstanding dramatic success of the season."—Burns Mantle, News.
Tomorrow & Tomorrow
A NEW PLAY BY PHILIP BARRY
with Zita JOHNSON & Herbert MARSHALL
HENRY MILLER'S 124 West 43d Street
Eves. 8:40. Mats. Tue., Thur & Sat. 2:30

"A splendid American playwright at her best."—J. Brooks Atkinson, N. Y. Times
JOHN GOLDEN presents
AS HUSBANDS GO
by RACHEL CROTHERS
JOHN GOLDEN Theatre, W. 58th St. Cir. 7-5678.
Eves. 8:30. Mats. Wed., Thus. & Sat., 2:30

DANIEL FROHMAN says:
"One of the simplest and greatest love stories ever written."
CHANNING POLLOCK'S Big Hit
"HOUSE BEAUTIFUL"
APOLLO Thea., W. 42d ST. Eve. 8:40, $1 to $3 (ex. Sat.) Matis. at 2:35. Wed. $1 to $2, Sat., $1 to $2.50
Phone for reservations WIs 7-2400

THEATRE GUILD PRESENTS
Miracle at Verdun
By HANS CHLUMBERG
MARTIN BECK THEATRE, 45th St. West of Eighth Ave.
Eves. 8:40. Mats. Thurs. and Sat., 2:40

Getting Married
By BERNARD SHAW
Eves. 8:40. Mats. Thurs. and Sat., 2:40.
GUILD THEA. 52nd St., West of Broadway

ROXY 50th St. & 7th Ave.
"QUICK MILLIONS"
Fox Movietone Racketeering Romance with SPENCER TRACY—Sally Eilers
ON THE STAGE: Triumphant return of Patricia Bowman, Orchestra, Roxyettes, Roxy Ballet Corps, Roxy Chorus
Beg. Fri., April 24—"Doctors' Wives"

SECOND WEEK
Norma SHEARER in
Strangers May Kiss
with Robert Montgomery
Revels, Mitchell & Durante, Chester Hale Girls, Bunchuk, Orch.
CAPITOL B'WAY & 51st St.
Beg. Fri., April 24—William Haines in "A Tailor-Made Man"

DWIGHT DEERE WIMAN presents
MARY BOLAND
in Paul Osborn's Comedy Hit
VINEGAR TREE 6TH BIG MONTH
PLAYHOUSE W. 48th St. Eves. 8:40. Matinees, Wed. and Sat., 2:40. Bryant 9-3628

RKO
MAYFAIR B'way & 47th Continuous Shows
CIMARRON
STARTS FRIDAY
CONSTANCE BENNETT in "BORN TO LOVE"

GLOBE B'way & 46th Continuous Shows
LEW AYRES
in "IRON MAN"
With JEAN HARLOW
ROBERT ARMSTRONG

PALACE 47th St. & B'way. Mats. Daily, 2:30.
Peggy Hopkins Joyce
AL SHAW & SAM LEE
Blossom SEELEY & Benny FIELDS
Gene SARAZEN & Johnny FARRELL

58th ST. Bet. Lexington and 3rd Aves.
Wednesday to Friday—April 22 to 24
WOMAN HUNGRY
with LILA LEE
BUSTER WEST
Other RKO Acts

86th ST. Cor. Lexington
Wednesday to Friday—April 22 to 24
WOMAN HUNGRY
with LILA LEE
LILLIAN ROTH
(In Person)

"Burlesque" Proposed Again

"Burlesque" may be revived. An independent manager has that in view.

Hal Skelly has been propositioned to again play the lead, as in the original, which was presented by Arthur Hopkins several seasons back.

Going Places

By Cecelia Ager

Proximity to the fashion center of America works its insidious way even with tanbark femininity. The circus in Madison Square Garden loses some of its magic encased within solid concrete walls, but the women are out in their newest finery, every sequin solidly in place, to make amends.

This assemblage under one roof of all the opening acts in vaudeville doesn't have to feel ashamed of its looks in the Big City. It has studied the fashions thoroughly, only its style information seems to have been about a year late in arriving.

The matriarch of an equestrienne family stands in the center of the ring in a pink satin ball dress, with drapes, panels and a low waistline, but her arms bear long white kid gloves, indeed. The aerialists have discarded their long pink tights for two-piece affairs of white jersey and trunks belted neatly like bathing suits, but there are sequin monograms aplenty. Circus ladies are slimmer this year, but their hair remains in the tightest of permanent waves. Their smiles would do credit to the latest musical comedy ingenue, but they've kept their gold teeth. A little of the old with their something new, that's the circus ladies' attitude toward style. An independent bunch, conforming just so far, and no more, susceptible to the variances of feminine modes, but too concerned with keeping their muscles in trim to let fashions make puppets of them. Troupers first; style intrigues them, but can't make them its slaves.

A New Find

Sylvia Sidney's first picture, "City Streets," at the Paramount, stamps her an exciting screen find. She's a brand new type, distinctly individual, combining sex appeal aplenty with that other precious quality, youth. She is a strange sort of beauty, who is yet a deeply emotional actress.

When she's supposed to be in love with a fellow, it's real. She plays two scenes with Gary Cooper that are going to have the flaps swooning with delight. Her rage at her lover's stubbornness when she beats at him in her fury, is fine stuff. The genuine happiness she expresses when he visits her in prison, her joyful groping only to touch him through the wire netting that separates them, is infinitely more convincing than reels of kisses.

There's a feeling of the poignancy of young love in this picture which is just the kind of thing for the gals. Her voice is low and husky, just right for the young ripeness of her. She's a hard little kid in this picture, but what wouldn't she do for her man.

Wynne Gibson gives another fine portrayal of a gangster's moll that would steal the picture with any other lead. The excellent photography that does right by Miss Sidney aids Miss Gibson as well. She never looked better, or more revengeful, when shelved as usual for a new girl.

French on the East Side

Ann Codee, at the 58th Street frightened the audience a little when she walked out majestically and started singing a song in French. Those people wouldn't give you two cents for a song in a foreign language, even if it is art. Miss Codee meant them no harm, however, she just wanted to plant her Frenchiness.

Her bright blue chiffon dress with a metal brocade jacket and black velvet Russian turban wouldn't do it so she had to sing in her native tongue. Once that was over, with the aid of Frank Orth and a stooge, she flung herself violently about the stage, slapstick, accent, large voice all mixed together with magnificent Gallic zest.

Bradford, Grisham and Van Alst followed, a pleasant but anemic collection of dancing and slightly amateurish special material, delivered with great willingness. Biscuit chiffon made with a well fitted long basque and full skirt of ruffles, and a large matching horsehair hat, lifted off her face, let the audience find out, almost too late, that the act has a genuinely attractive girl with a good figure besides.

Old Acts and New Ideas

The State show this week will please every sort of taste. Sophisticates are taken care of, youngsters will be happy, and plain old fashioned vaude patrons can watch a first class skating act produced in a brand new style.

Opening on a dark stage, three Sandy Lang girls in phosphorescent crinolines glide about in an old fashioned waltz. No one can see their skates at first, but at last comes the pleasant click of wheels and everyone whispers, "They're skating!" One girl does a tap on skates, a pair in phosphorescent wooden-soldier costumes march on wheels, and another speeds about dressed in rhinestone trunks and rhinestone bolero.

Eileen Dougall's act is drawing room stuff; smart clothes, fine accompaniment from a sweet five-piece orchestra. Miss Dougall's voice is small but her diction excellent. Her two dresses are nicely fitted affairs of satin, the first baby blue satin set off with a pink bow at the joining of its long basque to the flared skirt. Second costume, oyster white, is seamed in spirals to hug the hips, accented by a bunch of violets at the waist, matched with violet satin shoes and chiffon handkerchief. A nice act, good to look at, pleasant to listen to, but a little too subdued for a large, hearty house like the State.

Clever Chorines

With interesting routines, appropriate costumes and stirring music, the 24 Evans-Bines Girls sweep across the Paramount stage the hit of the show. March music is thrilling enough in itself, but when to it is added a ballet in red, white and blue executing military manoeuvers on its toes, an audience is vociferous about its gratitude.

On a dark stage, the ballet was accoutred with radium-painted rifles which clicked smartly and in perfect rhythm; great showmanship.

First these smartly trained precision girls dress the stage in yellow organdy bound with black. A conservative group of costumes, to build up the next, the military ballet ones; red jackets, black Sam Browne belts, tin hats, white long ballet skirts, blue slippers and petticoats. Finally they twirl gracefully in orchid chiffon princess sheaths with stylized violet taffeta ruffles at the hemlines.

Studler and Rose, the girl in blue crepe ruffles and a pink blouse, are masters of loose-jointed dancing.

Too Much Show

The biggest show in town at the Hippodrome doesn't mean the best nor swiftest, just longest. Saturation point in entertainment is reached when the clock's gone around for two hours and a half; anything beyond that and you forget whatever you may have enjoyed.

Aussie and Czech open. The man throws hatchets and flicks whips at the lady. She's pretty and faces him bravely while he teases a handkerchief out of her bolero pocket. It is her nimbleness and prancing that do so much to put the act over.

Lydia Barry has a time of it at first, getting the audience to pay attention but soon she has them worn down with good, hearty delivery. When she's finished they almost, but not quite, demand the encore she gives so quickly. Her blue velvet dress is with a loose hanging jacket and smartly becoming turban help.

Madie, of Madie and Ray, is a darling looking little dancer, young and chubby, who has a penchant for back bends. Her last costume is her best, a vaudeville version of a cowgirl. Her compact style and effortless work, coupled with a fresh prettiness, get her a rousing hand.

Did You Know That—

Bob Murphy and Julie Johnson are back again at the Montmartre, where they made their New York debut ... Phylis Havor is returning any day from Honolulu ... Frank Sinclair (retired from show business), has settled in Louisville, Ky., in the bill posting business ... Ann Greenway looked sweet walking down Fifth Ave. in a dark blue and white polka dot suit and a silver fox fur ... a great trio will be broken up when Verree Teasdale leaves "The Greeks Had a Word for It" ... Gertrude Lawrence has gained nine pounds and is much better ... one of the sweetest dogs in the world performs each night in "The Barretts of Wimpole St." ... Lou Holtz and a lovely young lady played tuuuurrrrific golf at Lakeville the other day ... Carlotta King has been very well received in opera in Canada ... that is Eddie Buzzell's voice as the radio announcer in "Dirigible" ... Florenz Ziegfeld, Gene Buck, Mr. and Mrs. Walter Winchell, Sailing Baruch, Mr. and Mrs. Sol Lesser, Dick Rowland, and Kitty and Ned Marin all in Dinty Moore's the other night ... Joey Ray may be in the next "Follies" ... Gertrude Vanderbilt wore a light suit with a dark brown straw sailor hat, boarding a taxi on Madison Avenue ... Mrs. Jack Haley was a picture in Central Park on Sunday ... what has become of Lucille Mendez ... Virginia Smith has been broadcasting at WBNX ... Mrs. Laurence Schwab bids fair to become a champion golfer ...

Leatrice Joy's Luck Is With Her and Jewels; Gets 100 G's (?) Back

Bridgeport, April 21.

Leatrice Joy had completed a vaude engagement in Boston and was driving her car to New York with all her personal belongings—including $100,000 in jewels. Not taking any chances on a hold-up Leatrice carried the jewels in a large handbag.

Nearing Danbury Miss Joy stopped at a wayside stand for gas and oil and while the attendant was filling the order Leatrice stepped into a combination rest and storeroom.

The handbag slipped unnoticed to the floor. She drove away, not discovering the loss until she arrived at her apartment in New York about 5 p. m.

Almost frantic with fear, she stepped on the gas for Danbury, realizing she must have dropped the bag at the filling station, her only stop. She did not trust to phone or wire and drove her own car.

Norman Adie of Norwalk, employee of the gasoline company, paid a visit to Danbury and stepped into the storeroom. He discovered the handbag on the floor.

He reported the find to the station manager and then took the jewels with him to his home in Norwalk.

When Miss Joy arrived in Danbury she again stepped on the gas and headed for Norwalk, where the jewels were returned to her.

Leatrice expressed her regret at being unable to reward Adie then for his honesty, revealing her cash on hand was down to $7, but promised a remembrance when back in New York.

MARRIAGES

Joseph Schlitter, musician, Jamaica, L. I., and Catherine Barber, non-pro, have filed marriage intentions at Stamford, Conn.

J. R. Beale to Barbara Rigdon, non-pro, April 6, Greeley, Colo. Groom is manager of the Columbia film exchange, Denver.

Don Connolly to Georgine Fox, non-pro, at Chadron, Neb. Groom is a Columbia film salesman. They will reside in Denver.

Lewis T. Palmer to Grayce Sebbell, April 16, in Rochester, N. Y. Groom is a musician and the bride a cabaret performer.

Ruth Wanda McCoy to James Lyons Crane, actor, April 16, in Hollywood. Bride is picture actress. Groom is a son of the late Dr. Frank Crane, and former husband of Alice Brady.

Abe Lyman, orchestra leader, and Thelma Todd, film actress, to be married shortly.

Ted Powell, banjoist in Abe Lyman's band, to Ann Silton, picture actress, in Hollywood, April 19.

Katherine Hayden to Albert J. Stone April 17 in Hollywood. Bride is legit actress. Stone is vice-president of the Erie Railroad.

Armand Kaliz, screen actor, to Madeline Hatch Wiener, non-pro in Tia Juana, April 10.

BIRTHS

Mr. and Mrs. Abel Baer, son, in Lenox Hospital, New York, last week. Father is songwriter.

Uncommon Chatter

By Ruth Morris

"God's Gift to Women" is the title that invites feminine patronage, but the film on view within the Strand is far from Heaven-sent. "God's Gift" unreels as a cinematic booby prize, a tepid attempt to surround Frank Fay with the excitement and glamour that draws women to the box office.

It is possible to giggle at the dilemma of a reforming playboy haunted by his past, but it is not possible to accept Mr. Fay as a thrilling Don Juan whose conquests are legion. Miscast, the hero further disappoints feminine fans by losing dignity in an attack of scenario-enforced hypochondria. When he later digs for comedy by selecting appointments for his own funeral, it is enough to send sensitive spectators flying from the theatre.

Louise Brooks, Yola d'Avril, Margaret Livingston and Joan Blondell, wraiths who haunt Hollywood's Don Juan, are substantial ghosts in horse-hair hats, sable wraps and sleekly moulded faces. Alarmingly energetic, each is intent on subduing rivals with a bitter word, or, if that will not suffice, by scratching their eyes out. Laura La Plante alone is calm and collected. She has read the script. She knows, in the end, she'll get her man.

Tougher Gangsters

Until "Quick Millions" came along to muddle an accepted formula, women in gangster pictures were of two types. There was the gangster's moll, a heartless wretch who eventually conspires for the hero's destruction; there was the high-born lady who, knowing the gangster's shortcomings, loved him for the manly heart beating beneath a rough exterior. "Quick Millions" alters a familiar plan, and the audience doesn't quite know what to do about it.

This gangster's moll, sincerely acted by Sally Eilers, is a good scout who knows when she's been discarded, but never ceases to love her man. Marguerite Churchill must be the heroine, she looks like the heroine with her sleek new haircomb, nice clothes and all; she even talks like the heroine, but her well chosen phrases are too eager to admit she's a snob. She completely ignores the rudiments of a gangster heroine by not immediately sensing the potentialities of fine citizenship in a rough diamond.

Picture audiences, preferring their characters true to type, are not prepared for such situations, nor do they know just what to make of a racketeer who has no fine ideals, who makes no apologies and who strikes women without immediately regretting his cruelty. This treatment, plus confused exposes of racketeering methods, is incomprehensible to feminine audiences.

That Roxy Audience

The Roxy is happiest when it indulges in some colossal trick of legerdemain. Roxy audiences pretend excited surprise when an enormous stage prop breaks into the separate units of a Roxyette dancing line. Never for one moment do they let on that they knew it would happen all the time. At the conclusion of the presentation, the Roxyettes return to whatever stylized pattern gave them entrance, hiding their heads, sure no one can see them. It's a touching vote of confidence on the part of entertainer and entertained.

This week a large curtain of white lace blandly believes it conceals the presence of the dancers. The audience tries to think so, too, and everyone is happy when the Roxyettes turn around with a figurative "Look who's here. Surprise, surprise!"

The audience hasn't dared inspect a gob of white lace, pendant from a cable in center stage, for fear of discovering whom it conceals before the Roxy is ready for them to know. A large painted hand descends from the flies, lifts the lace, and there is Pat Bowman all ready for a solo. Who'd ever have guessed it?

The costume department usually contrives something more imaginative than leotards for precision routines, but it was not equal to this week's task of clothing "Happy Feet." Purple slippers with large golden bows do their best to brighten drab satine leotards, one hip appliqued with golden fans to match tall, ineffective head-dresses.

Women's Wear at the Palace

Palace ladies agree on what the well-dressed actress should wear to compensate city-bound theatregoers who must remain in town over a lovely Spring week-end. With one accord they choose white, cool and refreshing. Color monotony is overcome by the varying lines of gowns remarkably suited to the personalities of their wearers.

Peggy Joyce prefers the chaste lines of classic drapery that quietly emphasizes an emerald and diamond necklace and an arm burdened with brilliant bracelets. A black patent leather belt indexes a small waistline, while Peggy's slithering movements do all that can be done to show off a supremely artful gown.

It isn't important to women in the audience that Miss Joyce's speeches are delivered in strained monotone or that she stumbles woefully over some of her lines. They are interested in inspecting her clothes, her style, discovering the secret of charm that has crept into newspaper headlines.

The Dodge Twins choose to wear black and white pajamas as the basis of three costumes.

Blossom Seeley's white crepe is beautifully hung and completed by a fur-trimmed jacket whose long, loose angles emphasize dynamic gestures. The fur is sable, finding accompaniment in bronze slippers and belt buckle.

Betty, skating with Earl and Jack, introduces a hint of ice and snow with her abbreviated white satin, bordered with lapin.

Not a Leotard in Sight

If all vaudeville had the costume variety of this week's bill at the 86th Street, clothes critics would not be driven dotty trying to find new words to describe old leotards. Three dance acts on the bill and not a leotard in the bunch. That's a panic!

A variety of costumes proves that dancers need not rely on the trite abbreviations that overrun vaudeville bills. For a tap routine with four evening-suited partners there is the possibility of the dance rig, contrived of turquoise silk blouse and long black trousers, worn by Edyth Karen; or her blue bathing suit, Patou type of divided skirt held up by self-material straps over an apricot satin blouse.

Thelma White is no less resourceful. Her first dance suit is a transparent white chiffon, tiny kilted skirt studded with rhinestones, bodice interestingly trimmed with a glittering spiral band. A turquoise velvet jacket, peplum flaring over pink satin trunks, is the next variant. Borders of deep white fox, a white tricorn trimmed with turquoise tips, and white kid gloves achieve smarter style than any leotard.

The Spanish dancer with Don Azpiazu uses gay shawls and lots of gold lace, which doesn't seem as important as that the "Peanut Vendor," after a year of hackneyed repetition, is still fresh and alluring when played by a group that understands its subtle rhythm.

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15 YEARS AGO

(From Variety and Clipper)

Gilbert M. Anderson, better known to film fans as Broncho Billy, bought the Longacre theatre, New York.

Harry Fox, musical comedy, has signed with International Film Service to appear in a picture comedy.

Alexander Pantages lost a suit to Greenwald and Schlekler, over canceling one of their acts after playing two weeks of a route over the Pantages circuit. They were awarded $2,500 damages.

Lewis and Gordon incorporated with Aaron Hoffman one of the stockholders.

George Primrose, the minstrel, 62, married to his secretary Viola Trueblood, 28.

A Burlesque show at Daly's, New York, was stopped by the police from complaints over a cooch dancer, reported pretty raw.

Headline acts formed a bill which drew a crowded house to the Century, New York, and added $4,000 to the million-dollar endowment fund of the Actors' Fund.

50 YEARS AGO

(From Clipper)

Temperance folks were advocating music as a substitute for rum. Daily papers took it up commenting it would be okay if five or 10c worth could be bought, but it cost $1.50 to hear good music and bad music was not stimulating.

Circus animals were being moved out of Central Park and shipped to opening stands after quartered there all winter. The city received a nominal fee for stabling over the cold weather.

A new theatre seat had been invented which disappears through the floor when the audience rises. In case of false alarm of fire it is questioned how long it would be before the people get their seats back again.

Anna Dickenson, well known actress of this period, broke a contract with a manager because he asked her to put on trousers and play a boy part. She was upheld by the court, who said it was disgraceful to ask a lady to perform such an act.

Kuntz Brothers, biggest lager beer brewers in the east, lost $25,000 playing angel to show business. They lost another like amount at the same time through bad beer debts owed by saloon keepers.

Coney Island was preparing for a record summer after the Metropolitan district had suffered through one of the worst and coldest winters on record. Coney was being advertised for vacationing against European spots.

The east was completely sold on walking contests. They were called Heel and Toe contests and high money prizes were put up for the winner.

A new departure in "Uncle Tom" shows was given in New York to fight the big competition of other Tom shows. This one had two Topsys, two Markses, two donkeys and a flock of Siberian bloodhounds and jubilee singers.

Inside Stuff—Pictures

Cameramen and lab men in the Coast studios are continuing their experiments on super-sensitive film with super-critical minds. Nobody is going to be stampeded by this newest possibility in picture production. That was the tone of the Academy's experience meeting on the subject. Another conference in a few weeks.

Certain advantages of the "fast film" are generally admitted, such as less light on the set and consequently a more comfortable place for all working on it.

Whether there will be economical advantages and how much, is a general question, and until it's settled there'll be no rush to change equipment.

One speaker at the experience meeting stated it would be necessary to use as many lamps as with the old film. The lamps would simply be smaller, and would require as much attention as the larger.

A report, unverified, is that Universal will make a portion of next season's program in New York, splitting it up probably along the same ratio as Paramount with its two studios. A site on the west side between 9th and 10th avenues is said to be in mind. From time to time various spots around Manhattan and the Bronx have been mentioned for U.

At the Universal home office it is said nothing is known of a New York studio, though it has been discussed frequently. As an experiment of what could be done, a short in the Detective Shadow series was made, with good results, at the Audio Cinema studio in the Bronx.

Truce between the Fox studio and Fox West Coast theatres' press departments was established by a dinner at which Winnie Sheehan was host. Glenn Allvine and Gabe Yorke respectively headed the studio and theatre staffs. Better working between both is insured. Clash on theatre exploitation dates back to "Big Trail" and "Just Imagine" last fall.

Yorke's idea on exploiting the FWC deluxers and chain houses is to re-establish the old system of a special man for each house and not work on the "city desk" assignment basis. Frank Whitbeck, former FWC publicity head, was conferring with Sid Kent in 'Frisco on a Paramount proposition over the weekend.

How Metro will handle the "asides" in "Strange Interlude" for screen transition may be solved by the method employed by the German director of "Das Lied ist Aus," a German musical. It shows a double-exposed "ghost" emerging from the actual figure and pummelling a vis-a-vis, whereas actually the words that are uttered are most amiable. This trick photography, or an off-stage voice, may be Alfred Lunt and Lynne Fontanne's new treatment for "Interlude" by M-G-M.

Both are signed, the players' $90,000 being $8,000 more than was paid O'Neill for the screen rights.

New subjects of co-operative research to be taken up this year by the producers' technicians committee of the Academy of MP Arts and Sciences on the Coast will include the possibility of eliminating cue sheets, use of supersensitive film, ideal screen dimensions, and camera and projector apertures.

Preliminary remarks on these fields for research were made at the quarterly meeting last week of the joint committee representing the money and the mechanics of studio operation.

Elimination of the cue-sheet is one economy the industry will gain as result of the standardization of release print leaders.

The Academy's blueprint on the make-up of leaders is being followed by the majority of producers. Some 4,000 projectionists in all parts of the country are sending to the Academy's technical bureau their comments on it, after practical handling of the standard prints. Consensus of these returns will guide Academy technicians in a final smoothing out of the standard specifications.

Chaplin is said to still have $40,000 coming to him for his end of "City Lights," four weeks at the Los Angeles theatre in L. A. Picture was premiered as first in that theatre with Chaplin and H. L. Gumbiner, owner of the house, agreeing on a guarantee to Chaplin of $150,000 for the first four weeks.

House is now in the hands of the receiver with Gumbiner holding the bag for $1,500,000, cost of the theatre after 12 weeks of operation.

Metro, following its policy of building up its own contracted list, giving as little publicity as possible to people brought on the lot as loans from other studios, did not utilize an exploitation angle for "Gentleman's Fate" trailer.

No mention in the trailer of Mervyn LeRoy, loaned by First National to direct, although "Gentleman" is a gangster story and LeRoy at present is riding on the crest of his "Little Caesar."

Gradual elimination of the hi-hat attitude in Hollywood, taking place so gradually as to be almost unnoticeable to those on the scene, is a distinct surprise to those returning after several years.

One vaudevillian, spending a few days in the film town between jumps, went through a couple of studios and was heartily back-patted by many who had forgotten him on his last visit. It was too much for him. "Has anybody got a newspaper?" he asked. "Maybe I've struck oil."

If William Fox returns to pictures, other than in some capacity with the organization bearing his own name, further payment from the bankers on the $2,500,000 he receives as part of his withdrawal will not only cease, but court action will be taken to enjoin him from proceeding. This information, coming from Wall Street sources close to the entire Fox proceeding of a year ago, sets at rest all rumors concerning reported picture projects of WF.

RKO-Pathe's intention of putting Pola Negri in a picture based on Mata Hari, the spy, is expected to bring objection from Metro. It has Greta Garbo slated for such a story now being written on the lot, and announced several months ago its intention to film a picture under the title "Mata Hari."

Coincidently, the last Marlene Deitrich picture, "Dishonored," was a woman spy story.

Best customers at the Coast studio publicity departments for stills are the foreign imports. It's not uncommon for the alien boys and girls to buy them in batches of 100 and more.

Reason is the Europeans don't trust the publicity departments to get them what they consider fitting breaks in the home country. Imports protect themselves by shipping the photographs personally.

Los Angeles "Times'" war on the Coast picture circuits that cut down their advertising when the paper raised its amusement rates has now extended to the studios.

Studio publicity boys are finding it not only difficult to plant publicity copy, but what publicity printed goes in without the name of the firm involved.

Hollywood director on layoff is picking up pin money with the testing gag.

He's advertising for kid players for a comedy company and charging 50 cents for each audition.

Ina Claire's determination to conquer Hollywood and make good in pictures is the subject of comment and approbation among her friends. They find themselves banned down or visited briefly during the social hours because of the star's desire to be 100% efficient on the lot.

Miss Claire occupies the Marion Davies guest house at Santa Monica but isn't partying much.

Film industry was not represented among the trade paper experts who conferred with President Hoover, Monday (20) on current business conditions.

Seven of the country's leading industries were named: Steel, Textiles, Oil, Automobiles, Chemicals and Banking.

Inside Stuff—Vaude

Usual squawks from the RKO vaude units that they're being cut too much when hitting the coast where they are augmented by four [illegible] acts. Judging by the shows as they percolate into Los Angeles, however, the cuts don't handicap any of the acts and lend to pep things up.

Vaude show necessarily must be trimmed to 90 minutes for the eight acts, in some cases eliminating the afterpiece hokum. Shows, in toto, seem to play well.

Further complaints are chiefly against the radio continuation. Two troupers etherized for RKO in all towns.

Units all claim the radio stuff is n.g. They say that they have to improvise their own radio continuities.

Other hollers are directed at the house managers enroute. Latter don't want to be bothered with the radio thing because of other routine duties and they usually assign it to a head usher or an ass't mgr.

Result is that the principal comedian of the intacts must assume all responsibility by m.c.ing the radio show.

It has happened that even an announcer wasn't present in some of the lesser radio stations to introduce the unit's m.c. In one instance the act had to talk to himself, both asking and answering questions.

Poor scheduling of broadcasts, too close to the commencement of a supper or night show, is another element. It causes the acts to worry about missing their shows at the theatre or, more often, to rush and hasten make-up.

Jesse Freeman and Charlie Morrison, associated vaude agents, passed into a panic when Variety recently printed that Herman Timberg was about to sign a contract to go on an RKO route at $1,750 a week. Story stated Timberg's previous salary over the same circuit with a similar act had been $3,500 with some stands at $4,500.

Timberg bawled plenty when seeing the story, saying he could never accept the offer in the face of that, etc., although later Timberg signed.

Meanwhile Freeman accused Morrison of giving Variety the story, with Freeman saying he intended to go over to Variety and give Sid Silverman (his nephew) the works for letting a story like that go through, crabbing a $1,750 booking for Freeman. Morrison admitted he had talked to a Variety reporter. "But," said Morrison, "he didn't make any note so I didn't think he intended to print it." On top of that Morrison suggested to Freeman that perhaps if he did make a holler to Variety, Variety would follow it up with a kidding story, making the situation worse.

When Morrison made mention to the reporter of a possible booking of Timberg by RKO, nothing had been arranged and nothing was printed. The story did not hinge upon Morrison's information, but came from another source that hooked it up with the story Variety used. That was not of the Timberg thing especially but that RKO intended to cut down the high headline salary of yesterday, when the headliner had proven of no decided box office draw.

Inside Stuff—Music

One radio hour has developed its own idea of studio etiquette for the weekly appearance of opera stars.

As the guest artist enters the orchestra rises, the singer is introduced and the musicians applaud. As the program ends the singer thanks the orchestra which, in turn, returns the compliment with applause and "bravos."

Music publishers appear unduly exercised over the brazen attempt to slug acts playing for RKO into singing the songs published by Radio Music. Both RKO and Radio Music are of the Radio Family.

It's unlikely that any vaude acts playing for RKO or any other circuit will permit undesirable songs to be forced into their acts to ruin such acts, nor is it likely the RKO booking office will allow such tactics to go through, to the unavoidable detriment of its stage vaude shows.

In other days when the ordinary songs were sung by too many vaude singers, there was coin behind. But the vaude actors got their lesson of those days and it's now a tradition in vaude, as the cut-in will be a tradition among band leaders in the years to come, if the bands as popular attractions can last that long. There's more doubt over the longevity of bands than of acts. Vaudeville is the oldest branch of the show business. It dates beyond records and will unquestionably go on forever, despite setbacks now and then.

Vaude acts know their stage business, regardless of what else they know. RKO or Radio Music will find much difficulty, if either attempts it, in trying to foist songs upon vaude acts that may help to put those acts out of the show business.

This Radio Music-RKO act thing just seems to be a sort of a desperate move by someone to prove a theory of "co-operation," an argument that brought about Radio Music and has cost over $500,000 to date.

Although the mechanicals consider the 25 cent discs to be selling fairly well, there is no profit to be made from handling the cheaper records.

The mechanical firms state that expense of issuing 25 cent discs is so high that there is but the slightest margin of profit for them. They have the same royalty to pay on this brand as with the 75c. platter, four cents on each record.

Standard 75 cent disc distributors, questioned as to why they issue a 25 cent make when there is no money in it, replied that they can't stay by and let one manufacturer have the entire cheap disc mart to itself. They declare that then there would be money in it, for if one had the whole field to itself it would be okay on bulk sales. Competition, they say, forced them to enter the cheaper disc field.

Mechanicals point to Durium as an example that a cheap disc cannot make money. Durium sold for 15 cents.

Songs being used in Lew Leslie's new show, "Rhapsody in Black," written by Jimmy McHugh and Dorothy Fields, will be published by Shapiro-Bernstein.

Belief McHugh and Fields are under exclusive contract to Metro, with Robbins publishing that team material, is erroneous. Metro holds a contract for their services for picture songs only, with the team obligated to go to the coast for Metro whenever called.

In the interim, McHugh and Fields can write for whoever they please.

Vincent Youmans recently decided to discontinue his music publishing activities. He has always had a hunch to be a publisher so it is probable that he may later decide to issue his own songs again.

Meanwhile Youmans will continue holding his catalog.

SHUBERT TERMS FOR CENTRAL ON LEASE

Rental for the Central on Broadway, under lease to RKO (Radio Pictures), is reported quoted by the Shuberts at $4,000 weekly, or $208,000 a year for an 18-months term. RKO is said to have countered with a proposal of $3,500 weekly, or $182,000 annually. Last week RKO leased the Gaiety, instead from Erlangers as reported elsewhere in this issue.

Presently Columbia has an optional occupancy of the Central on sharing terms with the Shuberts for the $2 display of Columbia's air film, "Dirigible." Under the split of the gross the Shuberts take the first $3,500 in the box office, Columbia gets the next $5,000, and the remainder of the weekly gross, if any, is split 50-50 between the two parties.

On the first full week's gross of "Dirigible" at the Central reported in "Variety" last week at $19,500, under the sharing terms the Shuberts received as their end $9,000. Through the gross steadily dropping on a $2 top picture on Broadway if "Dirigible" leaves the Central when doing around $10,000 a week as probable the Shuberts then will be drawing $4,250 as their share.

Turned Down Gaiety

Columbia was reported to have been offered the Gaiety by Erlanger's at a flat $5,000 weekly, with the Gaiety acknowledged as a much superior location for picture showing and publicity through its corner spot at 46th street. It has a wide Broadway front and sides up and down the building for signs. Columbia preferred the Central in the middle of its block, it is said, rather than to fully operate the Gaiety on the flat rental.

RKO now is a tenant of the Dillingham's Globe, with its lease on the Globe running until July next. RKO is paying $6,000 weekly to Charles Dillingham for the theatre as a flat rental, but is obligated to engage and pay the Globe's regular manager, stage crew, treasurer and janitor on its payroll. That is additional to RKO operating the Globe with its own staff.

Printer's New Legit Step, Further and Deeper

Organizing Walker-Towne, Inc., as a play producing outfit, Samuel Golden, Broadway theatrical printer, has stepped into legit a bit further. Golden is reported to have taken an out of town theatre for summer stock.

With several others in on Walker-Towne, Golden has acquired "Gentlemen of Distinction," by Dorie Shari, for next season. In addition he is one of the backers of "Precedent," at the Provincetown Playhouse, Greenwich Village. I. J. Golden, western attorney, who wrote the play about the Mooney-Billings case as propaganda, is the New York printer's brother.

Maine Town Meeting on Unwelcome Opera House

Skowhegan, Me., April 21.

The 30-day option which Priscilla Theatres, Inc., of Lewiston, former holder of the Skowhegan Opera House lease, held has expired on the Municipal auditorium. The company states it is not interested in leasing the Opera House under the terms offered, which necessitates a $36,000 bond and fulfillment of all requirements of the original lease.

A special town meeting may be called to arrange for further negotiations.

H. Jolson in "Code"

Harry Jolson, Al's brother, will head the cast of the "The Honor Code," by Mark Linder, which Jack Linder is producing. Due to open in Atlantic City week of May 11.

Also in the cast are Anna Chandler, Betty Kashman, Antonio Miori, Valerie Bergere, Miriam Battista and E. L. Fernandez.

Joe Leblang

Broadway lost its Atlas when Joe Leblang passed away in his sleep last Friday (17) morning. Show people lost a friend and pal who never said no.

Joe Leblang awoke at five. He called his nurse to say he had a fine sleep. He reclined to further rest but at seven Mrs. Leblang had a premonition that something was wrong. Entering his room she realized he had begun the great adventure. For several years he had had heart trouble. Recently upon returning from Florida, doctors ordered a complete rest. Because of reports that he would receive callers in a few days, his death was more a shock. From all sides came dazed, sorrowful comments.

In the past year or so big men of the theatre have gone to their maker. In two instances Broadway expressed indifference in unmistakable terms. But it was so different when Joe Leblang's spirit took flight. Actors, managers, newspapermen and others who knew or even heard about him, expressed sorrow and in such terms and tones that there could be no comparison.

Reporters respected Joe Leblang and the editorial comment on his passing has rarely if ever been so genuine, so heartfelt in the annals of show business. The greats of Broadway came to his home for a last glimpse and a final murmured goodbye.

His span was 57 years. His smile will live long after him. His activity was vast. His wealth was great but he was the most democratic and charitable of showmen.

Joe Leblang started from scratch and developed into a genius of theatre tickets. First in a little agency at 30th street and 6th avenue he started selling lithograph passes—press agents got little money in those days (1895) and that was one revenue avenue. Later he bought gallery and balcony tickets which were sold at cut rates.

When Leblang's moved to 43rd and Broadway, the field of cut-rating became a real factor in the legit theatre. His name then was little known but "Gray's Drug Store" in the basement of which he operated became the nucleus of the cut rate business.

Some managers opposed the sale of tickets at cut rates but Joe Leblang had an entirely different theory, the more economic and logical one. His agency is known to have prolonged the runs of plays and thereby upheld his side of the question. He figured that when a show's business was dropping, its tickets were akin to the bargain sales of a department store. By handling such tickets he directly aided the theatre. That became more true when Broadway became over-theatred. Not once but in a number of instances, plays which started badly and later became hits were saved by Joe Leblang. Cut rates were used for some weeks, attendance then developing to such an extent that all tickets thereafter were available only at the box office or in premium agencies. "Abie's Irish Rose," world's run record holder was in and out of cut rates in its five years on Broadway.

Even Broadway does not generally know the number of shows Joe Leblang backed. It was frequent that he would take over a show to the extent of guaranteeing a certain gross but he was the silent partner in many productions, aiding younger and eager showmen, also advancing considerable sums to any number of producers. He never complained about losses attending those trials and continued to move forward because of business acumen.

Joe Leblang owned the 48th street theatre, the George M. Cohan and Sheridan Square theatres, the latter a picture house. He operated the Cort and was part owner in Newark's two legit theatres. He backed the Broadway theatre-ticket agency and the Equity agency, continuing the latter in the face of heavy losses. He liked to winter in Florida. Several years ago he bought in on the Hollywood hotel, also the country club cafe there. Yearly he was active in Floridian charities.

In addition to being in all phases of show business Joe Leblang was a power in the American Union Bank, New York. Last year he purchased the Longacre building at 42nd and Broadway. The Fitzgerald building beside it (includes the Cohan) was also his property. The combined parcel is an entire Broadway block upon which he planned eventually to erect a skyscraper. The realty operation summed up to $15,000,000. His wealth is estimated at $20,000,000.

Had he lived a few hours longer, Joe Leblang would have had the gratification of commendation in the public print because of his unique plan to prevent gypping of tickets for hits. An editorial lauding the plan appeared in the New York Times on the morning of his death. The article expressed the hope that with the elimination of gouging, show business would improve in coming season.

Three years ago when theatre ticket speculation was a boiling question Joe Leblang came forth with a proposal to from a central ticket agency. He offered to turn over the Cohan theatre for the purpose. The managers in many sessions agreed to the plan, which was to do away with virtually all premium charges on tickets. It looked like the solution to ticket ills but several managers refused to agree at the last minute and the plan was abandoned. Recently when Leblang's took over the Postal Telegraph ticket agency, housed in Gray's also, he approached the central ticket office idea and it is so called.

A devotee of golf which had been denied him in the past year or so by doctor's orders, he was the leading spirit behind the creation of the Fenimore Country Club at White Plains, N. Y. His charities were many but his favorite was the Jewish Educational Society.

For 20 years he suffered with a knee infection caused by splintered bone. The accident happened when he was in his teens but only later when his condition ran down did the knee trouble become active. For a time amputation was considered, but although he suffered torment, the operation was never done. The knee was often opened however. It is believed that affliction had some bearing on the heart disorder. His most serious illness dates from the time the central agency was proposed. Friends prevailed upon him not to take chances with his health by taking over the immense burden such a proposition would have entailed. When he entered into the Postal deal it was not with the assent of those closest to him and partly for the same reason.

The devotion of Mrs. Tillie Leblang to whom he was married for 33 years and his unceasing, tender regard for her is idyl in or out of show business. They were never separated for over a few days. Surviving also are three daughters, Mrs. Etta Rosenstein, Mrs. Dorothy Leventhal and Adele Leblang, 14, two brothers, Hugh and Rudolph, and three sisters, Mrs. Richard Keith, Mrs. Samuel Katzen and Mrs. Morris Greenspun.

Associated with Joe Leblang for nearly 30 years was Al Jones. Their steadfast friendship and business relations are also epic of show business and Broadway. That applies as well to Matty Zimmerman, Joe's general manager, with him for 15 years. No secret the combined skill and knowledge of Joe Leblang and Zimmerman accounted for any number of coups.

Times' Editorial

On the morning of his death there appeared in the New York Times an editorial congratulating Joe Leblang on his plan to do away with ticket gypping. He never saw it.

The editorial:

An Ingenious Device

> After two months' trial Mr. Leblang's Central Ticket Agency, co-operating with the similar service of the Postal Telegraph-Cable Company, believes that its plan to cut down price-gouging to the vanishing point is an established success. The theatrical season is in its last active period until Fall, and by that time the public should be familiar with the clever arrangement made in its own interest. If it continues to work and holds the necessary patronage, its inventor can be numbered among the humbler but not unimportant benefactors of society.
>
> As explained, the plan is used only for performances of "hits" for tickets to which the speculators have been charging any price the purchaser could be induced to pay. At the Central and Postal agencies only a blue slip, with the number of seats and the name and date of the performance, can be purchased for one of these sell-outs. The client is shown the tickets he has bought, but may not retain them. If he is a speculator, he has only a blue slip to sell to some one else, with no guarantee beyond his word where the seats will be. And if he is a speculator, the agency clerks will recognize him after a few visits. The blue slip is accepted by the theatre doorman for admission; inside, an agency agent exchanges it for the stubs which bear the seat locations. So long as these correspond with what the salesman at the agency said, the buyer is satisfied, the 50-cent premium is gladly paid, and the speculator is left well on the outside of the transaction.
>
> Assuming that a gouger could hire enough men to buy the blue slips regularly without being recognized (and he would have to employ a new army each week), his customers would still have to take their locations on faith. Faith is a difficult sentiment to feel for a gentleman who charges you $13.20 for a $6.60 ticket, especially if you should meet him on the sidewalk in front of the theatre with little chance of seeing him again. There will be a certain traffic in these blue slips by established agents for rich and lazy customers who either won't take the trouble to go to Leblang's themselves or find no pleasure in buying anything for a reasonable price. But the system is the best plan yet devised for public protection, and for enabling those who can afford but a little more than box-office prices to see the shows which "everybody is talking about."

Services

In Temple Emanu-El funeral services were held Sunday afternoon. During the several addresses no finer things could have been said of any man.

Police restrained people anxious to do homage to Joe Leblang an hour before the doors were opened. Bluecoats carried the casket to the rostrum. High police officers were in charge outside. The line of honorary pallbearers was led by Mayor Jimmy Walker and Senator Wagner. Several hundred men to whom Joe Leblang was near and dear followed the casket.

Rabbi Nathan Krass eloquently talked of the departed friend. "The city has lost an outstanding citizen—the Jewish faith has lost a great philanthropist—the theatre has lost its patron saint. The story of his rise is like a fairy tale of American history."

Following was George Jessel, representing the Jewish Theatrical Guild, who somewhat brokenly spoke for William Morris, head of the Guild. He poetically mentioned the theatre beyond life into which Joe Leblang has been welcomed.

Judge Otto Rosalsky was the final orator in honor of Joe Leblang, who, he thought, would have liked a silent service, but that his intimates wanted a public expression. The judge's sentiments closely followed that of the clergymen—another indication of the love for the thoroughbred who had gone to eternal sleep.

Perhaps it was meet that a brilliant sun beamed on the notables who stood silently on the walks as the cortege got under way. More than 75 cars journeyed to the cemetery. Statesmen, editors, bankers, city officials, the bench and bar and showmen were among the honorary pallbearers:

Alfred E. Smith
James J. Walker
Robt. F. Wagner
Samuel Levy
Samuel S. Koenig
M. L. Erlanger
Otto A. Rosalsky
Jos. M. Proskauer
Jonah J. Goldstein
Edw. F. Mulrooney
Max S. Levine
Samuel D. Levy
Albert Ottinger
Felix M. Warburg
Arthur D. Lehman
Dudley Sicher
Israel Unterberg
Bernard Semel
Daniel Frohman
William Morris
George Jessel
Al Jolson
Lee Shubert
John Golden
David Belasco
George M. Cohan
Sam H. Harris
Adolph Zukor
Harry Warner
Albert M. Warner
John McBride
Gilbert Miller
Wm. A. Brady
Wm. F. Rafferty
Arthur Hopkins
Samuel D. Lambert
Dr. Albert A. Berg
A. L. Jones
Wm. Kufman
M. H. Zimmermann
Max Rosenblum
Morris Rosenstein
Adolph S. Ochs
Arch Selwyn
L. Lawrence Weber
Dr. H. Moskowitz
Nicholas Schenck
Sime Silverman
A. H. Woods
Harry B. Nelmes
Florenz Ziegfeld Jr.
David M. Bernstein
Frank Gillmore
Edw. C. Carpenter
Dr. A. H. Giannini
Frank C. Page
Clinton B. Allsopp

Federal Court Upholds Plagiarism Allegation on 'Little Spitfire' Producers

By a decision handed down by Judge Cox in Federal Court, New York, Monday (20) the charge of plagiarism by Samuel French, Ltd., against Myron Fagan, author, and Benjamin J. Witbeck, producer of "Little Spitfire," was upheld. A referee will later decide the amount to be assessed against the money accruing from the piece under their direction.

In the original complaint the French interests sued for $250,000. The charge was that the play, "Brown Sugar," by Lady Arthur Lever, had been plagiarized and only changed in minor respects by Fagan and Witbeck in "Little Spitfire." The action for infringement was started in 1927.

The Fagan-Witbeck production was presented at the Cort, New York, for five months and also played at the Klaw, N. Y., and on the road, with stock bookings placed at $4,300.

The picture rights for "Brown Sugar" had been sold in London.

Shubert Dispute—Notice

Following a reported dispute between Tom Van Dycke and Lee Shubert, notice was posted Monday (20) at the Bijou for "Six Characters in Search of an Author." The show was revived by Van Dycke, with the Shuberts partially backing.

Reports were that the supposed set-to between Van Lycke and Shubert was caused by a burning the Shubert office was said to have given the young producer, in form of juggling the opening date, which eventually was set back and subjugated for Shubert's own production, "Melo."

Equity bond on the show was guaranteed by a letter signed by Jules Murry.

"Judge's Sec" Got $3,700 In 2 N. Y. Subway Wks.

After establishing a record low for two weeks in New York subway legits, "Judge's Secretary" by Walter Newman, Lew Talbot producing, folded Saturday (18) in Flatbush. In 16 performances, eight at the Windsor, Bronx, the show played to only $3,700.

If revised, the show will reopen in Philadelphia. Its closed tour was on an Equity bond waiver.

Op's Balto Hit

Baltimore, April 21.

Metropolitan's Opera four-nighter at the Lyric here was a success. Opened Monday, 13th. Local Opera Club took the show for a week and farmed out three performances to Washington.

Frederick R. Huber, local representative, stated it was the 10th consecutive season of grand op in this town without a deficit.

STOCK TAKES SHOW INTACT

Hollywood, April 21.

Frank Craven and the "That's Gratitude" production staged here by Henry Duffy, after a week's lay-off, went into the Fulton at Oakland this week. George Ebey took it over intact.

Ebey is going heavy for guests. On May 3 Florence Reed goes into the Oakland house in "Shanghai Gesture." A production of this play starring Mrs. Leslie Carter opened at the Hollywood Music Box last night (20).

GISH GIRLS IN "ORPHANS"?

Cleveland, April 21.

Some talk here of Robert McLaughlin planning to revive "The Two Orphans" with Lillian and Dorothy Gish. It'll be for the summer stock season at the Hanna.

No confirmation and maybe one of those "ideas."

WOOLF IN ROAD "LADIES"

Walter Woolf may go to work again, after having closed in four days in "Great Man," when Shuberts send out a Chicago company of "Ladies All." He played the lead when the same piece was on Broadway last year.

Now casting, Woolf may also do a vaude act.

LEGIT'S STONE WALL-TALENT

Break-In Shortage Forcing Indies Through Erlanger or Shuberts or Else

There is an acute shortage of break-in houses available near New York for independent legit producers. This situation has made itself evident for the first time in many years. Indie producers are faced with the problem of either booking in and out of New York through the Erlanger or Shubert offices or open cold.

One indie producer with a New York house booked for the week of May 4 to open found last week that he was practically up against a stone wall when searching for a break-in spot near the city.

The four Brandt houses were occupied with their own projects, among them the rotating stocks. With a civic opera in one Newark house and the Chaplin film in another, that city is out for bookings.

Films

Only available indie house in Washington is the Poli, temporarily occupied with stock. Practically every former legit theatre near New York not under a booking arrangement with Erlanger or the Shuberts is occupied by films, stock, or some other non-legit venture.

Reason for this largely is that theatre owners in the hinterland have had such a tough time of it during the past season that they have protected themselves by putting in a substitute to keep their houses going. Insufficient plays during the season forced them out of the field.

It is still possible to get plenty of theatre space through the two circuits, but these offices are reported laying down the law.

Both decline to book a show on the road prior to New York opening unless the show comes into one of their houses in the city. Because of the existing condition of lack of competition on the road they can practically dictate.

Only outlet for indie producers is either through the Shuberts or Erlangers before making any theatre arrangements.

Musical Off at Present For Hollywood on B'way

Warners' booking of John Barrymore's "Svengali" talker for a May 3 opening on a pop-priced grind at the Hollywood theatre, New York, temporarily sidetracks its intentions of installing legit there.

Negotiations were started with Bobby Connolly to produce a musical for the Hollywood with $2 top in mind. Warners won't consider the musical show idea again unless without film product for the house.

Mahoney in "Vanities"

Carroll's "Vanities" will have Will Mahoney as its star this year at $5,000 a week.

Mahoney was set through his manager, Ralph Farnum. Comic was in Carroll's "Sketch Book" last season.

Unfinished Play Suit

Alan K. Foster has filed suit in the Municipal Court, New York, to recover $500, which he claims he advanced to Alonzo Price for writing a play that was never completed. Foster is represented by Julius Kendler.

According to the plaintiff Price presented an unfinished script and then walked. The arrangement supposedly was effected some time back.

Coast "Tomorrow"

"Tomorrow and Tomorrow," by Philip Barry, has been turned over by Gilbert Miller to Belasco and Curran of Los Angeles for coast production.

CHORUS EQUITY "TICKET"

Annual "Election" May 29—Dullzell for President

Ticket named by Chorus Equity's nominating committee, to be voted on May 29 at the annual meeting, lists Paul Dullzell for chairman of the executive committee; Catherine Huth for recording secretary, and seven for three year terms on the committee.

Latter are Frank Erickson, Lucian Fyghs, Henrietta Merrhnan, Emmett O'Brien, Donald Plover, Gus Schilling, Helen Shepard.

Moral Effect of Col. Burlesque Keeps Stock Closed There Sundays

Columbus, April 21.

Players' Guild, stock company playing the Hartman theatre here, called off its first Sunday performance late Saturday (18), fearing action by police over closing of theatres on the holiday. All theatres had been running wide open in town for years on Sundays, until a closing order to the local stock burlesque house on the previous week.

Guild boxoffice was kept open all day Sunday for refunds.

Sunday blue law in this state has been ruled out by the present legislature, but the new law does not take effect for another 60 days.

Gambol's $23,000 Net; Aid for Delinquents

At the last Lambs board meeting on the matter of delinquents, 131 members were dropped for non-payment of dues. Following the Gambol at the Met Sunday night it was understood more members might be suspended for the same cause.

A plan, whereby some members unable to pay would be taken care of, calls for another Gambol to be staged by Charles King at the Hudson. Theatre has been donated for the purpose and proceeds would be used to pay back dues of members not engaged.

Maurice Chevalier did not appear at the Met Gambol, it being stated that Paramount, for whom he is making pictures, did not think a stage appearance advisable at this time. The French star wrote Shepherd Bert Brown to that effect and enclosed a check for $500, although not a Lamb.

Al Jolson raffled the signatured souvenir programme, but the liberal bids of other years could not be secured. Jolson and King bought the program between them, each paying $750. Gambol was expected to show a net of $23,000 to the club.

Lambert's Indie Musical Idea for Self in L. A.

Hollywood, April 21.

Eddie Lambert may star locally in an independently produced musical with Fanchon and Marco associated in production via the costumes; Jeanie Macpherson, book; Val Burton, lyrics; Will Jason, music.

Revue as tentatively lined up will be staged by Eddie Prinz, with Lambert set to go but waiting for the local backing he is promoting.

"ARGENTINE" WANTS STAR

Los Angeles, April 21.

Lenore Ulric, previously mentioned, will not play the lead in Edgar Allen Woolf's "Argentine," to be produced here by Belasco and Curran. Play is scheduled to open late in May.

A previous engagement in the east for Miss Ulric has the producers looking for another name.

STICKS' STOCKS FOR N. Y. ACTORS

Pictures' Heavy Inroads on Eastern Stage Play Players—Nothing in Exchange Worth While From Film Ranks

NEXT SEASON'S FEAR

The Hollywood spectre, so often talked of on Broadway as a menace to the legit theatre, has become a reality in the past two months. So thoroughly have the picture moguls combed the talent lists of Broadway that producers of legit look to be up against a blank wall as far as next year's productions are concerned.

One of the first producing companies to take quick action is the Ray-Minor Corp. It sent Arthur Lubin, of the firm, on a rush voyage to the sticks to inspect stock companies for players available for Broadway legit production purposes.

Though Ray-Miner is a subsidiary of Paramount, its activities are isolated. The hunt for actors in the stocks is not connected with pictures.

Another recent move in the direction of looking for stage material outside of the regular stage fold is the trip of Frank Mandel, of Schwab & Mandel, to the Coast to look for talent for the firm's new musical comedy.

Broadway's Pinch Season

The present season on Broadway has been the first in which the pinch of principals was felt on the stage, despite the number of short-lived plays. Several productions had to be postponed because of lack of leads, ladies usually. Quite a number of plays during the season had to recur to stock company actors, at least four of the principals in current and incoming productions being from stock ranks.

Harvey Stevens, playing the lead in "Tomorrow and Tomorrow," is a very recent recruit from stock. From stock for their first season on Broadway are Margaret Barker in "Barretts of Wimpole Street," Roy Roberts in "The Patch" and Charles Harrison in "Precedent." The first two of this quartet seem set on Broadway.

The inroads pictures have made on Broadway legit actors, though, have increased tremendously, especially during the past six weeks. Paramount announced eight actors from legit. Metro has had at least two legit players every week for two months; at least four have been taken by Warners and the same number by Fox.

Can't Protect

Nothing Broadway legit producers can do to protect themselves is what is giving the headaches. Only ones who can are the bigger organizations like the Theatre Guild, Erlanger office, etc. Either can engage a number of players on yearly contract terms, but even they are inclined to avoid doing this on the plea legit is too uncertain to get tied up with a large number of actors.

Only other solution is obtaining players the picture people have dropped. That hasn't worked out advantageously because little film talent is worthwhile from a stage standpoint.

Legit-Film Combo

New idea in summer stock theatre operation, combining legit and films, alternately, will be tried this summer by Harold Hecht, from New York legit. He has leased Fireman's Hall Theatre, Woodstock, N. Y., to open May 15.

Hecht has wired the house for sound. A number of tryouts are slated, as changeoffs from the talkers.

STOLEN PROPERTY SUIT

Francine Larrimore Asks $5,000 from Chi Theatre

Chicago, April 21.

Litigation of a $5,000 damage suit against the Studebaker Theatre Corporation, arising out of property stolen from the John Golden-Francine Larrimore show, "Let Us Be Gay," is due for a hearing in local courts soon.

Action was brought by Golden and Miss Larrimore after the latter lost some valuable property during her engagement at the theatre. House refused responsibility.

Stage Door Too Far Back; Veree Teasdale Walks Out Both Ways

Following talk on Broadway of temperament flashes and squabbles with William Harris, Jr., producer of "Greeks Had a Word For It," Veree Teasdale in that show will withdraw. She exits April 25. Leona Mariele, now doing a bit in "Once In a Lifetime," replaces.

Trouble that was claimed to have started the row was Miss Teasdale's desire to walk into the theatre through the front entrance and giving the stage door the hi hat.

Show closes at the Harris next week, going to Chicago, with coast to follow.

Girl Chorus and $1.50 Top To Bring Back "Dumbells"

St. John, N. B., April 21.

A chorus of a dozen girls and $1.50 top, are hoped to bring back the popularity at the box office in Canada of "The Dumbells," all-Canadian.

Originally "The Dumbells" consisted of Canadian vets who went on tour here after the war in a revue comprising vaude sketches and blackouts. Only male entertainers in troupe.

M. W. Plunkett, promoter of the tours, went into bankruptcy two years ago, and "The Dumbells" went on the shelf. Now they are back on the road in Canada, by Plunkett, with the girl chorus and the cut in the price scale.

Present eastern tour is from one night to three-day stands in picture houses, minus pictures.

Mystery Book Publisher Going Reg'lar Legitter

Lining up for a try at legit, Sidney M. Biddell, book publisher and co-producer with Al Woods of "Ninth Guest," has taken Guy Bragdon as his general manager. Bragdon was formerly with the Woods office.

Biddell has acquired "Divorce Me Dear," by Katherine Roberts. He publishes detectives novels distributed by chain cigar stores.

Blanket Bond For Brandt 3 at Equity

Blanket guarantee covering all of Brandts' musical revivals, now numbering three, is at Equity, covering salaries. Playing are "Good News," "Desert Song" and "Hold Everything" in Brandts' subway-legit.

Also booked are two for Jane Elliot, "Brass Ankle" and "Strong Stuff." Former was on the verge of being stopped in rehearsal before the producer put up his stake.

"Perfectly Scandalous," which Raymond Gallo is producing, also covered.

Lee Shubert's Bad Memory Over Home Address and $1,000 Bouncer

Lee Shubert can't tell you where he lives. No reason for its secrecy. But that's one of the things Lee couldn't remember—in court. Lee was there—the New York Municipal court—Thursday (16) because he was implicated in the matter of a $1,000 bouncer issued to William Morris four years ago.

Lee took the customary oath of truthfulness. Morris' attorney shot the first question pretty fast.

"Where do you live?"

"I don't know," replied Lee Shubert.

Previously Lee always had been best with his brother Jake for a straight man. But this time he did better alone. It was a two-minute judicial belly laugh.

That and whatever else Lee had to say as his own witness cost him $500, with the rest of Lee's answers not mattering much. The other $150 paid to William Morris as a last-minute settlement before the jury returned a verdict came from Ben Mallim, Lee's head sleuth and the signer of the check that came back.

Innocent Stooge

It was an odorous transaction in which Mallim was shown to have been an innocent stooge for his employers, the Shuberts.

When the Shuberts operated the Ross-Fenton night club in the Winter Garden under Mallim's name, the Morris office had Sophie Tucker and Ben Bernie appearing in the place. The management owed the acts $1,300, which Morris paid personally with the hope of collecting from the cafe.

With the debt not paid, Morris called upon the Shubert office to kick in. At a session attended by William Morris, Lee Shubert and Mallim, the testimony brought out, and which involved some ad libbing between Lee and his bodyguard, Morris was persuaded to accept Mallim's check for $1,000. It was given after the dean of agents agreed to permit his acts to go on at the club that night.

That was on a Saturday afternoon. Sunday night the club folded without notice. Monday the check bounced.

It's usually about as simple to collect from a defunct nite club as to pan a Shubert show without being barred from their theatres.

Morris started suit to collect on the bouncer. That was four years ago. The case came up last week.

It was shown in the testimony that Mallim, although nominally the Ross-Fenton's operator, knew little of what was going on around the place. He was treasurer, but wasn't posted at all on how much money the club had or didn't have in the bank.

Jurors Against Lee

Upon Morris accepting the $650 pre-verdict settlement in court with the jury still out, Morris was informed had he held out, the verdict would have been for the full amount. At th time, it was reported, the jurors were 11 to 1 in Morris' favor.

Jerome Wilzner represented Mr. Morris. William Klein, as usual, was the Shubert attorney.

League Warns Producers About Getting Too Dirty

With political censorship for legit only temporarily averted by the New York State legislature closing, a bulletin warning New York producers against [illegible] scenes in future productions has been sent to its members by the League of New York Theatres.

Letter claims there is already evidence that [illegible] formers and the [illegible] personal responsibility [illegible] in production of plays [illegible] incidents which [illegible] [illegible] [illegible]."

'Toto,' Mongrel Dog, Creates Love, Misery and Big Milan Stage Hit

By F. A. Shepley

Milan, April 10.

Bruno Frank, a leading German writer, has had his latest play, "Toto, or a Storm in a Tea-Cup," staged at the Olympia, here.

The leading character is a mongrel dog that seems specially decreed by fate to create trouble. "Toto's" mistress, old flower vendor, cannot pay for his license which has been increased by several marks, so the dog is taken to the pound. Almost mad with grief, the old body appeals to the councillor, responsible for the new tax, but he refuses to intervene, even though his wife and a young journalist plead for clemency.

That same evening, the paperman writes a vitriolic article against the obdurate Burgher, and likewise appeals for subscriptions in favor of the poor woman. The day after, he is dismissed by his editor. But the affair has gone too far. Wherever the councillor shows himself he is met with boos and mocking barks, and as a result, falls in the elections.

From inquiries made, an old scandalous relationship between the councillor and the editor's wife comes to light, and his own wife becomes one of his bitterest foes, siding with the journalist with whom she falls in love.

Then the dog disappears from the pound; the journalist has stolen it. He is tried but discharged, for the lawyers bring out it was a political action.

The wife obtains a divorce and marries the journalist, while the editor and his wife become reconciled.

Play is a huge success.

A novel method of attracting the public was to allow 50% reduction to all those who produced their dog-license for the current year.

NEW 'IDOMENEO' NOT SO FANCY

Vienna, April 21.

Music critics from all over Europe flocked to Vienna Thursday (16) to attend the first night "Idomeneo," Mozart's 150-year-old opera, revised by Richard Strauss and Lothat Wallerstein. Perhaps it is the most important musical event in Europe this season.

"Idomeneo" is a sort of museum piece with too little action and too much talk for modern tastes. Based on an episode from Homer's "Iliad," to give it more color Wallerstein dressed it not in the cold classical costumes of Greece but in modern garb. Effect was confusing and not altogether happy.

Mmes. Shumann and Nemeth and Mayr as the High Priest were the best singers.

Money-Making Operetta

The Hague, April 21.

Fritz Hirsch and a company of Germans are here in "Wenn Zwei Sich Lieben" ("When Two Persons Are in Love"), German operetta, by Robert Blum.

Looks like money-maker.

New Nite Club

London, April 21.

Dorchester House, latest super hotel located in Park Lane, London's most exclusive neighb, opened yesterday (20) to capacity. Barry and Fitzgibbon were the attraction for opening.

Melville Gideon and a 15-piece orchestra, including five Americans, are in.

"Apple-Cart" in French

Paris, April 21.

Theatre Des Arts is showing a French adaptation of Shaw's "Apple-Cart" with the Pitoeffs.

Nicely done and well acted, but is locally meaningless, which spells flop.

ADA MAY DOES WELL IN VAUDE AT PALL.

London, April 21.

Palladium bill this week is headed by Ada May and company in excerpts from Cochran's ill-fated Pavilion revue. Consumes 35 minutes to good results.

Carlton Boys score nicely despite program is over-burdened with dancing.

Opening night show yesterday practically capacity and audience receptive.

Alhambra has Edna and Lillian, described as a Continental novelty. Better description is amateurs. Terbamoff Balalaika Players were well received but lack in novelty. Lolita Bonavente, Argentine dancer, fared nicely.

Leslie Pearce and Eight Hussars, harmony singing act, pleased, and the Ten Deblars, Continental cyclists, good closing turn.

Program lacked comedy and novelties, but had capacity at night after a light matinee.

B. I. Has Pavilion

London, April 21.

British International Pictures has taken over Cochran's Pavilion until Christmas.

Pavilion is where Charles Cochran places his big revues, and in which his recent 1931 Revue flopped miserably after only a few days.

"HEIR" TOO FRENCH

But "Faintheart," Also Opening in London, Looks Like Success

London, April 21.

"The Heir" opened at the Gate theatre yesterday (20). It was written by Prince Bibesco for the French stage and is a Parisian success. Well received by the intelligentsia here, but loses considerably by translation. Entire motivation is typically Parisian and inconsequential elsewhere.

"Mister Faintheart" opened yesterday at the Shaftesbury. Comedy pleased. It has the elements of success.

Woods' "Big Shot"

Paris, April 21.

Al Woods is negotiating with Sir Alfred Butt to jointly produce an American gangster play in London.

It is "Big Shot," with 17 scenes, and was written by an American beginner named Verdi.

Francis Verdi once directed a play for Al Woods in New York. He is co-author of a gangster play entitled "The Inside Story," written with George Bryant, and owned by Ben Davis for New York production.

Ernie Edelsten Ill

London, April 21.

Willie Edelsten has arrived over here, to see his brother, Ernie.

It's Ernie Edelsten who has been seriously ill, not Willie as was recently reported by Variety from the New York end.

The Moissis for S. A.

Vienna, April 12.

Alexander Moissi and his wife, Johanna Terwin-Moissi, sailed from Genoa for Buenos Aires.

They will spend several months touring Brazil and Argentina.

"Gossoon" Closing

London, April 21.

"New Gossoon" closes at the Apollo Saturday (25) after three weeks.

"The Venetian" will follow in, transferring from the Little.

Marion Harris in Show

London, April 21.

Marion Harris went into "Evergreen," Cochran's musical at the Adelphi, yesterday (20).

Scored and helps the show.

2 LIGHTWEIGHT PLAYS

Both New and Opening in London —"Tomorrow" and "Church Mouse"

London, April 21.

"Tomorrow," by Chester Fernals, at the Arts Theatre club, is a mixture of "Outward Bound," "Deluge" and others, but an unlikely candidate in its present form. Lacks sufficient action and is too verbose. Any merit which the play had was lost through insufficient rehearsals.

"The Church Mouse," at the Playhouse, is lightweight modern Cinderella yarn, adapted from the Austrian. Won't last.

BUTT FORMS BIG FILM CO.

London, April 21.

Sid Alfred Butt expects to form a $15,000,000 picture company to make films here for world distribution. Capital is secured through an important financier. If the scheme is successful unlimited funds are available.

When Butt withdrew from the management of the Drury Lane theatre last week, he went to the elaborate trouble of announcing he would build a 2,000-seat legit house on original lines with revolving stages, etc.

The announcement was really camouflage to keep the public from knowing about his picture company plans before he was ready to make them known.

BEST-MARSHALL TEAM FOR ENGLISH TALKER

London, April 11.

Edna Best and Herbert Marshall, now in New York, will return to England in June to make two talkers in which they will be teamed by Gainsborough, Gaumont British subsidiary.

First will be "The Faithful Heart," Monckton Hoffe's story, and second "Michael and Mary," A. A. Milne's play. Direction assigned to Sinclair Hill and Victor Saville respectively.

"Command" Acts

London, April 21.

Palladium management is secretive regarding the acts selected for the command performance on May 11, but it is probable that Gracie Fields, Rich Hayes and Mario Burke will be among them.

Also probabilities are Randolph Sutton, Alexander and Mose, Teddie Brown, Al Trahan, Lee Gail Ensemble, Mangan Tiller Girls, Palladium Girls, South China Troupe, Leslie Strange, Albert Sandler, Carr Brothers and Myron Pearl Trio.

All the dance acts will probably be merged into a big hoofing flash.

Trahan Makes 'Em Like It

Paris, April 21.

Al Trahan fooled 'em at the Empire by making the audience go for him, despite their anti-American prejudice.

Did it by injecting some French patter to good results.

"Ourselves" Off

London, April 21.

"To See Ourselves" closes at the Ambassadors Saturday (25).

Play has been running since Dec. 11.

"Grand Hotel" in Holland

The Hague, April 21.

Nederlandsch Tooneel, Dutch stock company, is playing "Grand Hotel" by Vicki Baum in a Dutch translation. First time in Holland.

Else Mauhs is star.

IN PARIS

Paris, April 10.

In Paris at present:

David Sturgis, Desire Defrere, Cesare Formichi, Yvonne and Roberts, Sarah Fischer, Ann Cowin, Mrs. Gertrude Wieder, Jeanne Tourel, Theodore Ritch, Issay Dobrowen, Professor von Schillings, Mme. Anne Rosello, Jack May, Phelps Twins, Courtney Burr, Allen Byre, Norman Bel-Geddes.

No More Collections

(Continued from page 1)

when the appeal is repeated at every performance in every variety theatre for a week. Another consideration entering into the decision to do away with the collection basket is that in the latest N. V. A. Drive Week, not a single variety actor aided in the drive in any way in any theatre. The only actors who participated for that seven-day period were the picture players in Hollywood who devoted a minute, more or less, to an appearance in the advertising short which became a part of the drive week.

Suggestions

Other advertising shorts for the benefit of the N. V. A. Fund has been one suggestion, said to have been placed before the board by Katz. Another is that all employes of all variety houses in the U. S. be asked to contribute a pittance weekly, from 5c to 25c toward a general fund, to be regularly turned over to the N. V. A.

A proposal rejected by the board was to devote a Monday matinee's receipts once yearly, presumably the Monday of Holy Week, to the N. V. A. with the variety actors to promote the attendance on that afternoon everywhere to ensure an over-the-average Monday afternoon's gross. This was turned aside on the ground that were the circuits to turn over their theatres to a national charity campaign for their own, they would be subjected to local or national general charitable requests for the theatres for the same purpose.

Want Ideas

It is said Katz may ask for ideas from the variety show field to locate a satisfactory means of an annual income sufficient for the N. V. A. charitable needs. They will approximate one million dollars yearly, with the N. V. A. Sanatorium at Saranac Lake, N. Y. thoroughly equipped and operated.

The last week's collection did not reach $600,000. It will leave a deficit on the current year, since against that amount was an advance of $250,000 by the Giannini bank in New York. It had been borrowed to keep the N. V. A. and the Sanatorium smoothly moving.

Katz has in mind, it is said, economies in the administration of the N. V. A. organization, in its business end, but the total amount required will be still a substantial annual sum. It is susceptible of increase annually as the 120-patient capacity of the Sanatorium is gradually filled. Currently in the Sanatorium are around 60 patients.

Not In Favor

The N. V. A. hat collection has been derided and at times by the press of the country since inaugurated by the late E. F. Albee. When Albee was deposed as the czar of the N. V. A., it was expected the collections would be done away with. Each year thereafter exigencies arose preventing another mode being placed into execution. Last year was Katz' first as president of the N. V. A. With his acceptance of a hold over term in the office, it presents the awaited opportunity to delete the appeal for actors to theatre patrons. It has been a method not looked upon favorably by any number of variety managers, who believed that to some extent the announcement of N. V. A. Week meant a loss of gross for the theatre box office during that week, unless an extraordinary drawing attraction was in the theatre.

The final N. V. A. Drive was given during Easter Week, one of the best theatre periods of the year. Easter Week this year however for the box office fell considerably below the levels of many previous Easter Weeks.

FREE ACTS IN PARIS WAY IN ON OVERHEAD

Paris April 11.

Latest graft in Paris vaude is to make acts not only play without salary but themselves pay a large part of the show's overhead in the hope of obtaining publicity by the appearance.

Plaza music hall, latest boulevard vaude house, is extensively using the system, acts without salary asked to contribute to the cost of printing program, etc.

Coast Agents

(Continued from page 7)

have peaked salaries abnormally. Producers blame agents as extortionists but admit such salaries would not happen if competition were not so keen.

Ralph Farnum's advertisement is credited with precipitating agents' organization, but he is not invited to join. Reason is some agents feel he is an easterner and not in business here and are frankly averse thereto, among other unstated reasons. Farnum is assisting only from the sidelines.

Suspect Farnum

There's an undercurrent of wonderment about Farnum which borders on suspicion. One agent thinks Farnum is acting for the producers; another wants to know where he'll get off and why did he buy a full page in Variety's west coast bulletin to seek home a message when he doesn't want to go into business here? Others think he's a professional organizer; some whom the shoe fits resent underneath it all the accusation by Farnum that they are yes-men. None seem to know that Farnum has a business of his own in New York and has expressed a dislike for Hollywood. He is out here for special treatments at the University of Southern California which is experimenting with a new sinus serum.

Agents meantime, are burning at lots of things. They bring people to the studios and must wait outside "like office boys" while their clients are being interviewed within.

Little Fellows Squawk

The no-pass rule against all solicitors and visitors to some of the studios burns them as a material business handicap.

Plenty of squawks right now down the line, with the little fellows being especially picked on, they say.

Standardization of salaries and price fixing is also hinted at by the agents, with a "war fund" as an objective to take legal action to preserve the values of their businesses.

Studios' attitude is one of dollars and cents. They don't want agents calling director—or actor—clients off sets for talks as to "why didn't you send me your commission?" or assignments at other studios; they don't want solicitation of their people for other studio engagements while employed and on "time" with one company; they don't want halting of the progress of efficient production. They don't want these and lots of other things which agents (and solicitors, brokers, et al.) are accused of having done to the financial damage and handicap of the regular studio routine.

Producers have also met regarding this agency situation.

JERITZA SLAPS RIVALS AT LAW

Vienna, April 21.

Mme. Jeritza, who hasn't gained fame and dollars in New York without arousing the envy of her former rivals and associates in Vienna, won a knockout decision at the end of her libel case here over some of those rivals. They tried to exploit her name for their own publicity.

The defendants, who included Olga Baur, former Vienna opera diva; Grete Leihs, Jeritza's former secretary, and others, instead, hitched their wagons to a scandalous novel called "Riffraff." In it the two main characters are made to look and sound like Jeritza and her husband, Baron Popper.

Dozens of witnesses told the court they recognized Jeritza as the heroine of the novel. Her love affairs supplied most of the book's appeal.

Court confiscated the novel, fined Mme. Baur $300 or 14 days in jail, acquitted Grete Leihs, and slapped another $300 fine on one Schenk, a cousin of the baron.

Sheldon Back at Pal

London, April 21.

Horace Sheldon resumes the musical conductorship of the Palladium May 4.

Sheldon has been out of the house about five years.

B'WAY STAGE TRICK BATTLE

Producer Demands Equity Meet Losses of Show It Forced Out

Charging that Equity forced the closing of "Right to Happiness," which he co-produced and acted in, Arthur Du Roy, through his attorney, A. T. Sapinsley, has made a demand on Equity to reimburse him. Du Roy wants Equity to replace the show on the stage, pay the actors salaries and pay for losses sustained by the closing.

The show played a week and two days at the Vanderbilt. On Saturday (8) afternoon near curtain time, representatives of Equity came to the theatre and demanded the house release money for payment of salaries. When that was not forthcoming, the actors were ordered out. The audience was dismissed and the money refunded.

Du Roy claims that had Equity not interfered, the company's share for the two Saturday performances would have amounted to at least $1,200 and that the cast would have been paid. He added he had secured capital to move to another house for more extensive cut-rating and believes the show would have kept running. Further allegation of Equity error is that the actors were told to retain the costumes.

The Vanderbilt management verified the statement that the Saturday performances would have given the show management about $1,200. The cast had waived salaries, but Du Roy claims to have advanced half the salaries the previous week.

"Happiness" was presented by Du Roy and Stephan Le Maistre, the latter reputed to be a college instructor. Le Maistre withdrew, refusing to "pay another penny," two days after the show opened.

Nazimova as 14 St. Sub During Eva's Europe Vacation

Civic Repertory theatre on 14th street, which Eva Le Gallienne will desert shortly to go on a European vacation, will be continued by Alla Nazimova. Miss Nazimova has played in several of Miss Le Gallienne's productions there. She will return for the final week of the latter's management.

With the exception of the clerical staff organized by the present 14th street director, most of the others in the company, it is reported, will be replaced. Miss Nazimova is now looking over a new acting troupe.

Also new, from account, will be the play repertory, of which Miss Le Gallienne had about 30. At the same time a new caster will go in. Miss Nazimova may start with "Sea God" in August.

Miss Le Gallienne's departure from her downtown company occurs May 9. It was thought continuation of production was necessary, due to a lease binding the Civic Rep troupe for several more years. Miss Le Gallienne expects to go in again after her trip.

Li'l Neighb Theatre With Downtown Scale

Rochester, N. Y., April 21.

Little theatre was reopened Thursday (16) by Civic Cinema Association, composed of a group of women's clubs. Florence Fenyvessy Belinson is manager. First film was "Outward Bound."

House is a 300-seater and priced at 50c. top, same as the de luxe downtown stands here.

Gil Miller's Trip

Gilbert Miller sails Friday (24) for Europe after three weeks in New York, during which time he arranged for two European importations in the fall.

Miller expects to make a tour of European capitals for material and probably won't return to America for three months.

Learn to Hoof

Chorus Equity, in a bulletin to its members, advises the show girls to learn hoofing.

Association states little demand exists for them otherwise.

O. Hammerstein with Schwab & Mandel for Straight Legit Producing

Oscar Hammerstein will join Schwab & Mandel shortly with a possibility of the firm name changing to Schwab-Mandel & Hammerstein.

Despite that S. & M. has restricted itself to musicals for the past few years and that Hammerstein is also generally connected with musicals, the new firm will go in for straight legits season as well as musicals.

Tentative plans are for a play with Joseph Schildkraut as the first for the coming season.

Equity Disallows "Subway Express" Cast's Claim

Claims brought by the cast of "Subway Express" against the Brandts have been disallowed by Equity. Refusal to grant the actors additional wages was said to have been based on Alfred Wilson's takeover of the show for a Detroit run after the Brandts had closed it.

Cast claimed in view of a closing notice posted two days late they should have received an extra two-eighths. "Express" closed Saturday (18) in Detroit.

Similar claim against the producers is up at the stagehands' union.

Another Shrimp

Another of the shrimp musical variety, without chorus and the usual trimmings, starts up shortly through Hyman Adler, currently casting "Elineta," by MacGowan, Hegney and Connell. Adler, producing, is also to be in the cast.

Show employs a number of specialty dancers as guests in a second act scene. Walter Brooks is the likely stager.

Harry Thurston's Show

Chicago, April 21.

Harry Thurston is putting out a magic-mystery show of 45 people under canvas top around this territory.

A tentative route of four weeks in Illinois towns, opening at Harvey, May 18, has been laid out by Thurston.

'Loose Women, Tight Men'

Danny Ahearn, author of "How To Commit a Murder And Get Away With It," has sold his first play to the Shuberts.

Play is titled "Loose Women and Tight Men" and concerns the vice squad.

"Dandy" Out May 2

"Fine and Dandy," Green & Gensler musical with Joe Cook will close at the Erlanger, New York, May 2. Undecided for the road.

"SCANDALS'" OP TENOR

Everett Marshall, of the Metropolitan Opera, will go musical comedy in the next "Scandals."

Marshall is a tenor.

STRAIGHT SHOWS NEED ODDITIES

Revolving Stages, Effects, Lighting Stunts to Bring Attention—4 of 5 Successful This Season—Prevalent in Europe and Growing on Broadway

FORCED BY TALKERS

Broadway's legit battle will be fought with trick scenery, lighting and revolving stages next season. From present indications New York stages, musical and straight legit, will be dominated by technical accessories to action. Although New York has already had a heavy dose of plays with trick scenery, next season will be the first in which most of the musicals also will go tech.

At least two of the incoming musicals will be staged on revolving stages. These are Max Gordon's "The Bandwagon," and Ziegfeld's "Follies." Special technicians from Europe are at work on the stage of the Ziegfeld theatre, preparing it for a revolving effect.

There is a likelihood of two more musicals on the extravaganza line with considerable trick stage effects for next season to be brought over from London. These are "Evergreen," which Chas. Cochran may import himself, and "White Horse Inn," London's new musical smash, which is mentioned for the New York Hippodrome in the fall.

Revolving stage effects in revues and musicals in Europe have brought attention this season.

4 or 5 Successful

The past season had revolving stages and trick effects in five plays on Broadway, four of which were money-makers. They were "Five Star Final," "Grand Hotel," "House Beautiful," "Roar China" and "Miracle at Verdun." Of these only the last named is not in the money class.

With such a background there is little doubt as to where the finger is pointing, especially in view of the great percentage of flops during past season by plays put on straight.

Attitude of older legit hands in the show biz is that trick staging is a natural development of the times and will have to be gone through to save legit business, despite the expense involved. It means that the cost of producing shows on Broadway will be more than doubled and in some cases tripled. But that it is a necessary gamble is a general feeling.

Cause-Talkers

Reason seems to be that talking pictures have so accustomed the public to movement and quick action that general audiences are no longer willing to sit through slower-paced entertainment. Revolving stages, moving platforms such as the treadmill in "Green Pastures," and trick staging and lighting effects as in "House Beautiful" speed up a play's tempo and move the legit theatre into a closer liaison with pictures, thereby giving the illusion of movement and action which is the screen's strongest point, plus the attraction of human actors.

$1,243 YANKS "DRACULA"

Mystery Fails in Cut-Rate Revival at Royale

"Dracula," the mystery piece, attempted a New York comeback at the Royale last week. Using all sorts of cut rates, the gross for the week was quoted at $1,243 and the troupe was yanked.

On a par was "When Father Smiles," which was rated over $1,000 in the Cort, Chicago. Also using coupons, the gross for nine performances was $1,245, which is why it stopped.

The European Runaround

By Frank Scully

Abroad, April 11.

Reports of grosses of "City Lights" going on an 18-day diet has Chaplin's prop smile coming out of the other side of his mouth these days.

Plenty of exhibs who were snubbed by him in London, while he played around with the Mayfair mob, are laughing out loud now.

Berlin reports similarly sour grosses. All of the boys who held off on "Lights" prop-smile him to death now when he pulls that 60-40 gag.

What the picture would have done without Chaplin's swing around the European circuit is not difficult to imagine.

No Space for Syd

It started right at the station when Syd Chaplin, longing to embrace a brother he hadn't seen in four years, was pushed smack out of the picture, and Ed. Baudoin, who operates most of Gould's casinos, took Syd's place from then on.

This left Syd and his wife burning like the Fire Island Light.

Art Under Stalin

The reason none of the American scouts can do anything more than rave about Messerer, new sensation of the Russian Ballet, is because the Soviets won't remove the ball and chain.

Messerer, only 23, is rated above Nijinsky and Massine in Moscow's version of love among the adagios.

"Inn" and Red

Anybody rushing to take "White Horse Inn" to America because of its success over here had better realize that shows of this character put the old Hipp on the rocks.

Producer's b. r. must be bulging to accommodate salaries for 150 people and bills for 750 costumes, 500 pairs of shoes and 500 grains of aspirin.

The Other Weingartner

That Felix Weingartner, whose Paris concert was run out of town, is not to be confused with Jaromir Weinberger. Weingartner is a conductor—Weinberger, a composer. Weinberger belongs to that gang of kid composers in Germany who are making a cleanup.

First is Ernest Krenek's "Johnny Spielt Auf." It has topped all records for all time.

Jaromir Weinberger's "Schwanda" outdrew the old line favorites, getting more than 750 performances last year with Puccini's "Madame Butterfly" a bad second, 300 behind.

Kurt Weil's "Der Ja saget" ("The Yesman") and his "Mahogony" (with Alaskan settings and Mammy burlesques) was up there or thereabouts.

George Antheil's "Transatlantic" also using American material got raves and seven performances at the Frankfort Opera House in its first three weeks. "Oedipus," his first opera, is a good money-maker too.

These are the foremost German, Austrian, French and American kid composers over here.

They're modern, but not arty nor overboard with nut stuff, and they're tapping America freely for their material.

Antheil goes home for a visit this month. Huddle with J. P. McEvoy on an opera chief reason for his hop.

He's just done a piece for Jack Hylton.

Cold-Creaming the Cardinal

The Edgar Wallaces have finally brought in Curt Goetz's "The Liar and the Nun" with the title more cold-creamed for English tastes.

Wallace wanted to give it something windy and elegant like "His Eminence Gives an Audience," but somebody who had passed through Hollywood prevailed on him to call it "Charles the Third."

This show is a German clicker by Goetz, who belongs in that small class which directs, stars and plays in shows they write for themselves.

In London Ronald Squire, who went well in "The Breadwinners," has a cut with the Wallaces on this "Third" thing. Squire as the Cardinal has playing opposite him *Peggy* Ashcroft, who was with him in the Maugham play.

A Gargle for Shaw

"His Majesty's" in Haymarket, after its first real cleaning since "Bitter Sweet," stepped in there nearly two years ago, reopened after Easter with Sybil Thorndike in a revival of Shaw's "Saint Joan."

This is to get the taste out of Shaw's mouth, which has been pretty bitter since seeing the Pitoeffs there in a French version of his Nobel Prize play.

A smash in Paris and elsewhere on the Continent, the Pitoeffs had their own ideas on production, but old Man Buttinsky no like other people tampering with his deathless lines.

Fact is they improved the play to such an extent that even the French now consider Shaw as pretty good—say, a third carbon copy of Moliere and a fifth of Voltaire.

Watch Your Number

When you get a foreign contract that merely states transportation to and from New York, don't be misled by your outgoing ticket, which is first class, always.

Like the "Strange Interlude" company to London, if your show is not a smash, you will get a third class return berth and no squawk, as your contract, unless you insist on it, will not specify what class you are to travel in.

Kolb & Dill's 1 Week

Hollywood, April 21.

"Apron Strings," with Kolb and Dill, closes at the Majestic, Saturday (25).

Opened last week.

Play came here after San Francisco.

"Supporting Cast"—4 People

"Her Supporting Cast," farce with only four characters, opens at the Biltmore, New York, May 4.

Phillip Gerton is the producer and Mildred McCoy, the only woman, heads the cast.

Troupe's Own Benefit Show for R.R. Fares

Grand Rapids, April 21.

Field's Players, dramatic stock troupe, had to give a benefit performance for its own benefit at Powers' theatre to get enough money for fares out of town last week.

Company found itself stranded here after a profitless food tour around this territory.

CARR'S PLAY

Alexander Carr, legit and picture actor, has turned playwright, with his first "The Wooden Soldier."

Phil Rossiter has it.

B'way Exodus Starts at 40-Show Mark; Revivals, Musicals Under Drama Pace

Broadway offers 40 legit attractions of one sort or another this week. That will be top until next season. Closings Saturday and thereafter will leave gaps which cannot be filled from the straggling group of new productions possible during the approach to summer. Included in the current list are six revivals, all rather weak.

Last week started very badly and again the musicals were socked more than the dramas, three of which held to capacity. One musical, "The New Yorkers," dived $6,000 and closes next week. Only Al Jolson and "The Wonder Bar" held its pace of nearly $30,000. Other former musical leaders down around $20,000 or less.

Spring Is Here

Spring weather came to town and the box offices got the fever. Managements immediately counted on ending runs and some notices were posted at once.

"Melo" is an indicated money show, for a time, at least. It got $9,000 in the first four performances at the Barrymore. "Precedent" in the Village is doubtful as an uptown possibility, being a propaganda affair. Revival of "Six Characters in Search of an Author," at the Bijou, due out this week. Coming in next week is "Betty, Be Careful," Liberty, and "Devil in the Mind," with the house unannounced.

"Grand Hotel," "Private Lives" and "Barretts of Wimpole Street," the dramatic toppers, all got more than the musicals with exception of "Wonder Bar." "The Wiser They Are," which seemed to have a chance at the Plymouth, slipped too much the second week.

Estimates for Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—Farce; O—operetta. Capacities and top prices also indicated.)

"America's Sweetheart," Broadhurst (11th week) (M-1,118-$5.50). Musicals affected plenty last week; this one dipped under $20,000; not certain of going through May.

"As Husbands Go," Golden (8th week) (C-900-$3.85). On its way to a successful engagement and a summer possibility; has been getting around $15,000 in nine performances.

"As You Desire Me," Maxine Elliot (13th week) (D-924-$3). Reported dropping down sharply; estimated under $8,000.

"Barretts of Wimpole St.," Empire (11th week) (CD-1,099-$3.85). Outstanding drama of the winter; no doubt it could span the summer; average better than $21,000; unaffected last week.

"Brass Ankle," Masque (1st week) (D-700-$3). Presented by James W. Elliot; written by Du Bose Heyward; opens Thursday (23).

"Company's Coming," Lyceum (1st week) (F-957-$3). Presented by Stanley Sharpe, his maiden production; written by Alma Wilson; opened Monday.

"Fine and Dandy," Erlanger's (31st week) (M-1,520-$5.50). Plans changed and goes on tour after another week; business estimated around $20,000.

"Five Star Final," Cort (17th week) (CD-1,043-$3.85). A melodrama that should have gotten bigger grosses, but a distinct success; over $11,000.

"Girl Crazy," Alvin (28th week) (M-1,387-$5.50). Looks like a summer holdover; favorite musical off like the others, but will last; estimated at $21,000.

"Give Me Yesterday," Booth (8th week) (C-730-$4.40). Doing fairly well and should last through May; paced around $7,000 weekly.

"Grand Hotel," National (25th week) (CD-1,164-$4.40). Non-musical leader; will reach the half-year mark next week and may double that length of engagement; $28,000 and more right along.

"Greeks Had a Name for It," Harris (31st week) (C-1,060-$3). Trade down to even break or less; maybe $8,000; closes next week.

"Green Pastures," Mansfield (61st week) (CD-1,050-$3.85). Run leader still commands such a draw it may go into another season; last week $16,000.

"House Beautiful," Apollo (7th week) (D-1,168-$3). Overestimated Easter week when gross was $11,000, but with parties the figure approximated $13,000.

"In the Best of Families," Forrest (12th week) (C-1,015-$3). Frankly cut-rated and with low cost cast hook-up, doing okay at $5,000.

"Meet My Sister," Imperial (17th week) (M-1,446-$3). Musical also cut-rated to fair purpose; not expensive to operate, either; $10,000 claimed.

"Melo," Ethel Barrymore (2d week) (D-1,090-$3). Attracted attention last week, drawing class first night and rather good notices; excellent second night (Friday); $9,000 first four performances.

"Miracle at Verdun," Beck (6th week) (D-1,189-$3). Final week; was touted a sure thing, but under expectations, and closes upon expiration of subscriptions, which gave it about $14,000 weekly.

"Once in a Lifetime," Music Box (31st week) (D-1,015-$3). Has been easing down with last week's takings about $13,500; expected to pick up and rated a summer possibility.

"Private Lives," Times Square (11th week) (C-1,057-$3.85). Actual grosses have averaged very close to $25,000; nothing save "Grand Hotel" has exceeded pace; continues after next week with cast changed.

"School for Virtue," Longacre (1st week) (C-1,019-$3). Presented independently; was originally shown in the Village; opened Tuesday.

"Sweet and Low," 44th St. (23d week) (R-1,323-$5.50). Final week; cast being changed for road dates; under $19,000 lately.

"The Bellamy Trial," 48th Street (1st week) (D-969-$3). Presented by E. E. Clive; originally presented in Boston; opens tonight (22).

"The Joy of Living," Closed at the Masque last Saturday; played but two weeks.

"The New Yorkers," Broadway (20th week) (R-2,000-$5.50). Closes next week (May 2); gross did Brodie last week down to $21,000, drop of about $6,000.

"The Rap," Avon (3d week) (D-830-$3). Cut rates helping mystery, which costs little to operate; estimated around $4,000.

"The Silent Witness," Morosco (5th week) (D-893-$3). Getting moderately good trade with agencies having good demand for it; paced around $12,000.

"The Vinegar Tree," Playhouse (23d week) (C-969-$3.85). Standing up better than most others and should go into summer; bit under $11,500 last week.

"The Wiser They Are," Plymouth (3d week) (C-1,042-$3.85). Slipped after fair first week; better than most recent entries; business around $7,500.

"The Wonder Bar," Bayes (6th week) (M-860-$6.60). The only musical that held its pace last week, when the takings were nearly $30,000 again.

"Three's a Crowd," Selwyn (28th week) (R-1,067-$5.50). Expected to enter summer period; business about $20,000, said to better even break.

"Tomorrow and Tomorrow," Henry Miller's (15th week) (D-946-$3.85). Doing very well with matinees especially strong; $17,000 in nine times.

"Tonight or Never," Belasco (23d week) (CD-1,000-$3.85). Also holding to excellent business; last week quoted at over $17,000.

"Two's Company," Hudson. Postponed suddenly.

"You Said It," Chanin's 46th St. (14th week) (M-1,413-$4.40). With theatre parties aiding business, last week claimed around $20,000.

Other Attractions

"American Tragedy," Waldorf; revival.

"Dracula," Royale; stopped after one week.

"Getting Married," Guild; revival.

"Mrs. Moonlight," Little.

"Peter Ibbetson," Shubert, revival.

"Precedent," Provincetown.

"Six Characters in Search of an Author," Bijou; revival.

"The Admirable Crichton," New Amsterdam; revival; going to road.

"Young Sinners," New Yorker; revival.

$16,000 FOR 'LIFETIME,' 'ELMER' $7,500, FRISCO

San Francisco, April 21.

Legit has shown plenty of life the past week, with Sid Grauman's "Once in a Lifetime" copping the cream trade, with takings spurting over initial week's. Current stanza drew close to $16,000, excellent.

Joe E. Brown, starring in "Elmer the Great" at Henry Duffy's Alcazar in fourth week, maintained regular stride, with business very big at close to $7,500.

Brown has another week before moving across the bay to Oakland. A Henry Duffy show is going back into Duffy's old Oakland, now named the Roxie, after Brown reopens it April 26.

Latin Hoofer's $5,500

Portland, Ore., April 21.

The Dufwin is doing a fair $5,500 with Argentina, the Spanish dancer.

Last week, "Lombardi, Ltd.," got $8,500.

Shows in Rehearsal

"Perfectly Scandalous" (R. Gallo) Union Church.

"Bandwagon" (Max Gordon) Erlangers.

"Modern Virgin" (Shuberts) Ambassador.

"Little Show" (Wiman and Weatherly) Vanderbilt.

"One More Night" (Galen Bogue) Imperial Hall.

"Betty, Be Careful" (Gerald Bacon) Liberty.

"He" (Guild) Guild.

"Her Supporting Cast" (Philip Gerton) Biltmore.

"Fast Friendship" (Geo. M. Cohan) Fulton.

'Scene's' $13,500, 'Queen's' $13,000 Corner L. A. Cash

Los Angeles, April 21.

Two starters in the legit field last week, "Whispering Friends" at the El Capitan and "Apron Strings" at the Majestic. Former got in a full week while the latter blew in Thursday.

"Friends," with Tom Moore and Bessie Love in the leads, did average at $6,500. For the mob who likes to see its picture players in person at $1.50 top, it's in for four weeks.

"Apron Strings" brings Kolb and Dill together again after Dill had a short fling in the flop musical, "Paris in Spring." Team has been wandering up and down the Coast for the last 20 years in everything from musical tab to light opera.

At the Mayan, Sid Grauman's "Street Scene" started slow but ended strong with a take of $13,500. Show is attracting high school and university theatre parties because of the Pulitzer Prize angle.

"Elizabeth the Queen," at the Belasco, was above normal at $13,000 on the week. Pauline Frederick, with a large personal following, can always do business here if the script has any sort of entertainment between the first and last curtains.

Estimates for Last Week

"Whispering Friends," El Capitan (1st week) (C-1,571-$1.50). Average week at $6,500, but with small nut should be profitable.

"Elizabeth the Queen," Belasco (2d week) (D-1,103-$2.50). Held up to $13,000, with downstairs getting a heavy play.

"Street Scene," Mayan (2d week) (D-1,550-$2.25). Theatre parties filling the balcony, which has been the big problem at this house. Take of $13,500 satisfied everyone.

"Apron Strings," Majestic (1st week) (C-1,050-$1.50). Started to fair $3,500 for first four performances; in for quartet of weeks.

5 Shows Out

Five or six shows figured as minimum for the week's closings on Broadway. Included are two revivals and one repeat.

"Miracle at Verdun," presented at the Beck by the Guild, will be withdrawn Saturday. Just six weeks, the subscription period. Grossed around $14,000 weekly, but principally from subscription money. A disappointment.

MIRACLE AT VERDUN

Opened March 16. "Will satisfy no more than a fair percentage of Guild subscribers," Mantle (News). "Dreary," Winchell (Mirror). "More muddle than miracle," Atkinson (Times).

Variety (Ibee): "Doesn't figure as diversion for average playgoer."

"Joy of Living," an independent, stopped at the Mask last Saturday. Two weeks. Went to Philadelphia.

"Sweet and Low," presented at the 44th Street by Billy Rose, ends an engagement of 22 weeks this Saturday. With cast changed, some plan of presenting it here again prior to road tour. Started mildly with grosses around $17,000, but developed and climbed to a pace of $25,000, which is unusual for a slow starting musical.

SWEET AND LOW

Opened Nov. 17. "Soars high," W. A. U. (Journal). "Good show," Seldes (Graphic). "Thoroughly entertaining," "Boehnel (Evening World). "Dull," Ruhl (Her-Trib).

"The Admirable Crichton," a revival, will tour from the New Amsterdam after Saturday. Did rather well for more than a month but slipped too much last week. "Dracula," in at the Royale for a repeat, withdrawn after one week to bad pickings.

Some doubt about "Six Characters in Search of an Author," at the Bijou. Opened last week.

UNHAPPY LEGIT IN THE LOOP

Chicago, April 21.

Having gone to the trouble of renovating his house for quartering of the short-lived "When Father Smiles," U. J. Hermann is now on the make for attractions to keep the Cort's shutters down during the spring and summer. "Sport" entrains New Yorkward this week to glim over seven productions offered for selection by the Erlanger office. Hermann has been a legit operator in Chicago for 25 years.

Not a ray of sunshine since the Easter week fiasco, noticed around any of the boxoffices, except the Illinois where "Elizabeth the Queen" ruled the week's gross roost. "My Maryland" moves into the Grand, Sunday night, replacing "The Student Prince." Doubtful whether latter operetta squeezed a profit out of its five-week stay.

Coming Saturday's parade of exiteers include "Pagan Lady," "Lady in Pawn," "Sketch Book" and "Stepping Sisters." Helen Hayes' "Petticoat Influence," doing a still more surprising dive on the third week, takes it on the wing May 2 to make room for "The Greeks Had a Word For It."

Scheduled arrivals are Grace George in "The First Mrs. Frazer," Selwyn, April 26, and Joe Cook's "Fine and Dandy," Erlanger, May 10. No house yet set for the Gregory Ratoff-Ben Bernie angeled "Oh, Promise Me," due around middle of next month.

Columbia tie-up of the Apollo for roadshowing "Dirigible" prompted the Shubert office to give Tracy Drake a week's vacate notice for his "Stepping Sisters." Convinced there's still gold to be extracted from the "Sisters," Drake's looking around for another home. On other hand may decide to fold 'er up.

Estimates for Last Week

"A Lady in Pawn," Majestic (4th final week) (D-1,900; $3). Sloughed out under $5,000. Didn't have a look in from the start. After recasting Guy Bates Post takes show to Denver, and likely Los Angeles.

"Apron Strings," Playhouse (1st week) (CD-603; $3). Slow in getting started; advance sale per cutrates makes outlook promising. Little over $5,000.

"Elizabeth the Queen," Illinois (2nd week) (D-1,350; $3). Not only way ahead rest of town but looks like turnaway on third and closing week; better than $19,000. "Green Grow the Lilacs," another Theatre Guilder, follows.

"Pagan Lady," Erlanger (2nd week) (D-1,319; $3). Deuce week had them still turning thumbs down on this one. Around $12,500. Exits Saturday. House dark until Joe Cook entrance.

"Petticoat Influence," Harris (3rd week) (C-1,984; $3). Still on the slide; picked up on the week's second half to $12,500. Has another week to go.

"Sketch Book," Garrick (6th week) (M-1, 1,997; $3.85). Another two grand dip to operating red or $16,000; holding on another four days before hitting for Kansas City. Three weeks too much.

"Stepping Sisters," Apollo (4th week) (C-1,219; $3). Almost matched last week's limp $8,000 gross, but given scram ticket by Shuberts effective current weekend.

"That's Gratitude," Blackstone (2nd week) (CD-1,219; $3). Pair of party sales saved this one from hard slump. Dropped to around $9,000. Placing hopes in returns on heavy cutrate card throwaway.

"The Ninth Guest," Adelphi (6th week) (D-1,100; $3). Dropped a thousand to neighborhood of $9,500.

"The Student Prince," Grand (5th week) (O-1,200; $2.50). Picked up on the last three days before blowout, to approximate $12,500.

"Three Little Girls," Great Northern (31st week) (O-1,365; $3.85). Dropped a couple of grand to $10,000, and readied for shift to St. Louis next Saturday.

Mask-Wig's $50,000 Philly Fortnight, But Grosses There Generally Painful

Philadelphia, April 21.

Legit business was again pretty painful last week. Several shows made neat gains after bad Monday and Tuesday grosses, only to fall off again Saturday, when the fine summer weather caused the usual exodus to the shore.

"East Lynne Goes West," U. of P. show, started its second week at the Garrick very badly, but jumped Wednesday and kept gaining thereafter, being one show to go to capacity Saturday. About $24,000, giving close to 50 grand on the fortnight's engagement, about the same as last year. College show goes on short tour this week, winding up in New York later.

"Death Takes a Holiday," playing a return, got almost $10,000 in first of two weeks at the Shubert, which made it the dramatic leader. Merivale draw here is getting bigger all the time. "Philip Goes Forth" spurted Wednesday and had three good evening performances for $6,000 in second and last week at the Broad.

"The Truth Game," disappointing, got about $7,500 in second week at the Forrest. "Men Must Fight" dismal flop. Lucky if it beats $2,000 in second and final six days at the Walnut. "Front Page" got $5,000 at the Lyric.

This week brings three new ones, "Singin' the Blues," at the Chestnut; "Joy of Living," Walnut, and "Oh Promise Me," Lyric. First for a fortnight, second indef, and third for single week.

Next Monday (27) brings the Guild's "He" to the Garrick; "Admirable Crichton" revival, one week only, to the Broad, and "Student Prince," fourth visit, to the Shubert, with a new one for the Lyric also likely. May 4 brings the new Irene Bordoni show to the Forrest, and May 11 has "The Bandwagon" to the Garrick" and, probably, "Cherries Are Ripe" to the Broad.

Garrick and Broad are booked all through May, and the Forrest, Shubert and Walnut probably will be occupied up until the last week, anyway. Last-minute spurt after poor season with many dark spots is unusual.

Estimates for Last Week

"The Truth Game," Forrest (3d week). Not what was hoped for in business. Maybe $8,000 in second week. House dark next week; then Bordoni show.

"Oh Promise Me," Lyric (one week only). Another $1.50 show offered by Jacob Ginsburg, Jr., and local interests. "Front Page" got about $5,000 in second week.

"Singin' the Blues," Chestnut (1st week). Brings house back to legit after several months. Two weeks booked for colored musical.

"Death Takes a Holiday," Shubert (2d week). Dramatic leader last week with almost $10,000 quoted. "Student Prince" in Monday.

"Joy of Living," Walnut (1st week). Starting mildly, but may pick up. "Men Must Fight" terrible at a little over $2,000 last week.

"Philip Goes Forth" got $2,650 at the Broad.

$14,000 FOR COWL AND WILL IN PITTSBURGH

Pittsburgh, April 21.

Again with everything its own way last week, Alvin continued its nice season-end pace with "Twelfth Night," rolling up profitable $14,000, aided considerably by cut rates to students. Jane Cowl's first visit here in several years and Pittsburgh's first Shakespeare of the season, with steady trade.

Sharp stock at Pitt had splendid week with "Death Takes a Holiday," repeat, and held over again. "Death" life-saver this season and may get 4th week.

Alvin, with "Rhapsody in Black" current, closes next week with "On the Spot," last-minute booking, while Nixon closes this week with U. of P.'s Cap and Gown show.

BOSTON'S LEGITS ARE BETTER SINCE LENT

Boston, April 21.

Legit has had good biz since most of the houses reopened a couple of weeks ago.

"Simple Simon" at the Shubert closed a two-week run Saturday (18) to $22,300, good figure.

$12,500 for first week of "Cherries Are Ripe" at Colonial. At the Wilbur "On the Spot" doing well in 3d week at $12,000.

Plymouth far below what it should be. "The Patch" is now in last week. Only $5,000 last week.

More legit houses open this week than Boston has seen for a month

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Plays on Broadway

COMPANY'S COMING

Farce in three acts. Presented at the Lyceum, New York, April 20 by Stanley Sharpe. Written by Alma Wilson. Lynne Overman featured. Staged by Zeke Colvan.

Susie	Leila Bennett
The Nameless One	James La Curto
Mrs. Janney	Frieda Inescort
Mr. Janney	Lynne Overman
Mrs. Driver	Frances Neilson
Mr. Thompson	Sidney Riggs
Bobby Gordon	James Spottswood
Mrs. Patterson	Francesca Hill
Mr. Patterson	William Bloch
Mrs. Boyd	Mary Noble
Miss Mallory	Rosalind Russell
Mr. Boyd	William Bordn
Mr. Fields	Wilfred Clarke
Sergeant	William Crimans
Police Officer	Ellsworth Jones

For a first production Stanley Sharpe, formerly general manager for Flo Ziegfeld, has done rather well. But "Company's Coming" seemed too light a farce to indicate it being a money show.

Was first called "The Third Leg," which referred to a tennis trophy placed in competition for the third and final time. First act fair, second did not improve, but the third had something. Understood the script read so well that picture people were interested. Its playing probably lessened chances in that direction.

Play is set in a modest Philadelphia apartment. Therein reside the Janneys—Margaret and her tennis champ husband, married for a couple of years. Company is coming to play bridge that evening. He had not received his salary and she had spent all their available money shopping, buying a transformation and a suit of lounging pajamas. They have to raise cash, and so he pawns the tennis cup, permanent possession of which he is to contest two days laters.

Intending to retrive the cup next day, the ticket cannot be produced. It was in the tuxedo which Margaret loaned to Mr. Thompson, another tenant, who had gone to attend a bachelor dinner in New York. As the cup must be produced at the club the next day they plan a phoney robbery. It happens a real thief is in the place and he vamps, dolled up in the transformation and pajamas.

The fellow who borrowed the tux returns well bunned. The hock ticket is reclaimed and Susie the maid is sent to get the cup. She returns with Thompson's saxophone. That seemed the funniest bit of the play. The real ticket is found and the cup redeemed. Then a heavy rain falls at the curtain, so the tennis match is off.

Alma Wilson, the author, may or may not be familiar with situations such as lost hock tickets. Certainly there is no tough problem, such as made out. For the purpose of an entertainment that weakness would not be important, but it is made much too much of.

Lynne Overman, featured, and Frieda Inescourt are the affectionate Janneys who get so jammed up. Overman has scored in farce before and he makes Janney a pleasant fellow. Leila Bennett is Susie, the light-headed nursemaid. Amusing in a way, but she has had better parts. Sidney Riggs does a good stew as Thompson. James Spottswood is the friend Gordon. Most of the others are minor; but Rosalind Russell as a girl from Atlanta used a broad Georgia creeker dialect that the first-nighters were doubtful about.

Zeke Colvan, stage manager for Ziggy, directed, but whether he could have speeded this play was not certain.

Ibee.

MELO

Melodrama in three acts, presented at the Ethel Barrymore April 16 by Lee Shubert in association with A. H. Woods; written by Henri Bernstein; adapted by Arthur Pollock; Edna Best, Basil Rathbone and Earl Larimore featured; staged by Marcel Varnel.

Romaine Belcroix	Edna Best
Marcel Blanc	Basil Rathbone
Pierre Belcroix	Earle Larimore
Christiane	Ruth Abbott
Jeanne	Marion Wells
Dr. Remy	Harry Davenport
A Priest	Robert Harrison
Francois	Stapleton Kent
A Professional Dancer	Jan Marquand
A Maitre D'Hotel	Wallace Danfield
A Man	George Anderson
Another Man	Arthur Sienning
A Woman	Elsa Ryan

"Melo" is an attractive title, expressive of the type of drama this is. Rather a full evening of dramatics, too full in fact. Heavy stuff for a spring debut, yet possessed of power and interest in such measure as to indicate a click.

A. H. Woods had this work of the Frenchman, Henri Bernstein (calls himself Henry now), for several seasons but held it back. Hardly because it is a multi-scened play, because he produced with more skill "Five Star Final," one of the season's plays of many scenes. Perhaps he did not like the last act and there is a difference of opinion about that.

Impression was the author himself had third act trouble. Having killed off the heroine in the second he had to carry on to a conclusion without her. As a result he overwrote his play. After the premiere it was decided to do some clipping and with Bernstein over here, that should not be a tough task.

"Melo" is the story of flaming love between Marcel Blanc, noted violinist, and Romaine Belcroix, herself a musician and the apparently devoted wife of a lesser musician, Pierre. "Mamish" he calls her. Marcel is their dinner guest one evening. Upon his departure there is an affectionate scene between man and wife but the next afternoon she is in Marcel's apartment, the start of their affair.

Sometimes all three go places. Although Marcel and Pierre had been companions and attended the same conservatory, Marcel has no compunction in taking his friend's wife. He even demands she be freed.

Consumed with love for Marcel and knowing how much Pierre cares for her, her brain sees no way out save to administer slow poison to Pierre. A physician detects that, orders a change in medicine. Pierre rapidly recovers, but he never knows about the lethal drops. Again Romaine faces a blank wall. She can see no way out but to leap into the Seine.

Last act scenes are those of a cemetery one year later, with both men come to grieve at Romaine's grave; the home of a priest where Christine, now married to Pierre, comes with the secret about the poison; Marcel's apartment two years later, where Pierre has come in an attempt to verify his suspicions about his wife and his friend. He never finds out.

In that scene especially Earl Larimore, as the still sorrowing Pierre, earns the feature billing along with Edna Best and Basil Rathbone. It is, however, Miss Best's show. The love scenes between her and Rathbone are excellent.

Direction by Marcel Varnel very good. Same for settings, for which there is a revolving stage or platform. A cafe interior was spoiled by the presence of dummies, easily detected and long ago out-moded.

"Melo" is vivid melodrama, graced with good actors.

Ibee.

Six Characters in Search of an Author

Comedy drama revived at the Bijou April 15 by Tom Van Dycke; written by Luigi Pirandello; Walter Connolly and Eugene Powers featured; staged by William W. Schorr.

The Father	Eugene Powers
The Mother	Doris Rankin
The Step-Daughter	Eleanor Phelps
The Son	Paul Guilfoyle
The Little Boy	Buddy Proctor
The Little Girl	Bebe Gilbert
The Manager	Walter Connolly
The Leading Man	L'Estrange Millman
The Leading Lady	Gladys Wilson
The Juvenile	Kirke Lucas
The Ingenue	Kate Byron
The Character Woman	May Gerald
Second Woman	Consuelo Flowerton
Third Woman	Fanny Davenport
The Character Actor	Louis Lytton
Second Man	Conrad Cantsen
The Property Man	Clinton Corwin
The Stage Manager	John Brown
Madame Pace	Ina Rorke

The Italian dramatist, Pirandello, became known over here when his "Six Characters in Search of an Author" was presented by Brock Pemberton, some years B.S.D. (Before "Strictly Dishonorable"), first as a special matinee event and later in the 44th Street. It attracted attention because unusual, but attendance was hardly exceptional. That may apply to the present presentation, which is very well done.

Tom Van Dycke, reformed press agent, offers the revival. He appears to have a flair for the unusual as instanced by his maiden effort, "Out of a Blue Sky," which, however, promptly flopped. He'll doubtless land if he sticks.

"Six Characters" isn't a play in the ordinary sense. It's more like an idea at which the author may have labored no end. Like "Heaven," it is of the stage. A father, his widowed wife, a legitimate son, a not so legitimate daughter and two small children enter a theatre where a rehearsal is about to begin. The father explains to the manager that they are in search of an author, who, after creating the characters, refused to permit them to enact their sufferings and humiliations.

The manager sees real drama in what the characters attempt to act before the regular actors, but when tragedy in the shape of juvenile suicide stalks on, he dismisses the company and says on the morrow they will go back to that "damned Pirandello play."

Walter Connolly as the puzzled manager provides the comedy lines, which are limited. Eugene Powers is the mouthy father, who talks many angles which the manager cannot understand, including the illusion of reality.

A new winsome actress comes forth as the step-daughter in the person of Eleanor Phelps, three years out of Vassar. For the experience she has had it is no guess that Miss Phelps will grace Broadway's boards from now on.

"Six Characters" has novelty. Maybe too gabby for the average playgoer, but interesting and well paced by William W. Schorr, a youthful stager.

Ibee.

PRECEDENT

Melodrama in three acts, 10 scenes. At the Provincetown Theatre April 15, by Sidney Harmon, Shepard Traube and Walter Hart. Written by I. J. Golden. Staged by Walter Hart. Scale, $2.

Delaney	Royal Dana Tracey
Mrs. Delaney	Ellen Hall
Preston	Walter Green
His Secretary	Lee Nugent
Graham	William Gregory
Stewart	Frank Ford
Riley	William Bonelli
Mrs. Evans	Nell Harrison
Police Officer	James Wright
Maybelle Jones	Louise White
Rossman	John Bennett
Fremont	Clyde Franklin
Jim	Ira Silver
Judge McInerny	Kirk Brown
Callahan	Charles Harrison
Judge Hunter	George Farren
Governor	Ben Roberts
Travers	Charles Newsom
Mrs. Compton	Elwyn Harvey
Dr. Harris	Jess Sidney
Ketcham	George Price

This legal analysis of California justice is purely a lawyer's brief on certain reactions entertained from investigation of the famous Mooney bomb case that has been discussed off and on for the last 15 years or more and since Mooney's indictment and conviction in 1916. It's not real theatre fare and essentially a legal thesis, but done in an

(Continued on page 61)

Plays Out of Town

Folies Bergere Revue

Paris, April 10.

New Folies Bergere revue at the Folies Bergere, titled "L'Usine a Folies" ("The Follies Factory"), presented by Paul Derval. Authored as usual by Louis Lemarchand. Staged by Pierre Frejol. Music by Maurice Hermite, Pierre Larrieu and others. English dances by Alfred Jackson. Other dances by Miss Greasley.

Principals: Brochard, Lemercier, Vera Trolzky, Ed Castel, Guerard, John Bux, Andra Randall (principal comedian), Matt Duffin and Janice Draper (Americans), Jysor, Dorsowna, Robert Vincent, Feral Benga, Mlle. Molka, Andree-Naldi-Cappella-Romoff (adagio team), Erna Carlsse, Rachel Carlez, Charmel and a host of others named in the program, Alfred Jackson Star Ballet, the Ballet Stella and the Spark Ballet.

Though the show is called a revue, it has nothing in common with the usual Folies Bergere extravaganzas exhibiting nude women in gorgeous sets. Apart from the very beginning, show quickly turns into a series of sketches, usually in tableaux. Shows a strong operatic tendency, with more male than female yodeling.

After excellent beginning, show is rather disappointing, except for a few special numbers. Looks as if blue noses had eradicated nudity. For a Folies Bergere show seems over-chaste, except for a cooch dance done by a colored couple that cannot be called suggestive, because is leaves nothing undone. Music is innocuous, mostly lifts. Musical overture contains an idea new to Paris. Whilst the orchestra plays before the curtain is raised, the leader's phone rings, as if somebody wanted to get one of his musicians on the phone. He hands the receiver over to the musician, who uses it to sing from the pit a duo with a girl ghost-voicing from backstage.

One of the faults is a considerable number of blackouts. To prevent the public perceiving the changes made during the blackouts, a row of bulbs on the audience's side of the footlights is lighted so that it blinds the public to what is going on in the dark.

The show reeks of vodka. Not only are the ballet dancers, male and female, practically all Russians (apart from the Jackson girls), but even the femme lead, Vera Troizky, is of similar origin.

A flag finish, following a reminder of Coste and Bellonte flying to the States, consists of three tiers of six girls in front of a sea set with the New York skyline in the background. Girls open their cloaks, composing an American flag. They close and reopen them, to display a French flag. Finale, meagre for a revue.

Real hits in talent are Randall, Duffin and Draper, The Andree, Naldi, Cappella and Romoff, adagio team, Feral Benga, plastic colored dancer) and John Bux.

Ballets are satisfactory, special attention going to Guerard, a dancer, who acts a hairdresser.

Colonial exhibition may help the show, but on its own merit and taking the current slump into account, won't do the business of last year.

Maxi.

RHAPSODY IN BLACK

Washington, April 16.

Lew Leslie's musical, starring Ethel Waters and featuring Valaida, Blue McAllister and Al Moore, with Cecil Mack's Choir and Pike Davis' Continental Orchestra. Lyrics and music by George Gershman, Dorothy Fields, Jimmy McHugh, Mann Holiner, Alberta Nichols, Ken Macomber, Cecil Mack and W. C. Handy; Staged by Mr. Leslie.

After two false starts, Lew Leslie's "Rhapsody in Black" finally went into its premiere at the Belasco theatre. It will soon wend its way to New York.

In this all-colored show, Lew Leslie has completely departed from the old formula he used in his editions of "Blackbirds." Those were fast-stepping, hip-waving dance shows. "Rhapsody" is an attempt to turn musical comedy or the revue type of entertainment toward the concert stage. It may prove the herald signalling a new order of things. It is presented in a single setting of black velvet drapes, a silver curtain rampant—and there is none of the usual elaborate costuming.

A brief prolog, "Harlem Interlude," minus the spoken word, gets the show underway and it then develops into a real novelty. A first-night audience showed enthusiasm over this colored concoction.

Leslie has assembled some fine musical talent. It is his idea to show what the negro race has accomplished in its travail up the long road of slavery. Many composers contributed to the program, and the music represents the highest type of negro melody as well as a few samples of the lowest.

Ethel Waters is the star. They bill her as "the greatest colored entertainer in the world." Her three outstanding numbers are "Wash-Tub Rubsidy," "Dance Hall Hostess" and "Where Is My Prince Charming." They reveal her as a singing comedienne extraordinary.

Cecil Mack Choir, group of well-blended voices, makes a mighty hit for itself in melodious arrangement; one is an original interpretation of Gershwin's "Rhapsody in Blue." Another is a satire on the funereal chant from "Porgy," the Theatre Guild production, a transposition embodying Handy's celebrated "St. Louis Blues."

The third outstanding feature is Valaida, a voluptuous singer and dancer who plays a hot cornet, accompanies herself at the piano and even sings a song in Russian. At one time she leads the Pike Davis Continental Orchestra in a musical transition of the negro from Africa to Harlem.

Piece is plentifully sprinkled with spirituals. At the first night presentation, Leslie came before the footlights and directed two of his soloists in singing "Eli Eli." The rehearsal period in Washington had been a hectic three-day session for him.

The consensus of critical opinion here is that "Rhapsody in Black" will be a smash hit on Broadway.

Daly.

EASY LIVING

Hollywood, April 12.

Comedy-drama in three acts, by Madeline Blackmore. Staged by Dustin Rhodes. At Theatre Mart, Hollywood, for four nights starting April 12. Cast: Sue Kingsley, Helen Baruth, Frank Roberts, Miami Alverez, Bern Boyd Irwin, V. Talbot Henderson, Gertrude Muin and Robert Fontany.

Billed as a comedy-drama, this play that skims Hollywood as it seriously attacks the gig and keptive question, contains about one titter. Otherwise it takes itself very solemnly and realizes that it has a problem to solve.

Story is the struggle of an "assistant gag man" who follows the easiest path—to the home of a wealthy divorcee inclined toward young men. This despite the other gal, pure and struggling to get ahead in pictures.

When the boy, at the end of the

(Continued on page 61)

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ALLEN K. FOSTER

Just returned after two years abroad
Can now consider proposals
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REVUES
MUSICAL COMEDIES
OPERETTAS

For Stage or Screen

I HAVE NUMEROUS EFFECTS
THAT HAVE NOT BEEN
SEEN IN AMERICA

Something New for the Musicals

Permanent Address, % VARIETY, NEW YORK

Just a Note of Appreciation to the Cast, Chorus, Musicians and Crew for their co-operation in the success of my personal presentation of "Simple Simon" which closed its Season in Boston Saturday, April 18. Thanks to Mr. Lee Shubert for his personal interest in my tour.

Sincerely,

ED WYNN

DIRECTION

HARRY BESTRY

Inside Stuff—Legit

Erroneously reported that the one night stand company of "Flying High" was under the management of George E. Wintz. The fact is the show was put on and sent to the road by George White, who produced the original.

Touring troupe's poor presentation evoked protests from a number of small town managers. One manager in Michigan particularly felt he got a bad deal because when the company played his house, the original outfit was billed in Chicago.

Maybe the similarity of names involved Wintz on the turkey when it should have been White.

Shuberts went into several New York dailies Monday with an advertising splash of extra space insertions for six of their shows: "Wonder Bar," "Melo," "Silent Witness," "As You Desire Me," "Peter Ibbetson" and "Meet My Sister." It is that management's first showing of the kind since the directory form of advertising was adopted.

Under the agreed rules shows are advertised in alphabetical position, minus display type and with limited lineage. Additional ads and display permitted on same page but comparatively little such extra space had been used. Film displays have been a factor in keeping the legit extra space insertions down.

Legit's aggravated producing situation, now nearing a sub-normal summer, has the casting agents in their hottest position to date. As one agent expressed it, "It's a dog eat dog proposition."

Shows taking quick powders has hurt the agents' incomes by their placements, in plenty of cases, not even getting a full week's work. Also a trouble maker is the shoestringer and his short salaries. It's worse because there's been more of it this season and the hot months don't promise much from the present outlook.

"Precedent," which opened at the Provincetown in Greenwich Village last week, surprised many in the favorable notices it drew from most of the first string drama critics. I. J. Golden wrote it, Sidney Harmon produced and one backer is said to be the author's brother, a New York printer.

Booking conditions being what they are, uptown theatre men immediately tried to get the show uptown. Insiders claim, however, this is unlikely since the play is propaganda about the Mooney and Billings case, n. s. h.

Immediately after the premiere of "Melo," adapted from the French of Henry Bernstein, it was decided to do some cutting, particularly in the third act. The French playwright went to work on the script, adapted by Arthur Pollock of the Brooklyn "Eagle."

He is the same Bernstein who wrote "The Thief." A. H. Woods had the play for years and discarded four adaptations, also one version in English by Bernstein.

Moss Hart, playing the patient author on the coast in his own show, "Once in a Lifetime," got a call from a studio to see the story head around noon. Hart went out to be told that the executive was "in conference" and he actually cooled his heels until he had to rush back downtown to the theatre for the matinee when he was duplicating the incident.

It wasn't a frame and he didn't see the departmental head.

In Sunday's New York Times appeared 22 obituary notices for Joe Leblang. No such concerted tribute to one man has ever been noticed before. The notices ran more than a column in the usual small obit type. Notices were inserted by institutions and organizations to which the lamented belonged or aided.

All expressed profound grief and some were extended notices.

One reason regarded as motivating stock production by Chamberlain Brown, agent, in Mount Vernon, N. Y., is that the caster has a number of players under contract for whom he must provide a specific minimum number of weeks' work seasonally.

Equity's ruling states that such players must receive a salary at a certain proportion to their usual earnings.

The revival of Pirandello's "Six Characters in Search of An Author," produced by Tom Van Dycke, is Shubert-backed. It's an ideal kind of a show to back, since it uses a bare stage and doesn't go in for costuming.

The "Daily Mirror" is the first paper to raise its amusement ad rates following the demise of the "Worlds." Rate from 90 cents a line to $1. "Journal," which also showed an appreciable gain during the past six months, is retaining its rate at $1.50.

Reginald Laurence, author of "Men Must Fight," recently produced in Philadelphia by the Actor-Managers and Sigourney Thayer, was an assistant in the Frohman press department several years ago, and later connected with a Times Square advertising agency.

PRECEDENT

(Continued from page 58)

absorbing way that may have effect as a propaganda medium.

Names have been switched, but to all intents Mooney is the chief character. Others are crooked judges, a crooked district attorney, a campaigning newspaper editor and some character witnesses of various types.

Mooney was indicted for the explosion of a mysterious bomb in San Francisco on Preparedness Day, 1916, and as a result of which explosion several were killed. It was later found and after Mooney's conviction that certain witnesses had perjured themselves. This new evidence, however, was discovered too late, according to California laws and therefore couldn't be reviewed by the Supreme Court. The governor later commuted a death sentence to life.

Mooney was a labor organizer during trying union times in Frisco and as the piece intends to prove, was framed by traction interests, a judge and the district attorney. It's a pretty strong indictment as presented.

The cast is uniformly good and staging excellent, considering the limitations of the Provincetown theatre. Defense attorney role is the only one offside. The man playing it appears too young for the serious and important part.

When caught, the Shubert interests were looking over the piece, but it is hardly likely that it may be brought uptown to Broadway without much altering that might prove costly. Ten scenes here and the only way to do it is with the revolving stage. Besides as entertainment for the masses, it's nil. No action to speak of. *Shan.*

EASY LIVING

(Continued from page 58)

first act, decides to go big, the girl follows through and marries the big real estate man. Second act, a year later, has the boy in the money mamma's beach house and the girl and her older hubby back from Europe. Husband is the partner of the wealthy lady's ex-husband.

Girl and boy figure it's no use. They're in love and decide to break the news to the other pair. Looks like a clinch ending until the last two minutes, when the former husband commits suicide, over the telephone, and as it puts the girl's husband in a jam because it's over money, the boy and girl stick by their respective mates and say goodby forever.

Cast and direction was one of the best this little house has had in recent months. Sue Kingsley, a ringer for Maureen O'Sullivan, good as the girl, and Bern Boyd Irwin, as the boy, does the best he can with a shilly-shally part. V. Talbot Henderson, as the realtor, was buff and hearty in the first two acts and did a nice bit of acting in the last.

Play in present state has no chance through taking itself too seriously. Needs new treatment with sophisticated dialog and a general lighter tone with a happier ending to stand a look-in.

HELLSEHEREI

("Clairvoyance")

Berlin, April 10.

Society play in three acts by Georg Kaiser. Presented by Dr. Robert Klein. Staged by Forster Larrinaga. Stage architecture, Erich E. Stern. Cast includes Johannes Riemann, Ruth Hellberg, Hilde Hildebrand, Erwin Faber and Alexandra Molino. At Renaissance theatre, Berlin.

After a long while Georg Kaiser again appears with a play. Literary Berlin gathered at the premiere. Many w. k. critics present, such as Alfred Kerr, Werner Diebold, Erich Kruenes and Franz Servaes, among others.

"Clairvoyance," which Kaiser wrote a number of years ago and successful in several theatres in the rural districts, was most likely staged by Dr. Robert Klein with a certain object in view. Sensational law suits in the Bohemian town, Leitmeritz, in Breslau, Hirschberg and in Berlin, have proven from a legal view there is something in supernatural forces, such as propagated by the German clairvoyants, Erick Hanussen and Max Moecke.

But the real human element is missing. Bride, the bridegroom and the friend of the bride are puppets on which Kaiser has based his nearly mathematically calculated play, which is something between satire and seriousness.

The bride loses the engagement ring and her last resort to recover it is a visit to the clairvoyant. He tells her how she lost the ring, what the man looked like who picked it up, and to her great dismay, that the bridegroom kissed another woman during that time.

This is the foundation. Ideas flash and situations change quickly. It is admirable how Kaiser makes it so gripping. Only for the present day the dialog is insufferable.

Nevertheless, this is a story for a charming society talker.

Performance not uniform. Best was Johannes Riemann. Erwin Faber, as the clairvoyant, funny, but at times he overdid it. Hilde Hildebrand just a little too pert and overbearing. Ruth Hellberg, at times uncertain and not quite natural in dialog, shows the beginning of a rising talent.

Play was greatly applauded.

Magnus.

Elizabeth the Queen

Los Angeles, April 18.

Pauline Frederick and Ian Keith are teamed in the Fontanne-Lunt roles of the Theatre Guild play by Maxwell Anderson, which Belasco & Curran opened at the Belasco here.

It's a pretentious production in costume and scenic investiture and the $2.50 scale accordingly becomes economically necessary. But it's that $2.50 which probably accounts for the sparse trade since the opening, although Miss Frederick is excellent as the queen and Keith likewise romantically captivating as Sussex.

William Keighley's staging is tip-top considering the general weightiness of the play.

These local productions of Broadway pieces afford many a film player a between-picture opportunity to troupe it. It's better box-office for the local impresarios also to enlist some celluloid celeb for the leading roles.

Miss Frederick's conception of the British queen is played with dignified poise and restraint, pitching her amorous outbursts for Lord Essex in proper key, and withal impressing histrionically in brilliant manner.

Good performances right down the line. George Baxter as the belligerent Sir Walter Raleigh, Marian Burns as Penelope, Chappell Dossett's personation of the machinating Sir Robert Cecil, the minister of affairs; John Craig's Francis Bacon and the Fool by Milton Pope were outstanding. Wyndham Standing was out at this show having suffered a fracture of the skull by accident.

Complete cast: John Burke, Stanley King, Arthur Lovejoy, Dwight Satterlee, Stanley Lindahl, Victoria Davies, Eileen McGrath, James Harper, William Shelton, Arthur Singley, Gordon Oliver, Ray Poole, James MacMillan, Helen Kleeb, Anna Chase, Phyllis Lovett, Frederick Pymm, Lowden Adams, Garretson Young, Sydney Eastman, John Clearman, A. S. Byron, James Angus, Tom Turner. *Abel.*

WHISPERING FRIENDS

Hollywood, April 18.

The C. E. Toberman-Henry Duffy-Matt Allen season at the El Capitan, Hollywood, again brings picture people to the stage, for even in the heart of cinemaland the "in the flesh" ex or present stars are worth their hire for box-office purposes. Bessie Love and Tom Moore this time are the stellar pair in the local version of George M. Cohan's somewhat talky two-act comedy.

Both do their parts well, with Helen Bolton and Russell Fillmore equally capable as the older couple.

One set and five scenes, covering a span of less than 24 hours, with the single set a handsome interior.

Edwin H. Curtis' staging is expert and the other two players, William Macauley and Betty Farrington, in the butler and maid parts, were professionally satisfactory.

Will stay the average time, i. e., four weeks at this house. *Abel.*

FUTURE PLAYS

"Wife of the Caliph," by Conrad Seilor, sold by Frieda Fishbein to Dimitri Ostrow.

"Perfectly Scandalous" by Boyd Hutcheson, is being prepared by Raymor Productions, new combine, for about the first week in May. Cast includes Natalie Schafer, Jeanne Greene and Grant Gordon. Direction by Raymond Gallo and Robert Lawrence.

"The Chiseler" by Henry Rosendale, is again being lined up for production by Joseph Ornato. So far in, placed by Hap Ward, are Henry Pemberton, Jack Harwood and Charles Doyle, with Pemberton the likely director. Ornato is new to legit and owns a dance studio.

"Trip to Pressburg," German play, for production by Ray-Miner next season.

Play was written by Leo Perutz, Viennese, and produced in Austria and Germany. Dayton Stoddard adapted.

Pair o' Sixes by Stock And Legit in Minne.

Minneapolis, April 21.

With the engagement limited to three nights and a matinee, Grace George did well at the Metropolitan in "The First Mrs. Fraser," grossing about $6,000.

Despite that it was presented at same house last season and also has been seen on local screen, "This Thing Called Love" drew close to $6,000 for the Bainbridge dramatic stock company at the Shubert, with Violet Heming, guest star, and return of Jack Paige receiving credit for the draw at $1.25 top.

A professional wrestling match on one of the evenings helped the stock burlesque troupe at the Gayety to get around $3,000 with "Palm Beach Follies." Fair.

"Green Grow the Lilacs" (N. Y. Theatre Guild), current at Lyceum. Miss Heming finished two weeks' Shubert engagement in "Ladies All."

Leading Woman Takes Over Sharp Stock Co.

Columbus, O., April 21.

George Sharp withdrew from his stock here today (21).

The Co. has been taken over by Edith King, leading lady. William C. Walsh is manager.

Roanoke's Little

Lynchburg, Va., April 21.

After struggling along for years without an amateur show outfit, Roanoke has at last organized a Little Theatre League. First production was "The Patsy," at the antiquated Academy, former road-show house. Proceeds went toward aid of local sufferers.

Heretofore Roanoke has seen plays of Lynchburg Little Theatre, which were carried there for a one-night stand after engagements at home. The Lynchburg organization has over 1,000 members, owns its own theatre seating 300, and has a paid pro as directress.

13 Birmingham Groups

Birmingham, April 21.

Thirteen groups with a total membership of 300 have formed the Birmingham Dramatic Council for the purpose of "stimulating better plays, increasing production efficiency to above average amateurism and to make Birmingham theatre minded."

The various groups of the Council have produced more than 60 plays this season and will present 12 more before June.

Concerts

By Sallie

Gertrude Lawrence is one of the best dressed women on the stage. In "Private Lives" she is wearing a white satin evening gown, cut round neck, very decollete back with full skirt to the ground, circular, and inserts at the hip, which give it much chic.

Lounging pajamas of yellow and black print are very modish, long pantalettes, with the skirt bottom, brassiere top and a short, smart black velvet jacket. A daytime frock of brown and white polka dot, one piece, with a patent leather belt.

Beatrice Belkin's Balance

Beatrice Belkin hopped from opera and concert into an upper box at the Roxy, to sing for a week. She has a beautiful coloratura soprano of wide range. Her high notes are taken with no effort and if her popularity doesn't go to her head, she's on the road to a career.

Miss Belkin looked attractive in a simple blue frock.

Basso on Russians

Isidor Belarsky, basso, in a recital at Carnegie, sang the modern Russian composers. In these he seemed most at home.

Mr. Belarsky's voice has many good qualities with a splendid range in the lower section, and the upper notes less convincing, but he sang true to pitch. A friendly and goodly sized audience greeted him.

Pianiste's Debut

A young Italian pianiste, Carmelia Tucci, in her first recital at Steinway Hall, played compellingly two Sonatas, Beethoven's, and five pieces by Chopin, with a final group of three compositions, one by Alexander Longo and two by G. Martuccia.

Miss Tucci revealed promising musical gifts. Steinway Hall being small, she over-stressed the pedal.

Her playing discloses training and sincerity.

Stiles-Thomas Morning

Hallie Stiles, American soprano of the Paris Opera Comique, and John Charles Thomas, sang to 2,000 members of the Haarlem Philharmonic Society in the Astor. Miss Stiles' youth, looks and personality are tremendous assets. Besides, trained voice with a wide range. Her "Depuis le Jour" from "Louise" made the audience realize opera is her goal. Thomas' baritone made the morning complete. He sang in four languages and has a tremendous sense of humor.

Henri Bernstein strikes the perfection note in "Melo." Nothing new in theme but good psychological study of the confused mind of a young wife awakening to a new love.

Edna Best in her gay adventurous role is excellent. Dressing is incidental, Miss Best wearing two simple sport frocks.

Kruger and Kennedy as "Private Lives" Leads

Otto Kruger and Madge Kennedy are set for the road trip of "Private Lives." The Coward play closes in New York May 9 and the new leads will start rehearsing immediately.

Show is scheduled to open the tour in Los Angeles, with a slow filter back east under the management of Arch Selwyn.

"Private Lives" will have Noel Coward and Gertrude Lawrence playing it for 13 weeks, rather than the 12 to which it was limited. It had a Tuesday premiere and Coward agreed not to count the first week. Show, therefore, had two more weeks with the original leads, latter withdrawing May 9.

Sarecky-Tierny Musical

Hollywood, April 21.

Louis Sarecky, Radio's associate producer, and Harry Tierney, in the studio's musical staff, are writing an operetta on their own.

Plan to produce it in New York in the fall.

Cape (Cod) Playhouse will open its summer season [illegible] according to Raymond Moore, manager.

George Somnes [illegible] will be director.

Broun And Politics

Looks as though Hey Broun made his fatal error running for Congress. It would have been as fatal, no doubt, if he had kept on running into Washington. To call Broun a disappointed candidate, even socialistically, looks quite far away from the fact. He probably went into that political business for the experience.

Now he's getting some of the experience. One Mr. McCue, a Tammany Hall leader in New York, speaking at a Hotel Astor dinner said Broun is a malicious liar. Broun heard about that McCue load when his paper, the World-Telegram, asked him about it. Broun laughed it off, which seems to be a happy Broun way about many things. Why argue with a Tammany Hall leader appears the Broun platform?

In his World-Telegram column, once daily, perhaps not often enough, Broun happened to mention that Tammany Hall had the take 'em habit. It would take from the rich to help the poor and sometimes to help itself, he said. Robin Hood grew famous the same way. Any professional politician should welcome a description like that. But McCue picked up a grouch. Said Tammany doesn't take, although one of its woman leaders the other day admitted the taking of presents is okay; what else could a Tammany leader be given? she asked—being a woman to think like that.

Broun hopped back into politics when he started his column crusading against Jimmy Walker. He's laid off'n that lately, as have other New York dailies, excepting the Daily News. The News thinks it has picked up a circulation angle on Jimmy Walker, which may be a kick back, because neither the News, Broun nor the dailies will cost Mr. Walker any of his popularity in New York.

In fact if they had kept up the panning, and with the aid of the dumbbell City Affairs committee of the New York Republican Club, it would be time to do some betting that one James J. Walker will be the next govenor of New York State, if he will accept it. Perhaps Walker prefers the U. S. Senate.

Dailies like the News and reformers of the Holmes-Wise stripe, along with those who put over the Republican Club boner of mentioning Walker's private life, don't seem to know the inner feelings of New Yorkers, as regards Walker, et al., with that taking in everything.

In years gone by when a mayor of New York had an underground passage from his apartment to the best known uptown joint in New York and every daily paper knew of it, none printed the item. That was the then mayor's personal and private affair. If he wished to take a drink in a joint by the underground route, no reason why he shouldn't. New York City still kept going along.

Because Mayor Walker doesn't know of or believe in underground passages, that is hopped on by the ministers and the rabbis, by circulation makers and dumbbell Republicans. All together it spells hooey as far as affecting the standing in New York of Jimmy Walker. He never denies he is Jimmy Walker, and that's something in these days of double faces.

Broun may run again for Congress. It's reported he's saving up. His enemies should lay off'n that lad, knowing he did run—once.

Ad With Song and Cartoon

Advertising now carried by Macy's department store in New York dailies has smartness and newness. Macy's has taken a pop song, switched the lyrics in spots to conform with their constant pounding on the thrift idea, and the result is pleasant. Pop tune taken by Macy's and adapted for its own use is "Little Things in Life."

Another large ad placed as a twin to the song idea by the same store, is one of Ted Cook's poems. Macy's got a comedy angle and switched it toward a certain merchandise selling in such quantities as to cut the price to a low level.

Broadway's Dirt Taste

Broadway has become dirt conscious. More filth in literature and entertainment, available on Times Square now than ever before. Things are being done openly on stages that would have meant sure police interference a few years ago. Books are sold today that could not have been shown a few years back.

A drug store in the heart of Times Square is featuring a copy of Balzac's "Droll Stories," uncut and untampered with as to language, for $1. Only a few years back the book was being sold surreptitiously by bootlegging salesmen for about $10.

Two new stores are in Times Square selling cheaply-priced books. Most of their stock, of course, consists in ordinary cut rate novels.

Even such novels as "Petronius," for many years considered as belonging to the shady side of erotic literature, are on sale. Another angle, and more harmful, perhaps, is the great number of low magazines being offered. About 40 on the market now, none actually using the wrong words out, having no scruples as to the situations and plots, are on sale. Newsstands usually carry 20 or more.

Drawbell's Play in Film

James Drawbell, part author of "Who Goes Next?" the war play from the angle of the prison camps, is the editor of the English Sunday Chronicle, one of the Allied group, with a large circulation. Drawbell was the first of recent editors to start the lay-out innovation of using script-written block heads for the top of main editorials, an innovation pretty startling in view of the conservative lay-out policy of most British papers.

Drawbell, who wrote the play in collaboration with Reginald Simpson, his own dramatic critic, has now sold it as a talker to the States, thereby bearing out those of the London critics who favored a war play with a novel angle, and refuting those who did not reckon the play would get the run it has. Now current at the Prince of Wales, London, in its third month.

Promotion

Some best sellers, like "All Quiet," just happen. Others are made. If that autobiography of Anthony H. G. Fokker, ghosted by Bruce Gould, doesn't go into the best-selling class it will go down as one of the most notable failures in book exploitation ever attempted.

Book getting newsreel and newspaper interviews with the author, feature stuff by the AP, McNaught Syndicate and NEA, to around 1,000 papers, magazine articles, radio discussions of the book, an air talk by Fokker himself on a national hook-up, and over $25,000 in newspaper and mag advertising.

The Fokker book called "The Flying Dutchman," and claims, among other things, that during the war, when Fokker was building his advanced type of planes for the Germans, England offered him $10,000,000 to return to his native Holland.

Lowell Thomas is to do a radio discussion of the book. What he can't do with a statement like that!

Odd McIntyre Top-Notching

Through a reported renewal of all of his writing contracts, including the syndicated column, with some added literary work, O. O. McIntyre is now said to be the top-notcher as a money maker among all of the columnists.

In a story of the heavy sugar column writers in Variety some months ago, McIntyre was ranked fourth. There was some question at the time as to that rating.

McIntyre, as a matter of record, should be doubly credited. He put the Broadway column on the newspaper map, making it possible for the rest to follow, which they did long after. Meanwhile McIntyre established himself so strongly all over the country, he is still leading by miles and growing stronger.

"American Wkly's" Reprints

Another form of "boiler-plate" text for the Hearst syndicated "American Weekly" is revival of material originally printed 14 or 15 years ago. This develops with the weekly publishing last week a story by William Knapp Gibbs, "Two Burglars and a Cracksman." It was quite a shock to the author, now with the RKO studio publicity department in Hollywood.

Gibbs originally sold the piece to the "Black Cat" magazine in 1914. Hearst seemingly acquired all the contents of that defunct periodical, along with others, and is reprinting the stuff.

Liberty and Sumner

Book censorship now receiving the attention of the Civil Liberties Union, with that organization, the champion of American rights, looking into unjust applications of censorship.

It is understood Roger N. Baldwin and the others of the Union priming for a showdown with John Sumner and his Vice Society on the whole obscene book business. It is felt the time is ripe now in view of a number of rebuffs Sumner has received recently as complainant in obscene literature charges.

Principal argument against Sumner is that he is cloaked with too much power for an unofficial investigator.

Civil Liberties' Union also desirous of warding off threatening book censorship in New York, similar to that in Boston. That it is a possibility is conceded even by the publishers themselves, in view of the sexy literature now in vogue.

Best Sellers

(Reported by the American News Co.)

Fiction

Bridge of Desire, by Warwick Deeping, $2.

Grand Hotel, by Vicki Baum, $2.50.

Storm Drift, by Ethel M. Dell, $2.

Ambrose Holt and Family, by Susan Glaspell, $2.50.

White Fawn, by Olive Higgins Prouty, $2.50.

Flamenco, by Lady Eleanor Smith, $2.50.

Non-Fiction

Education of a Princess, by Grand Duchess Marie, $3.50.

Boners, $1.

More Boners, $1.

Fatal Interview, by Edna St. Vincent Millay, $2.

Road to Culture, by Charles Gray Shaw, $2.

Pocket Contract Bridge, by Elizabeth Clark Boyden and Mrs. Prescott Warren, 75c.

Bercovici in Society

Konrad Bercovici, recently elected to the Societe Academique Francaise, becomes the first American writer to receive this distinction. Bercovici's election to the Academy is as a result of the publication of his book, "Alexander," in the "Vies Des Homes Illustres" series, first time that a biography originating in other than French got into the "Lives."

"Alexander" was originally published here two years ago by Cosmopolitan. In its French translation by Yvon Lapaquellerie, it ranks with biographies of Caesar, Jesus, Mohammed, Napoleon, Confucius, Disraeli and others in the series. It will have a first edition of 50,000 copies, unusual for a book of this type.

Haggard's Post

William Haggard, formerly slot man on the morning World (NY), is now editor of the eastern edition of "The Last Word," official organ of Fox Film's theatre properties. Haggard is attached to the p. and a. department of Fox Theatres in New York.

The new editor-in-chief of the sheet is Albert Margolies who succeeds Joel Swenson. The latter was recently elevated to head the publicity and advertising department when Gabe Yorke was sent to Fox-West Coast.

Sam Warshawsky's Nibble

Spending 20 years writing 14 plays, Sam Warshawsky, Radio's husky Titan purveyor of publicity, finished his 15th recently and got a nibble. Story was sent to the Coast and came back with an okay. When it came to closing the deal Sam was so excited he declared:

"I'll take not a cent under $100,000 for my rights. This is the kind of stuff that would make a $2,000,000 epic."

Deal off.

Translated Pan

Paul Achard, translation of whose French book, "New Slant on America," reaches the bookstand this week, was one of the French editors brought here two years ago by Paramount. Translation is by Margaret Gaffey Mel, young Los Angeles society woman.

Four of the 28 uncomplimentary chapters are devoted to the picture industry and its celebrities.

"For Men Only" Sales

Beth Brown's "For Men Only" is in its seventh printing.

With talker producers bidding for its screen rights.

Lady's Prerogative

The anonymous authoress of "Ex-Mistress" who later stepped forward as Dora Macy, is again hiding her identity. This time she signs herself Grace Perkins. Latter name goes on "Personal Maid," novel shortly to be published and which Paramount has already bought for a talker.

Miss Macy signed herself Dora Macy on "Night Nurse," which Warner Bros. bought.

Frank Carson on the News

Frank Carson is now city ed New York Daily News. He had been doing editorial work on the Liberty mag but with the sale of the five cent weekly to the Macfadden interests Carson was shifted to the News.

Carson was brought east from the old Chi Examiner, he and Walter Howie hitting New York at the same time. The latter landed on the Mirror with Carson going to work for the Patterson interests.

Sobol Doubles As Graphic D. C.

Louis Sobol, columnist for the New York Evening Graphic, is now its drama critic, replacing Gilbert Seldes. Latter resigned to do a column for the Evening Journal. Sobol will continue his daily columning. Pare Lorenz, picture reviewer for Judge, has also gone to the Journal in the same capacity, Rose Pelwick remaining, but as assistant to Lorenz.

Walter Kelly's Book

Virginia Judge Walter C. Kelly is writing a book for Putnam, untitled as yet. It will be the Judge's recollections of celebs he has met and associated with since he was defeated for Congress in Virginia.

That defeat sent the Judge into the show business, to become an internationally famous humorist and story-teller.

Holland's Writing Ace

Anton Coolen, author of short stories and novels, was voted the most popular writer in Holland in a contest conducted by the De's Gravenhaagsche Boekhandel, publishing firm of The Hague. Last June, Coolen, by unanimous vote of the Holland Literary Society, was awarded first prize for the best novel published during 1929.

Doherty Mirror Bound for $750

Edward Doherty, formerly of Liberty, is leaving the New York Daily News, which paid him $500 weekly and goes to the Mirror at a salary of $750. Doherty is to do a column for the Mirror. His life story of Al Capone in the News attracted much attention. He also's doing the life of Mayor Jimmy Walker, now current in the News.

Ahearn's Prison Yarn

Danny Ahearn, author of "How To Commit Murder and Get Away With It," has completed a new book "Palace of Tiera" which relates his experiences in various prisons. George D. Lottman is editing the book, published by Vanguard Press.

Frank Wallace Sells Story

Frank Wallace of the New York News has sold his football novel to Metro entitled "Huddle."

Wallace is a sports editor of the picture paper.

Sports Ed's Embarassment

Clem Shields, Winnipeg sports editor, refused to pass a story on a local prize fight, and then discovered it was written by Courtney Ryley Cooper.

Shields is still hiding.

News Film Reviewers

With Bernarr MacFadden taking over Liberty, the Chicago Tribune people have moved Kate Cameron, picture reviewer on that mag, to the New York Daily News.

Miss Cameron will split reviews with Irene Thirer.

Real Names of Authors

Dorothy Leigh Sayers, author of "The Documents in the Case," is Mrs. Atherton Fleming; Francis Beeding, "Death Walks in Eastrepps," is John Leslie Palmer. A. Riposte, "Gin and Bitters," is Elinor Mordaunt.

After 10 Years

T. Earl Pardoe, Little Theatre producer and dramatic teacher, is reading galley proofs on a book which he has been 10 years writing. Title is "Pantomime for Stage and Study." (D. Appleton & Co.)

Chatter

Doug Fairbanks, Jr., will have a book of poems out soon, published by John Day.

Because everybody now knows Dora Macy is Grace Perkins, Fulton Oursler's frau, her publisher is getting up some new jackets carrying her real name.

Name of the editor of "Airway Age" is Lloyd George.

Mich Kraike publicizing authors.

Luncheon tomorrow (23), for Vicki Baum, with Ray Long and Sol Flaum hosts. Long has a couple of Miss Baum's stories for "Cosmopolitan."

The Liveright outfit will soon give up its brownstone place to go into an office building with elevators. Maybe the trick doors with the fake book-racks will go along, too.

New prexy of P.E.N., the writers' organization, is Robert Frost, the poet. Will Irwin resigned.

Gertrude Berg's "Rise of the Goldberg's" out in book form.

Herb Crooker, of Warner's press department, has another mystery story, "The Crime in Washington Mews."

John Lawrence out as editor of "Top Notch." Ronald Oliphant in.

Harold Hersey plotting a mag to be called "Speakeasy Stories." Yes, fiction.

Whatever became of Jack Devine? And where's that biography?

Richard Halliburton reported both in Morocco and in New York. Can be identified by an airplane around him.

Since the book publishers cut down their lists, the mags are being offered more novel-length stories than ever. Name authors offered even to the pulps.

Somebody walked off with a first edition of "Huckleberry Finn" from one of the New York bookshops.

Frank C. Dodd new head of the Dodd-Mead firm. His grandfather started the business.

They are playing up that biography of James Joyce like that author's "Ulysses," and there have been squawks upon finding it isn't "Ulysses" at all. "Ulysses" isn't permitted to be sold over here.

Evans Linton off for California to write a dozen short mystery tales under contract. At $250 each. Well, $200 each.

H. N. Swanson, the "College Humor" ed, has a good press agent. Gets more publicity for his boss than for the mag.

"Time" and "Tide" without wait. They come out every week, whether you are ready for them or not.

Rockwell Kent preparing another cruise, about which he will write another book. His own illustrations, of course.

Read some of the letters Edgar Lee Masters gets because of his vicious Lincoln biography.

George T. Delacorte, Jr., will merge two of his air-story mags, air stories being not so much in demand.

One of the boys who went to Paris to write, recently sold a short story for $100. After a number of rejections, postage to and from Paris amounted to $52 before he landed the tale.

Agents Free Hand

(Continued from page 39)

the agents was stretched a bit to permit placing acts in legit, musicals, pictures and radio. RKO agents' dealing with the other variety booking offices, including the indie offices as well as opposition circuits, was barred until now.

Freeman declared RKO is aware the agents are selling material elsewhere, but hasn't objected lately since it believes outside placements were often necessary, also that the RKO agents are trusted sufficiently to submit the acts first at home before going outside.

Commission

Opening up the outside vaudeville field to its agents by RKO probably will help some of the strugglers whose commish on RKO bookings is hardly enough to regularly feed a fish. The benefit for most will be no more fear of consequences for booking an act with another office that RKO has turned down.

Possible effect on the indie agents is anticipated. All acts have at least two reps now, one for RKO and another or more for the outside. It may cut down the number of agents per act.

RKO restricts its agents' commish to 5% on all bookings in the RKO office. What the RKO agents will deduct on outside bookings is none of RKO's business.

Geo. Hill Tells 'Em How to Let Loose A B. A. Rolfe Musical Radio Program

Most famous non-pro who gets a kick out of taking a hand in his firm's broadcasts in George Hill, vet pres of the American Tobacco Company, propeller of the Lucky Strike programs over NBC. A committee composed of American Tobacco execs and some advertising men, and headed by Hill, get together intermittently to prepare formulas for the cigaret program. To show people the program formulas compiled by the business execs are amusing. Extracts from the Music Formula For Lucky Radio Hour, as headed, are:

"Dance Formula is as follows:—Breast of chicken a la Rolfe, served hot without any dressing.

"Breast of chicken a la Rolfe": This means choruses and nothing but choruses.

"Served hot": This means the characteristic Lucky Strike Dance Orchestra tempo, which is lively, rather fast and is an essential characteristic of the program.

"Without any dressing": This means without any frills and furbelows in the matter of arrangements."

Knows Food Best

Radio pros, when queried as to why Hill got up the formula like a menu and not in direct musical terms, said the only way they could explain it is that the committee knows food better than it does music.

The Music Formula continues with:

> "The program shall consist of songs that made Broadway Broadway. Not songs that are making Broadway Broadway, but the songs that made Broadway Broadway. People like to hear things their ears are attuned to, not w numbers. Songs that have so rung in the public ear that they mean something, recall something, start with a background of pleasant familiarity. Occasionally a new song may be used, but only when it has been presented first as a part of a Saturday program and reviewed by the executive group at a Saturday dress rehearsal.
>
> "Only the choruses of such songs shall be played. That is to say, the characteristic familiar melody content, not the introductory part........ There shall be no extravagant, bizarre, involved arrangements—"no pigs squealing under the fence."........
>
> "........ The opening and closing numbers must be particularly stirring and rousing. Consideration must be given to contrast, particularly where the specialties are introduced. As they should constitute the soft element of the program, the numbers following must be particularly lively and snappy ...."

Beside this Music Formula, the same executive committee also composed another formula, called 'Copy Formula For Lucky Strike Radio Hour,' which must be followed in making announcements.

Formula states that every program put on the air must be checked against the listed specifications until further written notice to the contrary.

Not uncommon for radio's commercial advertisers to frame or want to their own air programs. It's the show bug.

Lobster Shift in Chi For NBC Press Staff

Chicago, April 21.

Jim Little has been added to the local NBC press staff for the lobster shift.

Night duty deemed essential for the spot stuff that comes up in connection with the big evening programs and the increasing number of night visitors.

Little was formerly with the Worcester, Mass., "Telegram," and a film trade paper.

L. A. Station Buy

Culver City, April 21.

Purchase of KTBI, owned by the Bible Institute and one of the first radio stations on the Coast, by KFVD has been okayed by the Federal Radio Commission. KFVD operates from the Hal E. Roach studio here.

Adv. Agencies' Tardy Booking Injures Many Radio Publicity Chances

Last-minute bookings of artists by agencies for radio programs is hurting broadcasts besides prohibiting proper exploitation.

Networks have frequently attempted to get together with the agencies to arrange for advance publicity on programs handled by the ad people. The ad agency often doesn't know until practically the last minute whether the artist it had in mind was definitely set or not. The ad agent conducting the negotiations usually must get about 10 okays from higher up.

Networks state this situation has prevented issuing publicity on many a good program and name artists.

6 Mos. Commish Permits To Simplify Air Control

Chicago, April 21.

To lighten pressure upon the Federal Radio Commission at the end of the regular license periods, a new order has been issued limiting expiring station permits to about a hundred a month.

New licensing plan calls for dividing channels up into six groups. Stations on one group will get permits dating up to August 1, second group to Sept. 1, and so on to Oct. 1, when the commission will start issuing licenses for six-month periods instead of the current ninety days.

Revised policy gives the commission, it is figured, ample time to investigate outlets looking for permit renewals, as contrasted with previous status when 605 stations came in for relicensing about the same time. Commission is arranging to give longest term licenses to the low powered outlets on the new deal.

Rush of Claims Against Hughes' K. O.'d Chain

Los Angeles, April 21.

United Broadcasting Corp., which went flooey when forced off the air by the 13 stations it served through programs not coming up to agreement, was brought into the labor bureau by 20 members of its staff for a total of $3,587 in salary claims. Musicians, entertainers and studio staff members were the complainants.

Rush Hughes, son of Rupert Hughes, and F. C. Dahlquist were named.

UBC was trying vainly to put through a new deal this past week, angling with several interests, including Universal Studio.

Coast P. A.'s Organize

Los Angeles, April 21.

Radio station p.a.'s are forming an association similar to the Wampas and expect to hold a meeting for the election of officers within two weeks.

Preliminary get-together at the Elks Club Tuesday (14) had seven local stations represented. They selected Eugene Inge of KMTR as chairman and Leo Tyson, KHJ, secretary pro tem.

Engagements

Ethel Norris and Joseph McCauley will be on CBS's Radio Round-Up program April 23.

Daniel Frohman, president of the Actors' Fund of America, as guest speaker on American School of the Air series, CBS, April 24.

Pine Tree Boys for a new series on Tuesday and Thursday.

Grace Moore's $2,250

Grace Moore is booked as guest artist on the Simmons program over CBS April 27.

Miss Moore is reported getting $2,250 for the date.

BROADCASTERS ASSN.

Wisconsin Forming 1st State Body —WTMJ Says Nix

Chicago, April 21.

First reported state body of broadcasters is being organized April 27 in Madison, Wisconsin. All station owners in state, with exception of WTMJ and WISM, both of Milwaukee, have expressed intention of being on hand for discussion of problems of local interest and election of officers of proposed association.

WTMJ is owned and operated by the Milwaukee "Journal," while WISM is adjunct of Milwaukee "Sentinal." Former outlet's manager, Walter Damm, is president of the National Association of Broadcasters.

Only other radio station operators' body is that composed of smaller outlet owners organized in St. Louis two months ago as the Associated Broadcasters of America.

AIR CHISELERS CAUSING GRIEF

Attempts of many artists when on NBC or CBS sustaining programs to promote themselves or persons they believe themselves indebted to, has caused networks to be wary about the use of these artists. It labels them radio chiselers.

Recently a chef was placed on a sustaining program to talk about cooking. Instead he went off on a tangent and spoke about himself mainly, trying to land a job through that means.

Radio finds its greatest difficulty lying with singers who think they are under obligation to a music publisher for the air time, or for past favors, and so proceed to use only that publisher's songs.

SHOES AND CHEESE BUY AIR TIME EXTENSIVELY

Chicago, April 21.

Contracts whose time and talent expenditure is figured to tally around $450,000 have in the past week been signed by the Columbia System's western office.

Major portion derived from three program tieups with International Shoe Company of St. Louis. Broadcasts designed to ballyhoo the Red Goose shoe, the Peters shoe and the Star Brand. International's budget calls for a 55-station hookup on each, contracts running 13 weeks, with renewal options for same period.

Red Goose show, on weekly release, revolves around series of dramatized frontier stories directed at children listeners. Productions put on at local CBS studios for entire hookup with exception of Don Lee circuit on Pacific coast. Separate broadcast for latter network will originate out of San Francisco.

Programming of Peters Shoes on one evening a week schedule and Star Brand for Sunday afternoon broadcast will be handled by New York CBS production staff.

Pabst Cheese, other account, obligating itself for around $125,000 for a 26-week air campaign. Two afternoons a week broadcast, with production centered in Chicago, will bring over 35 stations the Pabst Variety Four (formerly the Wanderers Quartet), Fred VonAmon, accordionist, and Art Jersett, guitarist.

WCFL, Labor Station, Peeved at Commish, Talks 'Investigation'; 50,000-Watt Free-For-All

Chicago, April 21.

Federal Radio Commission's in-agin-out-agin toward WCFL's petition for the "Tribune's" WGN wave length has the Chicago Federation of Labor lining up its batteries for an attack by way of Washington political affiliations.

If the commission continues to give them the runaround, say the chiefs of the local unionites, the American Federation of Labor will make the air channel fight a major issue in the next election campaign. Meantime, they say, attempt will be made to get the Congressional committee at its coming session to investigate how the commission allegedly let the "Tribune" edge WCFL out of the disputed ether wave.

Three times within a week during high power hearings currently held in Washington the commission reversed its orders on WCFL's plea for reopening of the case involving the "Tribune's" clear channel. After setting aside an original denial, the commission dated a hearing for May 18, but at objection of the "Tribune's" Washington attorney, voted to call off the reopening.

Only organized group putting up a fight against increase of high power or 50,000-watt grants at the Washington hearings with the National Committee on Education by Radio.

Eight stations selected by the commission's field examiner for 50,000-watt permits and around which recommendations hearing battle flurried were WJZ, New York; WCAU, Philadelphia; WSB, Atlanta; WSM, Nashville; WGN, Chicago; WCCD, Minneapolis; KOA, Denver, and KPO, San Francisco.

Squawks A-Plenty

First zone hearing found WOR, Newark, N. J., which had been left in the cold by the examiner, leading the fight against the imminent WJZ okay. Counsel for WOR charged NBC got Westinghouse to withdraw its WBZ, Boston, application for 50,000 watts so way would be cleared for WJZ. WHAM, Rochestor, turned down in this zone, also put in its protest.

Chief objector to the WCAU grant was WHAS, Louisville Courier operated. In the third zone quizz WBT, Charlotte, N. C.; WAPI, Birmingham, Ala., and KVOO, Tulsa, appeared as challengers, counsel for the educational outlet wanting to know upon what grounds WSM and WSB recommendations had been made when examiner's report conclusions and findings for all five applicants were almost identical.

Contending for the two vacant 50,000 bands in the middle west zone in addition to the two favored were WHO-WOC, Des Moines-Davenport; WTMJ, Milwaukee Journal; WBBM, Chicago, CGS keypoint; WMAQ, Chicago Daily News, and WCFL. Counsel for Des Moines and Milwaukee stations told commission that Chicago was over 100 percent over air band quota and that some of these facilities should be given to other midwest points.

Against the KGO and KOA pending assignment arguments came from KPO, San Francisco Chronicle, and KSL, Salt Lake City.

Entire WB Player List on Network Broadcasts Weekly

Burbank, April 21.

A nation-wide radio introduction of the Warner-FN stellar roster is planned by the studio to start late in May. Chain not yet set but may be NBC.

A series of radio sketches with parts for all the studio's important players are being prepared by Homer Fickett and Mr. and Mrs. William Spear, arrivals from Warners' New York publicity office. Thread of continuity will carry the idea from week to week.

For some time the studio has been putting players on the air from its own Hollywood station, KFWB, in abstracts from pictures playing downstairs in the Warner Hollywood theatre. It worked locally and gave birth to the idea of a national network extension.

Nite Club on NBC as Ether Push for Germany

First international broadcast of a night club floor show was made Monday (20) through NBC from the Cotton Club, Harlem, which has colored performers. Program was piped from New York to WGY, Schenectady, N. Y., and thence to Germany via short wave.

Handling the half-hour hook-up here, received in Germany around five a. m., was Helmutt H. Hellmutt. Electrical transcriptions of the show was also made. Hellmutt is making other long-distance broadcasts from New York, but for no other night spots.

WSMB, N. O., Not Selling

New Orleans, April 21.

WSMB, which holds the NBC franchise for New Orleans, is not for sale. For several years the station ran in the red but recently has turned into a healthy money-maker. Last week it rejected an offer of purchase for $100,000.

The station was started jointly by Saenger Theatres and Maison Blanche, largest New Orleans department store.

Baseball Commercial

Chicago, April 21.

Play-by-play broadcasts of the home baseball games of the Cubs and Sox over stations WENR and WLS have been sold by NBC to R. Cooper, Jr., company, distributors for G. E. refrigerators. Contract, calling for a reported $55,000 for the season, was signed on the morning of the opening game at Cubs park here last week.

It was the first baseball account sold in this city. Tris Speaker, baseball veteran, is doing the announcing with Jean Paul King, studio associate, assisting.

Payless "Showings" on the Air for Commercial Peeks by NBC Shortly

NBC will shortly broadcast a radio frolic an hour weekly as a talent show window for commercials and to develop new material. The "showing" frolics won't include salaries. Arrangements are being framed by John Royal, NBC program director, and Ed Scheuing of the Artists' Bureau.

Royal and Scheuing will first hold private auditions for the radio frolics and select the best of the professional and amateur talent. These will be put on the air and prospective commercial clients will be requested to listen in on the radio "frolic" to see something desirable in material in ideas.

Of the talent on these programs can't sell commercially, Royal may work them in sustaining programs.

Stage Prospects

Certain artists may not show up well on the air, but may be good bets for personal appearances, will be promoted for theatre dates.

These programs will mark the first time professional tryouts have ever been held on the air.

2 Daily-Owned Stations Bidding For Dells Wire

Chicago, April 21.

With George Olsen set to open May 20, the Dells may get its radio outlet over the NBC chain despite that the roadhouse booking is handled by Music Corporation of America.

Dells broadcast privileges are being competed for by KYW, "Herald-Examiner" operated, and WIBO, affiliated with Chicago "American." Both stations are NBC-associated.

In bidding for twice nightly etherizing of Dells band, KYW expressed assurance of being able to effect an NBC network hookup. MCA is willing to make the deal if KYW will deliver 30 NBC outlets for two weekly half hour broadcasts.

Either Ted Lewis or Ben Bernie are due to follow Olsen into the Dells this summer, with Waring's Pennsylvanians penciled in for a later stay.

SUNSHINE BREAD

Songs and Instrumental
Commercial
WOR, New York

Strictly following convention in outline but flickering for attention on the strength of a femme songstress announced as a Miss Arnshaw, and maybe that name isn't spelled right. Split the blame for the error with the announcer.

Anyway, this girl knows how to make a popular song jell. It's one of the rare radio occasions of a singer taking it easy and not trying to make the wires vibrato with climax volume or at any other point. A novelty and a pleasure. Program could stand another ditty from this vocalist as she's presumably singing but two and the schedule presumably unwinds for a half hour.

Miss Arnshaw's one mistake, and it may not be attributable to her, was trying to improve upon the arrangement of "Ten Cents a Dance" as disked by Ruth Etting. When an orchestration such as this comes along singers or band leaders give themselves the worst of it by trying to employ their own twists. Imitation may be a sincere form of flattery but it's also common sense in cases such as the "Dance" record. Normal reasoning screams that it can't very well be improved upon and so might better be copied note for note. Granted that these occasions come only once in a couple of moons, but there have been similar examples in one or two numbers from musical comedies where the pit orchestration for the show was still top even after all the dance bands had given it their own interpretation. So the same goes for singers every once in a while.

It may be said that Miss Arnshaw gummed up the Rodgers and Hart song to some extent while her previous rendition was not only pleasant but soothing. It's the kind of a voice that, in some ways, can be described as a femme Vallee and properly handled might develop along those lines. A careful selection of songs is plenty important and with vocal chords like this the melody's the thing. *Sid.*

"WELCOME HOME"

Cosmopolitan Players
Sketch
WRNY, New York

Cosmopolitan Players stage a weekly series of playlets over this station. During the broadcast only two players were heard although many references were made to other characters.

Sketch was an old moth eaten affair done to death on screen and stage, but maybe new for radio. It's a familiar subject no matter where it is presented.

Irish mother, with heavy brogue, awaits her daughter, who has been away to a finishing school for two years. Girls walks in greets her mother coolly and said she was going right out to meet her sweetheart. Mother weeps and grows hysterical about her darling daughter throwing her down and acting so disrespectfully. All of a sudden the daughter declares she's been a cad and that she really loves her home and people.

Mother and daughter only two heard. Former overdoes the Irish dialect and exaggerated her dramatic moments, especially when she appeared hysterical. Girl did the daughter characterization well. Cosmopolitan Players should obtain new material with more direct radio appeal.

THE FOUR CLUBMEN

Songs
Sustaining
WOKO, Albany

This quartet, heard frequently in 15-minute broadcasts over WABC and the Columbia network, is one of the best close harmony groups on the air at present. The Clubmen's programs, in fact, compare favorably with any of the sustaining type given by Columbia artists during the daytime hours. Entertainment is all the more enjoyable by reason of the omission of the announcer beseeching listeners to purchase this or try that.

The quartet is supposed to be entertaining fellow members in a clubhouse. Singers new to the harmony line, eschewing gags and small talk. Numbers range all the way from operatic and spirituals to songs featured in current Broadway shows. Vocalists do particularly well with the standard type.

Piano accompaniment used. A woman pianist is also featured on some of the programs. Quartet is under the direction of Lee Stevens. *Conn.*

THE BALLAD HOUR

Sustaining
KOA, Denver

A refreshing program featuring springtime music and popular ballads, instrumental and vocal.

Soft piano tunes gave an April background for announcements in continuity form. Characteristic of the mood were several vocal numbers by Elmer Nelson.

The Ballad Hour, originated and directed by Harold Harlowe, has been a special Sunday afternoon feature over KOA for six months.

GENERAL ELECTRIC PROGRAM

Commercial
WGY, Schenectady

This half hour weekly broadcast on behalf of the General Electric Company, over the company's pioneer station WGY, is considered the topnotch program of its kind originating in Schenectady. It is sent out on one of the choicest evening periods, being sandwiched in between the Florsheim Shoe and Continental Bakeries hours heard on the WEAF-NBC chain.

Last week's program consisted of musical selections by the symphony orchestra under the direction of Edgar Carver, and a group of soprano solos by Florence Vickland. Warren Munson was the announcer.

Entertainment was dignified, and while several plugs were inserted for trackless trolleys, manufactured by G.E., they had neither the length nor the "pull-in" tone which make so many advertising talks on the air tiresome and ineffective.

Program, although above the average for local stuff, was not particularly thrilling, nor one of great mass appeal. This was due to the fact that the selections, both orchestral and vocal, were of the concert-classical type. In addition, virtually all the numbers were of slow tempo. Not until the final two or three minutes was there any zip to the music.

A better change of pace, as well as the inclusion of at least one popular number by the orchestra and soloist, would have given the program wider appeal. Miss Vickland first came to attention during the Atwater-Kent prize contest in 1929. *Conn.*

BARBASOL BARBERS

Quartet
Commercial
WABC, New York

These Barbasol Barbers are probably doing as much for the other stations as one broadcasting spot can do for its contemporaries. As currently routining this quartet is a guarantee to dial twisting.

The average modern citizen has lost much of his taste for these vocalizing foursomes. When they start to talk in between numbers along the lines of, "Well, fellows let's sing this one," etc., the ether illusion is that the Rover Boys have taken to song and it's time to get another station. The barbers better drop their emphasizing of good comradery and do some singing of songs that count.

As delivered Friday night (17) if it's a 30 minute sojourn, 15 would have been plenty. Programs like this are among the reasons why you hear the laity saying, "There isn't anything on the air any more." *Sid.*

DIXIE ACES

Band
KFWB, Los Angeles

Edith Turner and her Dixie Aces, from the Oak Tavern on KFWB, is a good example of how they tie up the ad thing in a dreary manner out here.

The Dixie Aces broadcast on behalf of the restaurant or cafe which employs them, but meantime an announcement comes through that "this program is sponsored by the Forum Tire Co.," whereupon the Forum spieler goes into a long diatribe on the cut-rate values of its tires.

When the Dixie Aces are actually heard, with them comes a blurb for the restaurant. Actually very little music percolates through. As a band it's just one of those things. *Abel.*

WHITE SWAN SERENADERS

Songs, Orchestra
Commercial
WFAA, Dallas

Feature of this program is a contest. Announcer, Ed Dunn, makes it point to mispronounce or mistitle all numbers. Listeners catching the most mistakes get a can of maple syrup or groceries.

Studio orchestra furnishes pop tunes, aided by male trio, neither of which would hold listeners for the 30 minutes minus the novelty catch. Signature, "Swan Song," is appealing, but out of line with the rest of the program. Sort of thing that clicks with the cross-word puzzlers.

PHANTOM OF THE ORGAN

KHJ, Los Angeles

The Phantom of the Organ is a regular CBS weekly 11-midnight console interlude, heard from KHJ in an impressionistic program.

The program isn't as eerie as the Phantom billing might suggest, but could be built up into a musical novelty if the billing motif were carried out to a greater degree musically.

Even has possibilities for later personal appearance stuff. *Abel.*

SAMMY BERMAN

Songs
Commercial
WSBC, Chicago

If there aren't any better Yiddish entertainers for radio purpose in Chicago the Jewish program directors may as well engage English speaking artists and with better results.

Berman's vocal quality is nil. His repertoire of songs is not only ancient, but defies recognition through his delivery. *Span.*

TRIS SPEAKER

Baseball Announcer
WENR-WLS, Chicago

Tris Speaker is with NBC here to broadcast a play-by-play description of all the home games of the Chicago Cubs and the White Sox. Account has been sold to a refrigerator distributor, and the only one of all the baseball programs so far commercial.

Speaker is a baseball veteran with a name that goes down in baseball history. To the fan he means much. If Speaker clicks he will be the first sports performer to make good in radio broadcasting on his own sport. It has been tried many times before, but none of the ex-athletes has ever made good on intrinsic value.

Speaker is totally different from the usual sports announcers. Speaker talks slowly and calmly, never excitedly, not trying to vocally act, as with the other announcers. At first Speaker seems tame, but he grows on you, and the listener finds by tuning to other announcers that Speaker is a relief from the sports describer who froth and foam.

For the dyed-in-the-wool baseball fan Speaker is what they've been waiting for. For the non-fans, who do not know baseball, the Speaker account will seem dull and uninteresting. But since most people who listen in on ball games are evidently regular fans, Speaker is very apt to make good.

KRUEGER

With Fizz and Sizz
Songs, Talk
Commercial
WOR, New York

Fizz and Sizz are the names applied to both boys featured as the promotion advertises ginger ale and beverages of all sorts.

The boys harmonize pleasantly and indulge in comedy patter. Topical songs with a hill-billy weaved in. Accordion backgrounds the singing and is used in bits for musical interludes. Accordionist shows ability.

Heavy plug is used at end by means of a limerick contest. Listeners are asked to write a four-verse limerick regarding the beverages, with the winner to receive a case of ginger ale free. Fizz and Sizz read and joke about six limericks received by them during the week.

ENO CRIME CLUB

Dramatic Skit
Commercial
WABC, New York

One of those "continued in our next" series. This installment Thursday night (16) was lukewarm in dramatic intensity, although there was a search going on for a murderer.

It's about time a good stage showman was given a chance at these dramatic broadcasts. This sketch flounced around considerably without getting anywhere.

Serial idea of a crime story can be extended interminably, but in a broadcast the sub-climaxes should at least be strong enough to make a single period worth the dialing. Uncanny insistence by some present-day studio writers or directors to keep repeating dialog or scenes is very amateurish and completely undermines the effect desired.

Not easy to sell a serial even though it may have an idea. The dialog must hold it up. *Mark.*

"SAKI GETS RICH"

Serial Comedy
WEAF, New York

"Saki Gets Rich," is an NBC comedy serial, dealing with the adventures of an ambitious Jap, which appeared both amusing and interesting on its seventh instalment.

The man impersonating Saki plays an affable Oriental who hopes to become a millionaire.

In this period Saki had a new idea for becoming a millionaire, which in its fulfillment provides the comedy climax of the broadcast.

CHARLIE FOY

Songs and Music
Commercial
WTMJ, Milwaukee

This son of Eddie Foy went over the air with the other performers on the bill at the RKO Riverside in Milwaukee as the regular weekly variety radio show presented by the Kenwood Cigar Co. On Foy's own statement it was his initial radio appearance.

Foy will stick to vaudeville, where his name and his training make a place for him. His voice is deep bass and not suited to the mike. Without a radio routine he came through with mandolin plunking and his father's famous tune, "Charlie, My Boy." For those occasional radio appearances, passable, but not as a radio fixture.

LOUISE HOWATT

Vocal, Piano
KMTR, Los Angeles

Calling herself "Radio's Happiness Girl," Louise Howatt sings and plays pops with an unpolished, democratic technique. Plugging Hollywood Night Life perfume, she handles all announcements herself and mentions anyone who writes in.

On after midnight, so it really doesn't matter. *Bang.*

DR. JOSEPH JASON

Psychiatrist
KMPC, Beverly Hills

Novel, yet so logical that its neglect up to now surprises, is the series of late-hour lectures for insomniacs presented by Dr. Joseph Jason, psychologist, psychiartist and sometime philosopher.

Dr. Jason's radio work is still in the experimental stage and awaits testimonials or complaints from his listeners. If he receives curt notes it will be because of his vocal quality; too monotonous even for production of a yen for sleep. Each sentence is spoken as though it were the lecture's last, and constant repetition of these phoney finales leaves the listener irritated.

Dr. Jason's primary cure for insomnia is the disruption of a so-called vicious circle. Worry over loss of sleep produces additional loss of sleep. A to-hell-with-it attitude is the first step toward lots of tight-eye, says Dr. Jason.

On at 11 p. m. Then just a few steps from the dial to the bedroom. *Bang.*

HALLIE STILES

With International Singers
Songs
WJZ, New York

This program arranged by NBC's Artists' Service with announced intention of promoting a better appreciation of class music. Also used as selling propaganda for individual artists participating for personal appearances outside the studio. Thursday (16) inaugurated this new series.

Pierre Key, former music critic, is in charge of program announcements.

Hallie Stiles, featured, is a class soprano, whose repertoire adhered mainly to operatic airs and class compositions. Her voice is of opera range.

International Singers comprise Victor Edmunds and George Resely, tenors; Erwyn Mutch, baritone, and James Davis, base. Good combination. Orchestra is directed by Harold Sanford.

Where class singing and opera bits are preferred this program sustains interest.

GEORGE KU TRIO

Instruments, Songs
WJZ, New York

This string trio, on a 15-minute period before midnight, is a Hawaiian instrumentation and song group. Instruments heard were ukulele, steel guitar and guitar. Period at late hour combats severe band competition, and probably getting the worst of it.

Hawaiian tunes played are dreamy and sentimental, yet NBC cut its "Slumber Hour" to make way for livelier novelties. Here's one novelty subbing for the other half of the Slumber Hour that contains more potent sleeping powder than the Slumber Hour ever did.

Trio plays three numbers, two Hawaiian and a pop. Funny the way these native instrumentation groups always include jazz tunes. This trio displayed nerve with its fast syncopation at a time when class bands were on the air. The three men sing all the numbers, both the Hawaiian and the pop.

The trio might do better with its native program sans the jazz.

HUDSON MALE QUARTET

Songs
WMCA, New York

Announcement this quartet was chosen as the best group of singers from Hudson County, doesn't mean a thing. Quartet is no different from average type of community group singers.

Voices good, but no class to the delivery with choice of numbers poor.

Four of five numbers were German folk songs, sung in German. All four were of the same variety, slow, with a lullaby strain. Program lacked diversity.

HAWAIIAN TRIO

Song, Instrumental
Sustaining
WRR, Dallas

With the usual stock of drowsy melodies, this 15-minute spot serves its purpose as a break to the regular users of static entertainment.

Couple of guitars and uke and a couple of songs sufficient for listeners as long as they don't get too much of it. Station rates its programs according to requests and fan mail, and this one rates. Has been on the air a long time and should last in its place.

Tunes are a mixture of Hawaiian and pop versions.

BEN and HELEN

National Radio Home-Makers' Club
WABC, New York

Harmony couple for pre-noon hour when housewives are or should be the audience.

Both straight vocalists, between solos and harmony. Voices please with delivery conservative. Most of songs are pops, with a novelty number.

Nothing uncommon in mixed harmony programs. As a vocal, may please the k. m.'s.

KATE SMITH

Songs
WJZ, New York

Formerly a principal in "Flyin' High" last season, Miss Smith recently was engaged by NBC for exclusive broadcasts and has been assigned two 15-minute periods weekly over this station.

Her programs are bound to grow in appeal. Miss Smith is one of the novelties NBC is using for some of the time taken from the Slumber Hour. Miss Smith appears after 11:30, which seems a handicap with name orchestras on at the same period.

Miss Smith, however, may build up a following, as she has a voice which is catchy, using a crooning style which pleases.

She sang four songs, which included plaintive ballads and topical tunes. She announces her numbers and applies the familiar request formula.

"BERTIE SEES THE WORLD"

With Basil Lynn
Sketch
WEAF, NEW YORK

First of a series about a titled English bachelor, featuring Basil Lynn, late of vaudeville. If subsequent periods hold up as well as the initial skit they should prove one of the most amusing series on the air.

Basil Lynn plays Lord Bertie as the typical Englishman is recognized through screen and stage characterizations. The familiar high nasal voice, heavy English accent and delivery enable Lynn to make the English impression stand out.

A scene in a department store where Bertie orders canned goods for a yacht cruise, with Bertie arousing suspicion by a floor detective, is amusing. Bertie takes the sleuth home with him so that he can read some poems and sonnets. This phase offered some excellent radio comedy.

Patter throughout is smart and interesting.

"RIGHT TIME RILEY"

Dramatic Skit
Commercial
WABC, New York

Merely buying time to give the time of day, this watch firm is stressing the importance of buying its merchandise through a series of dramatic sketches showing how a watch can play a leading part in great and small events.

"Right Time Riley" was a man who banked everything on his watch; when he staked a claim in Nevada he did so by burying his watch, stopping the timepiece at the moment of staking.

A bit of secondary romance is injected. Of course, there's a villain and he's frustrated by the watch-burying incident.

Light fare, but holding more suspense than a straight sales talk.

Most radio players are over-stagey, even though invisible to the listeners. That's the main trouble here. *Mark.*

MOVIE CLUB

Commercial
WPAP, New York

Main idea of the Movie Club is to ballyhoo Metro-Goldwyn-Mayer pictures with air propaganda sandwiched in between music selections, instrumental and vocal.

Invitation is extended to each listener to become a member with no dues or no obligations by merely sending in name and address. The result is evidently weekly distribution of publicity matter on M-G-M pictures.

This program featured Bob Stanley and Jeanette Wallin, songs, each soloing and not doing badly. A trio responded instrumentally along lines familiar on the minor stations. Also the announced service of electrical transcription, supplied by Metro, which help fill in the time. *Mark.*

PETER PAN PARISIANS

Band, Fashion Talk
Commercial
KHJ, L. A.

Weekly CBS feature originating here for the Coast network. Exploits cotton fabric of the Peter Pan trade mark.

Small combo band, solo male voice and trio for pop exerpts on this quarter hour program. Featured weekly is a Metro femme player, this week Ruth Selwyn, who chatted briefly on "the popularity of cottons this spring" and descriptions of other actresses' costumes.

Opening and closing is a signature song mentioning the trade name but not the goods. Band has more pep than finesse.

MARTY BRITT and GEORGIA CRACKERS

Night Club
WRNY, New York

From the different hours allotted the Marty Britt band it's apparently considered one of the ace musical fillers on this station.

Nothing unusual, but belonging in the recognized niche of radio dance bands. Customary series of topical numbers so familiar to dance-hall and night-club devotees. Britt's band is at the Villa Rickard in New Jersey. *Mark.*

Operating Costs Sending Small Stations to Wave Length Mergers; Religious Outlets' Partner Search

Chicago, April 21.

Trend is apparent throughout the country of promoters buying up local radio stations running part time with the purpose of merging wave length sharing and then asking the Federal Radio Commission for increase of power. Understood such manipulation has the left-handed approval of the commission.

Supplementary idea of these promoters is, in event of failure to effect sale, to get outlets operating on same wave length to pool interests and function on co-operative basis. Synchronizing of broadcasts, contemplated feature of plan, would give advertisers wider coverage and, accordingly tip the ante for all involved.

Station merger project is behind the purchase this week of controlling interest in WKBI by Reuben R. Kaufman, radio department head of Doremus & Co., advertising agency. Local outlet is a 100-watter on frequency of 1,420 kilocycles.

In line with merger plans, Kaufman is negotiating for controlling stock of stations WHFC and WEHS, Cicero, sharing wave length and time with WKBI. The Cicero outlets are now being operated by Triangle Broadcasters.

Another trend that has become increasingly evident is unloading of radio stations by religious and educational institutions. Finding it both difficult to keep filled al. time allotted them and maintain broadcast operating costs.

Latest sale of this type was that of KTBI, Los Angeles, by the Bible Institute of Los Angeles to the Los Angeles Broadcasting Company, which also controls KFVD, tied up with the Hal Roach studios in Culver City. KTBI, a 100-watter shares time with the Rev. Bob Shuler's air mouthpiece.

Of the educational institutions, the New Mexico College of Agriculture and Mechanical Arts recently put its 20,000-watter on the market.

Walter Donaldson Songs For Chevalier's Talker

Walter Donaldson will write the songs for Maurice Chevalier's next Paramount talker.

According to contract between Donaldson, Douglas & Gumble, the firm will publish all the songs which Donaldson writes for Par.

Par's own music subsid, Famous Music, does not figure in the Par-Donaldson deal.

DAN RUSSO'S ORIOLES
Now Congress Hotel
CHICAGO
Broadcasting Nightly KYW

BRUNSWICK'S $500,000 FOR 75c DISK DRIVE

To promote a market for its 75c discs and its radio-phonograph combinations, Brunswick has appropriated $500,000 for a national advertising campaign. It will also sponsor demonstrations of its combination playing records in music stores, with the demonstrations advertised. The steps were decided on by Brunswick at a sales meeting held la.: week.

Brunswick declares that in the competition between the cheaper 25c discs and the $1 to $2 platters the 75 center discs are in the middle.

Sales on the class records are attributed to the electrical combinations' reproduction. Market, as Brunswick sees it, is at present divided between two classes, one that buys $15 or $25 portables and plays cheaper discs, and those who buy expensive combinations and desire the best in recordings.

The middleman, it is thought, doesn't want the cheap disc and can't afford the class and so concentrates on radio alone.

WELL! WELL!! WELL!!!

A British Society Discovers Something—And Nation Dumbfounded

London, April 7.

Terrible thing has happened in London. Music publishers have been suspected of plugging.

Suggestion was made gently at first so as not to hurt anybody's feelings but gradually the righteous anger of the populace got the better of their restraint.

Music publishers are now being openly accused of plugging.

Associated British Authors and Composers has so far forgotten themselves as to write to the British Broadcasting Corporation stating it possesses documents proving radio bands and artists are being subsidized, and asking B. B. C. to receive these documents in the presence of press witnesses.

The Association suggests B. B. C. condones the alleged plugging.

B. B. C. won't look at the documents with legmen around, so the Association is photographing 'em and circularizing copies to all members of Parliament and the leading papers, then sending the originals to B. B. C.

The plugging is now being mentioned in public without so much as a blush.

Horrible expose!

Irwin On Road

Vic Irwin's band opens at the Castillian Royal, Pelham Road, April 30.

THE INIMITABLE
CLYDE McCOY
(OF "SUGAR BLUES" FAME)
And His Columbia Recording
ORCHESTRA
NOW AVAILABLE
For Single or Weekly Engagements
LIMITED TOUR! PHONE OR WIRE IMMEDIATELY!
ADDRESS CARE OF
KENNAWAY, Inc.
Phone Franklin 8830—64 W. Randolph St., Chicago

DURIUM'S FATE

Creditors' Meeting April 30 on Defunct Disc Co.

Joint meeting of the creditors and stockholders of Durium, which is in hands of receivers, will be held April 30. It is expected that a decision will be reached as to whether the business will be continued by the stockholders or taken over by the creditors.

It is likely that if the creditors take over the operations of Durium the royalty fee may be cut, as the publishers compose a large part of the creditors. Out of the $400,000 Durium owes to creditors, $150,000 is due publishers for royalties.

RADIO ACTS HIT ETHER SALARY TRIMMER

Chicago, April 21.

Announcers who used to grab off from $200 and up are working for one-fourth that at present. Indie stations all over the country have established salary rates for announcers, which start at $35. And even that figure doesn't keep the hundreds of applicants away from the studio doors. The whole radio system of wages is being lowered by performers who are angling for somebody else's job by working for less. This is especially true amongst the ordinary run of radio entertainers.

Several well known acts which a year or so ago held down seven and eight accounts for real salaries, drawing down as much as $4,000 weekly for a trio, are now fighting to hold on to their single 15-minute turn daily and taking down two or three hundred dollars for the effort. This cutting of revenue is caused by similar acts offering themselves for less money, with the accounts and the stations figuring the cheaper cost as saved money. Unless, for instance, a singing trio is especially outstanding in performance, dozens of identical trios can be organized who will work for much less coin for the opportunity of getting on the air.

This willingness to clip salaries for a chance on the air reaches its final point in the fact that many recognized vaude and legit performers are offering themselves free of charge for studio work just for the opportunity of clicking. Many indie stations in the country are operating on this premise, grabbing acts for apples and an argument that the station is giving 'em a chance to become famous.

Few Clicks

These performers all figure that once they click big they will be able to name their own salaries. This happens as often as an extra out on the Coast becomes a star. The number of radio performers who have clicked that big since the birth of radio can be counted by a fight referee.

In the new chiseling racket that has sprung up as a result of price-cutting there are many examples of the single sketch performer, who, once in the studio for a program, immediately grabs off other jobs by agreeing to work for a cut.

This is especially true in a big studio here, where such a battle is going on between dramatic performers. There is one guy, who in the money at present by reason of his chiseling tactics, is grabbing close to $1,000 weekly. If the regular salary for a 15-minute skit is $40, he will grab the spot by working for half that figure. And if somebody will call him by also naming $20 as the charge, he will clip down five more dollars. Some of these price fights have degenerated into regular reverse auctions, with the performers out-bidding each other at the top of their voices.

KATE SMITH WITH CBS

CBS has signed Kate Smith to an exclusive management contract. Columbia will use the blues singer over WABC in 15-minute broadcasts Sundays and Thursdays, beginning April 23.

Osborne in Cincy

Cincinnati, April 21.

Will Osborne's band opens a two-week's engagement at the Netherland Plaza Saturday (25), succeeding Irving Aaronson.

DISK CO.'S AIR SQUAWKS ON SALARY CONDITIONS

Hollywood, April 21.

In between all the squawks from the music publishers, songwriters and bandmen about cut-ins and other things, the phonograph record people have their own problems which they are now airing for the first time.

The radio's fundamental appeal of being able to tune in and letting 'er ride without having to jump up to change records, is recognized as one reason for poor sales. To keep pace, an improved automatic disk changing device is being perfected.

Economic conditions ruined the hill-billys, who are up against it for the necessities of life, and a large source of Ozark mountain income is at a minimum. Ditto the negroes, who would rather spend 75 cents for a record than eat; but that, too, has been curtailed. Both are in the drought area and vitally affected.

The record people also complain of readjustments being made in everything but with them. The artists still want fancy guarantees and royalties, which are ruining the disk recorders just like the numerous cut-ins are undermining the music publishers.

Yet, argue the disk people, the records have made more stars than the radio. As examples, they point to Ruth Etting, Ted Lewis, Harry Richman, Whiteman, Lyman, Charles Kaley, Ukelele Ike, Lee Morse, Shilkret, Gus Haenschen, Frank Black, Louis Armstrong, Nick Lucas, Isham Jones, Ethel Waters, and even John McCormack, who at first feared that his moderate concert draw would be undermined by the "cannings" of his voice. With the Victor releases, he grew in popularity as a concert star beyond expectations.

Jolson, before the talkers, was still a regional personality, but the records brought him into homes from coast to coast and around the globe. Of course after talkers he never had a hit such as "Sonny Boy."

But with all this, and despite it all, the artist is holding out for large figures and doesn't recognize the exploitation value which the disks afford, they protest.

$5,000 For Ellington At Philadelphia Indie

Duke Ellington's band, currently with Publix, is booked for two weeks commencing June 5 at the Pearl, Philadelphia, an indie theatre. Salary will be $5,000 per week.

Pearl is operated by the Pearl Amusement Corp. and plays vaudfilms.

Ed. Scheuing, NBC's Artists' Bureau, negotiated the booking.

Shuberts Dig Back

A song, "I Must Find Somebody," originally in a Winter Garden show 17 years ago, is to be revived under reported plans for a new revue the S' berts may do.

Jerome H. Remick controls the rights to the number.

KEMP FOLLOWS BUSSE

Hal Kemp's band will follow Henry Busse into New Yorker the first week in May. Kemp currently is broadcasting for NBC in New York.

Busse on May 6 will transfer to the Castle Hill Farms, Cincinnati, where he played last season.

Both are NBC bands.

"Unfair" Charges Lodged Against Pepsodent, Cremo by Rival Co.'s

Chicago, April 21.

Recent flood of complaints over questionable advertising copy used by merchandisers in their radio programs has placed the Federal Trade Commission in the position of poaching on the preserves of the Federal Radio Commission. Situation particularly brought to light by disclosure charges of unfair competition has been lodged with government trade body against Pepsodent, sponsors of the Amos 'n Andy broadcast.

In the case of the dentifrice manufacturer, what burned up one of its competitors was the claim made by Pepsodent through its nightly ether announcement that the new Pepsodent mouth wash "is 3 to 11 times more powerful in killing germs than any other leading antiseptic."

Another outstanding network account whose advertising copy has others in the same field of manufacturs kicking is Cremo, whose cigar ballyhoo nightly brings Arthur Pryor's band across the Columbia System. Charge is that the line used by announcer, "one man's spit is another man's poison," infers Cremo alone makes its cigars by machinery and not by hand.

Majority of squawks made to Federal Trade Commission have had to do with air merchandisers' over-statement of medicinal qualities of products. Recognition of value of ether selling, it is pointed out in this connection, has given new lease of life to quite a number of patent medicines whose distribution had been hard hit when reputable newspapers throughout country decided not to carry questionable copy.

Persuasion First

One of main functions of Federal Trade Commission is to settle dispute over unfair trade practices or competition. Procedure in such instances is to call the complainants and others in the trade interested and the defendant together for the purpose of airing their differences and drawing up a code of trade practices equitable to all. If firm complained against refuses to desist, a Federal court order is then resorted to.

On the other hand, the Federal Trade Commission has indicated in a number of cases that have come before it recently a tendency to exercise a censorship over type of air advertising, or at least has assumed right to pass on quality of advertising broadcast.

Only three weeks ago the Trade Commission's legal examiner, Richard Siegel, in arguing before the Radio Commission why WCHI, Chicago, should be deprived of its wave length share in favor of WCKY, Covington, stressed the charge former outlet was carrying patent medicine advertising over its transmitter. Again, it will be recalled, the basis of the charges against William K. Henderson of KWKH, Shreveport, La., was alleged unfair trade practices, despite all the flub-dub about his broadcast use of profanity.

Better Business Bureaus, located in the key cities, are kept on the qui vive getting after stations who let their mikes be used for phoney advertising. Bureaus report volume of this sort of stuff is on the increase.

Within the past month one of the Loop outlets now seeking a 50,000-watt permit has been given warning three times by the Chicago Better Business Bureau. A fake receivers' bankruptcy sale with "hand-tailored suits at $21.85 each" offered was the last advertising broadcast over this station that brought it a warning next offense would be called to attention of Federal Radio Commission.

HERBIE KAY
AND HIS ORCHESTRA
TUNE IN ON THE
Yeastfoamers Program
1:30 TO 2 P. M. C.S.T.
N.B.C. BLUE NETWORK
Featured in Chicago at Trianon-Aragon Ballrooms
Management
MUSIC CORPORATION OF AMERICA

THE
HOLLYWOOD COLLEGIANS
Featuring Their Original "RHYTHMIC ILLUMINATION"
Management—MATT KELLY—AL GROSSMAN OFFICE

Columbia Network Enters Spot Time Brokerage as NBC Ponders

Chicago, April 21.

Anticipating a contemplated move by NBC in that direction, the Columbia Broadcasting System has entered the spot-time selling business. Organization formed to handle this phase of network's merchandising activities is called Radio Spot Time, Inc., with Arthur Judson as president and Herbert Foster, vice-president.

With topic of stabilizing station representation and time brokering methods currently of prime discussion in broadcast circles, Columbia's advent into the field, through its control of the Judson Radio Corporation, has given both station owners and advertising agencies a new angle to the problem.

For some time NBC has been milling over the idea of getting affiliates to come in on a plan of centralized spot booking, with the network purporting to charge a service fee considerably below the current commission of 15% to station representatives.

Dislike Exclusives

Several of its affiliates and advertising agencies doing business with the network were solicited for their reactions to the project. Big objection bound to be encountered among station operators, inquiries brought out, would be exclusive representation angle to plan. Argument would be that handling of all of station's time would provide open sesame for the chain's placing of its hookup programs without regard to how much of this nominal fee stuff the outlet could carry and still make a profit.

Inside Info

Also pointed out that contacting of station's spot accounts would give the chain full inside information of outlet's business affairs and eventually place the affiliate at the mercy of the network.

While NBC thought and talked about it, Columbia stepped out and got the thing in operation. Judson Radio Program Corporation, 60% of whose stock is controlled by CBS, was picked out to make adjunct of Radio Spot Time, Inc. In addition to heading his radio program outfit, Judson is president of the Columbia Concerts Corporation, CBS subsidiary. Foster comes from the advertising agency and time placing field.

Intention of Radio Spot Time, Inc., is to get Columbia affiliates to tie up with it exclusively. Foster is currently on tour selling the idea to stations taking CBS program service. Understood that most stations approached have shied away from idea of unlimited exclusive representation. Some outlets have expressed willingness to sign contract for exclusive tryout period of around six months.

Foster's station calls were preceded by letters from William S. Paley, CBS president, disclosing outline of the plan and preparing them for the approach.

Indie Idea

Also trying to sell station's a plan of exclusive time placing representation is Edgar T. Bell, business manager of WKY, Oklahoma City. In letter broadcast to outlets throughout country Bell proposes that at least 100 representative stations organize their own selling organization and establish offices in key markets. Organization, operated on non-competitive and non-profit sharing basis, would make eligible only one station in each community or territory, with all stations sharing the central bureau expenses. Letter suggests a meeting at Kansas City for forming the proposed association.

KLAPHOLZ-LANGE AGAIN

Hollywood, April 21.

Earnest Klapholz, assistant to Arthur Lange when the latter was musical head of Metro-Goldwyn-Mayer, now goes in as business manager for Lange, who has been appointed RKO-Pathe musical chief.

The two were partners in Klapholz-Lange, Inc., music publishing house in New York.

Dr. Francis Groman, former RKO-Pathe music head, left the studio and goes to Europe for four months.

Exploitation

(Continued from page 22)

men started calling, operators of loop buildings threatened suit and the police took a hand.

All because a lot of prospective clients and patients, believing in signs, turned away from the offices when they saw the "In conference" marker. What with the sidewalk stencils that had to be mopped off under police supervision, Mickey, here three weeks, is already a civic character.

Boosting Off Matinee

New Haven.

Paramount is trying to bolster up weak Tuesday mats by three-cornered tie-up with merchants and evening sheet. Weekly lectures, sponsored by newspaper, bring authorities on subjects of interest to women.

Topics include "What's in Fashion," "Home Styling," "Beauty," "Nutrition," "Landscape." Newspaper furnishes speakers, merchants furnish fittings appropriate to lecture and theatre furnishes house with regular matinee ticket admitting to lecture and performance.

Lecture is plugged in Paramount Newsflash, weekly house organ, and paper distributes folders advertising event to women's clubs, etc.

4-Page Thriller

Portland, Ore.

RKO Orpheum plugged "Subway Express" by getting out a news thriller four-page folder. Local daily printed the sheet full size and exploited its own features as an ad. about $25 for 10,000, and clicked for a good extra plug for this picture. Ted Gamble thunk it up.

Music Tie-up

New York.

Figuring on reaping advantages from National Music Week, May 3 to 9, Publix has sent a form letter to the operating field, asking managers to arrange for tie-ups, including a noon-hour concert at pop prices, if feasible, and an essay contest.

It's pointed out the movement is strong in certain localities and effective tie-ups might be engineered with civic organizations, newspapers, music schools, etc.

For the Guild

Minneapolis.

Leaving no stone unturned to put the Theatre Guild shows across, Hughie Andress, Lyceum manager, employs Esther Fromme Welskopf, former actress, to visit small towns hereabouts, plugging underlined attractions in addresses before women's organizations and booking theatre parties at reduced rates.

Andress also has Jack Lacy handling publicity.

An Unusual Plug for Band

Minneapolis.

Cliff Gill put on a big campaign at the Minnesota for Duke Ellington and band, not widely known here. The theatre started plugging the attraction with screen trailers in all Publix houses six weeks in advance. Radio plugging began four weeks in advance. Just prior to the opening, a full page ad spread was run in the Star, the make-up being in regular news style.

During the engagement one leading night club had a Duke Ellington night with Duke and the boys guests of honor. A direct broadcast was conducted from WCCO. There were tie-ups with 30 music stores, involving special window and counter displays advertising the band and theatre. A special made sound truck playing Ellington jazz music paraded through the loop the entire week. 24-sheets also were used.

Painting a Front

Minneapolis.

Publix art department turned out a striking front for "The Seas Beneath," at the Lyric. Large German submarine in full camouflage colors painted over a 30-foot canvas banner which spanned the outer lobby. There were 4x12 panels covered with stills and butting a 30-foot banner on each side. Box office was covered by a 7x12 panel upon which was reproduced in water colors a huge sinking fish, torpedoed by a submarine in the foreground.

In addition, the front included a 4x6 board covered with newspaper clippings tying the submarine "Nautilus" in with the picture. A mirrored periscope built of compoboard revealed a picture of a sinking ship at the other end. The U. S. Navy posted special one-sheets on their conscription boards throughout the city, boosting the film, which did a better than normal business.

Brin Changes Office

Abe Brin, after 13 years with Keith's-RKO, is now attached to National Screen trailers.

14 Inches to Go

Tallest musician in the country is said to be John Langsford, 19-year-old bassoon player with Joe Haymes' orchestra. He is seven-feet tall.

Langsford's granddad was eight-feet, two, known as the tallest man in England.

Roch. Union Objects To Civic Musicians Getting Best Jobs

Rochester, N. Y., April 21.

More internal trouble in the musicians' union. A group seeking to prevent the Civic Orchestra players from getting all the good radio jobs introduced a resolution to bar them from all radio work. Idea is to give other musicians work.

Civic men reply that the kickers are incompetent and advertisers wouldn't hire them. They threaten to withdraw from union before surrendering radio work.

Another burn for the union is the Freddie Large orchestra, which came to the Marigold under an agreement to stay four weeks and then quit town to give local boys a chance. Band is now here six months and no move is contemplated. Pickets and $1,000 fine went unnoticed.

'LEGGER'S PHILLY JAM

Copyright Law Used Against Karr, Alias Carr

Philadelphia, April 21.

Henry Karr, alias Harry Carr, was arraigned in U. S. Federal Court on charges of conspiracy to break the copyright law and for distributing bootleg lyric sheets, both brought by the American Society.

He was placed under $500 bond for trial before a grand jury.

Chaiken Sells

Nat Chaiken, vice-president and general manager of Silver Songs, sold his interest in the firm last week to Gene Geiger and Abner Silver, his partners. Chaiken, with his brother, Harry, has opened two haberdashery stores.

Silver remains as president of Silver Songs and the principal composer for the company, while Geiger stays as secretary and treasurer.

Spitalny's Wireless Trip

Chicago, April 21.

When Paul Whiteman moves over to the Edgewater Beach hotel, Chicago, succeeding Phil Spitalny, latter will commence a road tour to last five or six months, opening May 16.

Spitalny will play hotels and ballrooms on the road, without the NBC wire unless booked in an equipped spot.

Poor Chances for Radio Machine-Made Announcers—Many Applicants

BEHIND THE KEYS

(Continued from page 22)

Loew's here, George Gilliam from Stillman to Cameo, with Art Catlin promoted as Stillman's manager. Arnold Gates leaves Cameo for Granada; Kenneth Reid moves from Liberty to Doan. Al Gregg, former p. a., made Liberty's manager.

Jack Goldhar, former U. A. manager in Detroit, supplants Fred Zimmerman as local U. A. district manager.

Warners local circuit follows example of Loew's by dropping its own sign shop, letting out seven artists.

Fremont, O.

Schines has lease for Strand and Fremont theatres here, owned by A. H. Jackson estate.

Easton, Pa.

Sheriff Robert Bowman has attached the Strand Theatre at Lansford, near here, on behalf of the Pennsylvania Trust Company, of Reading.

Seizure was made under a mortgage.

Milwaukee.

Harold Janecky is to be the manager of the new Warner, to open in May. Doc Westphal has charge of Warner Kenosha house; Lon Ramsdell transferred from Racine to Appleton and Charles Nebel, manager of the Venetian, at Racine, with Henry Margo, asst.

Houlton, Me.

A 600-pound safe was stolen from the Gaiety theatre in Van Buren. It contained $100 cash and valuable documents, according to Harold Keegan, owner of the Gaiety. The safe has not been found.

Woodland, Me.

M. C. Foggia, owner, suffered a loss of $60,000 when fire destroyed the Opera House block here Thursday. A grass fire caused the blaze.

At Bucksport the Alamo theatre was damaged by smoke from a fire which caused $20,000 loss.

At Colebrook, N. H., a $50,000 fire included destruction of the film theatre.

Dallas.

Arcadia, Publix class suburban stand, was robbed Sunday (19) of $830. Wallace Akin, manager, was checking up after the last show with his assistant, Oscar Dooley, when the bandits flourished guns and escaped with the money.

Coon-Sanders Vacation

Chicago, April 21.

Coon-Sanders booked to go into Trianon ballroom May 18 for a week and spend the following seven days at the Aragon, relieving Ted Weems in both spots. Boys have 30-day vacation mapped before spending rest of summer on one nighter tour.

Will Osbourne set to follow Aaronson's Commanders at Netherland, Cincinnati, if single engagement Newark date can be cancelled.

Fort Wayne's Off Summer

Majestic, Fort Wayne, Ind., ends vaude May 2. It reverts to pictures for the summer.

Whatever chances an applicant may have of becoming an announcer on the big time radio stations compares with King Solomon's opinion of women.

Odds against success are 1,000 to one. The opportunity may improve with time as the bigger personality programs put on by advertisers keep submerging the announcers until most of them now are handed as merchanical interludes with voices to do the bidding of the radio masters. And usually a top salary of $125, with $75 a week more common.

Where in the old days an announcer had to sing, dance and do most everything in emergency, he was more of a personality than he may be considered today. Today he can only speak what he is told to say.

The big rush for announcer jobs comes like the legit season in the theatre, during the fall and winter. It has been figured by officials that the number of applicants for announcer posts among men and women run to as many as 1,000 a month then. Most are men. Comparatively few are women.

The majority of these applicants are former actors from vaude, musicals and stock. Others come from elocution schools and colleges, all walks are represented. The reason for the winter and fall rush is that during summer these would-be announcers have other jobs.

It now take around six months before an announcer is set with listeners. In the old days it might have been three weeks.

Many of the old timers are now found in exec jobs. Phillip Carlin, one of the early premier announcers, is now director of the eastern programs over NBC. Paul Dumont holds a production executive job, and Paul Kelly is a supervisor of announcers, for the same outfit.

Promotions

Merley Sheris is night time program director, while Kurt Peterson is special assistant to John Royal, head of NBC's Artists Bureau. All were headline announcers at one time. Their jobs mean promotions.

Few if any can reach the heights which McNamee and Husing have reached in their exclusive fields of endeavor. So far none has.

The announcers are picked in unusual ways and often like selections for films or legit. In at least one instance it is known that a prospect was picked off an elevator building, where he was earning $25 weekly.

Beginners rate from $65 to $70 weekly on the chains. On independent stations it runs from around $35 to $40. Some cases they get less. On the chains, however, the opportunity for bigger pay is greater.

Radio's 'Family' Alliances Do Not Keep to 'Family' Form—Rival Camps

Hollywood, April 21.

Although there is unusual "cooperation" between the NBC and RKO, in that the former's Radio Music subsidiary has a song exploiter stationed in the RKO vaudeville booking offices, there are paradoxes to this "family" spirit in Radio.

Westinghouse, the second largest stockholder in NBC, has had its commercial shorts made by Paramount and not RKO Radio Pictures. Radio is of the Westinghouse-NBC family.

Similarly, Vallee, Ellington and other NBC names have been sold to Publix theatres. Latter has been NBC's best buyer of NBC talent, not RKO as might be expected. Latter is always disagreeing with the Radio people over salaries.

Publix, which owns 50% of the William Morris agency, and also 50% of the Columbia Broadcasting System, favors the NBC features more or, at least, has bought more NBC features. With NBC likely holding more available stage names than CBS.

The Artists' Bureau

NBC has an artists' bureau which is a booking office of its own. The bureau charges its NBC atractions a regular commission when placing them in a theatre. The bureau asserts such attractions are usually first submitted to RKO. If rejected through salary or other reasons, they are then placed where available.

It is this artists' booking bureau that disregards the Morris agency, naturally, with Publix in that event obliged to buy its radio attractions for the stage from that source, with that the artists bureau with NBC. In several instances of star attractions, whether on air or stage, the Morris office controls managerially and the deals for their appearance anywhere must go through the Morris agency.

Band on Show Boat

Quincy, Ill., April 21.

The steamer J. S., deluxe excursion boat, will have an 11-piece orchestra this season directed by Bob Sylvester.

First time a St. Louis orchestra has played on an excursion steamer on the upper Mississippi river. The boat opens its season at Davenport, Ia., April 29.

HERE AND THERE

Peter Blomquist's University of Michigan band opens June 17 for one-nighters upstate New York.

Tommy Christian, whose band has played at Palisades Park for several seasons, will continue there personally as guest conductor with Joe La France's Bosch Radio Band, although Christian's orchestra will be booked elsewhere.

Sig Bosley, former coast manager for Robbins, returned to Los Angeles from New York as representative of the new Olman Music Co.

Four bands open around Los Angeles week of April 30. They are George Olsen's at the Olsen Club, Kenny's Cotton Pickers at the Cotton Club, Everett Hoagland's at Loew's State and Max Fisher's at the Paramount.

LEADERS' SIDE ON CUT-INS

Cut-In Regulations Issued for Guidance of Music Publishers; Indie Pubs Say They're for It

Official ban on cut-ins is in effect this week. American Society notified its publisher-members April 20 of its resolution regarding cut-ins. Friday (17) the rules and regulations defining the practice of cut-ins or otherwise illegally plugging of songs were announced. Penalty is not only the two-quarter non-participating in dividends as reported, but any such other penalties or fines the society's board may inflict on publishers convicted of breaking these resolutions.

In its notice the American Society defined as illegal practices, subject to penalties the following:

(a) Payments of any kind or nature made directly or indirectly to singers, musicians, orchestra leaders or other users of copyrighted music, including "cutting in" on the royalties from the musical composition.

(b) Paying orchestra leaders, musicians, singers or other users of copyrighted music a lump sum of money for rendering the composition.

(c) Paying orchestra leaders, musicians, singers or other users of copyrighted music for each specific rendition of a song.

(d) Putting orchestra leaders, musicians, singers or other users of copyrighted music under contract for the purpose of subterfuge or evasion for the purpose of rendering the composition.

(e) Any other act intended as a subterfuge or evasion for the purpose of securing the rendering of a composition by unfair means.

Writers

American Society also adopted the following to carry out these regulations:

When a manuscript is submitted to any publisher-member of the society for publication the names of all the writers of the composition are to appear on all the published copies. If a nom de plume is used knowledge thereof shall be furnished to the society in writing. If any writer who is not a member of the society receives royalty on a composition that fact shall be made known to the society in writing, together with a statement of the extent to which such non-member is to receive royalties. . . All members are in duty bound to notify the society in writing of any instance where the above regulations are violated.

In regards to non-members and cut-ins the American Society will take no action. Society declared it will not interfere with non-members, that it can only stick under its own umbrella.

Non-Members Agree

Sentiment of non-members of the society who are the smaller and newer publishers seems to be the society ruling regarding cut-ins is the proper thing if the non-members mean it. Majority say they have been filled up on this situation for quite some time, as many orchestra leaders have played them dirty after being cut-in, and so they will string along with the rest.

Some take a different view regarding the payment for plugs. This they believe to be okay and some may continue paying orchestra leaders. What may deter some from making payments is their ultimate desire of becoming members of the society, with the fear if it becomes known they have been or are paying for plugs, the society may refuse them membership when they apply.

Radio's Salary Cut

Reported that Radio Music issued orders to cut employees' salaries 10%. Not known whether the 10% cut goes for execs as well.

President of Radio Music is said to receive a salary of $75,000 a year.

Yanking the Yawn

Pittsburgh, April 21.

Dick Leibert, solo organist at Penn for last four years, will become conductor of the symphony orchestra there May 1, also continuing as organist, at least for time. House wants to get away from the long-haired stuff in overtures, figuring Leibert a good bet due to his youthful appearance and wide popularity among all classes.

Leibert follows Robert Conche, kid conductor.

RKO TELLS ACTS TO PLUG SONGS

RKO vaude booking department has sent out a letter to all agents doing business with the circuit, bringing to their attention the fact that Radio Music Company is an affiliated concern and should be given the breaks with vaude acts singing pop tunes. The letter states:

"Will you please suggest to any act you are representing that uses popular songs it might be to its advantage to communicate with Solly Cohen of the Radio Music Company. Mr. Cohen has an office on this floor opposite my own." Signature was Ray Hodgdon's on the booking office.

A few weeks ago, when Solly Cohen moved in on the RKO booking floor, it created much talk among other publishers.

RKO's request has been brought to attention of the Music Publishers' Protective Association and the American Society. Both organizations are looking into the matter for possible action.

2 LYRIC SELLERS IN PTSBGH UNDER BAIL

Pittsburgh, April 21.

Apparently determined to smash the song-sheet racket locally, police made their second arrest here in as many weeks of men accused of printing and peddling bootleg lyrics.

Two novelty store owners were jailed on a complaint brought by the American Society, alleging violations of the copyright law.

Prisoners were Milton M. Myer, who has a distributing agency covering all of western Pennsylvania, and George A. Rogaliner, owner of a downtown store. Both are at liberty under bail.

Only a week ago another in the song racket was apprehended here, but agents believe the source has now been plugged.

Mary McCormick's Debut In L. A. with Musicians

Los Angeles, April 21.

L. A. Festival Orchestra, 212 unemployed members of the local union, will have for their first concert May 3 at the Shrine Auditorium Mme. Ernestine Schumann-Heink and Elsa Alsen as soloists.

Second concert, a week later, will have Pietro Cimini of the local opera company conducting with Mary McCormick and Serge De Segurola as soloists.

This marks Miss McCormick's first appearance locally since she arrived with her husband, Prince Mdivani.

PUBLISHERS DO FORCING OF IT

Orchestra Leaders as Whole Look Upon Cut-In Practice as Part of Trade—Publishers Dealing and Double-Crossing Even Now Over Cut-In Edge

By Abel Green

Hollywood, April 21.

With the American Society and the music publishers having had their say on the cut-in thing, the orchestra leaders have their own ideas on cut-ins with the fundamental idea it's still the nerts to them; that the publishers can't trust themselves and will double-deal and double-cross. They have ample proof that even right now, in the midst of all this hullabaloo about cut-ins, the publishers are chiseling with the band leaders all over the country regardless.

The popular maestro when quizzed on his attitude on cut-ins takes the laconic attitude: "What would you do in my place? Would you want all you can get?"

Without entering into further debate as to the merits or otherwise of cut-ins, the simple question of economics that they think it's not wrong for anybody to cash in all they can while they can, satisfies the leader.

Then, with it, is the thought of professional jealousy. Out here are Lyman, Arnheim, Weeks, Burtnett, Valente, Laughner-Harris, Vic Meyers, Tom Gerun, et al., all quite some punkins in their own territory. All are as vitally contributory to exploiting a song as Vallee, Lopez, Whiteman, Bernie, Lombardo, Mort Downey, or any.

When Lyman hears that "Out of Nowhere" was "made" by the geographical expedient of giving Lombardo, Bernie and Arnheim a "cut," respectively in New York, Chicago and Los Angeles, for their radio exploitation efforts, Lyman naturally wants to know "how come?" he's overlooked.

Everybody Knows

No need to fear mentioning the cut-in leaders' names. Everybody knows them and whether the surmise that this trio were actually "in" on this number isn't as important as the other leaders' deduction that they are; and if they're not, they should be.

In fact, out here, one leader is frankly razzed for not collecting as much as he might, but that's dismissed with the statement that "he doesn't even know enough to get in out of the rain."

With that attitude, there are many other angles to the bandmen's attitude on cut-ins.

Vallee is supposed to state frankly he doesn't feature anything he's not in on and he is supposed to be the No. 1 money-getter on song royalties with his earnings placed at $75,000 from that source. Lombardo, Lopez, Bernie, et al., also figure prominently.

All take the position that they render a vital service in featuring a song.

They don't bother promiscuously with anything but endeavor to render service in proper exploitation so as to afford the original writer some value for minimizing the original creator's royalty income.

And the Rest

If offered a "cut," it depends whether or not the band leader will accept. If it's by a Gus Kahn or some such established writer, okay almost without question. If of lesser creative calibre, say the band boys, they prefer to play it and test it out and then agree to "give it a ride." Furthermore, and incidentally, this commitment to plug

(Continued from page 68)

Future Chief Music Income from Royalties, with Sheets and Recording Unimportant, It Seems to Publishers

What music publishers once considered a by-product now shapes up as a major part of their business and will shortly, state the publishers, be the major source of income. This is royalty on copyright music from radio, hotels, theatres, etc.

In past years revenue from these sources was unimportant to the publishers. Their chief income was from sheet music and phonograph discs. Before radio shaped up as strongly some of the publishers even considered permitting radio the use of their music gratis, believing that income to be of little value.

Currently the positions are fast reversing. Sheet music sales are dropping.

Discs have met a worse fate than sheet music. Where once publishers broke their necks making the rounds of mechanicals for recordings, now they take a hopeless attitude.

Publishers now believe that in the near future they will have to rely on royalties for existence. Last year the publishers divided about $800,000 from radio. This year that sum will be considerably increased.

Coast Song Dispute

Los Angeles, April 21.

Walter Douglas, of Donaldson, Douglas & Gumble, has served notice on Gene Johnston, local music publisher, that the New York firm considers Johnston's "My Faith in You" an infringement on the Donaldson tune, "You Didn't Have to Tell Me."

Douglas said that unless Johnston takes his tune off the market, they will start suit for infringement.

Coast Station's Disk Releases Burns Brunswick

Hollywood, April 21.

When Jack Kapp, general recording manager of Brunswick, was here on a supervisory visit, he burned up at the local Warner station KFWB broadcasting Brunswick records. Kapp conceded station probably regarded it as a favor to its ally, but stated his experience has been that where disks were etherized, sales were immediately affected.

Kapp heard the Brunswick recording of Bing Crosby's "Out of Nowhere" on the air even before it had been released. The Warner station figured it would be a good plug, but it works the other way said Kapp.

California is the worst offender on the disk broadcasting thing.

TWO INDIE HITS START MOB OF 1-SONG PILGRIMS

Hollywood, April 21.

The two local hits by Freed-Powers, "I Surrender" and "It Must Be True," must have started lots of excitement in the east. They also revived tin-pan alley interest, with a flock of indie publishers springing up in the hope of putting over a local hit and growing up with these surprise orchestra hits.

Both of the above, by Harry Barris, were started via Gus Arnheim's and Abe Lyman's orchestras.

The eastern recording managers were besieged with requests to "can" every one of these locals, resulting in some of the disk execs coming out here to see what it's all about for themselves.

Berlin Sues Bridgeport Theatre Firm Over Song

Bridgeport, April 21.

Irving Berlin names the Bridgeport theatre as defendant in a suit filed in United States District Court, New Haven.

Berlin demands the Strand Amusement Co., operators of the Strand and American theatres here, be restrained from using his song, "Weary River." He asks damages of not less than $250 for alleged illegal use of the copyrighted song on Feb. 21 in the Strand theatre.

Cosmopolitan Canning

Chicago, April 21.

Cosmopolitan magazine starts a series of spot advertising across the country next month, as soon as the June number hits the stands.

Recorded talks made here at the Brunswick Studios.

BANKRUPT-COPYRIGHT REVERSAL IN APPEAL

Decision of the U. S. District Court, about 18 months ago, that all copyrights must be returned to songwriters upon a publisher going into bankruptcy, was reversed last week by the U. S. Court of Appeals.

First decision, was rendered in the case of a group of songwriters headed by Sammy Fain, against the Irving Trust Co., receiver for Waterson, Berlin & Snyder, which had gone into bankruptcy. Songwriters contended the contract under which a publisher received copyright from a songwriter was not assignable, and requested that rights to control the copyright be returned to them.

Case was appealed by the M.P.P.A. in joint action with the Irving Trust Company.

Reversal of decision held that royalty contracts were absolute assignments from the songwriters. Court declared the decision by the District Court was inequitable.

G. Fisher and W. Douglas New Soc. Board Members

George Fisher, of J. Fischer & Co., has been made a member of the Board of Directors of the American Society, replacing George Maxwell, the first president of the society.

Maxwell, by severing with G. Ricordi, became ineligible. But, pursuant to an amendment of the society's by-laws, Maxwell will be an ex-officio member of the board for life without power to vote.

Society appointed Maxwell manager of its foreign department and will soon take additional space in the Par Building for this department.

Walter Douglas of Donaldson, Douglas & Gumble was also appointed a member of the board. He takes the place of the late Charles K. Harris.

House Party Booker

Harry Moss, of the Moss-Hallett office, has returned from a tour of eastern colleges, where he set five orchestras for house-party dates at Princeton and Yale.

Cab Calloway, Claude Hopkins and Louis Russell are booked for house parties at Princeton May 1, 2, and 3 and Cab Calloway and Fletcher Henderson for similar engagements at Yale on May 15 and 16.

Disc Reviews

By Bob Laudry

Radio is blamed, and with much justice, for the breakdown of the phonograph industry. Certainly it was deadly competition, with the cards stacked in favor of the broadcasters. But the mechanicals cannot escape the implications of the debacle in as far as it exposes a general lack of leadership against the pressure.

It has been a gradual wearing away process fully foreseen and loudly forecast in the trade. Phonograph companies have met the situation by retreat, retrenchment, economy, but not bold counter-attack. They have listlessly done nothing to keep the public phonograph-conscious. Radio had the field to itself so far as exploitation or publicity was concerned.

Nor have the mechanicals been any smarter in recording. They still persist, even in their dotage, in cutting and releasing numbers that to any ear are without appeal. Music shops have shelves and files glutted with wasted wax and virgin shellac. Take any weekly batch of releases. Almost half of them have no legitimate reason for existence representing neither intrinsic melody or lyrical charm nor any unusual or unique treatment.

No College Education!

It has been, and still is, too costly for the disc-buyer to provide his machine with new fuel if he must be an expert to pick the chaff from the wheat. That is a selection that the buyer ought to have a right to assume has been made at the source. Particularly when paying 75c. per disc. As a matter of fact, tone quality aside, very often the 35-centers represent a higher selectivity from consumer standpoint than the most costly cuttings.

What the mechanicals, like so many other manufacturers, seem to have muffed is the consumer attitude. The responsible parties have never gone into a shop as a purchaser with a limited budget and vague ideas. That is the typical approach of a disc-buyer. And every time a clerk high pressures them into buying a flock of typical clucks another small but steady source of revenue is probably shut off to the phonograph business. And another radio sold.

Out of a group of releases any average 10 or 12 selected with a view to avoiding the more prolific recorders and a handful of outstanding favorites will surely show a sorry state. Thus the **Southerners** (whoever may be hiding behind that billing) offer "I'm the Last One on the Corner" and "Dreamy Rocky Mountain Moon" (Victor 22633). It's not bad; and it isn't good. How can it help?

"Wabash Moon" and "Broken Hearted Waltz" by the **Regent Club Orchestra** (Brunswick 6061) or "We'll Be the Same" and "I've Got Five Dollars," by **Emerson Gill** (Columbia 2416) are typical samples of the hurtful in-betweeners, the squandered six bitters, the poor bargain.

Or, another habit, the good number, "Got the Bench—Got the Park" (Brunswick 6073) reversed by a weakling, "Loveless Love," the latter handicapping **Noble Siesle's** total.

Vogues

Also, there's the frequent matter of misleading labels. **Cab Calloway's** "Doin' the Rumba" (Brunswick 6074) in the present vogue might readily be accepted as Cuban hot-stuff and might be so purchaser, unheard, by a rumba fan. At home it would be found it was good Harlem, perhaps, but not Havana for all the gourd-scratching. "Minnie the Mooch" reversing might be the second verse of the alleged "rumba." Capitalizing a vogue at the expense of disappointment is shortsighted.

At the danger of seeming to hop on Brunswick releases it is necessary to observe that **Seger Ellis** is way off his average in Item 6050's "Tie a Little Strong Around Your Finger" and "Loveless Love." As Okeh's ace Ellis did some standout recording in the last year or so.

Columbia has a possible pleaser (2422) in a brace of rumbas of fairly authentic flavor, "Mama Inez" and "African Lament" done by the unpronounceable **Enrique Madriguera's Havana Casinoites**. Just to be different there's a pleasant military couplet from the English Grenadier Guards (Columbia 2418) called "Faithful and Bold" and "The Middy."

Wayne King (Victor 22642) shows improvement as a recorder with "One Little Raindrop" and "Hello Beautiful." Hear he comes closer to transferring his distinctive musical style to wax. King is distinctly modern and an innovator. He is still new to the mechanicals and may develop a following as far as such things remain possible in a paralyzed industry.

Tom Gerun newly ensconced in his own Bal Tabarin cafe, San Francisco, Brunswicks "If You Should Ever Need Me" and "By My Side." Pretty good.

TAVERN

A CHOP HOUSE OF EXCEPTIONAL MERIT

156-8 WEST 48TH STREET

East of Broadway

Double Bills

(Continued from page 7)

The public is more finicky than ever. Industry in past years always has announced a lot of titles which it has not delivered. Thus Paramount announced at Atlantic City only 35 of its 70 titles.

There is an interpretation of high officials in other companies which sees in this 50% announcement a protective move against the development of double-featuring. Should the two-for-one gain a stranglehold, conditions in the production end would so change as to necessitate an elasticity similar to the one observed in Par's schedule, it is pointed out. Cheaper pictures would be forced on the industry because, these other executives say, no exhibitor would pay the same price for both features on one bill.

Paramount's move in letting down on percentage also has an additional significance for those executives who have yet to head their own sales conventions. This is that in the event of double featuring, the percentage practice would be out, there being little chance of two pictures from one company being projected on the same bill in an independent theatre.

The double-featuring angle, it is conceded by Paramount attendees, permeated the entire Atlantic City Par program. In the privacy of the sessions, while the tendency was against it, as is that of every distributor home office at present, the conclusion recorded is that double features shall be "experimented with" in certain Publix spots.

Of the 35 pictures announced by Par not one pertains directly to gangdom. In the stead of the underworld theme, Paramount is supplying mystery plots. There are four such stories on the official schedule.

Paramount is also making three kid pictures along "Skippy" lines. This is one more than released in the past selling season. There may be more in the list yet to be compiled if indications continue to substantiate a demand.

Screen Ads

Screen advertising was not alluded to during the entire convention, according to Paramountites. The issue is admitted delicate. Prior to the convention, Par executives were divided in opinion on the feasibility of continuing the commercial short end. The contention, it is reported, was even, privately registered by one of the Par leaders disapproving the ad angle; that the same shorts, deleted of their sales copy, would bring more money as straight shorts sold to theatres than the $2,000,000 per year which Publix is now deriving from them as ads. The statement was then made that as legit shorts, sales returns would double the figure of advertising contracts.

Several weeks before the Atlantic City get-together weight was given the uncertainty of the advertising end by the direct statement of certain executives that should Paramount determine advertising was to the general detriment of the box office, it would not hesitate to withdraw from that activity.

Side On Cut-Ins

(Continued on page 67)

a "money" song also carries with it a friendly "understanding" to take care of the rest of the catalog.

On the cut-in box score, they say last year Vallee was in on 75 songs; Lombardo, 65; Lopez, 40, and so on down the line. Each will squawk, of course, about the cut-in quotations, but the industry knows which are the take boys and there are very few who won't.

Whiteman for a time was "in" on a few songs but Whiteman during his Feist affiliations at $10,000 a year as a song "advisor" got more out of net that way, besides landing a few good ones in between.

Simultaneous with having "arrived" in songland comes the cut-in thing. Writers and publishers lie awake nights conniving who would be a good guy to land for this sort of a plug. Morton Downey is now quite some boy on the air and Downey is "in" on songs, too.

Agreed on Evil

From all of which it's obvious that the publisher figures somewhere in fostering this evil if evil it is. And evil it is, say the bandmen, especially those out here who don't care whether they're "in" or not on a song, in that the publishers will go broke if the bandmen don't co-operate.

The prominent w.c. maestros are frank in stating that the pubs are bound to go broke with all these cut-ins, citing as many as nine leaders being "in" on one song, leaving no margin of profit for the pub. The bandmen aver that they need material and that without it they couldn't exist.

The songwriters know that even if they have a hit, what with conditions, sales and cut-ins, their own net will be very little, and thus a true shortage of song material may come into existence. Yet with it, continue the bandmen, what about a song's chance if they don't give it a ride? It may never see light or may be a much longer and more expensive time in the making.

Lyman cites an instance also of cut-ins that aren't. "I'm Gonna Get You," a current Arnheim hit, is one such. The publisher had asked him (Lyman) to "try it out." He did, made his own scratch arrangement and received printed copies with his own picture on it, but with Arnheim's name listed as a third writer through the original two in the meantime having gotten together with the Ambassador's maestro.

Requests

When it comes to the real hits, it's commonly agreed that no matter how the band boys are burned up at a publisher they have to play the request hits or else.

The necessity of song material was evidenced out here some weeks ago when Abo Frank, of the Ambassador, burned at the pluggers cluttering up the Cocoanut Grove by chasing Arnheim with orchestrations. The average plugger here has no swindle sheet, can't pay couvert, sit down, etc., and he must case in as best he can.

The pluggers got together and asked Frank where would Arnheim get his new music and where would he get off if the Ambassador continued its embargo? The pluggers were immediately reinstated.

That's the general spirit out here, away from the hotbed of things, with the necessity of songs more important than making it a cut-in chisel. Lyman goes so far as to offer all visiting songpluggers a cup of coffee on the house and no-check, etc., when they visit him.

Stage Hands' Pledge

(Continued from page 1)

eral members of the show, house manager and producer, are expected to plead guilty when their cases are called for trial Saturday (25), of giving an indecent show.

Producer, Daniel Jacobs, and the house manager, Archie Bangert, previously pleaded not guilty.

The company will be replaced April 25. Billie "Boob" Reed and Jimmie Hall are its comedians.

DIXIE JUDGE TRIES RUNNING CHI CAFE

Chicago, April 21.

Five weeks as a cabaret owner was enough for Judge Clarence Sturgis, from the South. He opened the Rendezvous on Clark street and then found out the racket was poison.

At the end of a month performers and orchestra in the place were asked to wait for their salaries. They're still waiting, pending a deal the Judge has on with Harry Rubenstein of the Breakfast Club cafe to take over the Rendezvous.

JOHN AND CHRISTO'S POOL

Taking in Couple from Hollywood Restaurant for L. I. Roadhouse

John and Christo may have partners this summer in their Pavilion Royale roadhouse at Valley Stream, L. I. Report says the partners in the popular Island resort will be Joe Moss and Jack Ameron, operators of the Hollywood restaurant on Broadway.

The Hollywood duo stated negotiations are on and expected to be closed this week.

John and Christo will continue as the Pavilion's operators, it is said, with Moss and Ameron during the summer devoting most of their attention to the other Hollywood on the Pelham road, Bronx.

Pavilion is known as the most profitable straight road house around New York, carried to that position through the several years of John and Christo's direction. Those two partners own all of the property and some adjoining upon which the road house stands. It's unlikely the Hollywood additions will be on anything other than the restaurant.

CHICAGO'S MUSIC HALL OF FAME

adds another name to its list when

DAN RUSSO

opens April 24 at the Canton Tea Gardens, broadcasting these "naturals" via KYW:

"Were You Sincere"

"By the River Sainte Marie"

"99 Out of a Hundred Wanna Be Loved"

"The Same as We Used to Do"

ROBBINS MUSIC CORPORATION

799 SEVENTH AVE. NEW YORK

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON

and

HIS COMMANDERS

DUKE ELLINGTON

and His Famous Orchestra

April 18, Paramount, Des Moines, Ia.

Management of

IRVING MILLS

Mills Building, 46th St. and Broadway

New York, N. Y.

AL ERICKSON

And His RKOLIANS

NOW PLAYING

RKO Theatre, Los Angeles

PHIL FABELLO

and His

R-K-O Entertainers

Creators of the Fobello Policy

R-K-O COLISEUM, New York

Indefinitely

ABE LYMAN

and HIS ORCHESTRA

Musical Entertainment Plus

Second Year at the

CARTHAY CIRCLE

Los Angeles

Brunswick Records

MARION McKAY

and his

ORCHESTRA

Biltmore Hotel, Dayton, Ohio,

Until May 1st

TED LEWIS

April 24, Ohio, Columbus, O.

Personal Representative

H. HAROLD GUMM

1540 Broadway, New York

Exclusive Columbia Recording Artist

WM. MORRIS AGENCY

JESSE STAFFORD

and His ORCHESTRA

Now in Third Year at

PALACE HOTEL

San Francisco

(BRUNSWICK RECORDS)

PAUL WHITEMAN

INDEFINITELY

Granada Club, Chicago

Personal Rep.: JAS. F. GILLESPIE

Connie's Ofay Place

Connie Immerman, owner of Connie's Inn, has opened Connie's Tavern at 95th and Broadway, New York.

Everything ofay, the only colored person in view being the doorman.

HENRY TOBIAS

WISHES TO THANK THE MANAGEMENT OF THE

PALAIS D'OR RESTAURANT

FOR THEIR MANY COURTESIES DURING THE PLEASANT ENGAGEMENT JUST COMPLETED

AND ANNOUNCES

that he has been re-signed, with his orchestra, for the fifth consecutive summer, as Social and Musical Director, at

TOTEM LODGE

America's Premier Country Club

On Burden Lake Averill Park, N. Y.

OPENING MAY 28, 1931

Thanks to DAVID N. KATZ, Managing Director TOTEM LODGE

Meanwhile Playing Fox Metropolitan Theatres

Still Writing Songs—Have You Heard My Latest:

"BESIDE THE SIDE OF A STREAM"?

LIVE TALENT IS FAIR-WANTED

Chicago, April 21.

In the fair business the outstanding fact at present is the change of attitude of the managers toward the show item, which is coming back strong this year. Contests and the midway are on the way down.

Where, last year, the average amount of money spent for the show was about $450, this present season sees the majority of fair managers boosting the figure to an average of $4,000. Fair directors are convinced it's the show, and not the cows and pigs and hens, that will bring 'em in. Gambling midways have proven great flops at the front gate and managers have decided people come to fairs for entertainment, and not to gamble on the wheels.

Neiss Falls 55 Feet

Chicago, April 21.

Walter Neiss, high-wire bike performer with Sells-Floto circus, fell 55 feet at the Coliseum Saturday (18) at the afternoon show.

Neiss was taken to the St. Luke's hospital with a broken back and severe internal injuries.

Performance was a special show for the children of members of the Medinah Shriners.

Circuses

Barnett Bros.

April 24, Boonsboro, Md.; 25, Waynesboro, Pa.

Hunt

April 23-24, Wayne, Pa.

Walter L. Main

April 25, Ashtabula, O.

Ringling-Barnum

April 3-27, Madison Square Garden, New York.

Sells-Floto

April 11-26, Coliseum, Chicago.

Carnivals

(For current week (April 18-25) when not otherwise indicated.)

Ajax United: Savannah, Ga.
Artdick Greater: New Rochelle, N. Y.
Barker: E. St. Louis, Ill.
Barnett & Schutz: Richmond, Mo.
Bee: Russellville, Ky.
Bernardi Expo: Bloomington, Ill.
Bernardi Greater: Richmond, Va., 27-2.
Bistany: Pittsfield, Mass., 30-9.
Bullard Bros.: Tulsa, Okla.
Butler Bros.: East Alton, Ill.
Coleman Bros.: Middletown, Conn.
Cronin: Chillicothe, O.
Delmert: Covington, Ky.
Dodson: San Antonio, Tex.
Edwards: Wooster, O.
Empire State: N. Arlington, N. J., 27-2.
Foley & Burk: Oakland, Cal.
Gibbs: Chanute, Kan.
Gibson: Marion, Ind.
Glick: Hopewell, Va.
Greensburg: Clifton, Ariz.; Silver City, N. M., 27-2.
Hansen: Hammond, La.
Heller: Paterson, N. J., 22-3.
Heth: Kingsport, Tenn.
Isler Greater: Chapman, Kan.
Jones: Alexandria, Va.
Latlip: Charleston, W. Va., 25-2.
Miller Bros. & World of Fun: Paterson, N. J.
McLaughlin: Wilkes-Barre, Pa.
Mimic World: Longview, Tex.
Morris & Castle: Coffeyville, Ky.
Murphy: E. St. Louis, Ill.
Murphy Southern: Laurel, Miss.
Royal Am.: Dillwyn, Va.
Sandy: Edgemere, Md.
Sheesley Greater: Norfolk, Va.
Speroni: Sterling, Ill., 25-2.
Strayer: Lincoln, Ill.
Sunset: Breese, Ill.
Towe United: St. John, Kan.
Wade: Athens, O.
West World: Norfolk, Va.
Work: Indiana, Pa.
Yellowstone: Boise City, Ia., 25-2.
Zarra: Bayonne, N. J., 27-10.

State to Run Park It Raided Last Year And Operate Games

South Norwalk, Conn., April 21.

Roton Point Park, local resort, may be sold to the state of Connecticut for $600,000. Neville Bayley, owner, is willing to sell.

Roller coast, carousel and other rides will be junked if the state takes over the park, but games will be retained to provide maintenance. The laugh is that management was pinched by state police last year for operating wheels of chance.

A committee from the state legislature meets at the capitol this week to decide purchase.

Leo Miller, who had Roton Point offices in New York this winter booking excursions, moves out to the park next month. All excursion dates will be kept.

Circus Changes

Clyde Beatty, the young wild animal trainer who is top feature with the Ringling-Barnum and Bailey circus, leaves the outfit at the end of this, the final week at Madison Square Garden. He was inserted for the Garden date only to strengthen the show. Beatty rejoins Hagenbeck-Wallace and opens at Cincinnati May 2.

Ringling goes to Boston Garden, with Orlando-Mara's slide dive the only new feature. Boston engagement will not open until next Thursday (30), principally because the first three days of the week there are not figured worth while.

Flying Concellos, highly rated casting act, will switch to Ringling from Sells-Floto replacing the Charles Siegrist turn (Pattersons). The flyer, who broke a vertebra, is reported resting well at the Polyclinic hospital. A number two Siegrist turn goes to the Sells show.

Obituary

MABEL FENTON ROSS

Mabel Fenton Ross, 63, former stage star, died in Hollywood, Cal., suddenly April 19. She had been living in retirement for the last five years.

During her stage career she appeared in support of Weber and Fields, Lillian Russell, Louis Mann, Peter Dailey and William Collier, Sr. Later with her husband, Charles Ross, who died 10 years ago, Miss Fenton worked in vaudeville in an "Anthony and Cleopatra" travesty. They also appeared in burlesques on "Virginius" and "The Heart of Maryland."

The Jewish Theatrical Guild of America
Mourns the Loss of Our Beloved Life Member
JOE LEBLANG
His Memory Will Ever Live in Our Hearts
William Morris, Pres.

Mrs. Ross was born in Van Buren county, Michigan, and married Ross in 1887.

The Ross-Fenton farm in Asbury Park, N. J., which they established, was one of the show places of the region, and for years has been a gathering place for actors and sportsmen.

Two brothers in Michigan and two nieces, Mrs. Mike Donlin, wife of the former baseball star, now in pictures, and Blanche Ross, of New York, survive.

OSCAR PRICE

Oscar Price, 58, long identified in picture distributing company, died suddenly of heart trouble in New York April 17. His body was taken to Washington for interment. His widow and daughter survive.

Mr. Price was the founder of the Associated Producers, at which time they incorporated productions of Mack Sennett, Alan Dwan, Thomas H. Ince, Maurice Tournier and Marshall Neilan. He was the first president of the United Artists, being succeeded by the late Hiram Abrams.

In recent years he had been handling independent productions, among them the Richard Talmadge

(Continued on page 71)

In fond memory of
our dear friend
MAURICE ABRAHAMS
**Mr. and Mrs.
Edward S. Keller**

STARS OF THE RINGLING BROS. BARNUM & BAILEY CIRCUS SEASON 1931

LUISITA LEERS THE PHYSICAL CULTURE GIRL
SENSATIONAL AERIAL ACT—4th SEASON
REP.—WILLIAM MORRIS

MADAM MAREE AND HER PALS
FEATURED CLASS COMEDY CIRCUS
RKO JACK CURTIS

CLYDE BEATTY GREATEST AND YOUNGEST
WILD ANIMAL TRAINER IN THE WORLD
23 LIONS AND TIGERS

WALLENDAS WORLD'S MOST SENSATIONAL HIGH WIRE ACT
4th SEASON

DON FRANCISCO FORMERLY BOOKED
UNDER HIS OWN NAME, FRANK "MIJARES"
ONE OF THE YOUNGEST SENSATIONAL WIRE WALKERS IN THE WORLD
RKO DIR. WEBER-SIMON OFFICE

THE ROYAL UYENOS BETTER THAN EVER AND ALWAYS BOOKED
SIXTH SEASON
AM. REP., LEDDY & SMITH—EUROPE, PAUL SPADONI

AUSTRALIAN WAITES WORLD'S GREATEST WHIP CRACKERS
REP.—RKO—JACK CURTIS

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Usual capacity for the Tuesday night ten-act spread vanished with spring. Second balcony a wide-open gap. Obvious pull of bargain event beginning to wane. Tony Cabooch, of radio prominence, was a special booking.

Bill well supplied with laughs, honors being shared between the radio dialectician, Fulton and Parker, and The Flapperettes. Each act's style and material different. Most finished performance of the three turns uncovered by Fulton and Parker, mixed team, for years surefire next-to-closer, who have taken the picture twist out of the act and whipped up a choice assortment of cross-fire gags that proved laugh-getters.

Cabooch, holding forth daily on CBS, uncorked a rehash of Joe Millers told in dialect and a flock of sentimental poetry of the Eddie Guest variety.

Cabooch was here to help broadcast the opening Cubs game over WMAQ and arranged with RKO office this offhand tryout as a test for future bookings around St. Louis, where his daily program originated over KMOX for the Anheuser-Busch firm. Stuff used by him was in no way routined but extemporaneous. Cabooch when known as Chester Gruber did a novelty act in vaude about 15 years ago, drifting into radio by way of occasional sustaining programs around St. Louis.

The Flapperettes, in grotesque getup, made up for weakness of voices by the trio's low clowning, which was surefire on laughs.

Of two dancing teams on the bill, Bob and Doris Dern had the edge over Jarvis and Jay. Former duo had a sprightly routine of tapping, flavored with just enough comedy to make them favorites. Though strictly smacking of the sticks and one-night stands, Gilbert's outlay of hoke hypnotism came in heavy on laugh returns. Nine stooges used in the turn. Bill Stenard got over neatly with his xylophone virtuosity.

Elsie Wachtova, who followed, while a dancer of no mean ability herself, flopped badly with her new turn. Mostly due to sloppy routining and weak partners. Male acrobatic number assistant patently lacked almost everything but strength.

Complete frost was closing act, Russian Balalaika Orchestra, made up of seven boys and three girl musicians and a woman dancer. Folk instrumental, song and dance numbers void of routining as well as ability for vaude showing.

Charlie Hogan, vaude booker here for Warner Brothers, went to New York last week with Bernard Depkin, Warner chief in Wisconsin, to confer with eastern headquarters regarding additional acts in the Wisconsin territory.

White City, southside amusement park, starts its free circus acts May 30. Booked by Barnes-Carruthers office.

A flexible stage and screen policy will replace the stage band show at the Regal, colored B&K house in town.

Biz is away off and giving B&K plenty trouble in this spot. Future policy calls for straight pictures where the film is strong enough and occasional added stage features to bolster a weak film.

PARAMOUNT, N. Y.

(Continued from page 41)

although for the road it may be a hot piece.

A canyon background and dawn over the mountains with a bird singing, opens. The bird is a girl. An adagio pair have a special cutout set of a colonial mansion door from which they enter. Later this door is converted in full audience view to a barracks post. This is the lead into a military toe routine by the ensemble. Davis and band are up front for a finger doll item, and there's a boy dancer. Also a girl who sings around three numbers. Finale is in full against a crystal background of a garden setting.

Received well by the audience.

Shan.

LOEW'S STATE, L. A.

Los Angeles, April 16.

Fanchon & Marco got away with an inexpensive and only fair unit in Gae Foster's "Broken Dolls" Idea. Entire program fails to deliver one solid punchy turn. James Hall, film lead, serves as m. c. this week only to build up the drawing power and is the second picture name in three weeks used at the State for this purpose. Cliff Edwards was the other. Hall doesn't score like the applause-gathering Edwards, but does about the best of the current offerings.

Idea opened nicely with an old toy-mender behind a transparency, singing revised lyric of "Mender of Broken Dreams" from an early Charlot revue, fitted to the broken doll theme. Transparency flies to reveal 12 line girls as the dolls, backed by nicely painted velvet drop. They do a doll dance with one boy and the girl from the Three Comets in a neatly handled acrobatic hoof. Girls segue into hot and lowdown mess-around and back into doll steps.

Other member of the Comets, a boy, gets across with a tap and acrobatic dance, garnering a hand with a series of nip-ups for the finale.

Mowatt and Hardy, with their hat-twirling and juggling could cut their stuff a bit but otherwise a fairly good turn. Slow-motion headpiece manipulations get across. Wind up with some Indian club juggling that suffers in comparison with another turn here two weeks ago.

Set goes fullstage for set pieces and cut-out borders with the band in toy soldier outfits when Charles Bennington, one-legged dancer completes with a line girl for front and back high kicks for good applause. Bennington, as well as his New York Newsboy Harmonica band, on later, did the same act out here several years ago with a Publix unit at the Paramount.

Hall, on for a couple Austin gags, got a nice greeting and was smooth in his work. Conducted a band number and did a pantomime dance with Go-Go Delys to "Ten Cents a Dance" that scored big.

Hall encored with "Maybe It's Love," as he did in the picture of the same name, and gathered the biggest returns of the evening. Does a nice hot vocal rendition that stamps him a bit better than the usual film name. He was James Hamilton in musical comedy a few years ago. Could be used to advantage in eastern film houses, especially if he gets a little gag material from some writer.

Harmonica band on with three numbers, best being the harmony of "Man I Love."

Three Comets followed with an adagio dance combining acrobatics between the two boys and did medium well. Closed with ensemble, boys with peg legs and girls as dolls for maneuvers.

Show ran three-quarters of an hour and slow. Needed one wow act and pepping up. Prettily costumed and staged, but not sock.

Grantland Rice "Sportlight" (Pathe) and five clips of Fox news rounded out the bill with "It's a Wise Child" (Metro) feature. House three-fourths capacity at last show Thursday.

PARAMOUNT, L. A.

Los Angeles, April 16.

There are 95 radio entertainers in the "KHJ Radio Follies" on the Paramount's stage this week. Ensemble includes a 40-piece orchestra, three vocal quartets, a trio, half a dozen instrumental soloists and a vocal choir. That should mean heavy business when this radio mob is considered the best air attraction on the Coast. Business started dull. Feature is "Gun Smoke" (Par).

Raymond Paige, director of KHJ, has produced a great 45 minutes of entertainment. Entire presentation is routined for radio, which in this case is okay for the stage. Not a minute is wasted. Schedule has a pop number following the heavy stuff throughout. Finale is the march from "Tannhauser," with the theatre's orchestra also on the stage thrown in for good measure. Vocal chorus comes in for warbling but is drowned out by an ambitious brass section. It's great finish, nevertheless, and got half a dozen curtains.

Paige and Leigh Harline write the band's orchestrations. They're pips. Paige, as the director, is all business, and the band never takes its eyes off him.

Solo spots are handled by Margit Hegedus, violiniste; Carl Omeron, tenor soloist; Pearl Hunter, soprano; Marion Selver, whistler, and Elvia Allman, blues singer. They score individually, with their particular fans giving them a welcome on appearance.

Oscar Baum, regular pit conductor, comes on for just one number.

Picture bill is rounded out by Paramount News and Terry cartoon.

Call.

IMPERIAL

Toronto, April 20.

With current influx of frontier film epics now hitting the screen, the Imperial goes wild west this week and, without name draws, offers ornate presentation which is a bit reminiscent of last season's "Whoopee."

Dancing and costuming the outstanding feature this week with a nimble footed ballet and Queen, Queen and Queen, ankle twisting girl trio, rating heavy applause.

Ensemble scene at start with cowboy band around covered wagon and campfire with ballet grouped at rear along mountain trails. Stream drops down mountain side and on opening night made a lot of noise and trouble. Effect too realistic and might be better left out unless the faucet-handlers learn how to control the water supply.

Ballet into line work and eye appealing in their white boots, short chaps, red silk shirts and white sombreros. Girls work nicely and unloosen a battery of smiles that hold more dimples than a box of golf balls. Hat maneuvers cleverly done.

California Crooners' harmony singing spoiled by waterfall effect and rating offstage glares. Water finally turned off and a laugh from the audience. Carlton Emmey next with his dog act.

Pepper again m. c.'ing and foil for George Riley this week. Riley not very successful and doubtful if the half-way backs heard half of his lines. Poor material, however, and doesn't seem to realize that Austin gags aren't funny any longer.

Ballet on again for finale with inevitable soprano in Indian costume perched on rock at back and singing "Land of the Sky Blue Water," apparently the cue to turn the mountain stream on again. Incongruity of this drew more laughs. Ballet in long beaded white gowns and orange fans finish with languorous dance in waltz tempo and again register. Feature film is "Doctors' Wives" (Fox). *Sinclair.*

8 Acts at Loew's Met

Loew's Metropolitan, Brooklyn, this week has eight acts, with the picture "Kiki."

Policy of house is six acts.

ENRIGHT

Pittsburgh, April 17.

Somebody's slipping up somewhere here with bookings apparently crossed en route. With Rin-Tin-Tin, the screen dog, on the stage the production boys had the happy idea of building a "School Days" unit. Okay, except that the film booking lads presumably weren't consulted and they shot in "Behind Office Doors" (Radio), which hardly rounds out for the youngsters. Or maybe they figured they wanted somebody in the house besides the kids.

The presentation lacks dash and sparkle and save in a spot or two is not so forte. Just the usual stuff with the musicians togged in short pants and waists and the gals in jumpers. Set is interior of a schoolroom. Brian McDonald, m. c., is the teacher and probably the only m. c. in captivity who'd consent to the rig he's wearing.

Questions and answers between teacher and pupils, then chorus number followed by Dorothy Bushey singing a pop ditty with McDonald. Annie, Judy and Zeke, the Georgia Crackers brought out here from the Take-a-Chance show at the Stanley. Hillbillies crocked 'em and did the impossible by stopping everything at an empty matinee. McDonald, next, had a tough spot, but did nicely with a ballad and then introduced Lee Duncan, Rin-Tin-Tin's trainer. Duncan gave a short history of the dog and then brought the canine out. Chorus closed with fast routine led by McDonald.

No organlog, Universal newsreel and a Terry-Tune short. *Cohen.*

CINEMA, CHICAGO

Chicago, April 15.

Here is a theatre that's doing its best to remain the arty spot of town, but is being more and more swerved from its purpose by talking pictures and the constant dwindling of strictly arty product.

It found its toughest spot when sound came in. For a year it fought the talker and stuck to silents. But the supply dropped off and the house found itself forced to repeat pictures. Even its most faithful patrons, who sat patiently through a half-dozen or so repeats on "Cabinet of Dr. Caligari," finally started to squawk about the seventh return.

Finally, Louis Machat, who operates the classy spot, got an idea. He got up a questionnaire asking his patrons or others whether they preferred the Cinema to stay silent or go sound. They voted to stay silent by a majority of more than four to one. Machat accepted the tremendous support of silents by immediately installing sound equipment.

Since then, the digression of the arty Cinema into the more commonplace field of program pictures has been rapid. Already, the Cinema has forsaken art for Mammon by presenting "Cimarron," following its long Loop run and after a couple of neighborhood showings. "Dracula" was also billed for a showing, but something went wrong in the bookings.

That wrongness in the bookings may be due to the letter which the exchanges have received from the Midwest Booking circuit, a Publix-B. & K. step-child. This letter coldly protested the allotting of pictures to the Cinema, 75c spot, before they played the Dearborn and Windsor, 35-centers. Two latter houses, owned by Harry Balaban, are Midwest-booked and eight blocks away.

However, there appears to be a real friendship already cemented between Cinema and the RKO exchange here. Cinema is using Pathe newsreels, Pathe shorts and cartoons, and, on the show caught, even a Johnny Farrell golfic. They've "The W Plan" booked. But the most evident sign is the commercial reel for RCA Radiatron tube. This is about the cheapest, dullest, most inept advertising short ever presented to any public. It is so badly crude that no circuit house would touch the thing. But the Cinema is repaying the RKO friendship.

Ad short is a supposedly geographic picturization of the various countries contributing materials to the radio tube. Shots of the tube factory, with the announcer spotting such phrases as "Nitrates for RCA Radiotrons come from Chile and transported to Harrison, N. J., home for RCA Radiatron." Photography is bad, shots are strictly industrial flashes, and there is no continuity, entertainment or idea, other than to tell the folks that rubber from rubber plantations in foreign countries is used in making RCA radio tubes. Such is the stuff now being dished out solemnly for arty folks to digest.

At present the house is showing a feature length newsreel of the "Trial of the Soviets," which is the trial held in Moscow from Nov. 25 for 13 days, when the plotters of the Industrial Party, counter-revolutionary group, were nabbed. Unless the listener is able to understand Russian, the picture is without meaning. From poor business indicated on opening night, doubtful whether this picture will stick long. Foreign talkers won't do in this house, no matter how artistic. They want their art in English.

Business generally has not been good the last few months. The arty patrons have demonstrated they won't go for program stuff by the flop of "Cimarron," and the ordinary folk are scared of its arty rep. It looks like the spot is destined to remain in the sure-seater class.

Unless it can get hold of some of those pictures advertised as revealing the "sex secrets of the aborigines" or "the love life of the earthworm." Just give these arty folks a hint of psychopathic sex and they'll eat it up; convinced, of course, that it's art.

FISHER-DETROIT

Detroit, April 18.

One of the best all around bills here for sometime. House has slipped, due to poor shows, the loss of Del Delbridge, who meant something as m. c., and weak pictures.

Good stage shows will help bring 'em back, and this week is a move in that direction. Crowell and Allen cleaned in working like a straight vaude act. Buddy Howe contributed some exceptional hoofing and acrobatics, while the Peggy Taylor-Gary Leon Foursome, seen here before, offered a smart piece of work. The Carla Torney Girls made the most of the time allotted. They are without doubt one of the best girl lines for audience reaction seen here. As long as Bob Nolan sticks to singing he's terrific. Makes a mistake to talk other than just the lines given him.

Sam Benavie and the orchestra offered a relief from the new fad with Publix, the symphonic jazz motif. Operatic overture this week and pleasant.

Picture, "The Prodigal" (M-G), and business good. *Lee.*

DENVER

Denver, April 17.

Some 87 youngsters appear at the Denver this week in a breezy revue of music, dancing and singing. This is the greatest number of children ever assembled here for a week's showing, and the program is a success from the opening chorus to its final curtain. Their share of the bill runs 25 minutes and features a "Florodora" sextette. Final flash introduced the only midget accordion band in the country. Directed by Mrs. Mern Reitler, they produce music, the score of them. Fred Schmitt, house musical director, arranged the music and the production was under the direction of Geraldine O'Neill and her sister, Margie, assisted by several of the dancing instructors of the city.

Publix unit, "Antique Shop," is also okay, and "City Streets" (Par) the feature. Biz fair the second day.

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HOLLYWOOD
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Bryant Wiest, from the Orpheum, Oakland, new assistant manager at the Orpheum, L. A.

William Green, manager, Majestic Theatre building, and his wife are leaving for a four months' trip to Europe.

Finley E. Benson, Los Angeles branch manager for the United Artists' exchange, was given a month's leave of absence. After a short stay in a local hospital for general observation he'll leave on a sea trip to regain his health.

Guy Gunderson, his assistant, is holding the reins.

Assignments

Nora Lane, "That's News to Me," Pathe.

William Bakewell, "Politics," Metro.

Stanley Fields, "Wyoming Wonder," Fox.

Peter Gawthorne, "I Like Your Nerve," FN.

Charlotte Greenwood, Paul Paige, "Palmy Days," UA.

Robert Armstrong, "The Whole Town's Talking," U.

Helen Chandler, Elliott Nugent, "Spent Bullets," FN.

Marian Marsh, Doris Kenyon, "Co-respondent," WB.

Georges Renevant, Lupita Tovar, "East of Borneo," U.

Alleen Carlyle, Bud Jamison, "The Country Seat," Radio.

Virginia Sale, Gerald Stuart, Nat Pendleton, "Over the Hill," Fox.

Bruce Coleman, Florence Britton, "Confessions of a Co-ed," Par.

Henry Clive, technical advisor on artist detail for "Common Law," Pathe.

Ralf Harolde, James Durkin, Russell Simpson, "Alexander Hamilton," WB.

Betty Bronson, Jameson Thomas, Constance Cummings, "Lover Come Back," Col.

Daphne Pollard, Smily Fitzroy, "She Snoops to Conquer," RKO-Pathe short.

Walter Percival will play the city editor in the RKO-Pathe newspaper shorts.

Carey Wilson adapting "Mrs. Foley's Folly," for Edna May Oliver, Radio.

John Miljan, Mitchell Lewis, Nigel de Brulier, "Son of the Rajah," Metro.

David Manners, Marion Marsh, Aline MacMahon, Oscar Apfel, "Five Star Final," WB.

George Seitz has received the meg assignment on "Arizona" instead of Victor Fleming, at Col.

Cissie Fitzgerald, "Next Corner," Radio, a Le Bailey for French adaptation and dialog on same.

Francis Edward Faragoh to adapt Donald Henderson Clark's "Baby Faced Killer," for Universal.

Geoffrey Kerr, Mischa Auer, Norman Bing, Paul Nicholson, Marilyn Knowlden, Helen Johnson, Juliette Compton, "Women Love Once," Par.

"The Guilty Generation" is the title Roy Chanslor and Charles Belden are concocting a plot for at Columbia.

Harry Chandler, dialog "Up and Up," Courtenay Terrett and Jack Neville, adaptation and dialog "Lady of Resource," U.

Bruce Line, Dell Henderson, Virginia Hammond, Jack Baston, "Queen of Hollywood," Par., Stephen Roberts gagging.

Buck Jones, Ethel Kenyon, John Oscar, Al Smith, Clara Burroughs, Fred Burns, Clarence Mase and Harvey Todd, untitled western, Col. Ros Lederman directing.

That "Fifty Fathoms Deep" title is still shopping around the Columbia writers' dens. Dorothy Howell is again trying to give it a story.

Three Columbia westerns are in the writing: "Range War," by Forrest Sheldon, "Wolf Bait," by George Morgan, and "Gay Bandit" by Stuart Anthony.

Complete cast, "Yesterday and Santa Fe," Pioneer for states rights: Norman Kerry, Frank Mayo, Carmelita Geraghty, Nina Quartero, Bruce Covington, Tom O'Brien, Frank Mayo, Jack Mower and Yakima Canutt.

Radio will have Ina Claire for one picture following the completion of "Rebound" at RKO-Pathe. She will do Radio opus, not yet determined, before starting on her three-picture contract for Sam Goldwyn.

Complete cast, "The Lawyer's Secret," Par: Clive Brook, Fay Wray, Charles Rogers, Richard Arlen, Jean Arthur, Francis McDonald, Harold Goodwin, Syd Saylor, Robert Perry, Wilbur Mack, Lawrence LaMar.

Mark N. Hanson, with three neighborhooders, will build two more.

New Fanchon & Marco contracts include Eddie Allen and Doris Canfield for Lou McDermott's first unit, opening May 6; "Sketches," Elvira Tanzi; "North, South, East and West," Ceballos unit.

LETTERS

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VARIETY BILLS

(Continued from page 44)

Fanchon & Marco

NEW YORK CITY
Academy
1st half (23-26)
'M'night Revels' I
Weston & Lyons
Charles Brugge
3 Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazelle
Sunkist Ens
Audubon
2d half (27-29)
'M'night Revels' I
Charles Brugge
3 Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazelle
Sunkist Ens
ATLANTA, GA.
Fox (23)
"Seasons" I
Frank Melino Co
Lottie Loder
Ada Broadbent
Russell & Marconi
Mack Bissett Co
BRIDGEPORT, CT.
Fox Poli (23)
"The Dance" I
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Dave Robel
Lawton
Sunkist Ens
BROOKLYN, N. Y.
Fox (23)
"Society Circus" I
Harris 3
Tabor & Greene
Betty Irene & S
Rose Marie Carter
Wooding's Half Pts
Sunkist Ens
DETROIT, MICH.
Fox (23)
"Headliners" I
Mangean's Int'n'ls
Walter Jennier & B
Wells Winthr'p & S
Gay Sis
FRESNO, CALIF.
Wilson (23)
"Russian Art" I
Bill Telaak
Bud Hanley
Olga & Mishka
Walters 2
Mecha Bessoff Co
Gabriel Soloduhin
Russian Ens
Eddie Kuhe
Vasil Vania
HARTFORD, CT.
Capitol (23)
"Icy Hot" I
Blumberg's Al'sk'ns
Herns & Wallace
Helen MacFarland
Sunkist Ens
HOLLYW'D, CAL.
Pantages (23)
"Great Raymond"
L'S ANG'L'S, CAL.
Loew's State (23)
"N S E W"
Glen Dale
Sunkist Beauties
HOUSTON, TEX.
Loew's State (23)
'F'tain of Youth' I
Lottie Mayer
Bellit & Lamb
Frank Stever
B & J Crosby
Ed Cheney
Sunkist Girls
JOLIET, ILL.
Rialto (23)
"Golden West" I
B & H Hutchins
Hee Ho Gray Co
Ch'f Eagle Feather
Valerie Wade
Jimmy Ames
Albertina Rasch Co
MEMPHIS, TENN.
Loew's State (23)
"Doll Follies" I
Les Klicks
LaSalle & Mack
Doyle & Donnelly
Ramon & Virginia
Roy Loomis Co
MILW'KEE, WIS.
Wisconsin (23)
"Love Letters" I
Jerry Coe
Nelson & Knight
Jeanne Deveraux
Jim French's Co.
George Ward
Reynolds & Stencel
Sunkist Ens
NEW HAVEN, CT.
Palace (23)
"Topical Tunes" I
Coscia & Verdi
Alexander Sis
Niles Marsh
B & E Burroff
Carroll & Thomas
Sunkist Ens
N. ORLEANS, LA.
Loew's State (23)
'Way Back When' I
Charles Irwin
3 Bennett Bros
Carla Torney Co
6 Am Belfords
Arthur Turelly
Madeline DuVal
N'G'RA F'LS, N. Y.
Strand (23)
"African" I
E & M Beck
Prosper & Maret
Foster & Mabelle
Foster's Co
3 Brown Buddies
Cherie & Tomasita
Sunkist Ens
OAKLAND, CAL.
Oakland (23)
"Mickey Mouse" I
Mickey Mouse
3 Rolling Stones
Tools Novelle
Helen Petch
Chrissie & Daley
Louis & Cherie
Sunkist Beauties
PASADENA, CAL.
Colorado (23)
'Stars of T'morr'w'
Waldron & Harriet
PHILADELPHIA
Fox (23)
"Espanola" I
J & H Griffith
Harry Vernon
Mayo & Caruso
May Packer
Abbey Green
Sunkist Ens
PORTLAND, ORE.
Paramount (24)
'H'lyw'd Collegians'
Dorothy Crooker
SAN DIEGO, CAL.
Fox (23)
"Broken Dolls" I
Bannington Bd
3 Comets
Mowatt & Hardy
Sunkist Beauties
ST. LOUIS, MO.
Fox (23)
"Moroccan" I
Hadji Ali
Gaylene
Ali Hassan's Co.
James Gaylord
Sherry Louise
Gayl Bert & Dare
Ferdna
Eva Nightingale
Sunkist Ens
S'N F'RISCO, CAL.
Warfield (23)
'Olympic Games' I
Paul Remos
Hal Haig
Francia
Sunkist Ens
SAN JOSE, CAL.
California
2d half (26-29)
"Russian Art"
Bill Telaak
Bud Hanley
Olga & Mishka
Walters 2
Mecha Bessoff Co
Gabriel Soloduhin
Russian Ens
Eddie Kube
Vasil Vania
SEATTLE, WASH.
Paramount (24)
"Submarine" I
Radcliffe & Rob
Aerial Bartletts
Robert Cloy
Ward & Pinkie
Let & Stuart
Steve Moroni
Sunkist Beauties
SP'GF'ELD, MASS.
Fox Poli (23)
"Prosperity" I
Lucille Page
Jack LaVier
Danny Beck
Aaron Sis
Harris & Daniels
Sunkist Ens
TACOMA, WASH.
Broadway (23)
"Talent" I
Harry Savoy
Maebehan
George P. Wilson
Adele Beers
Jean Carr
6 Marinellis
Gaynor & Byron
UTICA, N. Y.
Avon (23)
'Top o' the World'
Gene Morgan
Fawn & Jordon
Russell & Johnson
Sunkist Beauties
W'SHNGT'N, D. C.
Fox (23)
"Gondoliers" I
The Romeros
J'zzlips Richardson
Moro & Yaconelli
Ali's Blue Devils
Sunkist Ens
WORC'ST'R, MASS.
Palace (23)
'Vaudeville Echoes'
B'Uke Henshaw
Allison Tr
4 O'Connors
B & J Rooney
Doreen Rae

CABARET BILLS

NEW YORK CITY

Barney Gallant's
Gwendolyn
Walter O'Keefe
Gypsy Markov
Evelyn Rock
Bobby Dolan Orch
Beaux Arts
Madeline Randall
Wilma Cox
Grace Mitchell
Salvatori Orch
Central P'rk Casino
Ethel Merman
Moss & Fontana
Telephone Op'rat'rs
Leo Reisman Orch
Club Calais
Joe Lewis
Arthur Budd
Jackie Maye
Frances Fay
McKarsias
Crawford & Caskey
Irving Bros
Bernie M'xwell's Or
Club Delmonico
Belasco Bd
Marion Dooney
Maurice & Irene
Inca's Cabin
Lopez & Lopez
Maximino Buddy
Eva Herrera
Mesa Rosazo
Olmedo, De Nava
Tito Dulzar
Inca's Orch
Connie's Inn
Ada Ward
Joyce Robinson
Louise Cook
Earl Tucker
Betty Rhodes
Sonny Boy Dodd
Bessie Dudley
Meers & Meers
Willie Jackson
4 Bon Bon Boys
Cotton Club
Cora La Redd
Mildred Washington
Sherman Robinson
Leitha Hill
Berry Bros
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Marko Brown
Henri Wessels
4 Step Bros
Bobby Sawyer
Bonny Payne
Norman Astwood
Anise Boyer
Cab Calloway Orch
El Patio
Ramon & Rosita
Emil Coleman Orch
Hollywood
N T G Rev
Katz Orch
Paramount Grill
Gus Van
Lois Sterner
Billy Snyder
Flo Stearner
Al Young
Slate Bros
Richardson Orch
Salon Royal
Elizabeth Welsh
Kid Sneeze
Harvey White
Opal Cooper
Ruby Face
International Orch
Silver Slipper
Clayton Jackson & Durante
Sylvia Carrol
Violet Love
Blanche Cherie
The Nest
Gwendolyn Pesey
Clyde Parks
Hannah Sylvester
Lottie Gee
Mamie Smith
Village Nut Club
Nutsy Fagan, M C
4 Eaton Boys
The Hartmans
Nick Lange
Badger & Muesler
Dave Abrams Orch
Village Barn
Hank Warren, M C
Warren & Davis
Alma Daly
Harmonica Harry
Village Barn Chimps
Uncle J' Meadows
Chuck Kennedy
Village Barn Slick's
Crockett's M'T'n'rs
Winegar Orch

CHICAGO

Club Alabam
Dale Dyer
Billy Myers
Al Wagner
Elmer Schoebel
Mary Ann Boyce
Slater Brockman
Ruby Abbott
W Newberger Orch
Club Ambassadeur
Carmen
Vivian Janis
Connie Cella
Effie Burton
Sallie Osman
Charley & Curly
Jimmie Noone Or
College Inn
Ben Bernie Orch
Colosimos
Del Estes
Masked Countess
Gypsy Lenore
Henriquis & Peggy
Bert & Percy
Dorothy Donnell
Art Buckley
Bobby Danders
Jimmy Meo Orch
Frolics
Earl Rickard
Lydia Harris
Alice Wellman
Patsy & Mickey
Babe Belmoro
Sylvia & Clemence
Chas Kaley Orch
Golden Pumpkin
Olden Remington
Albina Berry
2 Bobs
B & V Henry
Anna May Yeoko
Jack Chapman Or
Granada
Paul Whiteman Or
Mack's Club
Sir Harry Glyn
Trudy Davidson
Harvey & Jane
Keith Beecher Or
Mira Lago
Howard Thomas Or
Petrushka Club
Al Zimmey
Baroness Erzl
DeCarlos & Louise
Sol Wagner Orch
Show Boat
Edith Blaire
Annabelle
L'uis Armstrong Or
Vanity Fair
Clyde Snyder
Dolly Joyce
Joan Houston
Sunny Ray
Mitzi McGlynn
Jean McCann
Louise Joyce
Leo Wolf Orch

LONDON

Week April 20

BRIXTON
"Young Woodley"
"Man From "Wyo"
"Laces & Graces"
Capps Bros Co
Doreen Thornton
Mary Honer
FINSBURY PARK
"Devil's Holiday"
"Forward March"
Dinkie Denton
3 Par Tiller Girls
OLD KENT ROAD
"Devil's Holiday"
"Call of the Flesh"
Parker Babs
George Jackley
8 Cocktail Girls
STREATHAM
"Devil's Holiday"
"Love Finds a Way"
Lee Gall 5

PROVINCIAL

DUBLIN
Capitol
'Return of Dr Fu'
Danny & Eddy
LIVERPOOL
Empire
Sophie Tucker
Rose Perfect
Sherry Bros
Bernard & Rich
Howard & Rogers
Geo D'Ormondo
Rego 2
Margie Clifton
MANCHESTER
Paramount
"Shadow of Law"
"C & K in Africa"
Jack Smith
Plaza Tiller Girls
SHEFFIELD
Derickson & Brown
Stainless Stephen
Larry Kemble
Dudley Dale
The Kellaways
Louise Maxim
Mal & Drina
Daimler & Eadie

Obituary

(Continued from page 69)

pictures. He had made his headquarters at the Capital Film Exchange in Film Center and his home in Washington.

PHYLLIS M. ROBINSON

Phyllis Mae Robinson, 44, actress and the mother of Bianca and Constance Robinson, in vaude, died April 14 at the Robinson home in Bristol, Conn., following an illness of 10 months.

Mrs. Robinson was operated upon Dec. 31 last and failed to recover from its effects.

Besides the daughters, her husband, Herbert Robinson, survives. Interment in West Cemetery, Bristol.

Mrs. Robinson had appeared in stock, legit and vaude and was a member of the NVA and Actors' Equity. In vaude she had been a principal with the act, "Why Worry?".

CLIFFORD R. WILSON

Clifford R. Wilson, 71, for 54 years actively connected with theatre operations in Pittsburgh, died there last week of heart trouble.

Mr. Wilson started in show business as a youth when he sold programs and songs in the old Library Hall, later renamed the Bijou. He became assistant to Manager R. M. Gulick and upon the latter's death, Wilson was made manager. When the Bijou became the Lyceum he continued as manager.

When the Lyceum became the Academy and leased to George Jaffe for burlesque, Mr. Wilson continued to manage the Lyceum building.

Interment in Pittsburgh.

WALTER HARMON

Walter Harmon, 74, former legit and vaudeville actor, died in Presbyterian hospital, Chicago, March 31.

Mr. Harmon was in an auto accident some time ago and recently operated upon. He had been employed by the Yellow Cab Co.

His stage career dated back to the days of Lincoln J. Carter and Rowland & Clifford companies. At one time he did a vaude act with Fred Holly.

Interment in Graceland cemetery.

SCOTT WELCH

Scott Welch, tenor and actor, died in New York in Fifth Avenue hospital April 19.

Welch's last stage appearance was with De Wolf Hopper in "When Father Smiles," recently closed after a short road tour. He also had appeared in Victor Herbert's "Irene" and "Play Without a Name."

Interment in Kensico cemetery.

The mother, 84, of Harry and Leo Fitzgerald, died April 16 at her home in Frankfort, N. Y. Sons, both agents, survive.

Wife, 31, of Raymond Paige, musical director of station KHJ (Los Angeles), died of heart failure April 20 in Los Angeles.

Father of Jack Perry, manager Chicago office, Kornheiser Music Co., died in New York, April 13.

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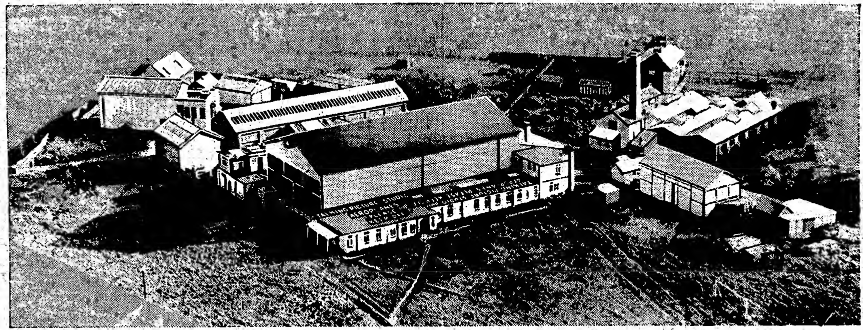

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CHICAGO'S FACE UPLIFT

2 B'klyn Kids Open 1st 16 Mm. Show In a Coal Bin—Making $150 Weekly

The world's only known 16-millimeter film theatre is a Brooklyn coal bin, converted along Roxy lines and resembling in every detail a miniature picture palace. It is being operated by two school boys, one 17 and the other 13, who got their start in rompers with a $3 magic lantern.

So far has the fame of these lads spread among church and fraternal organizations in New York that they could quit their algebra and, according to the figuring of their father, based on money they have already taken in, realize $150 a week at scratch.

The father, M. W. Applegate, figures the theatre as it now stands represents a personal investment on his part of more money than a dozen fond dads pay out for their kids' toys. The figure to the centime is $5,000. Now that the boys have gotten on to the knack of making it pay, dad has quit outlaying. The boys are carrying on themselves to such an extent that pop hasn't a thing to worry over how they'll get through college. By that time they may have enough to retire. But pop doesn't say that.

The theatre is geared so that it can put on a grind policy. There are two electrically driven projection machines in a regular booth, with sound and all. House has 15 seats but 28 can get in the bin during SRO time.

A ventilating system, electrically operated curtains, fancy spots and general theatre lighting, plus that phone from the booth to backstage, are a few other items this rejuvenated coal pocket has in addition to exit lamps.

The boys are ideally suited to run the house, the younger being the mechanic and the other lad having a leaning toward projection and showmanship.

The showmanship angle is better than that used by many an old timer. The kids don't charge a cent for admission. Right now they are using the house for entertainment and an outside business getter.

Folks from all walks of life have visited the bin, over 1,000 in all. Among these are representatives of organizations that want private picture shows. That's how the kids cash in. It means around $50 a night, when they pack up their portable equipment and go out.

And, according to dad, they are going out a lot more now than they used to.

SCHOOL BOARD'S THEATRE

Madison, Wis., April 28.

Unable to get any private individual or concern to operate a sound film theatre, the school board of Knapp, Wis., will build and run its own picture house equipped for sound.

Board says it has reached the conclusion that lack of this entertainment and educational force is a handicap to the community.

The Michigan Slant

Chicago, April 28.

Care must be taken by dramatic stock companies not to offend the moral sense of the small town folk. This is the lesson learned in two weeks by the Wright Players at Jackson, Mich. They opened April 13 with "It's Wise Child," and closed April 25 with "Apron Strings."

Reason given by Manager Wright is that the plays were too risque for the townspeople. Nothing could be done to rectify the error, since the town was convinced the company was just an immoral lot.

NEW COAST FAD IS APPEARING WITH BOBBY

Hollywood, April 28.

Working in the Bobby Jones golf shorts is being made a social affair by name players who are willing to appear in bit parts without salary.

Big names from other studios are offering their services for these Jones series. While the publicity angle might figure the bigger pull is the opportunity to meet and to get some links advice from the Atlanta oracle.

Hollywood currently considers it the thing to be a part of a Jones cast. Social end is the daily luncheon at the Lakeside clubhouse.

Home studios of the volunteer players have not declared themselves in the matter as yet.

Open Gambling Solves Reno's Unemployment

Reno, April 28.

Adoption by Nevada of a wide open gambling act relieved the Reno unemployment situation in the building trades, temporarily at least. There is a race going on now in the remodeling of main street buildings into gambling resorts.

Five store buildings, heretofore occupied by barber shops, soft drink establishments and restaurants are being remodeled for early occupancy.

When completed Reno will probably have 20 roulette places with eight or 10 faro games, 10 to 15 crap games and about 50 card games of various kinds paying the $50 monthly state license fee.

WASHED, NEAT—VERY HOSPITABLE

Determined Intention to Counteract Bad Reputation for World's Fair Success—"Going for a Ride," New Style, Means Taking a Train Out of Chicago—and Staying Out

WILL RETRIEVE REP

By BEN BODEC

Chicago, April 28.

Chicago will be reorganized from top to bottom now that Big Bill Thompson is no longer mayor. The town will be made safe for tourists and attractive for visitors, it is claimed.

Within two years, or by 1933 when the World's Fair convenes, the Cermak administration, admittedly backed by the most quietly efficient political machine in the country, intends to deodorize, disinfect and retrieve the reputation of this trading post.

This will be done for commercial reasons and not by or for reformers. Part of the general plan will, from reports, see to it that certain superfluous characters are permanently and firmly "exiled" beyond the corporate limits. With everything stacked against them under the new regime those who get one-way tickets will travel. And keep travelling.

Town will follow New Orleans' example of a liberal administration. That's part of the tourist bait, especially for the World's Fair period. Chicago business men, already heavily assessed for that undertaking, are determined to see that there is no repetition of

(Continued on page 56)

New Style Gypess

RKO's theatre operating department is searching for or trying to learn the identity of a new style gypess. She's a professional poke loser.

The woman goes into an hysterical crying act during a show. Upon inquiring what's wrong, nearby seat-holders are informed she has lost her pocketbook. She lives on Long Island, she sobs, and the fare home is 50c. The money is always scraped up among sympathetic listeners.

RKO learned of the racket as worked by a woman at the 58th Street too late to apprehend her. It came out when she did her stuff twice during one performance, first in the orchestra and then in the balcony. Both touches went through.

L. O. Magicians, Their Own and Best Audience, Overlook All Pro Boners

These Times!

Audition at the Ziegfeld for the new "Follies." A magician doing his stuff.

Present were Flo Ziegfeld, Bobby Connolly, Doc Warner and Billy Grady.

The magi needs a dollar bill for a trick. None of the four front has the buck, or will not admit he has. Neither has the magish.

So the artist borrows one from a stage hand.

SOVIET PLAYS CAN'T LAND OVER HERE

There are more Soviet plays now being peddled in New York for stage or talkers than at any period during the past few years. Script agents trace them to the Soviet Five-Year-Plan.

One agent, with 20 of the Russian stories in circulation, declared their one possible production hope is in the arty theatres. With few of these around that chance has been lessened. Neither legit nor film producers are willing to take chances because of the propaganda angle.

Except Russian made films distributed here through Amkino and a Pathe newsreel of the Plan, no Soviet stories on either end of presentation are reported in production. One legit combination, the Artef, tried but failed this season in staging communistic shows.

With Russia now a leading news angle, producers say only a non-propaganda story would mean anything at the b.o. Otherwise, it is stated, only Communistic audiences could be attracted.

Fire Lads, Too

Something the gangster films have muffed so far, but probably won't any longer, is the calling out of the fire department with the police in gang raids.

Up in the Bronx Saturday night (25) the New York cops were accompanied by a fire company in a rumpus with three mugs. The gang boys were cornered in an automobile, which held, besides the men, a complete layout of fire explosives.

Fire lads help add to the general clatter, and for noise top everything.

Magic never goes so well as when done for magicians. Last week the Society of American Magicians gave its final show of the season for members and their ladies. It was a whole evening of conjuring, 12 different acts by as many different magicians.

The finish of the bill found the audience just as eager for the art of magic as they were at the beginning. They applauded each individual trick, each act's entrance, applauded fervently each act's conclusion, and even applauded the magician m.c., who whiled away the time between the acts with tricks of his own, so the stage could be reset.

When magicians band together in a society, they blackball professional jealousy. They guard their own secrets zealously, but are quick to recognize their confreres' ingenuity. Some of the simpler feats are common to them all, yet the knowledge of how a trick is done doesn't keep them from enthusiastically admiring its repetition, or warmly exclaiming over the finished technique of the magician engaged in working it at the moment.

Model Audience

Everything rates spontaneous appreciation from this magnificent audience. Since it's made up mostly of professionals, it is an example to the world at large how theatre audiences ought to conduct themselves, if they only had the same kindness in them. If one of the members chosen to entertain his fellows on this bill should inadvertently leave his coat unbuttoned, thereby revealing the mechanical appurtenances of his mystifying, he doesn't get the derision that would greet him in a theatre. Instead, he's looked upon as a small child who happened to forget. This audience is as indulgent as it is appreciative.

Magicians now have the same yearning to be comics that has ruined so many good hoofers. They are no longer content to just do their tricks, they seek to embellish their performances with what they hope is a running monolog of sly wit and whimsical nonsense.

Fred Keating might be blamed for this new trend in magic delivery. He started something which his confreres try to emulate, but that's as far as they get. One of the performers patterned his chatter after Joe Cook, to vary it, only leaving his hearers with the renewed conviction that Cook won't have to worry.

Lucky Absentees

The greatest compliment the genial m.c. of this magicians' pow-wow could pay the acts he introduced was to allude to the two split weeks they had completed for RKO in New England; or to their phenomenal tours of Australia. Most enviable of all were the absent members abroad because of previous [illegible] kept them away. He

(Continued on page 79)

"Ghost" Writers at $250 Guide Pens Of High Salaried Studio Scenarists

Hollywood, April 28.

Argument over a cancelled check brought out that a dozen well known writers, holdovers from the silent days, are employing "ghost" writers to do their dialog while they sit back and draw from $1,000 to $2,000 weekly as members of the literati.

In each case the writers who have literary stooges stand at the top of their profession.

The "ghosts" are on regular salary, getting around $250 per week. In one or two cases they are paid a percentage of the figurative writer's contract. Most of "ghosts" have been fired out of one or two studios for not hitting the ball.

First big writer to use a ghost was under contract to a major studio when talkers came in. His agreement had a year to run. He was handed a story he had previously written and instructed to write dialog. Result was a terrible bust and the writer saw his finish.

He went to a local newspaperman who had done fiction and secured his aid in putting words to the action. Story was okayed by the studio and was one of the early talker successes. Grabbing the newspaperman the writer has had him on salary for the past two years.

"Ghost" Materializes

Last week, after a social affair, one of the "ghosts" spilled the information that his writer had slipped him a couple of bad checks before sailing for Europe.

Studios, become wise to the "ghosting" thing, are now looking for the shadows to proposition them while a number of important writers are walking around talking to themselves, hoping the undercover scribes will remain in hiding.

MARIAN SPITZER IS N. Y. HUGHES' CADDO REP.

Howard Hughes' New York representative for stories and talent is Marian Spitzer. Appointment is about 10 days old.

Miss Spitzer has had a wide show business experience, taking in legit, vaude and pictures, from the side lines. She has written several books.

Hughes' corporate name as a talker producer is Caddo Pictures. It is alligned with United Artists for releasing.

Rudy-Buddy's 2-Act

At the Paramount, Brooklyn, the week of May 8, and the Paramount, New York, the week after, Charles Buddy Rogers and Rudy Vallee will do a two-act.

For the two met stage weeks, with Buddy in on a Par studio booking, Publix is building a special unit around the picture juve and meg crooner. They'll work as a team with special material written for them.

Lloyd Asks Rehearing Of "Freshman" Suit

Hollywood, April 28.

With an augmented battery of attorneys, Harold Lloyd is asking for a rehearing on a court judgment demanding an accounting of profits on Lloyd's "Freshman" in the H. C. Witwer estate's plagiarism suit.

Reported that Lloyd would prefer the court to set a nominal judgment amount.

TIEUP ON FLIGHT

Hollywood, April 28.

Leo Carrillo and his agent, Leo Morrisson, fly east tomorrow (29).

Radio and publicity tieups have been arranged at each stop in a deal between the Transcontinental Western Air Lines and "Hellbound," Carrillo's first starrer for Cruze.

Some people are so painfully good they would rather be right than pleasant.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Savo Saves

Hollywood, April 28.

Jimmy Savo, who spends his summers here, has been taken three times by indie producers who were going to star him in a picture. Each time he dropped several grand.

Savo finally announced he was through listening to propositions and was going to make a picture himself.

"And I'm not doing so bad," he said. "I thought of making the picture only three days ago and already I've taken myself for $7,000."

COAST AGAINST BLOCK BOOKING

Hollywood, April 28.

A boon to the industry is seen in Radio and Warners, and possibly other producers, in convention or otherwise, deciding against block booking.

Coast feeling regards the change as inevitable, bringing production of better grade pictures to be sold on an individual basis—most likely on percentage.

Nearly $20,000,000 will be spent on the 1931-32 Radio Pictures program of 36 features and 55 shorts, it was announced.

Studio also announced that each feature will be sold separately. Practice of percentage bookings will be extended to include in many instances a split on the advertising and exploitation costs with the theatre.

The convention is scheduled to continue through tomorrow (Wednesday).

Par Eastern Studio Wants Own Identity

Hollywood, April 28.

Current contract list of players, directors and execs issued by Paramount is the first differentiating between eastern and western players and directors.

Reported Long Island studio wanted its talent separated from that of the Coast lot so newspapers and magazines receiving the lists will be able to recognize eastern productions through the cast and director.

Ray Griffith's 5 Yrs.

Hollywood, April 28.

Raymond Griffith, who has been at Warners on a week to week basis as a writer, has been given a five year contract as writer-director-supervisor. Despite that he was fairly popular as an actor in silents, a throat affliction keeps him from talkers.

Contract was precipitated by Sam Goldwyn's desire to borrow Griffith for the megging job on Eddie Cantor's "Palmy Days," a move that D. Zanuck okayed but Griffith refused. Accordingly, Zanuck signed Griffith exclusively.

Buddy in Loop Again

Chicago, April 28.

Buddy Rogers, Par feature player, plays a week here for Publix starting May 22.

Date will be at the Chicago or Oriental. House to be decided upon later.

DINKY VERY ILL

Hollywood, April 28.

Dinky Dean, 12, child actor, is seriously ill with a kidney disorder.

Dinky is the son of Charles Reisner, director.

WEATHER

London, April 28.

Week-end show business reaped the benefit of wet weather. All classes of entertainment doing well.

Paris, April 28.

April showers here, helpful. Matinee trade up.

WILL MAHONEY

In Earl Carroll's "Sketch Book"

The Washington "Herald" said: "Earl Carroll's 'Sketch Book' has a number of strong points that deserve mention: first, second and third are Will Mahoney. His xylophone dance, which he calls the Mahoneyphone, is the most amazing thing I have ever seen on the stage."

Direction
RALPH G. FARNUM
1560 Broadway

A. & A.'s SUGAR

Blackface Pair Reported Asking too Much for Another Talker

Hollywood, April 28.

Amos 'n Andy are not a certainty for a return to the screen, through a Radio Pictures' talker. Report says the blackface air pair wanted too much sugar on their first asking.

While the request from NBC for another screen deal for the team has not been altogether turned down, it's badly bent at present. NBC and Radio Pictures are Radio Corp. subsids and associates.

BIG BIZ BLOWS WASHINGTON FILM

Hollywood, April 28.

With Samuel Insull, Mrs. Edwin Bok, Clarence MacKay and other social leaders withdrawing their financial support from the Historical Cinema Society, organized by Charles Forrester to produce a picture dealing with the life of George Washington, Forrester is back on the Coast trying to promote another company to make the picture.

He is accompanied by Capt. Frank Evans, son of "Fighting Bob" Evans, and a retired naval officer, who will be associated in promotion of the new company.

On his previous visit to the Coast Forrester handed out contracts to Alan Crosland to direct the picture. Belle Bennett also got a contract to play "Martha Washington." Other contracts were given to Ross Lederman, assistant director, and to a cameraman. Those under contract have not been drawing salary, but claim their contracts are with Forrester personally, and that they can collect if the picture doesn't go through.

Picture is supposed to have a tie-up with national historical and Washington societies, and is supposed to be released next year, the bi-centennial celebration of Washington's birth.

2 Writers Westward

Bertram Harrison and Howard Lindsay are the latest writers of Broadway to go to Hollywood.

They leave for the coast this week under a three months' plus option with Metro.

The duo wrote "Oh, Promise Me," Sam H. Harris production this season.

CORTHELL-DALEY FOR PAR

Paramount has secured Herbert Corthell and Jerome Daley from legit. Mike Connolly agented.

Corthell is slated for the new Nancy Carroll film, "Scarlet Hour," and Daley goes into "Girl Habit." Both films will be made at the Long Island studios.

Greenwood in Hospital

Hollywood, April 28.

M. E. Greenwood, Metro's studio business manager, is in a critical condition at Mount Sinai Hospital.

Operated on recently for intestinal trouble.

Shumlin May Turn Back $100,000 Goldwyn Contract in Hollywood

Herman Shumlin, with a year's $100,000 contract from Sam Goldwyn for his services as a legit stage director and producer in the United Artists studios at Hollywood, may turn back the agreement shortly after his arrival on the Coast. He left New York Saturday (26) for the return trip, after coming east for a few days in connection with his legit interests on Broadway. Shumlin produced "Grand Hotel" over here.

Before leaving New York Shumlin told friends he could not see pictures. The producer added he is returning to the Goldwyn fold in pursuance of a promise he made Sam Goldwyn.

While on the Coast for four weeks in his first picture experience Shumlin, when back in New York, said he had done nothing out there. Expecting to land in a hive of action for himself as a supervisor, Shumlin said the first thing he was told when on the U. A. lot was to take a little vacation for a couple of weeks until they found something for him to do.

Inactivity annoyed Shumlin, according to his version, and he had intended to resign before his recent return to Broadway. Goldwyn then secured a promise from the New Yorker for his return trip.

Devotion

Hollywood, April 28.

When Josef Von Sternberg paces back and forth in his office at Paramount his police dog walks right behind him with the same measured tread.

Impressed by the display of devotion, Herman Mankiewicz commented on it to the director.

"You've got a great dog," he said. "Even when you sit down he keeps right on walking and thinking."

Par Trick Staff Sues WB-FN Over Many Process Shots

Hollywood, April 28.

Five suits were filed in Federal Court here yesterday (Monday) by the Paramount Publix Dunning Process Co. and Roy Pomeroy against Warner Brothers-First National and Frederick Jackman, in charge of trick photography at the latter studios, claiming infringement on composite and transparency photography patents.

Claim is that several hundred infringing trick shots were made in WB-FN pictures over a period of years. Suits involve between $500,000 and $750,000.

Several months ago Pomeroy, Dunning and Paramount pooled their interests in various patents with Par having first call and the other two splitting on business. Par is understood to be standing the expense of litigation.

Suits ask for accounting and payment at regular Dunning process charges, plus double for alleged infringement.

Manny Cohen as Advisor On Par Feature Films

Duties of Emanuel Cohen, now in charge of Paramount News, screen advertising production and some short subjects, is to extend in an advisory capacity to features. Hereafter, Cohen will tie in with feature production by keeping a close check on the public pulse with a view to determining tastes.

The shorts Cohen supervises are Paramount Pictorials, Paramount Screen Songs and Talkartoons, of which 18 will be made during the coming season.

Cohen went over to Paramount several years ago from Pathe News.

TORRES' PERSONALS

Hollywood, April 28.

Raquel Torres will make a personal appearance tour through Mexico, Central and South America.

Dates have been set independently with exhibitors in that country. In some spots she'll appear with the Tiffany picture, "Aloha."

SAILINGS

May 16 (Paris to New York) Sol Pollock (Leviathan).

May 10 (New York to Paris), Madeline Wisa (Britannic).

May 9 (New York to London), Mr. and Mrs. J. J. McCarthy, Fred Zweifel (Leviathan).

May 8 (Paris to Buenos Aires) Vera Sergine, Henri Rolland and troupe (Asturias).

May 6 (Paris to New York) Mrs. Mary Fremkin (Ile de France).

April 30 (New York to Germany), Mr. and Mrs. Vladimir Sokoloff, Rockwell Kent (Deutschland).

April 25 (Paris to New York) Bryan Foy, George Handel (Europa).

April 24 (Paris to New York) Waldo Pierce (De Grasse).

April 24 (Paris to New York) Clifford Grey, Van Horn and [illegible] (Leviathan).

April 24 (New York to England), Gilbert Miller (Bremen).

April 24 (New York to Naples) Mr. and Mrs. Karl Hoblitzelle, J. B. McKowen (Augustus).

April 23 (New York to Paris) Eva Lewis, Richard Bonelli (Hamburg).

COAST AGENTS READY TO SET ORGANIZATION

Hollywood, April 28.

Coast agents are going through with their organization plans. They have a mass meeting set for later in the week to which the 100-odd Hollywood 10-percenters will be invited.

Meantime, a committee comprising Eddie Silton, Harry Weber, Morris Small, Phil Berg, Ruth Collier, Dave Thompson and Harry H. Lichtig have drawn up by-laws and a constitution whereby the agents hope to control their own miscreants from within.

Studios have expressed themselves sympathetic to this proposed organization.

Jean Harlow and "Follies"

Jean Harlow, the platinum blonde of the talkers, and Flo Ziegfeld are talking over the former's engagement for Zieggy's "Follies." The producer wants a picture personality for his revue. Miss Harlow is partially set.

Besides Ruth Etting, Helen Morgan, Gladys Glad and Frank and Milt Britton, others cast for the "Follies" are Buck and Bubbles, colored team, and Hal LeRoy.

The "Follies" will be Miss Glad's first stage try since she became Mrs. Mark Hellinger.

Nils Asther In

Hollywood, April 2.

Nils Asther, Swedish player who was let out at Metro when talkers came in, is back on the lot again with a five year optional contract.

Deal was handled by the Jerry Mayer office.

Berkeley Commish Scrap

Hollywood, April 28.

Lyons & Lyons and Busby Berkeley are scrapping over managerial commissions. The dance stager is offering to settle for 5%, paying the William Morris agency the other five. L. & L. originally had an exclusive contract with Berkeley, although the Morris office booked him with Paramount.

Sam Goldwyn has since taken over Par's contract with Berkeley, which has two more years to go at $1,000 a week.

The former dance stager is being groomed as a picture director.

THAT CAL. GREETING

Hollywood, April 28.

Radio's 150 conventioneers don't think as much of the California weather as the natives.

A rainstorm greeted them when the special RKO train arrived Sunday (26).

FILM SHORTAGE PROBLEM

Swanson, Boles, Daniels, Rogers, Amos 'n' Andy N.S.G. on Discs

Chicago, April 28.

Not one of the picture stars who have made phonograph discs for Victor, Brunswick, and Columbia have reached sales quotas warranting continued release. Seemingly, the fans of the country did not care enough to pay 75 cents for Buddy Rogers, Gloria Swanson, John Boles, Bebe Daniels and Noah Beery. And, more recently, Marlene Dietrich is a disappointment in failing to sell in disc form.

Such names as Al Jolson, Ruth Etting and Harry Richman are not primarily of pictures. Jolson was a best seller long before the Warners heard of Western Electric. Maurice Chevalier has been a fair seller, getting into the top brackets with some of his recordings.

Another group of celebrities who, like the Hollywoodites, have consistently flopped as phonograph attractions are radio acts. That goes for Amos 'n' Andy, Gene and Glenn, and others of much popularity.

Radioing hill-billies have been exceptions to the radio rule as regards phonograph records.

Par Dropping Three Ingenues in Wray, Arthur and Brian

Hollywood, April 28.

Jean Arthur, Fay Wray and Mary Brian will be dropped by Paramount when their contracts expire shortly. Let outs are along Par's belief that all young experienced players on the contract lists should be stars or potential stars.

These three actresses were prominent ingenues, with Miss Brian on the lot six years, Miss Wray four and Miss Arthur three.

Par believes three new femme possibilities can be had for the price of any one of the three leaving.

GLORIA STILL INSISTS ON DOING "ROCKABYE"

Determination of Gloria Swanson to produce "Rockabye," a story which she purchased last fall, is reported at the bottom of differences she is having with United Artists.

Under Miss Swanson's arrangement with U.A. she is to produce one picture herself for every film financed and produced for her by that company. Her last, "Indiscreet" is an Art Cinema (U.A.) production, and the story U.A. wants Miss Swanson to do next is "Love Goes Past," by Ursulla Parrott, which appeared in a magazine.

On the other hand, Miss Swanson is said to be holding out for "Rockabye" as the next. This story was set back when U.A. wanted Miss Swanson to do "Indiscreet."

WB Offers Doris Kenyon $1,500 After Concert Tour

Hollywood, April 28.

Doris Kenyon, when she concludes "The Co-respondent," with William Powell, for Warners, will have made her fourth film for that company. She then departs with an optional privilege on a term contract at $1,500.

Miss Kenyon sails May 29 from New York for an extended concert tour abroad, the success or otherwise of which will govern her future film activity.

Estelle Taylor may join Miss Kenyon (widow of Milton Sills) abroad, also to study voice. Latter is already an accomplished songstress.

Supes' Alibi

Leaving the Writer's-Wampas roast, Daryl Zanuck piped: "And the writers say they don't need supervisors!"—*From "Variety's" Hollywood Bulletin.*

Scavenger Rags On Thin Ice Thru Girnau's Bow Jam

Hollywood, April 28.

Frederic H. Girnau, editor-publisher of the "Coast Reporter," now held in U. S. custody under $10,000 bond on four counts for alleged misuse of the mails, is regarded as a milestone in the halting of scavenger sheets out here. Racketeering rags have flourished intermittently, if not continuously, in this area.

Too stringent adherence to the "morality clause" has been the biggest factor in the "shake" boys' favor. While the Girnau publication, a small weekly with a "sensational" circulation at a nickel a copy during the Clara Bow "dirt" series, is technically held on a Federal charge of misuse of the mails, there are inuendo implications and allegations locally along other lines.

Homeless Affidavit

Girnau's stuff was published on an alleged Daisy DeVoe affidavit which Miss Bow's ex-secretary, who was sentenced to 18 months' imprisonment on charges of grand larceny is now denying. Miss DeVoe is out on bail on the Bow theft count pending appeal.

"Coast Reporter" had a limited national circulation as "racy" literature through being mailed to eastern friends. Others saved the "Reporter" for bookleg and souvenir purposes.

"Coast Reporter" has no second-class mail privileges, but states on its masthead that it's mailable first class anywhere.

Weekly, aside from its Bow stuff, agitated for film censorship and purported to support allegedly "worthy and honest" politicians.

Proposition

Girnau's introductory comment had it that he had visited Henry Herzbrun, the local Paramount studio's legal counsel, with the "suggestion" to remove Miss Bow from the screen if he would halt publication of the series. Herzbrun hinted that Girnau's objective was not as altruistic as that.

Paramount, through Herzbrun and B. P. Schulberg, issued defense statements of its star as a purveyor of clean, wholesome screen entertainment, stressing that she gave the best years of her life to this cause. Neither Par nor Miss Bow figure as prosecutors in the government's action.

Local dailies, notably the "Evening Herald," are making a "campaign" drive against these scandal and scavenger sheets. The dailies have been hungrily awaiting something on which to hang the campaign, just as there are certain other things out here on which certain newspapers wish they could hang campaigns.

In the past week the Paramount studio has received some 6,000 fan letters commending the studio for standing "behind" its star.

Public sympathy swung to Miss Bow, according to the tenor of these letters, construing the government's action against Girnau to be something inspired by Paramount, when actually both the studio and star had permitted matters to take their course.

PAR. MAY JUMP PROGRAM TO 100

Industry Counts Up and Figures Production Plans 30% Under Normal—May Kill All Ideas of Double Featuring and Cause Complete Booking Interchange

ALL BIG COS. INCREASE

Paramount may increase its feature output to 100 pictures for the new season. This would be the biggest single season program attempted by any one company in the history of the film business. Plan is being considered by Par in view of the shortage of product that is facing the industry. The Paramount program as announced calls for 70 features which means that the firm is looking to increase its own production schedule by nearly 45%. It is also said that similar plans for product increase are being discussed by other major companies.

Executives figure that the maximum product the industry can hope from present indications may not reach above 350 features. This amount is considered fully 30% below the normal supply for the country's theatres.

Indie Field Shortage

Paramount's new consideration, coming after the company had announced it's 70-feature program, and naming 35% of these films, has been impelled by the condition of the indie production field. Precarious producing situation among the indies, financially and otherwise, has made that source a doubtful complement for major company production. It was to the indie field that the majors looked for the extra supply of films above their own for next season's theatre requirements.

This may indicate that it may not be a far cry for the majors to walk in and actively support certain of the indie producers. It is known that such a plan is actually at work between two indie firms and a major company. By this plan the major company, which controls a circuit, underwrites this indie film production.

Shortage may also completely nullify any consideration by circuits or exhibitors for double feature bookings. It additionally indicates that the major circuits may for their own protection, make a complete booking interchange with each other.

SLANDER CHARGE ON UNGAR—$80,000 ASKED

Los Angeles, April 28.

Suit for $80,000, alleging slander, was filed Saturday (25) in Superior Court by Arthur Gregor, film director, against Arthur Ungar, Universal associate producer. Suit followed a wordy argument and near fight in the Universal studio restaurant, Wednesday (22).

Through his attorneys, Daly & Minter, Gregor asks $40,000 as damages to his reputation and loss of possible work through Ungar's accusations and $10,000 punitive damages.

Suit alleges that without provocation Ungar called Gregor names and made accusations.

Frances Starr Set

Hollywood, April 23.

Frances Starr will be given a term contract by Warners-First National.

Her work in "Five Star Final" prompted the ticket. First under the contract will be femme top opposite Chic Sale in "One Star Witness."

Guaranteeing Film Rights for Authors Is Publishers' Plan To Hold Top Flight Writers

Regarding pictures as the attraction which yearly takes from them some of their best authors, only to turn them into hack writers, book publishers are taking steps to hold their money novelists in line. The means will be the guaranteeing of picture rights whether sold or not. Proposal is for an author to stipulate what is a reasonable price for the picture rights to his story before publication, the publisher to then guarantee payment of the sum. Where picture rights have almost invariably been retained by the authors, under the new plan these will go to the publisher on buying the book and serial rights with that virtually placing publishing houses in the agenting field to sell their novels to pictures.

Vanguard First

While it is reported that all major publishers are coming around to it, Vanguard will probably be the first to so buy picture rights. This publishing house is already laying plans designed to retain its best authors by offering a guarantee of picture rights.

"Picture interference," as publishers put it, has taken away too many front line writers. Besides which their work, it is claimed, faces the chance of diminishing in value after they have occupied studio cubbyholes and turned out material directly for the screen.

Such a guarantee of picture rights by publishers, if becoming general, would practically make it incumbent on the part of most authors to write with the screen in mind at all times.

Method in Madness

Hollywood, April 28.

Writers, directors and minor execs in studios are practicing reading books upside down.

After numerous workouts, they can read the telegrams from the home office on the boss' desk Monday mornings.

Film Names Paid $250,000 to Fake Noble, Is Charge

Hollywood, April 28.

Total amount alleged mulcted from picture people in an asserted Ponzi-like scheme by Michael Roomonoff, claiming to be a Russian nobleman, is around $250,000 according to the district attorney's office.

Roomonoff is now free on $50,000 bail, following his arrest after a suicide attempt.

Among those so far claiming to have been duped are Olga Baclanova, Lewis Milestone, W. C. Menzies, Theodore Kosloff, Dr. Serge Bertensson (studio musical director), Hans Kraly, Ben Stoloff and his brother Morris, and Alexis Davidoff, actor, and his wife.

Vavich Case

Investigation has been going on quietly since the sudden death several months ago of Michael Vavich, actor, who was penniless although friends claimed he should have been worth around $50,000.

In checking up it was found that Vavich had done some investing with Roomonoff and that the actor's weekly check of $750 was for months cashed and never deposited into a bank account.

Roomonoff was originally a contact between eastern and local bankers on inside stuff, and spent his time during stock exchange hours at an open telephone. It is charged he was using these tips for the benefit of his own group and that after the stock crash he endeavored without success to play with this crowd's money.

Claims are that he made promises for certain returns each month for the money intrusted to him, but was paying these amounts out of other money invested with him.

Colman's By-Line on Mag Story and a New Toy

Ronald Colman's name will appear as author of a story entitled "What Good Is Money?" to be published in a magazine. Later, United Artists plans republishing the story in pamphlet form for distribution.

U.A. is also completing arrangements for the manufacture of a toy through the Toy Manufacturers' Assn., that will be marketed with the name of Colman and given impetus through tie-ups with newspapers.

Going, Going, Down

Hollywood, April 28.

Helen Wills almost went to Universal for a tennis short as one of the studio's sport series. After conferences with the Laemmles the proposed deal was off, with the unofficial announcement that they "couldn't get together."

Miss Wills originally asked $25,000 to forfeit her amateur standing, and later $100,000. More recently 75 grand was reported the asking price.

Two Beaux Arts Balls Keep Extras Well-Fed

Hollywood, April 28.

Production climbed to 31 features, the best this month, while jobs for extras fell off only slightly from the previous week. The 3,877 placements for the week means that the number of extras working daily averages 161 less than 1930.

Tuesday (21), the mob calls totaled 814, which made it the best single day since March 21, when 823 were working. Low day was Saturday with 404 working.

It was a Beaux Arts week for the mob. Beaux Arts ball for "Women Love Once" used 227 extras at Paramount Tuesday. Thursday the Beaux Arts ball for "Common Law" at Pathe also used 227—just a coincidence, not the same people. Friday they continued the whoopee on the latter set, but cut down to 194.

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Letters from Small Town Fans Protest Pure but Punchless Films—Mail Constantly Growing

Small towns, including those in the most rigid of indigo belts, are getting sick of pollyanna films. They yearn for risque slants and, probably unknown to their clergymen and town leaders, they're privately recording their wishes in black and white to some of filmdom's overseers.

Typifying one batch of letters is some penmanship from a girl cashier in a small Pennsylvania village. This young woman reminds that her only diversion after hours is to go home and read a book or else go to a picture. But, like a lot of others, she's doing more reading than she used to because pictures don't divert the way they once did. She goes on to say that certain radio broadcasts have more punch for her, and give her a better chance to use her imagination, than seeing and hearing the modern screen fare.

Many film people feel the same as these small towners. But like the latter they can't make their squawks public. Somebody else would jump on them. But the letters complaining of the kickless pictures are growing more numerous all the time.

TELEVISION'S BAD STOCK PROMOTERS

Television doubting thomases, like the radio skeptics before air sound was commercially launched, are in for an awakening. Before the next two years are up they will see in their home as many as 12 images in a long shot on the screen eyed through the televisor; also close-up views of as many as three people at one time.

Until this is possible, with a clarity, brightness and definition of detail as good, at least, as what is rated fair projection of a film on regular screening right now, the big electrics will not even attempt to interest the general public in vision pictures in the home.

Dr. A. Goldsmith, a most eminent authority on television, makes these declarations. He makes them observing his own cognizance of a large part of the public's belief that television is still largely a matter of theory. To that percentage, especially, Dr. Goldsmith states:

"Right now if the public were familiar with the progress of television they would not be surprised—they would be amazed. It is only recently that we have made our greatest strides in television."

Propaganda

At the present time the market is being flooded with television propaganda, largely attempts, by certain individuals and concerns knowing as little about air transmission technically as the public itself. These are regarded in established electric circles as the usual forerunner to the appearance of any big innovation. Radio, they cite, had its phoney stock promotions the same as motion pictures. The electrics can see no way to stem the similar tide now swelling toward television.

Schnitzer's Visit

Joe Schnitzer is due at Radio New York office within another week. He has spent the greater part of the winter keeping a hand on studio purse strings.

Understood that Schnitzer will return shortly to the Coast after conferences here. The trip is as planned during the winter.

DIETRICH'S IDLE MONTH

Hollywood, April 28.

Marlene Dietrich returns here tomorrow (Wednesday) after a two months' vacation in Germany. She is bringing along her four-year-old daughter.

Miss Dietrich's next picture, "Indiscretion," Joseph Von Sternberg directing, will not start until June 8.

Quiet Scrapes

Hollywood, April 28.

Metro barber shop is no longer a haven for writers, agents and actors who think they can corner execs while latter are getting scraped or clipped.

New system to keep trade has been instituted by barbers. Five husky bootblacks outside were all formerly circus roustabouts. When someone starts to sell something, the barber yells, "Hey Rube!" and the quintet rush in to rush the seller out.

12 House Managers Think Threat Letters Are a Publicity Gag

Hartford, April 28.

A dozen theatre managers in this city have been made recipients of letters, mailed at Bridgeport, Conn., demanding $1,800 from each. The blackmail letters, and their source, remained a mystery up to Monday night (27). Authorities and the managers alike view the matter as an ill-advised piece of ballyhoo.

Only two of the receivers notified the police after which the others followed. Detectives here, while watching for further developments, were skeptical of success, fearing wide newspaper notice would frighten the culprit into keeping under cover. Theatre men declare they have no intentions of paying.

Henry Needles, Warner Brothers district theatre manager, who got one of the letters, said today he believes the whole affair a publicity trick for some film scheduled for the town.

Clarke's Latest for U

Don Clarke, Metro's p. a., will turn in his original for Universal, "Baby-Faced Killer," by May 1. On that date he will board the Saturnia with Mrs. Clarke for a brief sail to various foreign ports.

U ordered "Killer" for Lew Ayres on top of buying "Impatient Virgin," Clarke's latest novel, sight unseen, before Radio or Metro, who wanted it, had a chance to see the completed script. U accepted novel on looking at first takes.

Menjou-Beery Starring

Adolphe Menjou and Wallace Beery will be among the Metro players to see their names above film titles on the new program.

Such billing designates star rating.

Yank Film Knifed Just 66 Times by Censors

Pittsburgh, April 28.

The Harris, WB downtown small seater, was forced to yank "Caught Cheating" (Tiff) last week after two days because the film had been chopped almost beyond recognition by the censors, who made 66 eliminations.

It was too late for the house to get another feature so the management apologized on the screen for the condition of the picture, telling patrons it wasn't the fault of the sound equipment but merely censorial taboos. Film was replaced by "The Spy" (Fox).

First time it has ever happened around here.

NO NEW CYCLE AS GANGSTERS DIE OFF

Hollywood, April, 28.

Major studios are awaiting the next story cycle without an idea as to what will be its nature.

Fox has taken the lead in going thumbs down on gangster yarns or other pictures with a crime theme. Feeling on the lot is that the crime cycle is petering out.

Present lineup of 24 pictures being readied for production has none dealing with crooks except "The Black Camel," a Charlie Chan mystery yarn.

GAIETY OFF, FOR RADIO; NOT ENOUGH CAPACITY

RKO has called off its deal for Erlanger's Gaiety on Broadway, through the small capacity of 900. It's not considered sufficient for a grind house. Another reported reason is the estimate to place the theatre in condition for continuous operation. That would entail about $40,000.

RKO has reopened negotiations with the Shuberts for the Central with $4,000 weekly, said to be RKO's maximum for that house. It is reported Charles Dillingham, now renting the Globe at $6,000 a week, with this lease expiring in July, is willing to make a rent concession if RKO will enter into a renewal.

Par's Convention Trailer For Theatres in One Reel

Hollywood, April 28.

Paramount is so pleased with its convention trailer that the film will be shown in all Publix theatres in August. Now feature length, the picture will be cut down.

Arch Reeve, Coast publicity director, prepared the trailer.

Newspapermen and Publix Agree That Public Will Decide Screen Ad Future

"Let the public decide." That is the verdict of the American Newspaper Publishers' Association and Paramount-Publix regarding screen advertising.

The A.N.P.A. feels, according to one of its executives, that the public does not want advertising in the theatre and P.P. doesn't care what the publishers think about it at this time. The picture company maintains that a check-up still proves that the public is not opposed to the commercial one-reelers.

Just what the A.N.P.A. is going to do about helping the public assert itself one way or the other cannot be gleaned. The screen ad matter was taken up in executive session at the publishers' convention in New York last week. While the newspaper boys blasted heavily and publicly against radio advertising, there wasn't a peep as to the details concerning any anti-screen campaign.

Sounding "Chicago"

Hollywood, April 28.

Pathe is negotiating with Maurine Watkins for the talker rights to "Chicago." Silent version of the film was made by the same company.

Helen Twelvetrees is the probable lead, the newspaper angle to be emphasized instead of crime.

PIERSON'S CADDO RETURN

Wayne Pierson, in charge of the New York office of Caddo for several years, recently closed, and now handling the road-showing of "Dirigible" for Columbia, is said to be rejoining Caddo as a foreign representative for Howard Hughes.

Report, as yet unconfirmed, is that Pierson will return to the Hughes' payroll in three or four weeks, taking office with United Artists.

New Experiment Aims at Giving Programs Suitable to All Classes

The present film house as an institutional theatre where all classes will find something to satisfy, is another experiment of the film business. In this era of experimentation big companies take turns. Where Fox took it on the chin for the all-kid theatre, and flopped, with it over in Jersey, Paramount is standing the expense of a model community formula at the Paramount in New Haven. If it is as successful as filmdom's overseers say it is, then the child may well be the propelling factor in parent patronage of the future.

Up in New Haven Paramount has been quietly organizing a Child Picture Club until the enrollment now runs to 1,200. If it continues to grow Paramount will develop similar organizations in other cities, as will other circuits. Idea is not new but it has added a few wrinkles.

Club members are actually members. They are given a commutation ticket form of identification for the special shows every Saturday morning. The juveniles who can produce a ticket punched 20 times, meaning that he hasn't missed a show in as many weeks, is distinguished before his fellow members by receiving some sort of prize such as a doll or cowboy suit.

Reaching the Parents

Behind this, however, is the inside appeal to the child's family. After the special show on Saturday Bill Black, who is doing the club work in New Haven for P-P, tells the youngsters that there is a picture on the regular program the following week which they should induce their parents to see.

On week days Paramount is putting programs within programs. There is a portion that will supposedly appeal to the kids, who are getting their special picture instruction on Saturday mornings at 15 cents per head. Another reel or two is designed for the intellectuals and still more for the sophisticates. Just how the kids feel when the intellectuals are enjoying themselves, or vice versa, hasn't been definitely recorded.

However, most film men know that more people are married than are single and that more married couples have children than haven't. So this tryout formula is being followed with close executive attention.

Hays' Denial

Hollywood, April 28.

Will Hays emphatically denies that the studio barring order is a concerted move by the Hays organization. Restraint of trade is thought to be in mind. Accordingly, the studios are separately and at different times putting the pass restrictions into effect in order to remove suspicions of any concerted move.

Metro Monday (27), issued a stringent order when Louis Mayer, calling all execs, writers and directors together, cautioned them against speaking for publication. Reporters can't be seen unless by advance appointment. When and if such appointments are made somebody from the publicity department must be present.

This desire for the factory system of bottling up news is an intended move for increased efficiency, it is claimed.

Studio's No-Pass Rule Looks Bad for Personnel

Hollywood, April 28.

After Paramount committed the blunder last week of keeping agents waiting outside on streets while their clients were interviewed within, Mike Levee's purpose of calling agents together was to reassure the legitimate ones of better co-operation in the future.

This is one instance of bad morale through studios insisting on a more stringent pass system.

Paramount yesterday (27) installed a strict no solicitation rule order with the pass system good for a single visit to one individual, without permission to newspapermen and others floating around offices as heretofore.

Means an added police force to curb promiscuity, with B. P. Shulberg insisting on a uniform order without exceptions, although certain papers are assured of special courtesies through the co-operation of publicity departments.

The studio barring angle is having a bad effect on the studio's personnel.

Too Much Trouble

Hollywood, April 28.

Richard Talmadge, independent, experimenting with production in Mexico, has decided it's too troublesome.

He's back on the Universal lot to start some states righters.

Home Office Meetings

Fox is holding its annual sales convention in its own home office. First time this has ever been tried.

Reason is that the new annex provides an auditorium considered as good as that possessed by any hotel.

Convention opened Monday and closes today (Wednesday).

UA's Talent Scout

United Artists now has its own talent scout, Jack W. Crosby. Latter will go on a search for Sam Goldwyn, UA production head.

Crosby, for many years, was a personal representative and agent.

HECHT WITH GOLDWYN

Ben Hecht has a five-year contract from Samuel Goldwyn. Same producer has Sidney Howard under a three-year term.

Hecht recently went to Hollywood to co-author, with Charles MacArthur on loan from Metro, a Ronald Colman story. Title is "The Unholy Garden" and the script is completed.

PAR BORROWS O'BRIEN

Pat O'Brien, under contract to Howard Hughes, arrives in New York Sunday (3) to make a picture for Paramount under loan. He will do "Personal Maid," opposite Nancy Corroll.

Production starts at the Astoria studio in two weeks.

U RETURNING TO SMALLIES

Hollywood, April 28.

Sam Bischoff, former Columbia executive, is at Universal to produce a series of six so-called action pictures, each to be made under a $100,000 maximum nut.

This marks Universal's decision to go into the cheaper market, which it endeavored to leave last year by making a program of only 20 higher types from books and novels.

Execs have felt that much of its business in smaller houses built over a period of years has been neglected, and this plus the demand for less pretentious pictures for double-bill houses, makes a call for the cheaper releases.

Pictures will be made somewhat on the order of the old westerns, with a minimum of dialog. Intention is to keep the talking down to about 30%, which also permits easier dubbing for the foreign market.

BORROWING LEADS

Hollywood, April 28.

Radio is dickering for Jeanette MacDonald, of Fox, and Kay Johnson to play the twin feminine leads opposite Ivan Lebedeff in "Strange Women."

Picture is on the slate for May [illegible]

KILEY AT FOX

Hollywood, April 28.

Jed Kiley starts for Fox as a staff writer this week.

Former columnist on the Paris "Boulevardier" has returned from a trip abroad. He had originally been imported by Universal.

ALLIED'S 1,680 CONTRACTS

LINED UP FOR ITS AD NEWSREEL

Claims 15 Metro-Loew Employees Given $790,000 Out of $9,000,000 Profit on 1929 Fox-Loew Deal

That 15 employees of Metro and Loew's received $790,000 in cash gifts from the Fox-Loew deal in 1929, this amount being distributed by Nicholas Schenck, David Bernstein and Arthur Loew, the money forming part of the $50,000,000 which these three men received for their 400,000 shares of Loew stock purchased by William Fox is claimed in the suit now being prosecuted in the N. Y. Supreme Court against the three officers of Loew's and brought by Edwin Stanton, holder of 300 shares of common Loew stock and Fred Warren.

The biggest individual gift was $250,000 to Irving Thalberg; Leopold Friedman, counsel for Loew's, received $200,000; Charles Moskowitz, $100,000, while Louis B. Mayer and Robert Rubin, latter general counsel for Metro, received nothing, according to this court hearing.

The full list of beneficiaries of cash gifts from the plaintiffs as presented to the court included besides those mentioned above—E. A. Schiller, $50,000; E. J. Mannix, $50,000; Ludwig Lawrence, $25,000; Morton Spring, $25,000; David Blum, $25,000; Joseph Vogel, $15,000; Edgar Selwyn, $10,000; Felix Feist, $10,000; Marvin Schenck, $10,000; Howard Dietz, $10,000; Hattie Holborn, $5,000, and Len Cohen, $5,000. Some of this list are given as being stockholders while others are not.

Stanton through his attorneys seeks to show that Schenck, Bernstein and Loew made an unfair profit and otherwise put over an unethical deal when selling their Loew interests without notification to the stockholders.

$125 a Share

It was brought out in court that at the time of negotiations that Schenck, Bernstein and Loew received $125 per share from Fox, thus making an extra profit of around $9,000,000.

Other testimony given indicated that neither Mayer nor Rubin was aware of the transaction until it had been completed. In the deal practically all the stock held by the Loew estate, through a private corporation known as the Empire Corp., was turned over to Fox. This amounted to something like 187,000 shares. That's above and beyond that which was held by individual members of the family in their own or other names. The Arthur Loew holdings amounted to around 40,400 shares.

Among the witnesses who testified were Nicholas Schenck, David Bernstein, Arthur Loew and William Fox. The latter, in direct questioning, indicated that Nicholas Schenck had a preconceived idea of the value of the stock desired by Fox. Schenck was willing to sell only at $125 and for the entire block of 400,000. Otherwise there would have been no deal. Fox at first only desired to purchase 300,000 shares or less and at $110 or less.

Wm. Fox On Stand

The last meeting between Schenck and Fox before the deal was actually completed was on Feb. 24, 1929. Fox by that time was able to gather only $25,000,000 of the $50,000,000 needed. Schenck thereupon, according to testimony offered, told Fox he wanted the full $50,000,000 by the following Tuesday or the deal was off. The rest is history. William Fox stated on the stand, fortunately or unfortunately for himself, he was able to get the money. Fox's aim in the purchase was to gain control of Loew's.

The trial is expected to end this week. Otherwise, the case offers nothing of a highlight nature with the counsel on both sides continually wrangling over forms of procedure and questioning. The defendants are represented by Attorneys Henry Taft, Nathan Burkan and Leopold Friedman.

A Couple of Boners

A booking boner of this week, paralleling the booking of "The Virtuous Sin" with Singer's Midgets (stage) at the Paramount on Broadway a few months ago, is on view at the Loew's State, New York.

It's the Texas Guinan cabaret act on the stage with "Skippy" on the screen.

PAR. SPENDING $500,000 FOR SPECIAL ADS

Under S. R. Kent's supervision, Paramount is working out its most extensive special ad campaign in its history. Plans call for an expenditure to newspapers, trades and mags of around $500,000 on the '31-'32 program.

Russell Holman, in charge of Par advertising, and A. O. Dillenbeck for Hanff-Metzger, Par's ad agency, will feature in the campaign three full-page ads in 350 newspapers, with 150 cities heralding three of Par's major pictures for the coming season ahead of booking dates in the fall. In addition there will be trade paper inserts and a series of "Saturday Evening Post" displays, starting with a double spread Saturday (2).

Sales representatives in the field will be furnished broadsides showing type of Par ads for spring and summer, plus the type of advertising to break during Paramount Week, Sept. 6-12.

For that Par Week, and during the whole month of September, special booking agreements under plans will be provided the exchanges on official celebration of the 20th birthday jubilee of the company. At the same time the Columbia radio network will carry messages across the country.

Hughes Spurns 'Angels' Footage for New Film

Hollywood, April 28.

Starting out with the intention of making an air comedy from the holdover footage of "Hell's Angels," and later deciding to use only a small percentage of this, Howard Hughes now states he won't use any and will confine shooting to entirely new air stuff.

Agents are combing the west for French and American war plane relics to be reconditioned for use in the film.

Vin Richards' Shorts

Universal has given a contract to Vincent Richards for a series of tennis shorts and is angling for names in other sporting fields.

U has made a flattering offer to Mrs. Helen Wills Moody, world's women net champion, to make some tennis shorts. Mrs. Moody is now in Hollywood conferring with U on proposed film debut.

The sport series of 26 includes some running shorts with Charlie Paddock, baseball subjects with Babe Ruth and a half dozen football briefs which were written by the late Knute Rockne. Al Kelly, U shorts director, is now in South Bend to shoot these with the Notre Dame football squad.

Hays Members May Declare Indie Exhib Body Competitor—Theatres to Play Reel for Nothing, but Must Retain Advertising Matter — Expect $1,000,000 Yearly Income

HAYS DIRECTOR OUT?

A battle within the film industry, which may involve the dislodgement of one Hays director and the recognition by producers, for the first time, of an independent exhibitor organization as a business competitor, is officially reported imminent.

It was declared Monday (27) in producer circles, that the declaration will ensue as soon as Allied Exhibitors collects its first money for advertising in a news reel which Capt. Baynes one of the oldest members of the Hays outfit, has officially agreed to turn over to the independent cause through his Kinograms and former educational affiliation.

So far 160 salesmen who are combing independents throughout the country before the formal consummation of the Allied-Baynes deal, had turned in slightly over 1,680 contracts for the newsreel. Each contract represents an independent exhibitor pledged to play the Allied reel twice a week for five years and which they will get for nothing. The contract privileges the

(Continued on page 36)

LEGALIZING OF ROXY'S NAME AS ROXY

Roxy contemplates the legal adoption of his w. k. professional title of Roxy. Roxy may be the single word contained in the official transformation.

Samuel L. Rothafel as a handle is barely known outside of American show business. It is Roxy's regular tag. Roxy is internationally known in all fields through his wide range in showdom and on the air.

Roxy has full rights in the name of Roxy. The single claim held to it at present is between Roxy and the Fox subsidiary, the Roxy Theatre Company. That company is continuing to employ Roxy as the name of the Roxy theatre, New York, founded and operated until recently by him.

Roxy's contract for the use of his title by the company expires in September, 1932, when the word Roxy will disappear from the theatre now bearing it and the corporation.

Kelly-Chaplin Split

Charlie Chaplin and Arthur Kelly, v. p. of U.A., and personal rep of Chaplin for years, have parted company.

Kelly remains with U. A.

Allport Stays?

Fayette Allport may remain in Germany as Will Hays' representative. He was borrowed from the Government six months ago.

A substantial increase in remuneration, it is understood, is being offered Allport by Hays to remain in the industry.

Film Theatre Men on Coast In Panic as Legits, Circuses And Resorts Top Them for Biz

Hollywood, April 28.

Coast show business in all its branches in the most widespread session of reverse English it has experienced in years.

Deluxe picture houses are hungry, while legit in most cases is picking up. Outdoor amusements are breaking records for early season business.

Every downtown picture house in Los Angeles is using red ink with exception of the United Artists with "Front Page." The $2 picture houses are playing to the ushers.

Legit Big

Two legit attractions, Pauline Fredericks in "Elizabeth the Queen," and Mrs. Leslie Carter in "Shanghai Gesture, are extending their runs by two weeks.

The Pantagos, in Hollywood, Fox-West Coast operated, has become the most consistent money-maker with second run pictures and stage presentations. But it is admitted that this house is taking business away from the other F-WC houses in Hollywood. It is also affecting Loew's State, downtown, where the Fanchon & Marco units play the week previous to Pantages.

In neighborhood houses the blues are being sung to the accompaniment of the poorest business recorded in years.

Circus Sell-Outs

Burning the theatre men is the fact that circuses playing in this section are seating them on the sawdust. The Barnes outfit has had two dozen sellouts since it opened three weeks ago. Same for the Gentry and Schell tricks.

Beaches are doing better than average business for this early in the season, with Long Beach reporting top business the last three weekends.

San Francisco, Fresno, Bakersfield, Tulare, San Jose, Santa Barbara and San Diego all report conditions alike. Show business is anybody's guess, with the traffic cop having a chance of being the best guesser.

Night business is off in all the deluxe film houses, while mats are growing. Everything from price cutting to triple featuring is being discussed as a business stimulus.

As it now stands, opposition is being forgotten and everybody is getting together in an effort to stabilize.

Thicker Than Water

Hollywood, April 28.

While Fox's "Black Camel" company was aboard ship between here and Honolulu for location scenes, the only person among the picture crew who dressed for dinner was an electrician.

PATENT MIXUP FOR SUPREME COURT

Filmdom's talker patent situation in which General Talking Pictures (DeForest) and ERPI and Western Electric are the principal litigants is going to the U. S. Supreme Court for final disposition. That court will be asked by a writ of certiori to review the decision of the Third District U. S. Court of Appeals in Philadelphia, which held that the Ries (GTP) patent was not infringed in ERPI's reproducing device. Recently the same court denied a petition for a rehearing, filed by Darby & Darby, attorneys for GTP.

Present legal cause concerns only the reproducing phase of the Ries patent, as that was the only item on which the two litigants agreed to go to battle in the courts. By consent of the parties the recording phases were passed on to another time.

GTP has a present suit on recording infringement against ERPI pending in Delaware and similar suits on both reproducing and recording against RCA and one or two of the major companies, namely Fox and RKO.

General Talking Pictures (DeForest) suit against Fox and Fox Case and Zoephone (allied companies) has been placed back on the calendar of the U. S. Court in New York. This suit is brought on two angles alleging infringement of both recording and reproducing patents as against Fox. Trial will probably not come before autumn, as the court does not sit in the summer.

U WILL TRY EASTERN PREVIEWS; ASKS CRITICS

Previews of new pictures in the east in hideaway theatres, as on the Coast, looms as a strong probability with Universal experimenting in this direction. U will preview "Mother's Millions," produced by Liberty, at Proctor's, New Rochelle, this Friday (1), with all daily newspaper and trade critics invited.

Picture will not be advertised nor billed in line with similar handling on the Coast. It will be heralded at the RKO house as a special preview, with advertising in the local dailies following out that idea.

It has long been complained of on the Coast that the previewing of pictures in and around L. A. has become so much of a gag through tip-offs that the proper audience reaction wanted is not obtained. The Hollywood producers also object to the extensive reviewing of previews as the picture may be taken back to the studio for some reshooting, retakes or cutting.

W. E. Men Scoff at Rumor Otterson Is Out

For the past year, off and on, reports have had J. G. Otterson stepping out as head of ERPI. The latest says he is to withdraw May 1.

Western Electric men maintain total ignorance of such an Otterson move. They admit knowledge of the rumors but term them as too ridiculous to even be denied.

Laemmle in Town

Carl Laemmle arrives in New York on his belated eastern visit today (Wednesday) for conferences with Al Szekler, g. m. Latter was to have sailed Saturday (25) for Germany but was wired to postpone the trip.

Laemmle, jr., is not coming east at this time as planned. Resumption of production on the Coast is keeping him there.

Szekler will probably sail for Germany at the end of the week.

Joe Kennedy Sailing

Joseph P. Kennedy expects to sail from New York for Europe May 1. He may be away all summer.

Faulty Construction Acoustics Remedied by Latest Invention

Over 10,000 film theatres in the U. S. have faulty acoustics which to all appearances cannot be remedied, unless the houses are wrecked and modern substitutions erected. Through an invention inspired by talker methods and born in the American Telephone and Telegraph laboratories, no theatre need ever become obsolete because of its architectural cavities.

Rehabilitation, never before believed possible, is a fact. For $100 per day any theatre owner can have the mysterious noises in his theatre which impair legitimate sound coming from his speaker horns back screen, measured at the rate of one-one thousandth of a second per noise. The noise in turn can at the same time be traced to its source and analyzed mathematically to such a finite degree it can be corrected.

There is no need to rip out an old-fashioned proscenium or tear down a wall to get proper acoustical reaction. There is as little requirement to push out a wall, raise or lower a ceiling.

W. E.'s System

Following the air tracing, such simple remedies as a block of special building material here, a new brush in the ventilator, the indenting of a beam elsewhere, are all necessary.

Echoes, one of the most serious handicaps of nearly every theatre in the country, can also be corrected with the new system.

Western Electric has the new "finder" added to its acoustical kit bag.

PRODUCERS K. O. ROYALTY IDEA OF SCRIBES

Hollywood, April 28.

Although there is considerable agitation among the playwright-scenarists for a royalty system, there is little likelihood of this plan being adopted except on so-called special productions.

Current moved by the screen writers toward complete organization is so far a friendly affair, the producers unofficially giving their views to members of various committe : on points that may later develop into issues.

Producers' Angle

Representative producers have told the writers they are in sympathy with the agitation toward a royalty system, and agree that were it feasible they would no doubt get better material. Under the present booking system, however, it would be practically impossible, they say.

Where group booking is involved, the producers have told the writers, a royalty system could not operate inasmuch as it would be difficult to designate the profits of individual pictures. However, producers stated, such a plan could be applied to those special films which are sold periodically as solos.

Writers' committees on the grievances will not ask for complete substitution of the present system on a royalty basis.

Idea Protection

One of the conditions decided upon for formal demand on the producers is that any ideas supplied to a studio by a writer engaged for one picture are the property of that writer if the ideas are not used in the story for which he is engaged.

This agreement is aimed at the so-called pumping idea, whereby a writer's first treatments of a story are turned down, but later appear as pivotal material in later pictures.

Hammons Sennett Renew

Hollywood, April 28.

E. W. Hammons has renewed his contract with Mack Sennett for 24 shorts next year.

Nothing has been done about the Christie contract yet.

Radiovision Preparing For Television Over Limited Area by June

By June 15 there will be three regular radiovision stations established for regular daily television broadcasting in New York. The first, a combination of W2XCR of the Jenkins Television Corp. and WGBS of the General (Radio) Broadcasting System, was inaugurated Sunday (26) evening. Others reported to follow are CBS and NBC.

This sight and sound broadcasting while being made available for public subscription is given as purely experimental. Radiovision at the present time is limited for reasonably good reception within a radius of only 15 to 25 miles from the sending station.

The inaugural ceremony of W2XCR and WGBS was featured by a variety of speakers, stage and screen people invited to participate. Morton Stewart, program director of both stations, acted as m. c.

Under the plans as presently constituted W2XCR will carry on alone over the air daily from 3 to 4 p. m. Following this the regular WGBS program will be televised the following hour, while from 6 to 8 a continuous sight and sound program will be transmitted.

The inaugural program Sunday as observed showed no radical change or improvement in radiovision than hitherto in other demonstrations. It sizes up to the early and more crude stages of radio. The broadcast sent from a glass enclosed transmitting studio at W2XCR was received on television sets around two blocks away. These programs were received in the usual television manner and on sets that permit only for a picture around one-foot square.

Dick Gilbert will do a weekly 15-minute television broadcast over WGBS-W2XCR each Saturday, featuring different guest artists each week. First program Saturday (2) will feature Belle Livingstone, Dale Wimbrow, CBS announcer, and Ruth Wimp (vaude).

Gilbert was also on the inaugural television broadcast of WGBS Sunday (26).

That isn't comparable with the progress recently repped to have been made at Chicago when a receiving picture 8-foot square was shown.

Not Practical

So far from a practical standpoint the initial broadcast demonstrated television is far from the stage where it may be adopted for general use. There are probably not more than 2,000 television receiving sets in the country. At present the only manner in which a television broadcast may be seen is to keep a constant eye on the receiving lens. The program must be received in a darkened room, which makes it absolutely necessary to sit close up to the receiving apparatus to catch what may be going on visually, although the sound can be heard as by radio reception.

New Lawyers for Fox

Hughes, Schurman and Dwight, downtown law firm, will succeed Saul Rogers as general counsel for Fox Film and subsids, when and if Rogers steps out. That's authoritative but not official.

July 1, Howard Benson, Chicago attorney, will become special counsel for Fox Film.

Rogers continues with Fox, the new appointments not affecting his official position except by his consent.

Junior as V-P

At a special meeting of the Board of Directors of Universal Monday (27), Carl Laemmle, Jr., was elected second vice-president of the company. R. H. Cochrane is first v.-p.

News of the election was sent by Cochrane so that it would reach young Laemmle Tuesday, his 23d birthday.

Action of the U board probably makes Laemmle, Jr., the youngest v.-p. among major producing-distributing companies in the business

1st Runs on Broadway

(Subject to Change)

Week May 1

Paramount — "Hell Bound" (Tiff).
Roxy — "Three Girls Lost" (Fox).
Capitol—"Secret Six" (M-G).
Globe — "Subway Express" (Col).
Rivoli — "Tarnished Lady" (Par.) (29).
Strand — "Public Enemy" (WB) (2nd week).
Winter Garden — "The Millionaire" (WB) (3d week).
Rialto—"Gun Smoke" (Par) (2nd week).
Mayfair — "Born to Love" (RKO-Pathe).
Warners — "Too Young to Marry" (WB).
Central Park—"Tabu" (Par) (7th week).

Week May 8

Paramount — "Ladies' Man" (Par).
Roxy — "Young Sinners" (Fox).
Capitol—"The Prodigal" (M-G-M).
Globe—"Virtuous Husband" (Radio).
Rivoli — "Tarnished Lady" (Par) (2nd week).
Strand — "Misbehaving Ladies" (WB).
Winter Garden — "The Millionaire" (WB) (4th week).
Rialto — "Indiscreet" (UA)
Mayfair—(Not known Monday).
Warners—(Not known Monday).
Central Park—"Tabu" (Par) (8th week).

$2 Pictures.

"Trader Horn" (M-G-M) (Astor) (13th week).
"Dirigible" (Col) (Central) (4th week).
"The Smiling Lieutenant" (Par) (Criterion) (May 14).

Foreign Films

"Zwei Herzen im ¾ Takt" (Superfilm) (German) (Europa) (30th week).
"Forsterkristl" (Transocean) (German) (Belmont) (2nd week).
"Studenten Sein" (German) (Little Carnegie) (30).

Promoting Television

London, April 20.

Harry Myers, advisory engineer to Baird Television, is leaving shortly to establish a company of his own to exploit his television patents and inventions.

Will Day, veteran in films, is in with him of the floatation.

U Sees Hope for "All Quiet" in Germany

Universal is hopeful of eventually getting country-wide release for "All Quiet" in Germany. Action of Al Szekler, g. m., sailed Saturday (25) to personally take charge of the situation in Germany. the Reichstag in easing up on its ban for restricted showings in clubs and certain designated theatres leads U to hope for complete coverage over there.

L. A. to N. Y.

Irving Thalberg.
Norma Shearer.
Will Hays.
Jack Blystone.
Karl Hajos.
Charles "Buddy" Rogers.
J. J. Murdock.
Mildred Walsh.
Carl Laemmle, Sr.
Pat O'Brien.
Sid Kent.
John Clark.
Dr. E. S. Waite.
James Clark.
C. E. J. Frawley.
Larry Flynn.
W. Sussman.

N. Y. to L. A.

Herman Shumlin.
Charles Behan.
Bertram Harrison.
Howard Lindsay.

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Gyps are working strong here again. School and scenario racket wide open. Promise to place advertising matter in picture scenes also working. Buried treasure also getting a play, with a new angle of refunding money subscribed for a picture when the gold is dug up.

Berlin From Hat

Irving Berlin is the latest music publisher closing his local office. Jack Stern will deal pro copies from the hat.

O'Neill for Metro

Friends of Eugene O'Neill say he's changed his opinion of pictures and may work on the screen adaptation of "Strange Interlude" for Metro.

Arriving for Par

Charles Trowbridge and Frances Moffat, eastern legit players, arrived here last week for Paramount. Peggy Shannon gets here Tuesday (28).

Chinese Notice

Grauman's Chinese, ace Fox-West Coast house, gave two weeks' notice to personnel as protection in case either "Squaw Man," "Free Soul," "American Tragedy" or "Women of All Nations" are delayed in the cutting and not ready for release when "Dirigible" closes in two weeks.

Borrowing Greeks

Lowell Sherman, borrowed from Radio by Sam Goldwyn to direct "The Greeks Had a Name for Them," formerly "Greeks Had a Word for It," will also play in the picture. Others borrowed for this are Jean Harlow, from Caddo, and Carole Lombard from Par.

Columbia Cuts

Columbia laid off 30 employees last week. Only technical and stenographic departments affected.

Col. Special Starts

"Arizona," Columbia's first special on next year's program, starts this week with George Seitz megging. Jack Holt announced for the lead is out because the next Holt-Graves picture overlaps "Arizona."

L. A. to H-F?

Hughes-Franklin has a tentative deal for H. L. Gumbiner's Los Angeles theatre. J. J. Franklin, who "resigned" from H-F, has practically closed a deal for the Lazarus circuit of six theatres here, including the Million Dollar downtown. Rumored that J. J. is handling the deal for his brother.

Joyce-Selznick May Split

Split up or amalgamation of the Frank Joyce and Myron Selznick agencies is on the fire. Pair now have the Frank Joyce Agency, the Myron Selznick Agency and the Joyce-Selznick Agency, each handling its own people. Selznick is said to have offered Joyce $500,000 for his end, with Joyce thinking that $2,000,000 is a better figure.

Legit for Indie

Sondra Belair, formerly of legit, gets the femme lead in "Ropes of Sand," to be produced by Miracle Pictures.

Five-in-One

Clyde Bruckman directed "Everything's Rosy," Robert Woolsey's unction feature, in 18 days, four days under schedule. First four days' work was done on the opening day.

Denny's Meg Yen

Reginald Denny wants Metro to buy "That's My Daddy" from Universal and let him direct it. He wrote the story and played in it for U. Metro is mulling it over.

One of Those Weeks

Aliki Diplarakos of Greece, current "Miss Europe," turned down a test chance at Paramount. It also rained, making the week very unusual.

Soothing Oakie

Edward Small office is drawing up a new Jack Oakie contract to submit to Paramount. Latter is dissatisfied over splitting his current contract with three agents. Small is the last to take over his business.

Just a Thing

Howard Green, Metro scribe, opposed his boss, Louis B. Mayer, in a debate over the troubles of writers. He's now with Caddo adapting "Queer People," but the debate is supposed to have nothing to do with the switch.

U's Activity

Lloyd Hamilton's second for Universal will kid the apple peddlers. Murray and Sidney resumed short activity with "Models and Wives." Their next feature will be "The Cohens and Kellys in Hollywood." Whether to have them tourists, exhibs, or just producers is the question.

Relieving Dempsey

Broadmoor Hotel Corp. of Colorado Springs has taken over Jack Dempsey's hotel and casino in Ensenada, Mexico.

"24 Hours" Set

"Twenty-four Hours," lining up for production at Paramount, will have Clive Brook, Kay Francis and Wynne Gibson featured.

Spec Gets Spot

Ruth Donnelly of New York legit took a chance. Day after she arrived on the Coast she landed in "Transatlantic" (Fox).

Par with Wilkins

A Paramount silent cameraman will supposedly ride with Sir Hubert Wilkins on his undersea trip to the North Pole. Paramount sound crew will go as far as the expedition base at Spitzbergen.

School Grad Out

Allan Lane, grad of the WB school of acting, is out of "Five Star Final." Replaced by Anthony Bushell.

U Switches Leads

Switch of femme leads at Universal has Jean Arthur playing the part assigned Sidney Fox in "Ex-Bad Boy" ("Whole Town's Talking"). Miss Fox plays opp Lew Ayres in "Heaven On Earth" ("Mississippi").

Roesner All Over

George Roesner sold "Murder to Music" to Columbia and will adapt and dialog it.

"Chalice" For Boyd

"The Iron Chalice," remake of a Cecil de Mille, will be Bill Boyd's next for RKO-Pathe ahead of "Suicide Fleet." Dorothy Sebastian (Mrs. Boyd) probably will lead.

DeVoe's Funds Plea

Daisy DeVoe, awaiting a new trial on charges of theft from Clara Bow, while acting as her secretary, is being offered for vaudeville at $1,000 a week to raise funds for her defense. Lou Kane, ex-Chicago agent, handling.

Smart Boy

Malcolm Moulder, failing to click as an American juvenile, unmuzzled his French, changed his name to Jean Delmour, and is getting along O. K. in versions and synchronizations.

"Tabu" In Suit

Colorart Pictures has filed a claim with F. W. Murnau's estate for $72,335, asserting that Murnau made "Tabu" on an expedition started and partially financed by Colorart. Robert J. Flaherty and Paramount are notified that an accounting of profits on the picture will be sought legally.

Colorart claims it commissioned Murnau and Flaherty to make a film called "Turia," and after five months in the South Seas drawing $1,000 monthly apiece they quit alleging breach of contract.

New Fox Tester

New head of testing at Fox is Paul Westherwax, cutter. Replaces Herman Paley, dropped, and George Davidson, now directing dialog.

"Up" Up

"Up and Up," which went down at U with Mary Nolan, is up again. Tom Reed writing it for Cyril Gardner to meg.

Hays No's Titles

No, no, said Hays for "Daughter of Joy" and "Hollywood Passional" titles. Radio's sub for the latter is "Inside Foibles of Hollywood."

Eastbound Party

The Irving Thalbergs (Norma Shearer), Winfield Sheehan, Glen Allvine and John Blystone made it a party for New York last Thursday.

Col. Kills Three

Columbia dropped three action stories, deciding to sink the money on more important stuff. Eliminations are "Through the Flame," "The Sea Patrol," and "Hold for Murder." Four new ones in the line-up are: "The Man in Her Life," by Warner Fabian; "Forbidden," in which Frank Capra will direct Barbara Stanwyck; "Help Yourself to Happiness," and "Let's Get Famous."

P-P OFF DOUBLE FEATURES

Ad Agencies Muscling In on Theatre Ads Boost Rates, L. A. Houses Claim

Hollywood, April 28.

Local theatre advertising is in a turmoil over agencies' alleged efforts to "muscle in on the 15-and-2% commission. This the advertising and publicity heads here feel, precipitated an increase in the local rates.

As a result, the ad men had decided to go r. o. p. (run of the paper) on their pictures and pay the higher amusement rate to advertise the local theatre and the stage show.

All agreed with the exception of Warners, then, at the last minute, Fox-West Coast also changed its mind when finding that its ad copy was laid out 60-40 with a larger percentage of space now alloted to plug the stage portion. In view of that, FWC decided to pay the amusement rate in full.

No Retaliation

Decisions for retaliation to the increased rates in the "class" papers like the "Herald" (evening) and "Times" (morning) by cutting their space was also nullified by FWC on second thought. Controlling the only $1.50 houses here, FWC feels that it needs these papers to fill the Chinese and Carthay. "Herald," meanwhile, has indicated it will reduce its rate.

The increased rates came at an inopportune time with business bad, state the theatres, but the feeling is that the Hanff-Metzger agency's sudden activity in behalf of the local Paramount precipitated that. The newspapers are believed to have the feeling that H-M and Lord, Thomas & Logan (for whom Jack Pegler arrived here) will want the 13-and-2 whereas they don't pay commissions out here.

FWC's One Thought

As the biggest theatre operator, FWC feels it doesn't want to follow Paramount or RKO and, if a studio gives the circuit $25,000 to spend on an opening the studio doesn't want to know what happened with 15% of that; it's after a big ballyhoo. FWC takes the position that if advertising will fill seats, well and good for everybody.

Other angles on ads have cropped up out here which obviously echo the attitudes nationally of all theatre exploiters. One is that the sports' pages help fill 100,000 capacity stadiums and there is no advertising.

Another was that theatre advertising is scientific these days and could go r. o. p. next to a gas or department store ad at a great saving. But others contend that there is color and glamor about the dramatic pages which is undeniable, with a flavor all their own, and that theatre ads accordingly belong on these pages.

The r. o. p. also became complicated here when it was found that ads were not 90-10 but getting to be 50-50 and 60-40 on the ballyhoo for the local change of prices, stage show, m. c., etc.

NEGRO OPERATOR KILLS COLORED HOUSE MGR.

Houston, April 28.

P. P. Dewalt, Negro, manager of the Lincoln theatre, was shot Thursday night (23) in the projection room of the theatre.

Murder charges have been filed against Julian Frazier, Negro operator, employed by Dewalt for the past 13 years.

B'KLYN MAJESTIC'S INDIE

"Rio's Road to Hell," Sam Cummins' indie film, has been booked into the Majestic, Brooklyn, by the Shuberts for an indef stay starting May 2.

Picture just ended a two weeks' booking at the Shubert Detroit, Detroit.

Cue Sheets Out

Hollywood, April 28.

Notification that distribution of cue-sheets with prints may safely be discontinued has been sent to studios and exchanges by Lester Cowan, manager of the Academy's technical bureau.

Any special instructions to the projectionist on fader settings, etc., will be continued on the film itself in a 2-foot strip provided for that purpose on the leader and trailer on the standard release print.

Scrapping of cue-sheets, made possible by print standardization, will save thousands of dollars yearly for every distributor.

SUMMER SCALE CONCEDED IN HOT DIXIE

Chicago, April 28.

Decision of Publix to keep the midwest and southern time of six and a half weeks open throughout the summer came as the result of several concessions from the unions in these towns.

Union men got together with John Friedel, Publix divisional manager out of Dallas, and listened to reason on cuts averaging more than 25%. This willingness to co-operate was exhibited both by the musicians and the stagehands. While no men were laid off, wages were dropped from an average of $80 to $55.

It is understood that the wage scale will be lifted again in the fall.

Halt Loaning of Talent and Props For Conventions

Fox is moving to ban all personal appearances of talent at outside conventions and celebrations. Where the studio may have fallen for the industrial thing before, it's nix now.

Cost in time and money are too serious from a film studio angle to coincide with the demands of the industrial promoters. In addition there is usually also a demand for studio props which rarely, if ever, come back in the condition they were loaned to exhibitions.

Fox's attitude is said to have been decided some time ago, but only recently has been manifested. Situation is similarly viewed by other companies with the likelihood that these will follow the Fox lead.

The annual demand for star talent and studio paraphernalia for conventions breaks during the summer months.

"Indiscreet" at Rialto

With "Seed" switched from the Rialto to the Rivoli to follow "Tarnished Lady" (Par), opening tonight (Wednesday), United Artists is placing Gloria Swanson's latest, "Indiscreet" into the Rialto with tentative opening date May 7.

UA is trying to arrange for a personal appearance of Miss Swanson at premiere.

While "Seed" gets its first New York run with Publix, it goes to RKO thereafter. It marks one of the few times any film, other than a Paramount or an U. A., has played either of these Publix twins.

INDIES ALSO WILL DROP---HAVE PLAN

Neighborhood Exhibs Offer Substantial Rentals for Day and Date Break with Circuits—Otherwise, They Say, Quantity Only Hope

ACTS ESSENTIAL

Paramount-Publix officially pronounces that double featuring is a flop. Circuit is eliminating it from all deluxe houses satisfied that such a policy cannot survive. This probably means there'll be no more dual bills in the circuit's Chi neighb houses and in other similar spots.

Independent exhibitor leaders, however, are intent upon double featuring in their history-old war to break down the barriers of booking protection. If they can't get quality they're going to continue to give quantity. Two-for-one from now on will be the indis whip for a break on bookings.

The indie argument is that with equal rights in the distribution field producers would make more money in that the releasing duration of a picture would be reduced to a fraction. Also that with the elimination of exclusive playing time circuits would have their rentals cut in half while indies, who wanted to play day and date, would pay rentals several times over their figures in second and third run situations. The increase in rentals by this means would more than make up for the money being realized by the producer under the circuit booking system today, say the indies.

Another of their contentions is that day and dating would not only eliminate double featuring in worthwhile independent houses, which are the only serious contenders of circuits not going for the two-for-ones, but it would return the industry to a basis of competition where showmanship would count.

See Stage as Essential

Publix is one of the first to admit that stage shows are the pertinent factor as regards a two-hour show. Throwing out the stage end to employ double-features, despite first run of pictures or their quality, puts the deluxer in a class with the neighborhood houses.

Toledo is the first spot in which P-P is pulling out double featuring and going back to the stage. The Paramount in that city had a stage policy, but two-for-one films, with markedly lower admissions, failed to help.

What is happening in Boston can easily spread throughout the entire country, it is conceded. In that town an independent is giving a show which includes five acts of vaude and three feature films for 35 cents. A four hour show.

TIFF MOVES

Most of the skeleton staff of Tiffany's home office, 729 Seventh avenue, moves to Educational headquarters in the Paramount building, Saturday (2). Tiff will, however, maintain an office at 729, mainly for Tiff sales, with Carl Coe in charge.

The publicity staff, including Mannie Lee and Joe Rifkin, will also be shifted to Educational's h. o. with general publicity and advertising of Tiff in their charge.

Vicki Baum's Original

Vicki Baum, "Grand Hotel" author, has a one-picture assignment from Paramount. Her story will be an original, the authoress to remain here to write it.

Edmond Pauker, who sold the play, set the present deal.

Of All Foreign-Mades Over Here Only German Talkers Standing Up on Showings in New York City

German films are the only ones to have made any money in American showings with one or two exceptions and are the only ones currently showing today. Six are in New York this week.

With German films in all four Broadway foreign film houses, and two more at the Eighth Street and Fifth Street Playhouses, looks like the German films have found a drawing public. Of the six films four are holdovers, one in its eighth month and one in its third.

French films have been found not to have a draw in New York. "Sous Les Toits de Paris," the only French b. o. winner during the past year or two, owed a part of its pull to a considerable draw outside of French circles.

Italian films have been equally faulty in New York, practically causing the closing of two houses restricted to films in that language. Only one Italian film has developed b. o. strength in New York, "Napoli Che Canko."

Others Drawless

Spanish has been shown with some success consistently at the San Jose, but the success is largely due in lower Harlem to the stage show and low admission.

A Greek film at Proctor's 5th Avenue failed to develop anything. Yiddish films on the east side were quickly withdrawn. Swedish films, shown several times around town, didn't pan out.

English mades have been but little better in scattered sections over here than the other foreignites, except the Germans.

Unfair

Hollywood, April 28.

A studio head who had turned down a writer's story was asked why by the author.

"I didn't like it," replied the exec.

"What was the trouble?" asked the writer.

"That's an unfair question," replied the exec.

TECH CUTS TO 7c—ALSO HAS NEW DEVICE

Dropping from 40 features to five during the past production season, Technicolor, admittedly hoping to start color on the revive for '31-'32, is meeting the producers' biggest demand by sloshing prices so that what now costs 10 cents per foot to color will scale at seven cents.

The color company is also set to announce an invention which, it claims, will eliminate the grain and a certain grayishness hitherto discernible in some of the color product. This is not the four-color combination but just two pigments which, Tech experts say, will give the popular hues.

Announcement of the price reduction and the improvement comes at a time when the industry in general was just about ready to give up color. To make sure that the information will be on hand Technicolor has sent representatives out in the field to cover current sales conventions. One sales session which Tech in particular is anxious to reimpress is Warners, a company which signed up for more color than any other. Dr. Kalmus, president, and Andrew Callaghan are both on the Coast now.

The reduction, effective May 1, is on all orders for 20 or more release prints when orders are accompanied by a half payment in cash. Tech is now using a new super sensitive negative for less lighting, said to increase print brilliance.

OLDKNOW-SULLIVAN MAKING FULL SWING

Oscar Oldknow and J. J. Sullivan, latter the film buyer for all Fox theatres, are making a tour of all Fox theatres preparatory to buying product for the new season. They will be met en route by Harry Arthur, who will join them in the tour of the eastern houses.

The Fox chieftains are conferring with all divisional managers and house attaches on conditions and local situations.

The tour is also part of the morale building compaign initiated by the new Fox management. Aim is to have more contact with the men in the field. Divisional managers are accompanying the Fox execs around their respective territories.

Los Angeles, April 28.

Carrying on Oscar Oldknow's policy of letting his theatre managers think for themselves, Fox-West Coast will have a special drive for business in June with managers handling it individually.

Manager can pick the week, just so it's in June, and do anything he wants to boost biz, with extra money provided for exploitation.

WB-PAR PEACE ON EVERYTHING

Mutual cancellation of the Warner-Ruth Chatterton contract as one of the peace concessions between WB and Paramount has been accomplished. A product exchange has been agreed upon by both producer-distributors.

Terms of blanket deals for an exchange of Par and WB-FN product are said to be working out satisfactorily to both parties. Some theatre situations and other matters between the companies also will be straightened out.

Warners was to pay Miss Chatterton $650,000 for the first year and $750,000 for the second. A third year was optional at $1,000,000. A financial adjustment is being effected between Par and Miss Chatterton calling for a reported salary increase, but less than the figures stipulated in the WB agreement.

INS. WILL NOT RELEASE THRU UA, SAY REPORTS

Doubtful if Inspiration, long a producer with United Artists release, will make pictures for distribution through this company in future. Matter is partly substantiated by the absence of an agreement with UA for any more pictures and a schedule for 1931-'32 from UA that includes no Inspiration films.

Belief is that Inspiration plans the production of a couple of pictures this year independently. Whether they will be bannered as Inspiration and carry the Walter Camp name is not mentioned.

Both Camp and his New York manager, Emil C. Jensen, are on the Coast. Jensen is not expected back for at least a month.

L. A. Still Worrying, but Some Bright Spots—"Streets" at Par $23,000, and Pan Fine on $15,500

Los Angeles, April 28.

Managers are asking themselves what to do about biz. It's still dull all over town with few exceptions. Renewed concern about downtown parking as the question is given circumstantial support by the Pantages, Hollywood, knocking off $15,500 on "Dance, Fools, Dance," which is almost sensational for this house, but probably explained by better accessibility and less traffic congestion.

"Front Page," at the United Artists, with $17,000, is gradually overcoming the matinee apathy. A big campaign featuring the woman's angle was made necessary by the jammed nights and poor matinees. Paramount's $23,000 for "City Streets" is strong. "Gentlemen's Fate," at over $21,000 at Loew's State, and $13,800 for "Laugh and Get Rich" (Radio) at the RKO are only fair. House credits the eight-act vaude at the RKO for part of the draw.

Both Warner houses broiled with "Misbehaving Ladies" (WB) and "God's Gift to Women" (FN), the theatres purposely ballyhooing the first Bobby Jones golf short on equal billing.

Town also sees denatured advertising exploitation as a result of the Hays order not to sensationalize. Gangster thing is being toned down and everything runs to ballyhooing the love interest, which managers complain makes for a monotonous sameness.

Estimates for This Week

Carthay Circle (Fox), "Seed" (U) (1,500; 50-$1.50) (2d week). Built up somewhat to under $14,000 on first full week, but still light. Will Rogers' "As Young as You Feel" (Fox) follows shortly.

Chinese (Fox), "Dirigible" (Col) (2,028; 50-$1.50) (3d week). One more week and out with no successor slated; house going dark temporarily and staff is on fortnight notice; picture at $11,300 bad.

Criterion (Fox), "Connecticut Yankee" (Fox) (1,600; 35-65) (4th, final week). Looks like $9,000. Last week $12,500; "Secret Six" (M-G-M) opens May 1.

Egyptian (UA-Fox), "Man of the World" (Par) (1,800; 40-65). Around $3,000. Last week, "Lightnin'" (Fox), $3,200.

Orpheum—"Last Parade" (Col) (2,270; 25-60). Not so bad on $7,000, considering new summer policy of reduced scale; stage show elimination saves $5,000. Last week "Cracked Nuts" (Radio) just over $11,000.

Pantages (Fox), "Dance, Fools, Dance" (M-G) (2,700; 20-40-65-90). Almost as much on week-end as last week's entire gross for "Millie" (Radio), which clocked $11,400. Currently $15,400 pace for Crawford, fine.

Paramount (Publix), "City Streets" (Par) (3,595; 35-$1). Olsen on stage and picture equally credited strong for $23,000. Last week "Gun Smoke" (Par) under $16,000.

RKO—"Laugh and Get Rich" (Radio) (2,950; 30-65). House credits eight-act vaude for the current $13,800, which isn't fancy, but an improvement. Last week $10,200 for "Beyond Victory" (Pathe).

State (Loew-Fox), "Gentlemen's Fate" (M-G) (2,024; 35-$1). Over $21,000, fair. Same as last week for "It's a Wise Child" (M-G).

United Artists (Publix-UA), "Front Page" (UA) (2,100; 35-$1) (2d week). At $17,000 evidences matinees are building; started out doing only night trade as men's picture. Last week just over $20,000; stays four weeks.

Downtown (WB), "Misbehaving Ladies" (FN) (1,800; 30-75). Under $7,000 and terrible; Bobby Jones' short helped somewhat.

Hollywood (WB), "God's Gift to Women" (WB) (2,756; 35-75). Poor at $9,000, with Bobby Jones' short equally credited for partial help.

NO CHEERS OR TEARS IN WASH.-FOX $24,000

Washington, April 28.

(Drawing Population, 450,000)

Business around town about normal, causing neither cheers nor tears.

Estimates for This Week

Columbia (Loew) (1,232; 35-50)—"Unfaithful" (Par). Now in second week, and seems on way to $10,000. Last week, its first, about $13,200; okay in both instances.

Earle (Warner) (2,244; 25-30-40-60-70)—"Pays to Advertise" (Par) and vaude. Maybe near $15,000 this week. Last week with "June Moon" (Par) around $17,000.

Fox (Fox) (2,434; 15-25-35-60)—"Doctor's Wives" (Fox). Figures to do nicely for possible $24,000 total. Last week "Connecticut Yankee" (Fox) splendid in edging over $30,000.

Metropolitan — "Ten Nights in Barroom." Special ad campaign should help send this one close to $7,000. Last week "Single Sin" (Tiff) got $4,800.

Palace (Loew) (2,365; 25-35-40-60-70)—"Tailor Made Man" (M-G). May climb to $23,500 currently on strength of Haines. Last week with "Skippy" (Par) total was $21,300.

Rialto (P) (1,978; 25-30-50-60)—"Virtuous Husbands" (U). Won't do much better than $6,800, very poor here. Last week "Gentlemen's Fate" (M-G) also bad at about the same figure.

Keith's (RKO) (1,875; 35-50)—"Bachelor Apartment" (Radio). Looks good enough to grab $12,000. Last week "Cracked Nuts" (Radio) about same.

BUFFALO LIGHT

"Aloha" Moderate at $9,000—"Horn" O. K. for $23,000

Buffalo, April 28.

Grosses point to just average business this week.

Estimates for This Week

Buffalo (Publix) (3,600; 30-40-65), "City Streets" (Par). With medium takings indicated of around $22,000. Last week "Dishonored" (Par) not so hot at $19,600.

Hipp (Publix) (2,400; 25-35-50), "Cracked Nuts" (Radio). Moving at slackened pace for about $11,000. Last week "Men Call It Love" (M-G) subnormal at $11,700.

Century (Publix) (3,400; 25-35), "Father's Son" (FN). Will do around $8,000. Last week "Charlie Chan" (Fox) fair on $7,900.

Great Lakes (Fox) (25-35-50), "Trader Horn" (M-G). Started off big and should show $23,000. Last week "Connecticut Yankee" (Fox) piled up $22,000.

Lafayette (Ind) (8,400 25-35), "Aloha" (Tiff). Another moderate week to about $9,000. Last week "Subway Express" (Col) did $9,500.

Balto. Sees Good Wk.—'Shipmates' Near $21,000 at Century

Baltimore, April 28.

(Drawing Population, 850,000)

Vaudeville at the Maryland having folded, the Century's stage show has no direct downtown opposition. Chances are that it won't have any in the near future, nor is there any legit opposition to the screen shows in this town.

With cooler weather the film pace generally continues satisfactory. Still some talk of daylight time among certain commercial houses, but the clock-jumping idea is officially out.

Robert Montgomery, a fav here, looks like a draw in "Shipmates" at the Century. Just a few seasons ago he was playing secondary roles in Eddie Knopf's dramatic rep troupe at the Auditorium.

Estimates for This Week

Century (Loew) — "Shipmates" (M-G) (3,200 25-60). Montgomery's popularity should put this one over for around $21,000, good. "Kiki" (UA) last week got $16,500.

Stanley (Loew-Stanley-Crandall) —"Trader Horn" (M-G) (3,600 25-60). Looks like class draw; hardly for the flappers, however. Say $18,000, all right. Last week "Dishonored" (Par) got $19,000.

Rivoli (Wilson Amus. Co.)—"Subway Express" (Col.) (2,000; 25-60). Seems headed for good week; Holt a regular at this house; maybe a good $8,000. Last week "Beyond Victory" (Pathe) got $7,000.

New (M. Mechanic) — "Charlie Chan" (Fox) (1,400; 25-50). Should do well at $9,000. "Three Girls Lost" (Fox), last week, $7,000.

Valencia (Loew-UA)—"Men Call It Love" (1,500 25-35). Will draw pretty well for first run at this upstairs house; around $3,800. "City Lights" (UA) last week got $3,500.

Parkway (Loew-UA) — "City Lights" (UA) (1,000; 25-35). Good stand for third consecutive local week; should do a good $5,500. Last week "Strangers May Kiss" (M-G), $4,800.

Keith's (Schanbergers) — "Behind Office Doors" (Radio) (2,500; 25-50). Possibly $9,000 to $10,000 here, all right. "Cracked Nuts" (Radio) last week, $6,000, poor.

Auditorium (Schanbergs)—"Rango" (Par) (1,500; 25-50). Perhaps $8,500. Last week "Millionaire" (WB), on holdover, $5,000.

Metropolitan (Warner-Equity)—"Iron Man" (U) (1,300; 25-50). Should get a pretty good $4,500. "Bad Sister" (U), last week, $5,100.

HAPPINESS

May is the month that begins with Happiness at the PRINCETON STUDENTS' CLUBS—there are house parties galore—and nothing is left undone for the comfort and entertainment of their fair guests.

Most important are the dances (there are so many) featuring MEYER DAVIS' ORCHESTRAS for many years.

'PAGE' BIG IN DENVER DESPITE SNOW—$12,500

Denver, April 28.

(Drawing Population, 400,000)

A weekend snowstorm gave the film spots a poor start this week.

Estimates for This Week

Huffman's Aladdin (1,500; 35-50-75)—"It's a Wise Child" (M-G). Having a poor week at $5,000 rate. Last week "Doctor's Wives" (Fox) finished to $7,000.

Denver (Publix) (2,300; 25-35-65) —"Shipmates" (M-G). Will be all right around $17,000. Last week "City Streets" (Par) around $16,000.

Paramount (Publix) (2,000; 25-35-50)—"Front Page" (UA). Doing best biz in town and drawing despite weather; may do $12,500. Last week "Tailor Made Man" (M-G) ended to $7,000.

Rialto (Publix) (1,040; 25-35-50) —"Right of Way" (FN). Looks average for $3,750. Last week "Silver Horde" (Radio), $3,750.

Huffman's Tabor (1,900; 25-35-50) —"My Past" (WB). New low since Huffman acquired house; not over $8,500. Last week "Mr. Lemon of Orange" (Fox) finished on $10,000.

"Skippy" and Jones $7,000 in Columbus; "Iron Man" $14,000

Columbus, April 28.

This is home town week here as far as stage and screen are concerned. It should mean above average business at practically all houses.

Warner Baxter in feature and Ted Lewis on the Ohio stage are proving the best bet. Elliot Nugent, ex-Ohio Stater, is a draw in a split week feature at the Majestic and author Burnet helping out a bit in the draw at the Palace.

Combination of "Skippy" and first of the Bobby Jones shorts, at the Grand, should boost that house this week. Last week was slightly off due to plenty of rain.

Estimates for This Week

Palace (RKO) "Iron Man" (U) (3,000; 25-50). Looks like an easy $14,000; boys go in for Jean Harlow and Armstrong boomed by critics. Last week "Cracked Nuts" (Radio) fell off to $12,800.

Ohio (Loew-UA) "Doctors' Wives" (Fox) and unit (3,074; 25-50). With Ted Lewis on stage and the home town appeal, should get near $19,000. Last week "Tailor Made Man" (MG) and unit to $16,300.

Broad (Loew-UA) "Strangers May Kiss" (M-G) (2,500; 25-50). Publicity getting under the skin and too much expected; Norma Shearer has no special draw local but oke at $16,000. Last week "Connecticut Yankee" pulled $16,400.

Grand (Neth) "Skippy" (WB) and Bobby Jones (1,100; 25-50). If this show doesn't get $7,000 house might as well quit; anything over $4,000 considered good as a rule. Last week "50 Million Frenchmen" (WB) had job reaching $3,800.

Majestic (RKO) "Virtuous Husband" (U) and "Comrades of 1918" (German), split week (1,100; 15-30). Plenty of standees, which means house should do $4,000. Last week "Gun Smoke" (Par) did full week and closed to $3,700.

Seitz On "Arizona"

George Seitz will direct "Arizona" for Columbia.

Picture is an adaptation from an old Augustus Thomas legit play.

K. C. SEES NICE TOTALS, "FINGER" TO $21,000

Kansas City, April 28.

Opening of the Orpheum as a family picture house Friday was the event of the week, and the Old Favorite got away to a nice start.

House starts with a 20-40 cent scale, the lowest prices of any of the downtown first runs.

Gang films are at the Mainstreet and Newman. Latter has "City Streets" and opened Thursday, cutting "My Past" a day short. "Finger Points," also will turn in a nice gross for the Mainstreet.

Estimates For This Week

Loew's Midland (4,000; 25-50)—"Trader Horn" (M-G). Heavy exploitation and way to a flying start; every indication of $22,000. Last week "Tailor Made Man" (M-G), $13,000.

Mainstreet (3,200; 25-35-50-60)—"Finger Points" (FN). Dick Barthelmess always been a natural in this house; strong vaude gives customers a big show and week looks like $21,000. Last week "Cracked Nuts" (Radio), $18,500.

Newman (1,890; 25-35-50-60)—"City Streets" (Par). Management got behind this one and will probably gross $16,000 on eight days. Last week "My Past" (WB), poorest of season, only $8,000, and pulled out a day early.

Royal (840; 25-50)—"Doctor's Wives" (Fox). Title alluring to femmes and those who don't like gang stuff; strong competition and will do well to get $4,500. Last week "Charlie Chan" (Fox), $4,000.

Orpheum (2,200; 20-40)—"Father's Son" (FN). Capacity opening Thursday gave house nice start with its new policy; first six days will probably return about $6,000.

Orph Still Seattle's Champ; $17,500 for 'Nuts'; 'Wives' $13,100

Seattle, April 28.

(Drawing Population, 450,000)

Orpheum has switched back to majoring the picture this week with "Cracked Nuts." They like the Wheeler-Woolsey duo here these quiet days. Music Box is into a second week of "Front Page."

Warm weather is beginning to draw motorists to the resorts.

Estimates for This Week

Paramount (Fox) (3,106; 25-35-50), "Doctors' Wives" (Fox) and unit. Joan Bennett and Warner Baxter have local following, which helps; set for second week at around $13,100. Last week "It's a Wise Child" (M-G) good on $12,800.

Fifth Ave. (Fox) (2,400; 25-35-50), "Skippy" (Par). Has mixed draw and looks like nice $9,300 this week. Last week, final for "Trader Horn" (M-G), satisfactory at $9,800.

Fox (2,300; 25-50), "Woman Hungry" (FN). Lila Lee good for this house; going for $5,000 clip. Last week "Kiss Me Again" (WB) down at $4,000.

Blue Mouse (Hamrick) (950; 25-35-50), "Hell Bound" (Tif). Leo Carillo known locally in stock, but just looks fair for $3,800. Last week, second of "Kiki" (UA), failed to hold up, $3,000.

Music Box (Hamrick) (900; 25-35-50), "Front Page" (UA). Second week and headed for $4,900. Last week same film good at $6,000.

Liberty (Jensen-von Herberg) (2,000; 15-30), "Wings of Adventure" (Tif). Meller clicks at this house every time; looks like $5,400 this week. Last week "Single Sin" did $6,200.

Orpheum (RKO) (2,700; 25-60-), "Cracked Nuts" (Radio). For first time since eight acts' return, publicity department giving top billing to film; going very big and may do $17,500. Last week "Bad Sister" (U) got $16,500, excellent.

TACOMA JUST FAIR

"Page" on Way to $3,000 This Week—Orph $6,600—B'way $4,800

Tacoma, April 28.

(Drawing Population, 125,000)

With vaude at the Orpheum and "Front Page" at the Blue Mouse, major interest is in these two events this week. However, the Broadway got into the kale with a split week of "Honor Among Lovers" and "Doctors' Wives."

Estimates for This Week

Broadway (Fox) (1,500; 25-35-50-60), "Honor Among Lovers" (Par) and "Doctors' Wives" (Fox). Makes for lively week and looks like $4,800.

Orpheum (RKO) (1,500; 25-60), "Virtuous Husbands" (U) and "Finger Points" (FN) split week. Vaude for the main draw and big around $6,600.

Blue Mouse (Hamrick) (650; 25-35-50), "Front Page" (UA). Good week, all things considered, and will do $3,000.

Rialto (Fox) (1,250; 25-35), "Strangers May Kiss" (M-G). Fair clip that should reach $2,800.

2 NEWSPAPER FILMS $59,500 IN PITT

Pittsburgh, April 28.

(Drawing Population, 1,000,000)

Newspaper pictures are bunched together this week with "Front Page" at the Penn and "Finger Points" at the Stanley. Both will get money.

"Page" is no femme picture, but night trade is big and with Wesley Eddy, stage fav, to attract women in the afternoons it should hold to $32,500. "Finger" expected to touch close to $27,000, pulling the Stanley into daylight for the first time in almost a month.

The Warner expects two weeks for "The Millionaire" but "Gun Smoke" looks weak at the Fulton and Sheridan Square.

Estimates For This Week

Aldine (Loew's) (1,900; 10-15-25-35-50)—"Stepping Out" (M-G). Fair enough and should show slight improvement at above $3,000. Last week "Don't Bet On Women" (Fox) not more than $2,200.

Davis (WB) (1,850; 10-15-25-35-50)—"God's Gift to Women" (WB). A lightweight with no cast names to back it; unlikely to go beyond $2,900. Last week "Behind Office Doors" (Radio) about the same.

Enright (WB) (3,700; 15-25-35-40-60)—"God's Gift to Women" (WB) and stage show. Opened poorly and will hardly better $9,500, not so good. Last week "Behind Office Doors" (Radio) poor at $8,750.

Fulton (Shea-Behman) (1,750; 10-15-25-35-50)—"Gun Smoke" (Par). Combination of western-gangster stuff, will not attract more than $4,000. Last week "Man of the World" (Par) slipped badly and wound up under $4,000.

Harris (WB) (1,800; 10-15-25)—"Connecticut Yankee" (Fox). House trying second run for a change, this one previously having played Stanley; next week "City Lights" (UA) after three weeks at the Aldine; "Yankee" looks like a couple grand. Last week "Caught Cheating" (Tiff) pulled after two days because of censor cuts and "The Spy" (Fox), rounded out week.

Pitt (Shubert) (1,700; 50-75-$1-$1.50)—"Dirigible" (Col). Another roadshow entry opening next Monday (4) night for run tentatively set at four weeks. "Seed" (U) will follow. George Sharp stock company to move from here to Alvin.

Penn (Loew's-UA) (3,300; 25-35-60-75)—"Front Page" (UA). Not a women picture but smart booking brought in Wesley Eddy, stage fav here with femmes, to bolster that end; picture carrying plenty of sock at nites and should hit around $32,500, good. Last week "Tailor-Made Man" (M-G) and Ted Lewis on stage close to $32,000, band getting credit.

Sheridan Square (Radio) (1,800; 10-15-25-35-50) — "Gun Smoke" (Par). Picture handled pretty roughly by censors with plenty of audience complaints; $2,500 at maximum. Last week "Man of the World" (Par) off at under $2,000.

Stanley (WB) (3,600; 25-35-60)—"Finger Points" (FN) and stage show. Treated kindly by cricks and with Pete Higgins and Joe Penner, both popular here, on stage, should go beyond $27,000, which this site needs badly. Last week "Cracked Nuts" (Radio) terrible at $18,000.

Warner (WB) (2,000; 25-35-60)—"The Millionaire" (WB). With great notices and splendid word of mouth should get $13,000 as well as hold over; present plan is to keep picture second week then shoot it into Enright, East Liberty, for concurrent run during last of fortnight engagement downtown. Last week "Charlie Chan" (Fox) around $7,800.

Topekans Plow Thru Rain For Names—$4,600 Best

Topeka, April 28.

(Drawing Population, 85,000)

Despite rain all week, good grosses were the rule. Pictures with names the cause.

Estimates for Last Week

Grand (Fox) (1,400; 50) "Skippy" (Par). Did better than a normal business with only one rainless night in the week; $3,600, good.

Jayhawk (Fox) (1,500; 50) "Unfaithful" (Par). Skinned by critics but drew, getting $2,100 in three days; "Cracked Nuts" (Radio), last half, pulled $2,500 making total of $4,600, very good.

Novelty (Fox) (1,200; 35) "Man of the World" (Par). Slightly better than $700 on first half; "June Moon" (Par), on the strength of Oakie, did its share last half; boosted by local tieup with radio kid club; got $800 making $1,500 for week, good.

SHOW STOCKS HARD HIT

'Ladies' $31,000 at Oriental, Slow Start for 'Indiscreet' and Reviews Don't Help 'Prodigal'

Chicago, April 28.

The Loop picture market is showing a generally better tone this week. Majority of the box offices are on the rise to the extent of lifting a couple of bad ones out of their red.

Lead will go to the Chicago where "Shipmates" will satisfy at $43,000. Picture received much plugging, both from Publix-B. & K. and from the Hearst rags elaborately ballyhooing Robert Armstrong's stardom. Around the corner the Oriental is getting a break for a change. After two consecutive very dismal weeks the house will crawl onto dry land with "Ladies Man."

The Oriental is having a tough time getting suitable product. Situation is illustrated by the current week's trouble. Friday (24) the house ran a trailer all day advertising the coming next week of "Daybreak" (M-G), although it knew it couldn't run the film since a print was not scheduled to come until the last minute. While the trailer was on the screen the booking heads were trying to decide between two Warner films, and finally settled the matter by making it "Kick In" (Par).

"Prodigal," Lawrence Tibbett film, is suffering at the Roosevelt and will depart after one miserable week. "The Millionaire" comes in there tomorrow (29). "Indiscreet," the Gloria Swanson flicker, opened week at the United Artists and indicates not more than a fortnight. This was also a last minute booking. "Front Page" was pencilled in for the house, but the fate of the film is even now being haggled out with and by the censor board.

"Little Caesar" was taken out of the Woods and "Mr. Lemon of Orange" substituted. At the Orpheum, however, this gang film continues, the house being too excited about its first money-maker in months to let it go too soon.

Estimates for This Week

Apollo (1,200; $1-$1.50—"Dirigible" (Col). Came in Sunday following week's newspaper campaign; if lasting two or three weeks everybody satisfied; town poor pickings for $1.50 pictures.

Chicago (Publix-B. & K.) (4,000; 50-75-85) — "Shipmates" (M-G). Stage show. Will pick the house up several thousand; looks like $43,000, one of the better weeks. "City Streets" (Par) last week wobbled at $37,100. Gregory Ratoff on stage meant nothing.

McVicker's (Publix-B. & K.) (2,260; 50-75-85) — "Strangers May Kiss" (M-G). After a dynamic first week, which rang in at $38,200, Shearer film continues strong into second week, indicating a swift pace to hold at $28,000; will easily make three weeks.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Ladies Man" (Par). Stage show. House coming out of the red after two bad weeks; will take a short, though not so strong, breathing spell at $31,000; demonstrating clearly that it takes a stage attraction to shoulder the box office responsibility here. Last week the holdover of "Skippy" (Par) gave the house prestige with the women's clubs, but cost plenty when it sank to $22,000.

Orpheum (Warner) (600; 40-60-75)—"Little Caesar" (WB). Will continue the gang film into third week; currently indicates around third total of $2,700, not enough; had hoped for more business with the Woods dropping this gang picture. Last week oke at $4,200, but registered a loss when gunmen took a lesson and galloped away with $1,800.

Palace (RKO) (2,300; 50-75-85)—"Laugh and Get Rich" (Radio) and vaude. Will jump this week due to Olsen and Johnson on stage, though this pair has been making the town continuously the past year; upgrade at $26,000. Last week "Virtuous Husband" (U) satisfied at $23,700.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"The Prodigal" (M-G). One week and out, indicates less than $14,000; reviews great, but the public wouldn't believe; "Millionaire" (WB) replaces tomorrow (29). "Dishonored" (Par), on its third week, pleased at $11,200 last week.

State-Lake (RKO) (2,700; 50-75-85)—"Born to Love" (Pathe). Will stick through second week to be replaced Friday or Saturday by "Iron Man" (U); second stanza appears capable of satisfying at $17,000 after opening week of $30,000.

Studebaker (Insull) (1,200; 50-75-85)—"Vienna" (Indie). Business ridiculously bad, with picture kept in house by agreement; second week miserable at $2,300; current (3rd) unmentionable. House goes dark May 2.

United Artists (Publix-UA) (1,700; 50-75-85)—"Indiscreet" (UA). Swanson film started lightly and will do around $24,000 opening week; indicates two-week stay. Last week "Kiki" (UA) was dropped after one bad week at $18,400.

Woods (Jones) (1,200; 50-75-85)—"Mr. Lemon of Orange" (Fox). Doesn't show much strength and will probably be happy to get $8,000; house goes for gang films, either comic or serious. Last week "Little Caesar" (WB) closed an excellent fortnight to $10,100.

Whispering

Portland, Ore., April 28.

J. J. Parker, president of Fox-Portland, may have coined an axiom for show business last week. Pointing out that whispering is the greatest form of exploitation, Parker said:

"It may take stunts to start whispering, but whispering is what sells tickets."

Parker's contention is that a handful at an opening matinee can sell a houseful by night—or vice versa.

Frisco Slides, But Fox Will Grab $48,000

San Francisco, April 28.

Business looks below normal this week. Most of the downtown houses are off except the Fox. Here "Shipmates," under an extra heavy advertising campaign plugging Robert Montgomery as a new star, got away to a great start.

Estimates for This Week

Fox (5,000; 50-65-75-$1)—"Shipmates" (M-G). Hit fast stride with heavy newspaper plugging from jump; looks like $48,000, which is very good. Last week "Secret Six" (M-G) held up for $45,000.

Warfield (Fox) (2,672 50-65-90)—"Tailor Made Man" (M-G). Getting fair play but slightly under what was hoped for; probably will reach $23,000, fair. Last week "Mr. Lemon of Orange" (Fox) also drew $23,000.

Paramount (Fox)—"City Streets" (Par). Slightly below average pace and looks like $18,000, fair. Last week, second of "Dishonored" (Par), n.s.g. at $13,000.

California (Fox) (2,200 ;35-50-65-$1)—"Ladies Man" (Par). Got fair start and looks better than usual at $10,000. Last week "Hot Heiress" (FN) brodied badly, with a bare $6,000.

Orpheum (RKO) (2,270; 35-50-65) —"Last Parade" (Col). Excellent start, then dropped heavily; points to around a poor $9,000. Last week "Cracked Nuts" (Radio) finished to $10,000.

Golden Gate (RKO) (2,485; 30-40-50-65)—"Bad Sisters" (U). Will probably hit $15,000, less than normal. Last week "Virtuous Husband" (Radio) disappointed at $15,000.

Warners (1,365; 30-50-60)—"The Millionaire" (WB). Better than average and probably $13,000, good. Last week "God's Gift to Women" (WB) poor at $7,500.

Roesner "Suicide" Dialog

Hollywood, April 28.

Dialog on Pathe's "Suicide Fleet" will be by George Roesner.

Same writer did Pathe's "Gangster's Wife."

PAR-FOX LEADING LOW PROCESSION

Loew's Not Far Behind in Downward March of Past Week—Par's Swift Decline Still Unaccounted For—Fox with Gen. Theatres Affected by Pynchon

SHUBERT BONDS 12½

Yesterday's (28) market prices varied but little from those at the Monday's closing. During most of Tuesday the general list sagged, recovering a trifle later. Loew's gained a point yesterday over Monday's final figure, as did Fox.

Paramount, Fox and Loew's of the film stocks lead the low parade of the week ending Monday (27) in quotations.

Paramount closed at 30¼ that day. It hit 28½ before the Monday's close. That was another loss of 7 points on the week. Loew's at 42¼ showed a slide of three points on the week and closed to its low of the year. Other lows on the amusement lists were lows for all time.

Fox and General Theatre Equipment felt the reaction of the Pynchon and Company failure last week. Pynchon had carried large blocks of both stocks. Gen. Equip. closed Monday at 3⅝, drop from its high of 15½ for this year, with Fox down to 17⅜, losing over 6 points on the week.

Heavy sales in gross for the week were recorded for nearly all of the amusement issues.

Warners nearly lost 3 points, going to 8¼. Report is that Raskob is out of WB stock, with no surmises as to where all of the WB daily sales are going. Not so long ago the Warnerites expected to see Raskob land on the WB board of directors. Something undisclosed appears to have occurred. Peace

(Continued on page 42)

'PAGE' PROV'S RAVE AT OVER $20,000—TOWN UP

Providence, April 28.
(Drawing Population, 315,000)

Looks as though history is going to be made in this town this week. With good all around film fare main stem theatres are doing exceptionally well despite the drawback of a heavy rain Sunday.

"Front Page," at the State is giving Providence something to talk about, and if biz continues at pace it is now moving, indications are that house will have something to brag about. Second honors seem to be pretty evenly distributed.

Estimates For This Week

Loewe State (3,500; 20-50-75)—"Front Page' (UA). Rated very highly and as best entertainment town has had in many a moon; reaction of audience remarkable; likely to hit $20,000. "Trader Horn (M-G) last week clicked for good $22,700.

Paramount (2,200; 15-50—"Ladies' Man" (Par). Powell fair here in this one should reach $11,000. "City Streets" (Par) last week short, of $12,000.

Majestic (Fay) (2,200; 15-50)—"My Past" (WB) and "Fifty Million Frenchmen" (WB). House has been cleaning up with twin-bills last few weeks; every indication that this week will keep well in front at $13,000. "Doctors' Wives" (Fox) and "Lemon of Orange" (Fox) last week clicked for nearly $14,000, fine.

Albee (RKO) (2,500; 15-50)—"Iron Man" (U). Mixed opinions and not doing anything, $6,500. Last week "Cracked Nuts" (Radio) bad at $6,300.

Victory (RKO) (1,600; 15-50)—"Subway Express" (Col). Nothing to indicate that this one will do anything over ordinary; odds too much against it and moving slowly; may do $6,000. Last week "Comrades of 1918," German film, bad at $3,300.

Fay's (1,600; 15-50) "The Spy" and vaude. Highly plugged stage show likely to put this one over for good $7,000. "Charlie Chan" (FN) last week; natural at $7,200.

"Public Enemy" and "Love" Are Broadway's Smashes at $60,000 And $40,000—Other Films Light

After one of the longest and hottest early spring spells in years, the heat suddenly lammed, leaving Broadway houses smiling with relief. This is heightened by fairly good product all the way and at least two smash pictures current.

Mayfair and the Strand are the week's standouts, each doing smash biz. "Public Enemy" will be near $60,000 this week, and about 75% of that represents a male audience. It's doing heavy midnight trade and may go four weeks.

The Mayfair has "Born to Love," which looks as though it will top $40,000. House had the biggest Sunday of its short career.

Gloria Swanson's "Indiscreet" (UA) shoves "Gun Smoke" (Par) out of the Rialto after only two weeks. New film opens May 7.

The Roxy is currently being helped by a circus stage show, and "City Lights" closes a 12-week run at the Cohan Thursday (30), with no film booked into the house after that date. Another departure is "Front Page," which is pulling out after six weeks at the Rivoli today (29) to make way for Tallulah Bankhead and her "Tarnished Lady."

"Dirigible," at the Central, and "Trader Horn" (M-G), at the Astor, continue as specials and are doing all right. "Smiling Lieutenant" lights up the Criterion soon. Warners' Hollywood is also being readied for the May 1 opening of Barrymore's "Svengali." Warner's is jumping above its own average.

Estimates for This Week

Astor (1,120; $1-$2); "Trader Horn" (M-G) (13th week). Standing up fairly for this stage of run.

Capitol (5,400; 25-85-$1.50), "Tailor Made Man" (M-G). Weak and will struggle for $60,000. Last week, second of "Strangers May Kiss" (M-G), got $69,800, okay.

Cohan (1,395; 50-$1), "City Lights" (UA). Ends three-month run April 30; nothing booked to follow, and house, formerly legit spot, looks to go dark.

Central (916; 50-75), "Dirigible" (Col) (4th week). Will count a month's run Thursday (28); last week $11,000, all right.

Globe (1,065; $1-$2), "Iron Man" (U) (2d week). Slipping to around $12,000 currently.

Mayfair (2,200; 40-$1), "Born to Love" (RKO-Pathe). Hitting for $40,000 or a bit better. Last six days of "Cimarron," finishing a three weeks' run, $19,500.

Paramount (3,664; 65-85-$1), "Dude Ranch" (Par). Doesn't look much better than $54,000 this week. Marks first return here of Oakie. Last week "City Streets" (Par) did $64,800.

Rialto (2,000; 40-65-85-$1), "Gun Smoke" (Par). So-so gangster-western will only stay two weeks top; "Indiscreet" (UA) follows; this week will show $24,500, light.

Rivoli (2,200; 40-65-85-$1), "Front Page" (UA) (6th week). Finishes Wednesday (29); last week $26,500; Tallulah Bankhead in "Tarnished Lady" (Par) first American film in tonight (Wednesday).

Roxy (6,200; 50-75-$1.50), "Doctors' Wives" (Fox). Being by new type of stage show that has customers tickling; indoor circus looks to build house to $80,000. Last week $62,000 for "Quick Millions" (Fox), poor.

Strand (2,900; 25-50-75), "Public Enemy" (WB). Smash gangster film drawing heavy male trade and causing much talk; won't be far from $60,000, great, and may stick a month. Last week six days of "God's Gift to Women," with personal appearances of Frank Fay, only $12,000, bad.

Warners (1,100; 50-75), "The Flood" (Col). House boosting and may do $9,000. Last week "Other Men's Women" (WB) about $8,000.

Winter Garden (1,418; 35-85-$1), "The Millionaire" (WB) (3d week). Arliss doing the unusual by climbing instead of sagging; current looks around $30,000, although last week dropped to $25,000 due to warm weather, which killed matinees.

Detroit Can't Shake Slump—"Secret Six" Has $25,000 Chance

Detroit, April 28.

Six new pictures but rain and sleet over the weekend didn't help. Business hasn't snapped out of the slump it went into before Lent. "Front Page" suffered with two other outstanding pictures opening with it.

Estimates for This Week

Michigan — "Shipmates" (M-G) (4,045; 35-50-75). Doing all right and will wind up with about $39,000. Last week "City Streets" (Par) did only $27,800, poor.

Fox—"Three Girls Lost" (Fox) (5,100; 15-25-50). Weak and will be lucky to hit $35,000. Last week "Doctors' Wives" (Fox) fair at $34,000.

Fisher—"Tailor Made Man" (M-G) (2,300; 35-50-75). Good stage show with Tom Patricola and doing okay; this week will get $20,000. Last week "The Prodigal" (M-G) did about $16,000.

Downtown—"Behind Office Doors" (Radio) (2,700; 15-25-50). Five of the last seven pictures here of sexy type; this one doing only fair and may get $14,000. Last week "Cracked Nuts" (Radio) okay at $15,000.

United Artists — "Front Page" (UA) (2,035; 35-50-75-90). Opened slow but picking up and will get around $18,000 or better and probably last three weeks. Last week "Trader Horn" (M-G), in second week, $14,000.

Paramount—"Secret Six" (M-G) (3,300; 35-50-75). Big copy on this one helped opening and may get three weeks; looks good for big $25,000; last week "Strangers May Kiss" (M-G), in third week, not so forte and only $12,000, but moved to the State, anyway.

State — "Strangers May Kiss" (M-G) (3,000; 15-25-50). Will do fairly for about $8,000; house has lost caste.

'Ladies' Man' at $15,500 In New Haven This Week

New Haven, April 28.
(Drawing Population, 300,000)

"Ladies' Man" is a last-minute switch into the Paramount because "Tarnished Lady" was held off a week. Rainy Sunday helped houses in opposition to outdoor amusement.

Estimates for This Week

Paramount (Publix) (2,353; 65)—"Ladies Man" (Par) and Publix unit. Will do near $15,500. Last week "City Streets" (Par) got $16,100.

Fox Poli (Fox) (3,040; 65)—"Trader Horn" (M-G) and F-M unit. Fair at $14,000. Last week "Secret Six" (M-G) mild with $12,800.

Roger Sherman (WB) (2,200; 60) —"Millionaire" (WB) and "Other Men's Women." Doing fairly about $8,000. Last week "My Past" (WB) and "Cracked Nuts" (Radio) low with $5,500.

College (Fox) (1,565; 50)—"Iron Man" (U). Will be satisfactory at $5,000. Last week "Tailor Made Man" (M-G) low at $3,500.

Bijou (Fox) (1,536; 50)—"Gun Smoke" (Par) and "The W Plan." Good for about $4,500 this week. Last week "Bad Sisters" (U) and "Lightning Flier" moderate for $3,800.

U's Resumption

Universal City, April 28.

Universal resumed production last week with two features and a short after its six weeks layoff. "East of Borneo" and "Ex-Bad Boy" are the features.

"Ex-Bad Boy" is a remake of "The Whole Town's Talking."

Sale in Feature

Hollywood, April 23.

Charles "Chic" Sale goes to Warners for starring in one feature, "The Star Witness."

Written by Lucien Hubbard for William Wellman to direct.

'Bama Puts Tallulah Bankhead, Home Town Girl, on Double Bill for $9,000

Birmingham, April 28.

(Drawing Population, 325,000)

Home town gag of ballyhooing Tallulah Bankhead has to compete with Will Rogers. Spring fever in town, too, and it's all a toss-up.

Takes an unusual picture lately to grab enough to pay off the ushers. Last week was a general flop. Trianon closes May 14 for repairs. The Temple, according to rumors, is to be wired for sound and will open in a few weeks. Brand of pictures this house can get is still a mystery.

Estimates for This Week

Alabama (Publix) (2,300; 25-50)—"Tarnished Lady" (Par) and "The Southerner" (M-G). Tallulah Bankhead will likely draw them in because she is a 'bama girl, but putting home town girl on double bill not so good; title of Tibbett picture being used here because of the sectional pride; will do usual $9,000. Last week "Man of World" (Par) and "Devil to Pay" (UA) did well to get $8,000.

Ritz (RKO) (1,600; 25-40)—"Connecticut Yankee" (Fox). Fans made a dash for this one when it opened and a wow week in sight at $6,000. Last week "Body and Soul" (Fox) only fair; little interest in Farrell without Gaynor, $4,500.

Strand (Publix) (800; 25-40)—"Kiki" (UA). Not much chance and around $2,300, poor. "Bat Whispers" (UA) last week only $2,500, light.

Trianon (RKO) (600; 20-25)—"Laugh and Get Rich" (Radio) first half, "Behind Office Doors" (Radio) last half. Moderate week in prospect, $800. Last week "Lonely Wives" (Pathe) and "One Shrieking Night," nosedive—about $850.

Galax (RKO) (500; 25)—"Gentleman's Fate" (M-G). Nothing bright about this one, $800. Last week "Ten Nights in a Barroom" (Indie), with plenty of exploitation, took in $1,000.

'SKIPPY' WILL DO ABOUT $28,000 AT MINNESOTA

Minneapolis, April 28.

(Drawing Population, 500,000)

With "Skippy" at the Minnesota and "Bachelor Apartment" and Trixie Friganza at the Orpheum, the loop's aces are primed for a profitable seven days. These two theatres have been flourishing recently to an extent which seems inconsistent with the depression times. Since the Century closing and the strengthening of its screen entertainment, the Minnesota has enjoyed a succession of prosperous weeks.

Otherwise, however, the loop is not so bright. Practically all the other houses are having tough going. El Brendel is quite a card here, but "Mr. Lemon of Orange" is proving too big a load even for him to carry. At that the State will do considerably better than in most recent weeks, despite the rapping handed the picture.

The Seventh Street is expected to close after this week, joining the dark ranks of the Century and Pantages. Close will be for the summer only.

Estimates for This Week

Minnesota (Publix) (4,200; 75)—"Skippy" (Par) and Publix unit. Great exploitation and picture pleased immensely; kids at 15 and 25c may hold down gross, but looks like about $28,000, big. Last week "Strangers May Kiss" (M-G), $31,700, immense.

State (Publix) (2,200; 60)—"Mr. Lemon of Orange" (Fox). Takings above recent weeks, despite slaps; may get around $10,000, pretty good. Last week "Fifty Million Frenchmen" (WB), about $7,800.

Orpheum (RKO) (2,200; 50)—"Bachelor Apartment" (Radio) and vaude. Trixie Friganza on stage and picture helped by lack of adult appeal competition in loop; around $14,000 indicated, good. Last week "Cracked Nuts" (Radio) about $12,000, pretty good ordinarily but not for Wheeler-Woolsey.

Seventh Street (RKO) (1,400; 50)—"Comrades of 1918." German war picture will do well to top $3,000, poor. Last week "The Lady Refuses" (Radio), about $1,200, fair.

Lyric (Publix) (1,300; 40)—"Conquering Horde" (Par). Western should show around $4,500, fair. Last week "June Moon" (Par) about $4,000, fair.

Aster (Publix) (900; 35)—"Ten Nights in a Barroom" (Indie). About $5,000 indicated, pretty good. Last week "God's Gift to Women" (WB) about $4,500, fair.

Grand (Publix) (1,100; 35)—"Honor Among Lovers" (Par) first half; "The Southerner" (M-G) second half. Second loop runs. Looks like about $2,500, good. Last week "Stolen Heaven" (Par) first half; "Reaching for the Moon" (UA) second half, second loop runs; around $2,750, good.

NEGRO REVUE PUSHING B'KLYN PAR TO $50,000

Brooklyn, April 28.

Good fare all the way around this week. Par looks particularly good, having an all-colored revue. Albee's holding "Cimarron" a second week.

Estimates For This Week

Paramount—"Dude Ranch" (Par) (4,000; 25-50-$5). Critics gave comedy good send off and also praised colored stage show; business looks like old days this week and should get around $50,000. Last week Gilda Gray on stage and "City Streets" (Par) did well at $46,900.

Fox—"Quick Millions" (Fox) (4,000; 25-50-75). Harry Langdon in person helping with the exploitation; should hit around $35,000. Last week "Connecticut Yankee" (Fox) disappointing on $30,000.

Albee—"Cimarron" (Radio) and vaude (3,240; 35-40-65-75). Strong enough for holdover, but doesn't look any too good for second week; good support vaude will help; should hit around $30,000 after $32,000 first week.

Metropolitan—"Parlor, Bedroom and Bath" (M-G) and vaude (3,577; 35-40-50-75). Plugging eight acts of vaude; should get around $18,000. Last week, "Kiki" (UA) noticeably weak and $14,800.

Strand—"God's Gift to Women" (WB) (2,800; 35-40-50-75). Started off lightly and looks like finish of $14,000. Last week disappointing with "Fifty Million Frenchmen" (WB) getting around $12,000.

Cincy Snaps Into It, Grosses Lift as 4 Houses Top $15,000

Cincinnati, April 28.

(Drawing Population, 700,000)

Return of chilly weather is jumping attendance at downtown picture houses this week.

Estimates for This Week

Albee (RKO) (3,300; 35-75)—"It's a Wise Child" (M-G) and vaude. Ohio censors did a heavy cutting job on this film, but best stage show in weeks; heading for $23,500, good. Last week "Charlie Chan" (Fox), $20,000.

Lyric (RKO) (1,400; 30-50)—"Trader Horn" (M-G). Looks like $18,000, very good and will hold over. Last week "Last Parade" (Col) drew $11,500.

Palace (RKO) (2,700; 30-50)—"Cracked Nuts" (Radio). On way to a good $18,000. Last week "Finger Points" (FN), $12,000.

Capitol (RKO) (2,000; 30-50)—"Born to Love" (Pathe). Should hit $15,500, fine. Last week "The Millionaire" (WB), $13,000.

Keith's (Libson) (1,600; 30-50)—"Don't Bet on Women" (Fox). Looks like $6,500, dandy. Last week "Kept Husbands" (Radio), $6,000.

Strand (RKO) (1,350; 25-40)—"The Prodigal" (M-G). Around $5,000, okay. Last week "Father's Son" (FN) just under five grand.

Family (RKO) (1,140; 20-35)—"Drums of Jeopardy" (Tiff) and "Man of the World" (Par) split a good $4,500. Last week "Right of Way" (FN) and "Air Police" (W-W) got $4,000.

Erlanger-Grand (1,600; 30-50)—"The Song Is Over." Temporary German film policy building slowly; close to $5,000; that's slightly better than last week's "Inn at the Rhine."

P'TLAND PERKS—'FINGER' AT $14,500 THIS WEEK

Portland, Ore., April 28.

(Drawing Population, 400,000)

Some extra business all round this week with the opening of the baseball season and school holiday. Odd point is that men go to the ball game while women and the kids prefer pictures. What should be opposish actually turns out to be a boost.

Estimates for This Week

Paramount (FWC) (3,500; 25-60)—"Finger Points" (FN). Going okay and F & M. stage show exploited and also pulling; likely to get $14,500, okay. Last week "Doctor's Wives" (Fox) good for $13,500.

Broadway (Fox-Portland) (2,000; 25-60)—"Strangers May Kiss" (M-G). Second week here will do $7,500, fair. First week did big $14,000.

Orpheum (RKO) (2,000; 25-60). Eight acts of vaude billed above picture, "Bachelor Apartments" (Radio); clicking for $15,000, nice. Last week "Cracked Nuts" excellent $16,500.

United Artists (Fox-Portland) (1,200; 25-60)—"Trader Horn" (M-G). Second week will be $8,000, strong. First week hit $12,000.

Rialto (F-WC) (2,000; 25-50)—"It's a Wise Child" (M-G). Doing fairly for $3,500. Last week, third of "Conn. Yankee" (Fox) got $5,500.

Alder (Hamrick) (1,200; 25-50)—"Hell Bound" (Tiff). Started well and likely to do $4,000. Last week "Honor Among Lovers" (Par) got $3,300.

SPRING HURTS IN N. O.

All Houses Tumble—$14,000 For "Dishonored" and "Secret Six"

New Orleans, April 28.

(Drawing Population, 500,000)

Business dropping perceptibly this week from the heavy returns of last week. Perfect spring weather is a detracting factor.

Estimates For This Week

Saenger (3,568; 66)—"Dishonored" (Par). Looks like around $14,000, disappointing. Last week "Skippy" (Par) got $18,000, surprise after a sagging start.

Loew's State (3,218; 60)—"Secret Six" (M-G). Is shaping for $14,000. Last week "Trader Horn" drew $18,500 at pop prices; colored patronage for "Horn" was tremendous and looks like terrific for strictly colored houses.

Orpheum (2,400; 60)—"Lonely Wives" (Pathe). Got light start and may only do $10,000. Last week "Cracked Nuts" (Radio), $11,500.

Strand (1,800; 50)—"Men Call It Love" (M-G). Looks like another poor week; will hardly do more than $2,500, bad. Last week "City Streets" (Par), $3,800.

Tudor (800; 50)—"Mr. Lemon of Orange" (Fox). May only do $2,000. Last week "Gun Smoke" (Par) was down at $2,200.

Vaude Keeps Rialto in L'ville Out Front—$11,400

Louisville, April 28.

(Drawing Population, 500,000)

Colder weather plus the dark National and Mary Anderson comprise first aid to the five first-run spots. Chaplin, playing a second time, but in a different first-run house, should do comfortably.

Estimates for This Week

Alamo (4th Ave.) (1,100; 15-25-40)—"City Lights" (UA). Looks like a good week here for $6,600, but faint hope of remaining over. Last week "Gun Smoke" (Par) barely topped $4,600.

Brown (Brown) (1,509; 15-25-40)—"Cracked Nuts" (Radio. Wheeler and Woolsey should better average by doing $6,000. Last week "Behind Office Doors" (Radio) didn't impress at $4,750.

Rialto (4th Ave.) (2,940; 30-40-50-60)—"City Streets" (Par). Gary Cooper making a comeback here, where he has faded through too many westerns; six acts of vaude a real draw at prices; ahead of the others with $11,400. Last week "Doctors' Wives" (Fox) just average, but stage show held up to $10,900.

State (Loew) (3,252; 25-35-50-60)—"Tailor Made Man" (M-G). Fair at $10,000. Last week "Kiki" (UA) drew $11,150, not bad.

Strand (4th Ave.) (1,865; 25-35-50-60)—"Dishonored" (Par). Should do $7,400, which means h. o. Last week "Connecticut Yankee" just topped $6,000.

Newark Discards Slump; Arliss Looks Like $24,000

Newark, April 28.

(Drawing Population, 850,000)

Preview of summer has ended and business is showing the benefit. "Skippy," at Loew's, had the biggest Saturday matinee the house has know in years, while "The Millionaire," at the Branford, is headed for high figures.

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65), "The Millionaire" (WB) and stage show. May get as high as $24,000, fine. Last week "Finger Points" (FN) brought home the bacon with $21,000.

Little (Newark M. P. Guild) (299; 30-60), "Bockbierfest" (Central). Looks like close to $2,000. Last week "Ein Madel von der Reeperbahn" satisfied on $1,745.

Loew's State (2,800; 30-50), "Skippy" (Par) and vaude. A complete smash; should top $21,000. Last week "Dance, Fools, Dance" (M-G) fine at nearly $20,000.

Mosque (WB) (3,281; 25-40), "Cimarron" (Radio). Two weeks at Proctor's probably took all the cream from this, but should get $5,000 here. Last week "Body and Soul" (Fox) and "Captain Thunder" (FN) flopped for $3,500.

Proctor's (RKO), "Lonely Wives" (Pathe) and vaude. Not better than $15,000. Last week "Cracked Nuts" (Radio) did $15,500.

Terminal (Fox) (1,900; 25-50), "Connecticut Yankee" (Fox). Second week should make a nice $7,000. First week built steadily to $11,000.

MOVING DAY HANDCUFFS MONT'L—$13,000 TO TOP

Montreal, April 28.

(Drawing Population, 600,000)

The annual moving festival, involving some 40,000 families, is going to cut into grosses this week. Some good pictures showing, but all will suffer, although a cold snap at the week-end offsets it some.

The Palace looks like the best bet current with "Dance, Fools, Dance." May do $13,000, which is nothing to what it should get, but good in these times. Capitol has "Connecticut Yankee," which comes in on a big bally and may make the grade at $12,500.

The Princess drops Chaplin after three weeks and tries "Dirigible." His Majesty's goes back to legit with "Strictly Dishonorable," but advance sales are not too encouraging. Nabes did better than expected last week and would look for same this week, but for the moving day debacle.

Estimates for This Week

His Majesty's (CT) (1,600; 75-$2.50)—"Strictly Dishonorable" (legit). Unlikely to click what with moving time and scarce cash; $11,000 at best. Second week of "Trader Horn" (M-G) last week faded to $12,000.

Palace (FP) (2,700; 75)—"Dance, Fools, Dance" (M-G). Would ordinarily pack them, but local conditions may upset dope; may be $13,000. Last week "Unfaithful" (Par), not so good at $10,500.

Capitol (FP) (2,700; 60)—"Connecticut Yankee" (Fox) and "Don't Bet on Women" (Fox). Nice brace of pictures that may pan out to $12,500, good. "Last Parade" (Col.) and "Command Performance" (Tiff) folded early last week, grossing around $9,500, poor.

Loew's (FP) (3,200; 35-60)—"Lady's Morals" (M-G) and vaude. Picture may make up for mediocre vaude and reach $11,000. Last week "Kept Husbands" (Radio) was a nice $12,500.

Princess (CT) (1,600; 35-60)—"Dirigible" (Col). Perhaps $12,000 this week. Last week was third of "City Lights" (UA), which did about $10,000; rounded out close to $50,000 on three weeks.

Imperial (FP) (1,900; 25-40)—"Soldier's Plaything" (WB) and "Swanee River" (Ed). House is looking up and may get $4,000 in difficult week. Last week "Jazz Cinderella" (Par) and "Sea Devils" (Col), $3,800.

Cinema de Paris (Ind) (600; 25-50)—"David Golder" (French). Did unexpectedly well on first week at $2,400 and may hold up this week for $2,000.

"Page" Over $20,000 And Arliss $40,000 In Boston This Wk.

Boston, April 28.

(Drawing Population, 850,000)

Picture houses got off to a good start this week, with Loew's State racing with "Front Page." Other houses will keep up to good average.

The Metropolitan and "The Millionaire" ought to touch $40,000 or better for a good week, while the State should best $20,000. Keith theatres look good for ordinary biz but nothing startling.

Smaller Publix houses will drop a bit this week as all films are second runs.

Estimates for This Week

Met (Publix) (4,380; 50-75)—"The Millionaire" (WB). Looks good for $40,000. "City Streets" (Par) clicked for $38,000 last week.

Loew's State (4,000; 30-40-50)—"Front Page" (UA). Ought to go well past $20,000 for exceptional week. "Tailor Made Man" (M-G) showed fair $14,200 last week.

Keith's (4,000; 35-50-60)—"Cracked Nuts" (Radio). Looks like fair $18,000. "Ten Cents a Dance" (Col) did $23,400 last week.

Keith-Boston (RKO) (3,000; 50-60)—"Road to Paradise." Bad $12,500 indicated. "Beyond Victory" (Pathe) netted fair $15,300 last week.

Fenway (1,360; 30-50)—"Ladies' Man" (Par). Will do about $6,000. "Finger Points" (FN) got a good $6,300 last week.

Uptown (1,700; 30-60)—"Ladies' Man" (Par). May go to $7,000. "Finger Points" (FN), $7,500, good, last week.

Scollay (2,562; 35-50-60)—"Finger Points" (FN). Will not do over $12,000, as show is in third week here. "Dishonored" (Par) fine $13,500 last week.

COLLEGIATE PROSPECT

Hollywood, April 28.

Kent Morgan, of the University of Utah, has been held by Universal as a contract possibility out of the first batch of collegians the company tested.

None of the others are thought favorable aspirants.

No Raves for Philly—Mast Is $44,000 Prospect

Philadelphia, April 28.

Indications point to average business this week. No flashes in view, unless Horace Heidt's Californians succeed in stimulating the Mastbaum. Picture here is "Iron Man." Although Lew Ayres has gathered quite a local following, film doesn't look especially strong for this big house.

"Skippy" should get close to $16,000 in its second week at Keith's. Picture has received plenty of favorable attention. "Finger Points" got away to no flying start at the Stanley and hardly figures for more than $17,000, so its holding over is doubtful. Neither does the Fox look any too robust with "Not Exactly Gentlemen."

"Born to Love," at the Boyd, was held over and rates a little better than $12,000 for its second week. Business at the Earle is problematical in view of the change in policy which emphasizes vaudeville and plays down the picture. Eight acts are being presented with such people as Lew Hearn and Ann Codee prominent. Looked good at the start and better than $21,000 is indicated. Popular scale of 65 cents top remains in force.

Estimates for This Week

Mastbaum (4,800; 35-50-75), "Iron Man" (U). Picture doesn't look especially strong despite Lew Ayres' following, but Horace Heidt and band figure as stimulus; $44,000 or a little better likely. "Father and Son" (FN) $41,000 last week.

Stanley (3,700; 35-50-75), "Finger Points" (FN). Didn't get off to healthy start and maybe $17,000 this week. "The Millionaire" (WB) got $13,000 in second week of good engagement last week.

Fox (3,000; 35-50-75), "Not Exactly Gentlemen" (Fox). Not so forte; likely to fall under $25,000. "Man of the World" (Par) got $25,500 last week.

Keith's (1,800; 35-50-75), "Skippy" (Par). Highly praised picture should hit close to $16,000 in second week and may beat that figure. Did $22,000 first week.

Boyd (2,400; 35-50-75), "Born to Love" (Pathe). Held over on last moment decision and $12,000 indicated this week as against $17,500 last week.

Earle (2,000; 25-65), "Subway Express" (Col). House has reverted to vaude policy with picture played down under eight acts; same low prices; started big and should hit $21,500 or better. Last week "Hot Heiress" (FN) weak at just under $18,000.

Stanton (1,700; 25-65), "Drums of Jeopardy" (Tiff). Opened Wednesday when previous picture dwindled off to bad business; should get $10,000 in first full week. "Lonely Wives" (Pathe) $6,000 in four days last week.

Karlton (1,000; 50), "City Lights" (UA). Chaplin picture looks big in second-run showing; should do $8,500. "Men Call It Love" (M-G) $5,000 last week.

Arcadia (600; 50), "Unfaithful" (Par). Second downtown showing looks like about $3,500. "June Moon" (Par) very bad last week, $5,000 last week.

"Lady" O. K. at Ind. with $18,000—Circle's 2 $9,800

Indianapolis, April 28.

Indiana management is using good will stunts and every conceivable exploitation gag to get back public patronage and counteract rumors about the theatre. It's common talk among natives at social functions that the house is in the dumps and wild rumors are being circulated as a result of cutting the local staff.

Downtown houses are finding competish in the Arthur J. Casey stock shows at English's and civic theatre.

Estimates for This Week

Indiana (Publix) (3,300; 35-50-65)—"Tarnished Lady" (Par). Exploited as "the picture of 1931"; gaining at $18,000 pace.

Circle (Publix) (2,600; 25-40-50)—"Laugh and Get Rich" (Radio), and "Behind Office Doors" (Radio). Double feature helping but not sensational; good at $9,800.

Loew's Palace (2,800; 25-35-50)—"Trader Horn" (M-G). Fine at $10,500.

Apollo (4th Ave.) (1,100; 25-35-50)—"The Millionaire" (WB). Especially popular among Arliss fans and splendid at $8,000.

Lyric (4th Ave.) (2,000; 25-35-50)—"Quick Millions" (Fox). Helped noticeably by trio of former local stock favorites on RKO vaude bill; good at $11,000.

Ohio (Publix) (1,400; 25-35)—"Honor Among Lovers" (Par). Fair for $2,500.

THEATRES' CIVIC PROBLEM

INDIE SHORTS LEFT IN RAIN

Hollywood, April 28.

Production of shorts for the independent market is now at its lowest ebb. Producers who have specialized in single and two-reel pictures can't get financial backing because laboratories, which have in the past carried the shorts producers, have shut down on them completely. Same labs, however, are extending credit to indie feature producers.

It is admitted by the producers that double bills have been the main factor in killing their market. Also few indie exchanges are selling shorts, being content to sell quickie features instead for better rentals.

Short field is pretty well covered by the major releasing companies, which can afford to sell their product at the same price or less than the indie exchanges.

COLLAPSE OF PART OF NEW RKO THEATRE

Schenectady, April 28.

District Attorney Peters has taken a hand in the collapse of a large section of the unfinished RKO theatre Friday night (24). He has launched an investigation.

Building Inspector claims the fabricated steel for a portion of the auditorium roof fell because it had not been anchored in the concrete side walls and the temporary superstructure had proven inadequate for the weight.

M. Shapiro & Sons is the contractor.

Passersby and members of the Elks, located next door, were startled late Friday night when, with a roar like Niagara, the steel and brick fell. The late hour undoubtedly prevented loss of life. Had it occurred while workmen were on the site all might have been killed.

It was recalled here that there was a long delay in getting started on this theatre and at the time it was said the plans had been changed. This was denied then. Later it was said quicksand encountered in foundation work was responsible.

Harry Munns, Mgr.

Chicago, April 28.

New theatre circuit bows into town with the formation of the Owl Theatre company. Starts with the Owl and two more theatres are on the list for acquisition.

Harry P. Munns, Jack Dwork and M. Goldstein are the officers of the company, which has a capital stock of $5,000. Belief here is that a former local Warner official will assume actual supervision of the group.

Munns is a Chicago theatrical attorney with Dwork a firm member.

Brynie Foy Doubling

Hollywood, April 28.

Brynie Foy has a new contract with George Weeks for five feature thrillers to be released by SonoArt.

He is also making one reel shorts for Columbia.

Avalon Split Week

Chicago, April 28.

Warner Avalon goes from a full to split week straight picture policy starting May 1.

Capitol, twin deluxe Warner stand with the Avalon, remains a full week.

"HATE'S" CAST

Hollywood, April 28.

Monogram is going after freelance names. Lloyd Hughes will do "Ship of Hate," firm's first picture, with Dorothy Sebastian opposite.

Also engaged is Charles Middleton.

GREGORY STARTS 7TH

Chamalas-Valos Reported Backing Minor Circuit

Chicago, April 28.

Gregory interests started construction on a seventh theatre last week. Ground was broken at Frankfort, Ind.

Sudden spurt of the Gregory circuit this season is understood to be due to the financial backing of two real estate and theatrical men here. They are reported to be Tom Chamalas, owner of the Green Mill Gardens, and Tom K. Valos, real estate.

ALL ON TIFFANY LOT; SLAP FOR OVERHEAD

Hollywood, April 28.

Grant Cook, vice-president of Tiffany, said Monday (27) that Phil Goldstone is remaining as production head. Studio resumes production next week after four months of quiet.

First to start is "Women Go On Forever," which James Cruze will make at Educational for Tiff. Al Rogell is also preparing for production.

Reported that Tiffany, Cruze and Educational will all work on the Tiffany lot in the future to cut down overhead of individual studios.

Of 180 P-P Okla. Suits, Theatreman Wins 24th

Pawhuska, Okla., April 28.

Finding that Paramount-Publix is a "trust," Judge J. J. Worten, in district court, ruled in favor of E. V. Weaver, owner of a small theatre at Shidler, Okla. Weaver had refused to exhibit all the pictures included in his contract with the theatre corporation.

Paramount-Publix had sued Weaver for $1,081 because of the latter's refusal to use all pictures contracted for.

The film company has 180 similar suits pending in Oklahoma courts. Of the 24 suits already tried, the Pawhuska decision is the first in favor of the theatre owners.

Dallas, April 28.

After several months of warnings, U has gotten down to business with indie exhibs throughout the southwest charged with contract violations. C. MacKain, special representative, is camping here and first move was to hire Felix Robertson, prominent attorney, to handle the cases.

Court upheld U in first two cases, vs. J. W. Blevins, operator of the Majestic, Dublin, Tex., and the Yale, Okmulgee, Okla., owned by Haniotis Brothers. Blevins made an attempt to sidestep the judgment by offering to sign a new contract, which U declined until he settles his arrears. The Okmulgee stand was tacked with a $750 judgment plus court costs. Indies appealed to higher court with the hearing set for May.

Suit has also been filed against Simpson & Nelson, operators of a small west Texas chain.

J. B. Underwood, skipper for the Columbia branch, forwarded 18 cases to his home office recommending immediate court action.

VENTURINI'S DOMESTICS

Hollywood, April 28.

Edward Venturini, who has been directing Paramount Spanish product, has been transferred to domestics.

First new one for him is "Murder Around the Clock."

"TWAIN" FOR ASTOR

Another W. S. Van Dyke picture, "Never the Twain Shall Meet" (M-G) is in line to succeed "Trader Horn" (Metro) at the Astor at $2.

Fox Buys "Heartbreak"

Fox has purchased the screen rights to "Heartbreak," by Llewelyn Hughes, to be published in "Liberty."

LOW L. A. GROSSES UNANIMOUS PANIC

Downtown District Degenerates as Theatres Slip, Says Merchants' Ass'n—Banks and Street Railways Also Yell for Action—Evening Biz Now Lower Than Matinees

FREAK SUGGESTIONS

Los Angeles, April 28.

Downtown L. A. merchants and banks are crying for the theatres to come to their rescue by bringing more people downtown at night.

At a meeting called by the Downtown Retail Merchants, the Bank Assn. and the two street railway companies, the Theatre Managers' Assn. was asked to devise a plan for stimulating evening trade.

Merchants say Broadway, Hill and other downtown shopping streets are dead after six p. m. When there's no window shopping there's no business.

Theatres' Own Worries.

Theatre managers, having a tough time of their own for the past few months, offered no suggestions but consented to talk things over with the merchants next week.

These managers have been having their own private panic over a form reversal of theatre attendance tradition. Matinees are now bigger than evenings in attendance, with a loss of gross in the different admission prices.

Street railway companies suggested issuing receipts with each fare, entitling the bearer to a reduction in theatre admission price equal to the amount of the fare. This is being done in the middle west.

"Solution"

One merchant wanted the theatres to switch their admission prices 35 cents after six p. m., and 65 cents for the matinees.

Theatre managers said "No" to everything, but got plenty of ideas. Price cutting was the main subject. All merchants were in favor of a theatre admission scale reduction but said nothing about cutting the price of their own merchandise.

Meantime, they're all watching the RKO Orpheum, where a new scale of 50 cents top went into effect last Friday.

52 Silent Spots

Minneapolis, April 28.

Sound equipment companies still have some work cut out for them in this territory. A survey by the Minneapolis Film Board of Trade shows that 52 silent houses still remain in the northwest, and they're having difficulty obtaining enough silent product to satisfy their needs.

N. D. Team U. Worry

Hollywood, April 28.

—Universal is still undecided on whether to go ahead with Rockne shorts under the title of "The Spirit of Rockne" or to use the Notre Dame football team in a feature. Sales department in the east is not hot for the feature, but the studio is.

Christy Walsh, holding a contract for picture appearances of the team, was at the studio last week trying to iron out matters.

Brown on News Shorts

Hollywood, April 28.

Edward Anthony Brown, otherwise the "Whitey" of "Queer People," has been engaged by Pathe to dialog the reporter shorts featuring Frank McHugh.

Brown recently worked on the adaptation of "Queer People" for Howard Hughes.

Par After Young Cooper, Has 4-Yr. Roach Contract

Paramount is reported desirous of placing Jackie Cooper, "Skippy," under a long-term contract. It may start negotiations to that end. Company has borrowed him from Hal Roach for a second picture, "Sooky," and Radio is angling to get the boy for a forthcoming Richard Dix talker.

Roach has young Cooper under a contract that has four years to go and had tentative plans for using him in "Our Gang" comedies the coming season. A deal with Paramount for him would probably side track that plan.

Major Firms Decide Upon Some Speedy Press Book Attention

Complaints from theatres of all classes, coupled with the realization that under percentage booking it's to the advantage of the distrib to aid the exhib more fully, has started a reform on press books. For years, but particularly since sound came in, the press book has not moved with the business.

Circuits and individual theatre operators are not being reluctant in telling the distribs that the majority of their press books are well nigh useless.

At least four major firms are taking a renewed interest in press books. Universal is probably throwing more of its home office strength behind this angle than any of the others. On some of its pictures, U is sending out a three-section book and following up with supplementary material.

An average of from 10,000 to 15,000 press books are printed on every picture with the cost of printing ranging from $500 to $1,000. Press book orders are always nearly double the number of the film's dates through home offices supplying theatres with more than one so that they can be cut up.

One of the troubles has been the material sent into home offices by the p. a.'s at the studios, many of whom have not a working knowledge of theatres and distribution.

"U-Boats" So Different It Isn't Even "U-Boats"

Hollywood, April 28.

Off and on many times, "U-Boats" is now due for a change of story at Universal. It will include little of the sub stuff.

Troublesome German angle and the difficulty of getting a U-boat decided the studio on a complete change. Romantic story, a new title and not many war sequences are in order.

Lew Ayres is still the star.

An Extra 6 Months

An unusual contract has been entered into between Metro and John McDermott, author, calling for six months but specifying that the author is not only to submit all stories or plays during that period, but anything written or completed within 12 months thereafter.

It's probably the first time a contract has called for six months on the payroll but demanding an option on everything written for 18.

SULLIVAN'S ADAPTATION

Metro has secured Edward Dean Sullivan, author of "Rattlin' the Cup," and other stories, to do a complete adaptation of "Night Play," unproduced, work by Mark Hellinger and Charles Behan, latter of the American Play company.

On the Coast Sullivan did one story for Tiffany and some work for Warners.

Publix Again Says "Patrons First" In Any Argument—Sends Out Letter

In an effort to avoid encounters between theatre attaches and patrons which might result in civil suits against the circuits, Publix is again warning its men. This time it's a pointed letter demanding that all arguments and controversies with patrons be discontinued, and that in no event should physical violence be resorted to.

While it is said at the home office that no serious civil actions have been annoying Publix, the policy of the company has always been to stress "Publix service," and that this is periodically done, with new men constantly coming into the chain.

One unpleasant incident pointed out was at the Rivoli, New York, when some college students on a rampage recently caused considerable disturbance, ending in their arrest.

It is said it frequently occurs that patrons try to crash theatres or start arguments because of being held in lines, with this checked to the human element as occasionally resulting in tiffs with theatre employees. Despite how justified a member of the house staff may be in dealing with troublesome patrons, the home office wants the "courtesy" rule to prevail.

Epidemic of Quarrels

The form letter sent out by divisional directors from New York says in part:

"It has recently come to the attention of the home office that there is an epidemic of quarrels between theatre employees and patrons.

"This condition has become so prevalent and has been so aggravated that in a great many instances employees have engaged in fistic encounters with patrons. The result has been that either the employee or patron has been badly injured, with a consequent liability on the part of the company.

"Unquestionably in many instances the employee is in the right. On the other hand, this is rather a difficult matter to prove in a civil suit against a corporation."

The letter asks that all house managers call meetings immediately.

Tex. Exhib Acquitted

Dallas, April 28.

On the grounds that the town police chief tried to crash the gate, B. H. Hunter, indie exhib at Uvalde, Tex., was acquitted of murder. Police head was killed by Hunter and his two sons a couple of months ago in a free-for-all back of Hunter's theatre.

The trial attracted state-wide attention, many execs from Dallas film circles called as character witnesses.

Metro's Kid School

Hollywood, April 28.

Metro will organize an acting school on the lot similar to previous ventures by Paramount and Warners. Likely candidates are to be youthful possibilities as potential starring material.

Ben Piazza is to have charge.

PEGGY SHANNON'S START

Hollywood, April 28.

Peggy Shannon, Paramount legit import, arrived here today (Tuesday) and is the pencilled lead for "Is Zat So?"

Skeets Gallagher, Stuart Erwin and Eugene Pallette already cast. Frank Tuttle directing.

Wilcox for U.A. In Atlanta

Bruce Gallup has picked Norris Wilcox for the Atlanta area in which he'll look out for U A product.

Wilcox, formerly in the h.o., has lately been exploiting U A pictures in the field.

TALKING SHORTS

"SPIRIT OF 76TH ST."
HELEN BRODERICK
Comedy
8 Mins.
Strand, N. Y.
Vitaphone No. 1187

Bad comedy one-reeler, hardly capable of playing the smallest houses, leave alone a major New York spot. It wouldn't overly entertain in a shooting gallery and for houses above that rating has nothing but nuisance value.

A matter of completely burying an excellent performer like Miss Broderick under so much drivel. It takes place at a phoney seance with the comedienne interrupting the medium for comedy quips, woefully lacking in fulfilling their purpose.

Strictly a chaser and the faster they pull it out of the Strand the better. Arthur Hurley directed. *Sid.*

JUNE McCLOY
"Laugh It Off"
Musical Novelty
19 Mins.
Rialto, N. Y.
Paramount

A neighborhood filler. Customers mostly may disbelieve the basso voice heard is a woman's to offset full entertainment value that should be received when June McCloy sings. The girl is a blonde looker whom Par has been using in features. Here she plays a nurse in a hospital. Photography is nothing to mention.

Idea good but not worked out to full advantage. Miss McCloy suddenly comes upon her own sweetheart in a hospital. He is delirious and asking for her so she sings him a lullaby ballad that doesn't take because of the deep-toned voice. *Shan.*

"FISHERMAN'S PARADISE"
Travelog—Comedy Lecture
10 Mins.
Capitol, N. Y.
Metro

This one-reeler is playing a return date here and for the simple reason that it's an excellent short. Announcement of the repeat is made on the screen.

Action depicts the catching of tuna fish in the Pacific accompanied by a lecturer who gives data, but also consistently slips in pert remarks. Besides being interesting, it's funny, a tough combination to top.

The fish are caught in various sizes, and it winds up with the capture of a shark. Meanwhile, it's not a matter of nets, but poles and as the fish get bigger it takes one line attached to three poles for the boys to bring them over the side.

Short is good anywhere and possibly the first instance of a return engagement for a talking one-reeler on Broadway. *Sid.*

CHARLIE MURRAY
"Staying Out,"
Comedy
17 Mins.
Loew's New York
Universal

Will pass in the B houses and down the line. Obviously padded and overdone in the chase sequences. Cast of Charlie Murray, Robert Graves, Jr., and Josephine Dunn lifts it to its rating.

Opening sets Charlie Murray in half of one of those two-family houses. A grouch mugg and his wife are in the other half. Before the two men know they're neighbors they engage in a car-bumping contest in front of the real estate office, practically demolishing both cars.

Murray gets to his new home first, meets the other mope's wife, his former sweetheart, and the fun begins. Nearly a reel used up in chases between the two houses. A collapsing bed Murray has trouble assembling, and the conversation from within when the other mugg's wife helps him, about the only real material found.

Francis Martin and James Mulhauser authored. Albert Kelley, director, has kept the dialog down.

Graves is almost better than Murray as the tough husband who, in jealous outbursts, wants to break things. Murray up to standard but somewhat handicapped.

Blackout finish, with the two men shooting it out, and as they do two other guys fall out of closets, okay. *Char.*

"MAID TO ORDER"
Comedy
5 Mins.
Warners, N. Y.
Vitaphone No. 1144

Wisecracking maid who dominates a household and a wife who is so anxious to retain the servant that she does all of the menial work. It isn't so new and it isn't so funny.

Paulina MacLean does the maid. Her performance is confined to the limited dialog. Eleanor Shaler is the wife.

After the cleaning the usual soup spilling at a formal dinner occurs, maid finally resigning after beating up an elderly man. *Waly.*

PATSEY KELLY
"The Grand Dame"
Comedy
10 Mins.
Warners, N. Y.
Vitaphone No. 1203

Antiquated and hoke idea of a gun moll falling for society and finding herself in with her own kind. Not a good short. Patsey Kelly, former stage stooge, debuts on the screen in this one.

She gets little opportunity to deliver in a part that limits her to a gum chewing type reciting gags which are none too good.

Bath tub scene, with telephone and radio incidents used time and again, opens. *Waly.*

"THE HUDSON AND ITS MOODS"
Scenic
12 Mins.
Rialto, N. Y.
Paramount

Good subject for the lesser spots and in inland towns where the Hudson River is mostly read about. A slight suspicion of commercialism that permits so many intermittent glimpses of a day boat with the ship's name clearly imprinted.

Photography indicates no temperament by the river that might compare with the imaginative sounding of the subject's film title. The scenes are smooth and calm, but interesting.

The manner in which a slight story has been built around this subject holds that it can be followed elsewhere and by others in the U.S.A. and improved upon to offer a supply of interesting shots for nearly all types of theatres.

Here Paramount has swung Leslie Stowe and Speed Young to represent a ship captain and a passenger, both en route. The passenger opens up on the old cap about the river's beauty and that leads the ship master to begin reciting poetry, which isn't too good for audience consumption. Recitations are on bridges, historical spots and an island passed on the trip. *Shan.*

"SOMEBODY STOLE MY GAL"
Screen Song
6 Mins.
Rialto, N. Y.
Paramount

Caricatured animals gyrate to the tunes of the song named by the title. Music is pleasant and a hidden tenor voice accompanies. Good for any house.

It's the old principle of having the audience sing with a stage plugger. Only here it's with the screen voice as the cartooned animals bounce and are bounced over the words as they are flashed on the screen. Paramount seemingly is the only company to appreciate the possible need of a musical interlude such as this for the houses which can neither afford an organist nor an orchestra. Even for the richer houses this short will get over because it's well done. *Shan.*

BILLY HOUSE
"Thou Shalt Not"
Comedy
20 Mins.
Rialto, N. Y.
Paramount

If shorts of this type are to become valued entertainment they should get away from the vaude angle of phoney settings and dialog only. That's the weakness with this subject. Intermediate spots will like it.

House is a waiter in a roadhouse. Two couples who have interchanged their mates for a sly rendezvous unknown to each other take separate booths. A raid follows and all escape but House takes advantage of the couples' infidelity spree to collect some side money.

Dialog doesn't present the yarn altogether clearly but House pulls the subject out with his body contortions and mugging. He's a vet vaudevillian. *Shan.*

"TEXAS IN 1999"
Commercial Cartoon
7 Mins.
Paramount, New York
Paramount

Advertises Texaco with the plug appearing twice, once at a bridge where a sign is displayed and the other at a gas station. Drawings themselves provide good entertainment, are well done and full of laughs.

Max Fleischer executed along futuristic lines as things might be in 1999—with automatic bathtubs, restaurants, food tablets, etc. Only the Texaco gas station seemed to be about the same in 1999 as now.

Cartoon is fast throughout. *Char.*

"CINDERELLA BLUES"
Cartoon
8 Mins.
Cameo, N. Y.
Pathe

A fair cartoon of the familiar yarn with just enough trimming and novelty to give it appeal.

For about two minutes in this one the music runs ahead of the drawings, otherwise the synchronization and drawings are perfect.

Not many laughs but a few smiles.

Miniature Reviews

"The Public Enemy" (WB). Roughest, powerful and best gang pictures to date. So strong as to be repulsive in some respects, plus a revolting climax. A cinch as a business getter if it doesn't arouse too much talk. Film has a "you can't win purpose" as defined by a foreword and postscript and this may square everything. No strong cast names but a lot of merit

"A Tailor Made Man" (M-G). Poor feature, best suited for secondary houses. Has Haines' starring, but redeeming highlight is Joe Cawthorn's comedy. Star not yet at home with dialog.

"Gun Smoke" (Par). Combo type of gangster and western with a riot of horseflesh and shooting. Plenty of action, but bluntly and naively told. Names like Arlen, Mary Brian, etc., to help. Better for small towns than big centers.

"Doctor's Wives" (Fox). Story kills its chances. Warner Baxter and Joan Bennett featured.

"The Flood" (Col). Double feature material. Weak in all departments.

"Dude Ranch" (Par). Not a strong picture, Jack Oakie. Story, direction and dialog below average. Will need strong support everywhere.

"Aloha" (Tiff). Any audience will walk out on this one when it's half way through, convinced they've seen the entire show. Not for anything but the cheapest grind with a don't-care-if-cheap policy.

"Lumpenball" (Posse). Mediocre German musical with inane story and under average music. High spirited but improbable b.o. even in German neighbs.

Forsterchriel" (Transocean). Fine German operetta promotes art music. Good German draw indicated with addition of possible non-German patronage on strength of the score. Handled lightly by good direction and excellent cast.

"Air Police" (Sono-Art). Thriller for the kids. Plenty small time action. But only for double feature use.

"HUMANETTES"
Musical Novelty
10 Mins.
Mayfair, N. Y.
Radio

Another of the series built on the Bert Levy creation of life size human heads over the bodies of Punch and Judy dolls. Will fit anywhere.

This one digresses from the revue routine of some of its predecessors to attempt a sketch with music. Cast includes the faces of the Three Rhythm Boys, Charles Judels, Gus Arnheim and orchestra, plus a couple of unnamed lookers, one of whom is blonde.

Judels does dialect as a cafe proprietor who has three disconsolate boys for customers. They're the Rhythm lads who do a couple of harmony numbers. Then the girl who caused their sorrow shows and Judels falls for her, too. Arnheim's face is shown, his band is heard and it's all to advantage. *Shan.*

PARAMOUNT PICTORIAL
Travelog Novelty
19 Mins.
Loew's New York
Paramount

Too long as filler with the time thing against it. Interesting enough for the medium grade houses.

Includes Lowell Thomas on a Cook's Tour of odd tricks nature has played. These are mainly hidden rivers, strange waterfalls, etc. A trip through a Mexican penitentiary and a few minutes with John Philip Sousa also among the footage.

Prison sequences embrace drills, a talk by one of the convicts, music and routine in workshops. The march king is first shown leading a kid's band and then conducting the U. S. Marine Band playing "Stars and Stripes." This Sousa material is effectively photographed with composite shots of cadets, soldiers, etc., marching in different directions. Photography and recording good. *Char.*

"MAD MELODY"
Cartoon
7 Mins.
Mayfair, N. Y.
RKO-Pathe

One of the Aesop Fables. Excellent as a filler for any type house.

Diversity is offered from the usual caricature route of such subjects in that good vocal voices are heard

(Continued on page 37)

THE PUBLIC ENEMY

Warner Bros. production and release. Features James Cagney and Jean Harlow. Directed by William Wellman from story by Kubec Glasmon and John Bright. Adaptation credited to Harvey Thew. Editor, E. M. McDermott. Cameraman, Dev Jennings. At Strand, New York, week April 23. Running time, 83 mins.

Tom	James Cagney
Matt	Edward Woods
Mike	Donald Cook
Mamie	Joan Blondell
Gwen Allen	Jean Harlow
Tom's Mother	Beryl Mercer
Paddy Ryan	Robert Emmett O'Connor
Nails Nathan	Leslie Fenton
Putty Nose	Murray Kinnell
Kitty	Mae Clark

Roughest, toughest and best of the gang films to date. It's so strong that full-throated protests across the country are either apt to smother or enhance its natural box office capabilities.

Made on a lot which already has turned out the two best among the money getting gangster features, this is yet another which goes beyond its predecessors on merit. It is paced by a performance which tops anything in the preceding duo in the hands of the boy who stole "Doorway to Hell" — James Cagney.

There's no lace on this picture, although there's a nance piece of business included. It's raw and brutal with that brutality flung to the front in an uncouth boy's treatment of his women. And when they're through with that comes a climax that's a shudder. It made women in the audience gasp at the Strand. The hair on the back of a few male necks did a little bristling too.

Bill Wellman sent this one across and has continuously built it up to a peak with his direction. It's low-brow material given such workmanship as to make it high-brow. Maybe Wellman's still sore because they wouldn't let him do his balloon corps picture, and so the resultant venom went into this effort. To square everything there's a foreword and postscript moralizing on the gangster as a menace to the public welfare. That possibly will see it through but the yelp about this one from the smaller communities seems as certain as the flood of attendance it's going to get anywhere. There are also two offsets in the dialog. One supposedly is an "out" for two boys living with their girls. The other infers that the same duo's original desire was to be on the level.

Wellman hasn't glossed his version of the modern bad man with any heroic attributes or anecdotes other than with an abundance of physical courage. This boy is a bully behind his gun with men and the same with his fist toward his women. Cagney makes it an ungrammatical and powerful performance realizing upon everything, and a little more, than he flashed in "Doorway."

Pushing a grape fruit into the face of the moll (Mae Clark) with whom he's fed up, socking another on the chin for inducing him to her for the night while he's drunk, and spitting a mouthful of beer into the face of a speakeasy proprietor for using a rival's product are a few samples of Cagney's deportment as Tom, the tough in the modern gangster's dress and way.

Tom is not a master mind or a gang leader. He's merely the head of the muscle squad who tells the speaks how much beer they're going to take, and from whom. He then drops around to collect if payments are slow or the checks elastic.

The story traces he and Matt (Edward Woods) from street gamins in 1909 as a couple of rowdy neighborhood boys. At that time they're petty larcenying their way into the favor of a twentieth century Fagin. Titles then designate lapses in time as of '15, '17 and finally '20. During this interim they've killed a cop on their first big job, and both kids are set to go the hard way.

The comedy in the picture, as well as the rough stuff, is in the dialog and by-play with the dames who include, besides Miss Clarke, Joan Blondell and Jean Harlow. The types are excellent, but Miss Harlow better hurry and do something about her voice. She doesn't get the best of it alongside of the Misses Clarke and Blondell, who can troupe. Rita Flynn, not even programmed, does a sister, and Don Cook has a pretty thankless part as Tom's straight-laced brother, who twice clips the black sheep on the button before the film is over. Warners has landed a good romantic juvenile prospect in this boy from legit, but it's not going to get anywhere with him on assignments such as these.

There is also the too mincing Beryl Mercer as the mother of the good and bad boys, while R. E. O'Connor and Leslie Fenton make their racketeering stand out. None of the cast names can be said to have marquee strength, but the merit of the film as a whole is adequate compensation.

There isn't much story and no love interest, but the locale is Chicago and this town will likely never see "Enemy." The writers have dipped into that city's gang lore for the incident of the gangster's pals buying the horse which threw and killed him just to shoot it in retaliation. It's a solid audience whoop. This bridal path accident leads to the opening of hostilities upon Paddy Ryan (O'Connor), to whom Tom and Matt are attached. When Matt gets it from a machine gun in a window, Tom blasts his way into the rival headquarters for a blowoff and lands in a hospital. It looks like he'll recover until Ryan calls to inform the older brother the other mob has kidnaped Tom from the hospital. A phone call says Tom has been found and they're bringing him home. When the brother goes to the door and opens it Tom is revealed lashed stiff and upright with his eyes open to a board and in his hospital headdress. As the door opens the body falls in face downward. It's a spine-tickling finish.

Feature runs close to an hour and a half, but there doesn't appear to be a wasted foot of film. That means speed. Plenty of action, with practically all of the gun stuff masked, and the dialog has no superfluities. Its jargon is of the strata and too obvious to be missed. Much of it is funny and all of it is smart theatre.

As a delineation of a racketeer's narrow psychology and relations with women, this is the broadest and boldest yet placed upon the screen or stage. The defense will be that wording at the finish which reminds the public that something ought to be done about the gangster. Many women will consider much of the action an outrage to decency and womanhood, but no one can doubt its veracity. And its moral holds something to the effect that young boys shouldn't have free street liberty.

Men will go for this picture all the way and not only guffaw at but gurgle over many of the side lights in the dame stuff. It may, perhaps, fascinate that type of woman to whom this dame treatment is but the faintest of hearsay. If that is the case, nothing can keep "Public Enemy" from sweeping through to big matinees as well as nights. If the intent was to throw a veil of doubt around the morals of Miss Harlow's character, so that she might be construed as a good girl, the street pickup by Tom and her voluptuous appearance immediately belie any such attempt.

This film seems sure of two or three weeks at the Strand. Especially in view of what other gang pictures have done at the same

(Continued on page 37)

The Woman's Angle

"Born to Love" (RKO-Pathe). Riches-to-rags heroine torn between love and loyalty and sacrificing happiness for her baby's welfare, will meet with the tear-dimmed sympathy of feminine audiences.

"Lumpenbal" (Posse). Plodding comedy which necessitates no comprehension of German for appreciation of its dull treatment.

"Dude Ranch" (Par). Lighthearted entertainment for the flaps in Jack Oakie's burlesque of a two-fisted cowboy. It will not appeal strongly to older women.

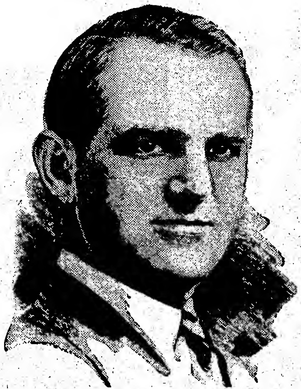
"A Tailor Made Man" (M-G). Mildly diverting and old-fashioned comedy. Love interest too unimportant and unconvincing for strong femme response.

"Doctors' Wives" (Fox). Handsomely mounted story of a suspicious wife. Will appeal to those women who like to see how unreasonable other women are.

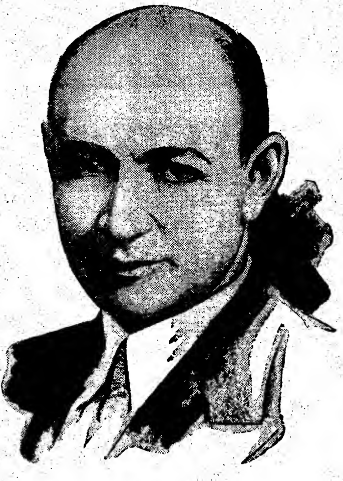
"The Public Enemy" (WB). Tough and shocking in the ruthless honesty of its attitude toward women. Appeals to mothers needing a convincing sermon for keeping their children off the streets.

"Gun Smoke" (Par). Childishly treated gangster-cowboy meller subordinating Richard Arlen, its main attraction, to an insignificant part.

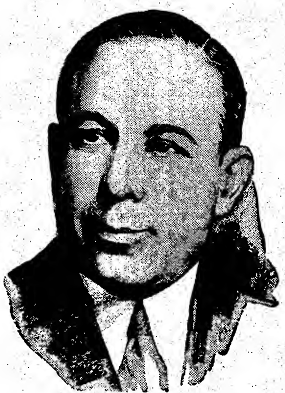
"The Flood" (Col). Interesting love conflict in a film that must combat an unattractive title, dull stretches of uninspired direction and the lack of outstanding personalities.



NED E. DEPINET
Vice-President and General Sales Manager



LEE MARCUS
President



CHARLES R. ROGERS
Vice-President in Charge of Production

RKO PATHÉ ANNOUNCEMENT

RKO PATHÉ herewith announces its plans, policy and product for its first year.

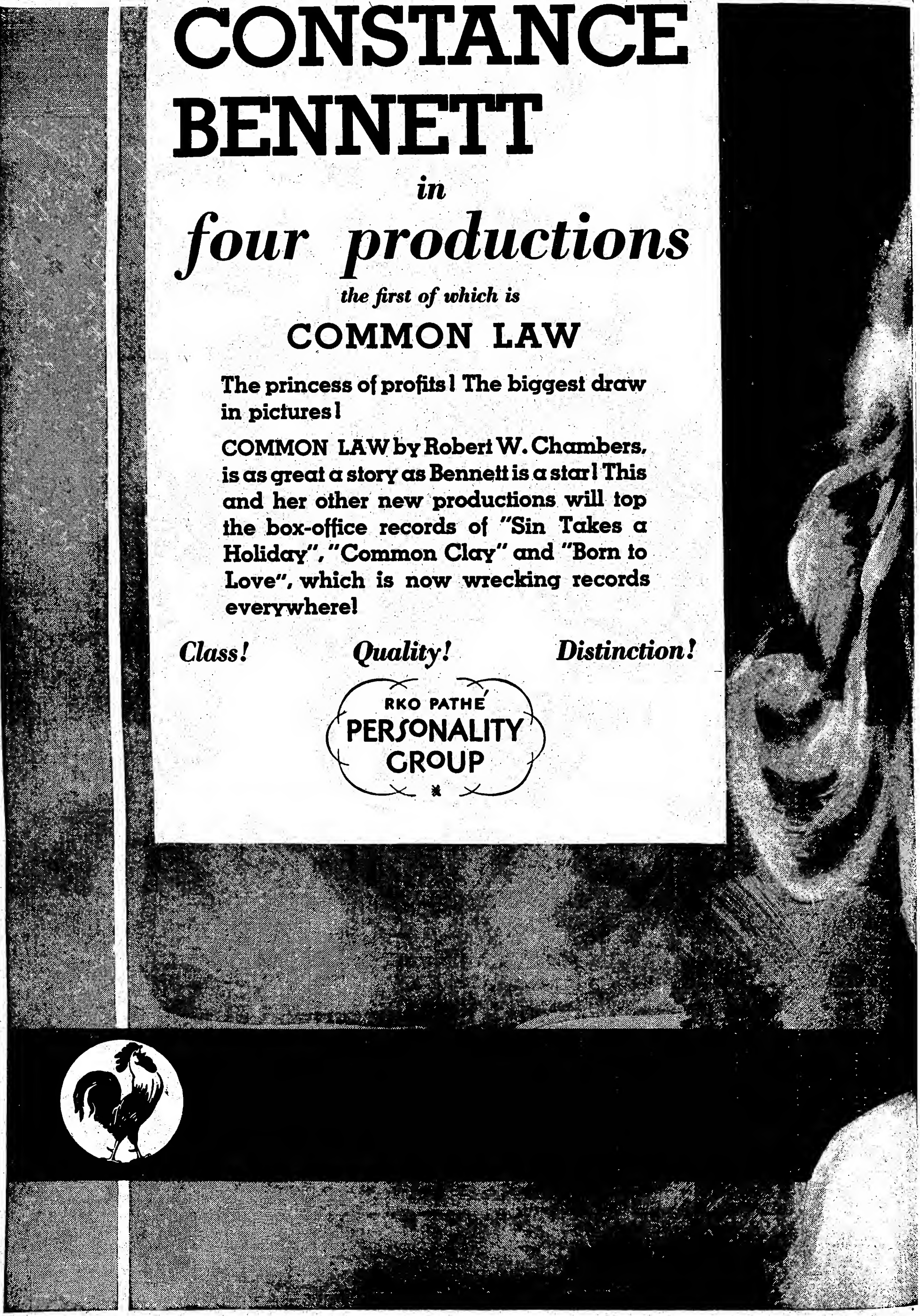
Stars—tells the whole story. The public wants stars. Our stars are first in demand by theatres and first in demand by competitive studios. But this year you can get them only from RKO PATHÉ.

There will be just 21 productions. Each with a star who has made money for every type of theatre. Each produced to insure Class, Quality and Distinction. There will be no deadwood to shelve.

The 21 will be pre-sold to the whole family via aggressive advertising campaigns covering newspapers, fan magazines and radio.

Our shorts are the short road to profit. They too, will be headed by stars of proven box-office value. There's a golden view to '31-32, for the RKO PATHÉ exhibitor!

THE OLD FIGHTIN' COCK
is going stronger than ever!



CONSTANCE BENNETT

in

four productions

the first of which is

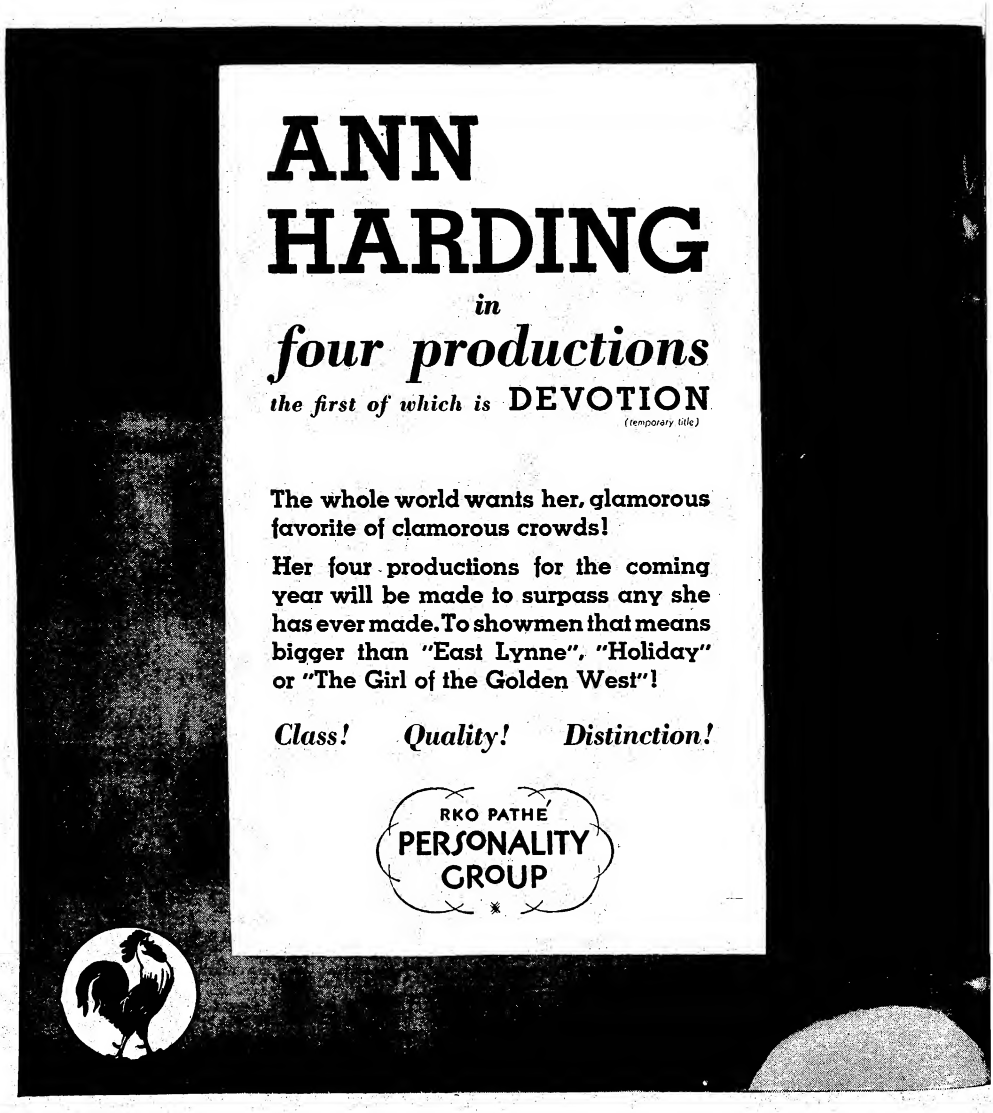
COMMON LAW

The princess of profits! The biggest draw in pictures!

COMMON LAW by Robert W. Chambers, is as great a story as Bennett is a star! This and her other new productions will top the box-office records of "Sin Takes a Holiday", "Common Clay" and "Born to Love", which is now wrecking records everywhere!

Class! ***Quality!*** ***Distinction!***

RKO PATHE
PERSONALITY
GROUP



ANN HARDING

in

four productions

the first of which is **DEVOTION**
(temporary title)

The whole world wants her, glamorous favorite of clamorous crowds!

Her four productions for the coming year will be made to surpass any she has ever made. To showmen that means bigger than "East Lynne", "Holiday" or "The Girl of the Golden West"!

Class! Quality! Distinction!

RKO PATHE
PERSONALITY
GROUP

HELEN TWELVETREES

in

four productions

the first of which is

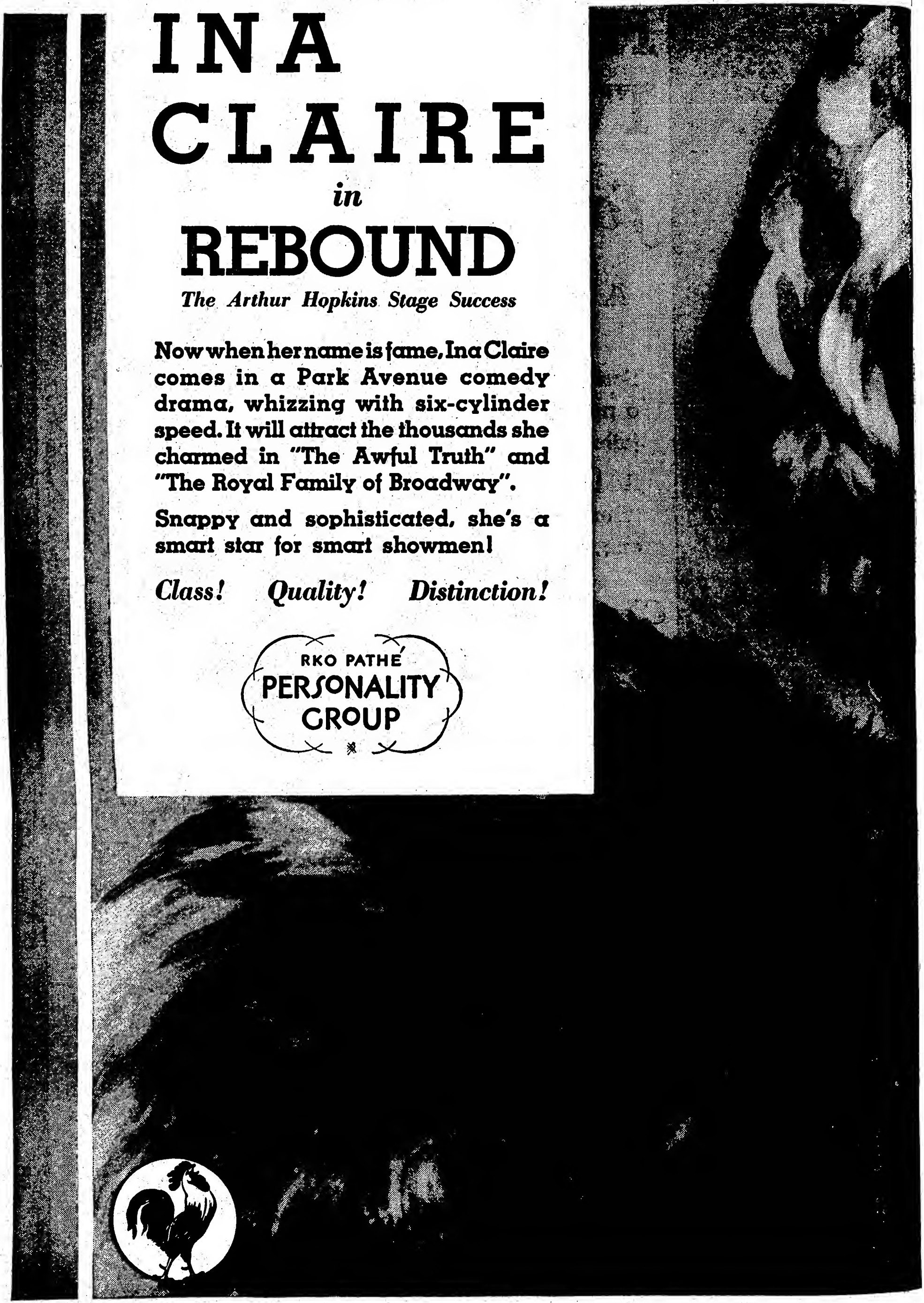
A WOMAN OF EXPERIENCE

Sought and bought by the millions—she's a million dollar name! The star without a failure and her best are yet to come!

Add together the records she wrecked from "Her Man" to "Millie" to figure what any one of her new pictures will do!

Class! Quality! Distinction!

RKO PATHÉ
PERSONALITY
GROUP



INA CLAIRE

in

REBOUND

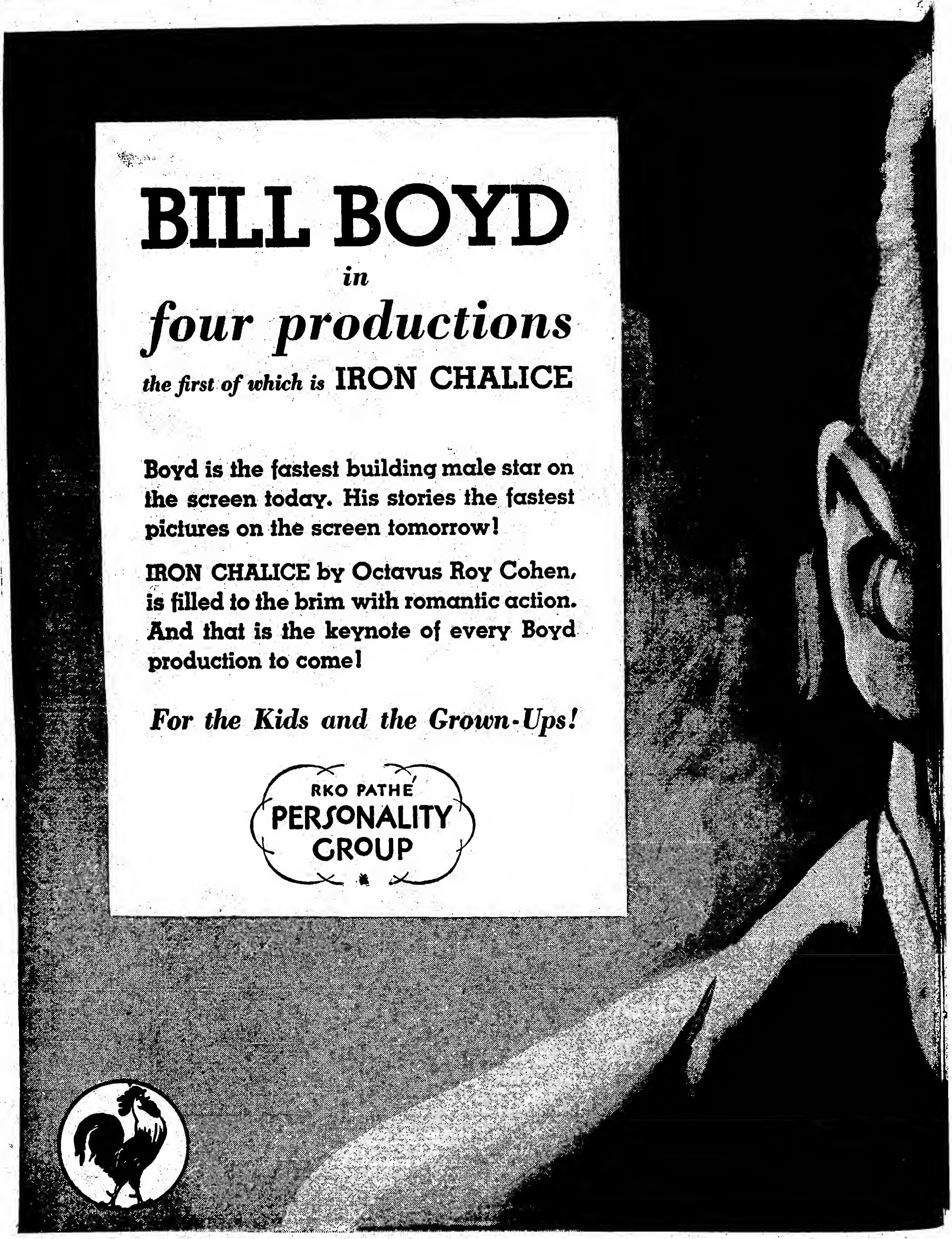
The Arthur Hopkins Stage Success

Now when her name is fame, Ina Claire comes in a Park Avenue comedy drama, whizzing with six-cylinder speed. It will attract the thousands she charmed in "The Awful Truth" and "The Royal Family of Broadway".

Snappy and sophisticated, she's a smart star for smart showmen!

Class! Quality! Distinction!

RKO PATHE
PERSONALITY
GROUP



BILL BOYD

in

four productions

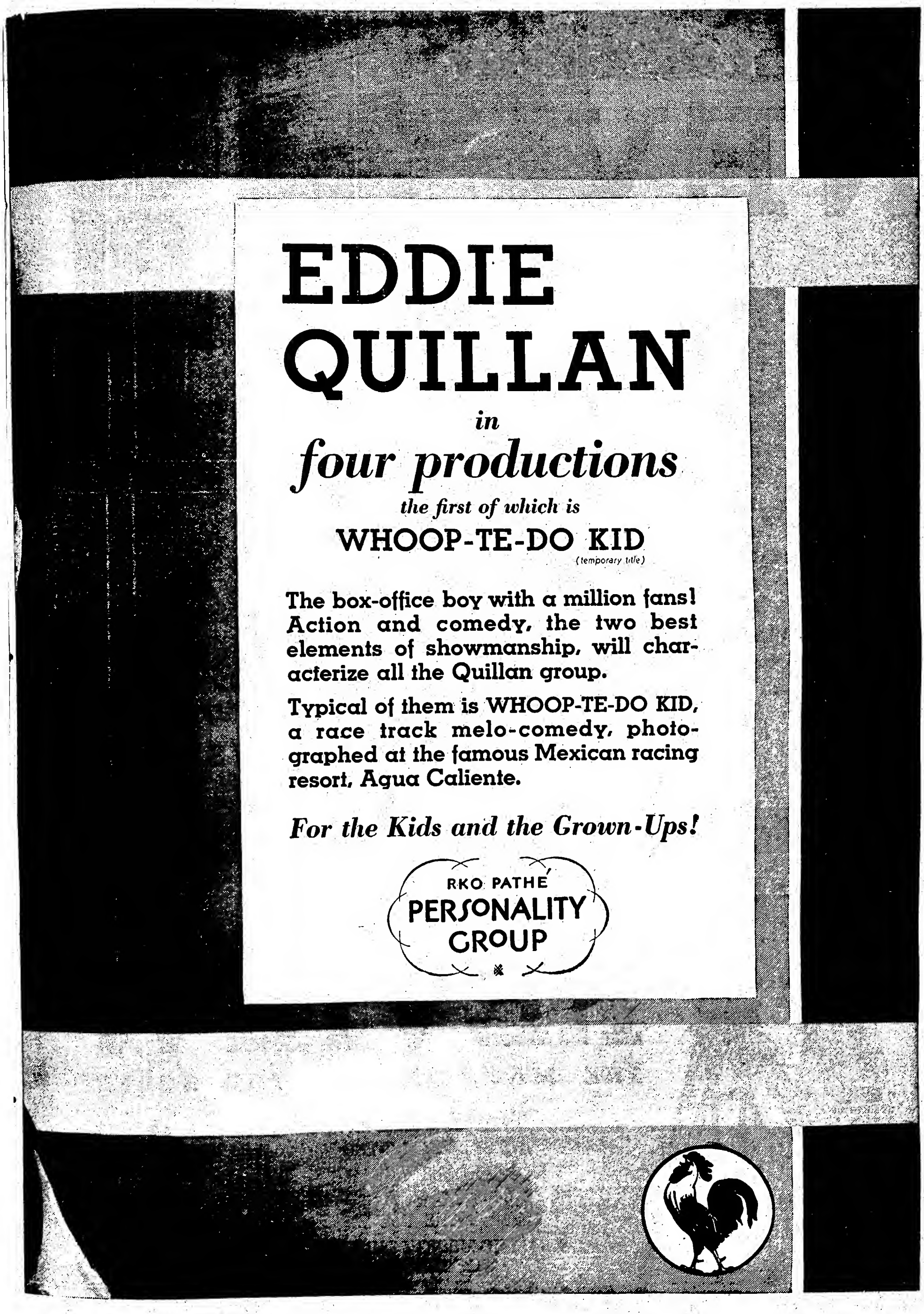
the first of which is **IRON CHALICE**

Boyd is the fastest building male star on the screen today. His stories the fastest pictures on the screen tomorrow!

IRON CHALICE by Octavus Roy Cohen, is filled to the brim with romantic action. And that is the keynote of every Boyd production to come!

For the Kids and the Grown-Ups!

RKO PATHE
PERSONALITY
GROUP



EDDIE QUILLAN

in

four productions

the first of which is

WHOOP-TE-DO KID

(temporary title)

The box-office boy with a million fans! Action and comedy, the two best elements of showmanship, will characterize all the Quillan group.

Typical of them is WHOOP-TE-DO KID, a race track melo-comedy, photographed at the famous Mexican racing resort, Agua Caliente.

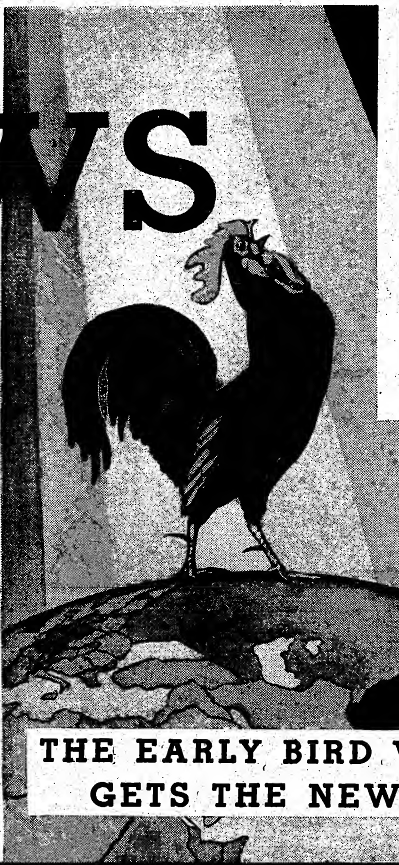
For the Kids and the Grown-Ups!

RKO PATHE
PERSONALITY
GROUP

Pathé NEWS

2
Each
Week

Forty-seven new sound trucks have just been added to get the news of five continents. The field and laboratory forces have been increased to hasten the news to your screen while it is news. Whatever happens—wherever it happens—the rooster is first to crow about it! Released every Wednesday and Saturday.


THE EARLY BIRD WHO GETS THE NEWS!

COURTLAND SMITH
PRESIDENT

JACK CONNOLLY
GENERAL MANAGER

For the Kids and the Grown-Ups!

Pathé REVIEW

THE MAGAZINE OF THE SCREEN

Typical Contents
THE STORY OF SPEED
NOT SO DUMB ANIMALS
THE AMAZING AGE—SEEING THE UNSEEN
THE MURMURING FOUNTAINS OF ROME

13
ISSUES A YEAR

Short in Footage—Long in Audience Appeal!

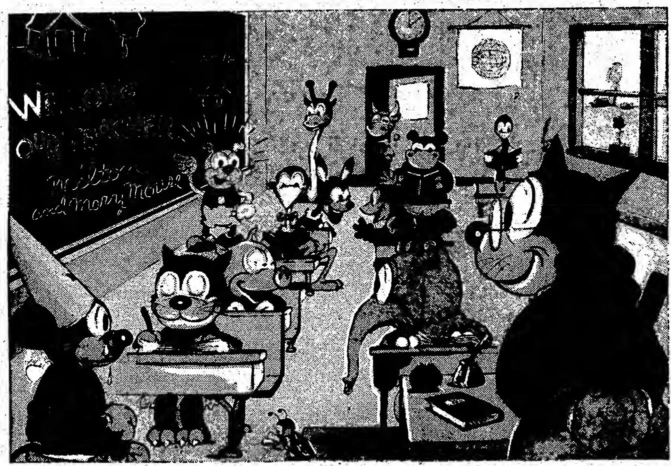
RKO PATHÉ
WESTERNS

6

Six feature-length wild and woolly westerns! Bing, bang, shoot-'em-up action! Cowboys, Indians; sheriffs, posses, cavalry; greasers, desperadoes, gringoes; dance hall girls, bad men, good women. Thrills! Thrills! Thrills! Speed! Speed! Speed! Action! Action! Action! Stampeding kids from eight to eighty to the box-office!

For the Kids and the Grown-Ups!

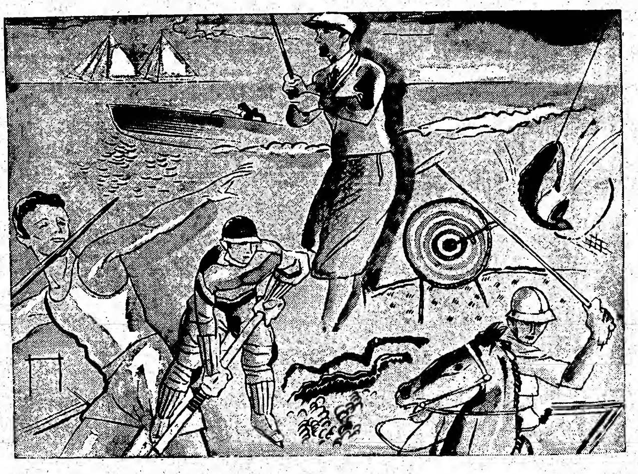
RKO VAN BEUREN



Funny enough to make a horse laugh! Funny enough to have actual drawing power beyond many features. The first stars of the screen would be incomplete without Milton and Mary Mouse, Waffles Cat, Don Dog and Flossie Hippo. Their fantastic capers and their animal antics, synchronized with silly sound, will be 26 playful playdates of profit!

㉖ AESOP'S FABLES

They humanize the public's greatest hobby—Sports. They magnetize the showman's greatest hobby—The Box-Office. Grantland Rice, America's leading sports writer, covers every phase of sports and all the stars of the sporting world. New portable equipment will make this season's 26 Sportlights more complete and exciting than ever before.

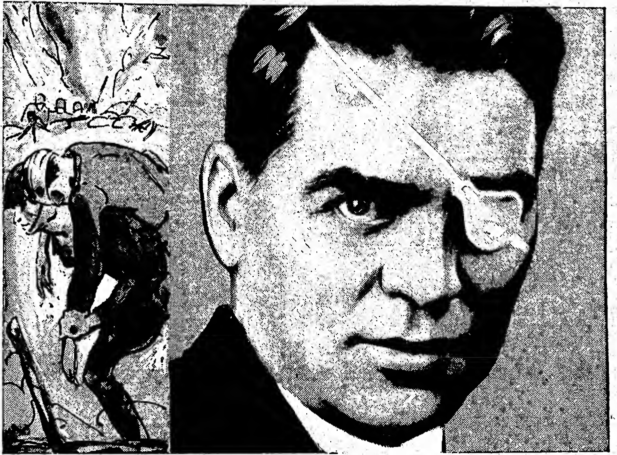


㉖ GRANTLAND RICE
SPORTLIGHTS

For the Kids

PRODUCTIONS

Floyd Gibbons, idol of a hundred million radio listeners, newspaper and magazine readers. In the most revolutionizing box-office series of the day. Intimate interviews with wartime and all-time celebrities. Revealing for the first time the heart interest and human interest stories which were their supreme thrills in the World War. Nothing like this series ever seen upon the screen!



⑬ FLOYD GIBBONS' SUPREME THRILLS

Supervised by A. P. Waxman and Michael Mindlin

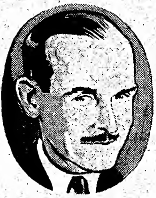
By box-office test, the most successful series on the market today! Next season's adventures will be even greater than those the delighted public has already seen. Your patrons are shown strange sights in strange lands—from South Africa to Alaska. They thrill at a hundred breathless experiences that make these releases absolutely unique in the short subject field!

⑬ VAGABOND ADVENTURES

and the Grown-Ups!

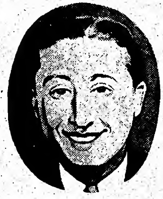
RKO PATHÉ
COMEDIES
2 REELS EACH

LAUGH
and the world **LAUGHS** with you!



6 JIMMY GLEASONS

Wise exhibitors want this wisecracking wizard of wit! His two-reel laugh riots are big little pictures of riotous mirth!

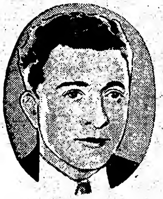


6 BENNY RUBINS

Bigger and better ropes to hold back the crowds who will crowd in to laugh at Benny! Better bets than his "Humanettes"!

6 MR. AVERAGE MAN

Surest thing you know! Human humor to bring joy to Mr. Average Patron and his whole family! Starring Ed Kennedy, everybody's favorite!



6 FRANK McHUGHS

The comedy high spot of "Front Page", "Dawn Patrol" and other big hits! Now a short subject star! He makes show-business a pleasure!

6 MANHATTANS

Third successful season—and this year three times better than ever before! Extra big stars and extra fine story values!

6 GOLD DIGGERS

June McCloy as the hot baby out for cold cash! Digging box-office admissions from willing victims —and giving them the time of their lives!

6 TRAVELING SALESMANS

Starring the star stage comedian, Louis John Bartels. Howling fans hailed him in "Sin Takes a Holiday." A hundred per cent comedy personality!

For the Kids and the Grown-Ups!

THE MASQUERS

6
TWO-REELERS
Produced By
THE MASQUERS CLUB OF HOLLYWOOD

The First Release

STOUT HEARTS AND WILLING HANDS

By Al Austin and Walter Weems
Directed by Bryan Foy
Supervised by Harry Joe Brown

THE CAST

Hero .... FRANK FAY
Girl .... LAURA LA PLANTE
Heavy .... LEW CODY
Father .... ALEC B. FRANCIS
Mother .... MARY CARR
Bartenders .... TOM MOORE
OWEN MOORE
MATT MOORE
EDDIE QUILLAN
Henchmen .... GEORGIE HARRIS
MATHEW BETZ
GEORGE COOPER
BRYANT WASHBURN
MAURICE BLACK
Original Keystone Cops ...... FORD STERLING
MACK SWAIN
CHESTER CONKLIN
CLYDE COOK
HANK MANN
JAMES FINLAYSON
BOBBY VERNON

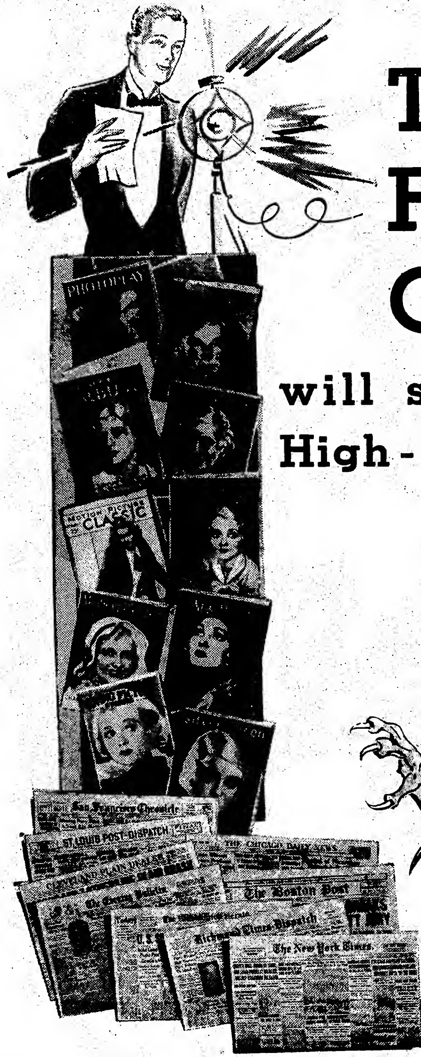
AND 50 OTHER STARS

SOMETHING NEW IN COMEDIES

Super-star casts bigger than any feature release! Marquee names never before in shorts! Read the line-up of the first to be convinced that they are really—

SOMETHING NEW IN COMEDIES

For the Kids and the Grown-Ups!


PHOTOPLAY
CLASSIC
San Francisco Chronicle
ST. LOUIS POST-DISPATCH
THE CHICAGO DAILY NEWS
CLEVELAND PLAIN DEALER
The Boston Post
Richmond Times-Dispatch
The New York Times

THE OLD FIGHTIN' COCK

will sell your public via High-powered Advertising!

RKO PATHE won't just sell pictures to you . . . but will sell them for you. In the most intensive, person-to-person, go-get-'em advertising campaign ever aimed direct at the box-office.

Key city newspapers, leading fan magazines. And a weekly broadcast every Friday night, 10:30 to 11, Eastern Standard Time, "RKO Theatre of the Air," NBC hook-up of 42 coast to coast stations.

Your audiences all know our stars. And they'll know what our stars are in!

RKO PATHE

Germans Trying to Put It Over on French by Stealing Production

Paris, April 28.

Germans are currently attempting to ensnare the French industry into accepting a delusive German reciprocal agreement, which would result in Paris losing its American activity to Berlin.

French bankers are very much interested in picture business at the moment and have heavy investments in them resulting in the government taking a greater interest in the industry than ever before. That means that any kind of reorganization or strengthening is facilitated.

Instance is a recent visit of Maurice Petsch, Minister of Fine Arts, to the Natan and Paramount studios. Petsch also recently assured the American government and the Hays representatives of his willingness to facilitate Franco-American tie-ups.

Meanwhile a commission has been appointed for enacting a French quota. Commission includes representatives of most of the ministries as well as producers, exhibs and authors.

Germans have won the first round by succeeding in getting meetings for Berlin instead of Paris of Charles Delac, president of the French producers association, and who represents the quota commission, and German officials.

Franco-German reciprocal agreement is necessarily delusive to the French since France is an easy German market, while Germany means practically nothing to France. Probably will result in beaucoup bi-linguals being made in Paris with practically none here.

FRENCH TALKER EUROPE'S BEST

London, April 28.

"Le Million," Rene Clair's newest French film, released here through Universal, started a fortnight at the Phoenix, legit house, Wednesday (22).

Voted the outstanding Continental talker to date it is likely to run for some time having an especially big appeal to top class audiences.

Reno Clair, who directed "Le Million" also produced "Sous les Toits do Paris" which made big money everywhere. It was classed in Germany a couple of months ago as the finest film turned out in the world during 1930.

"Le Million" has to do with a fantastic chase after a pawn ticket which represents millions from a legacy.

Paris, April 28.

Universal has acquired the world distribution rights to "Million," French film directed by Rene Clair. It is his second talker.

Film is currently a smash at the local Olympia.

'Christie's' 2 Versions Open in Copenhagen, Garbo's Voice in Bad

Copenhagen, April 28.

Combination Swedish - American version and a German version of "Anna Christie" were released here simultaneously.

Although Marie Dressler was well liked, public preferred the straight German version, figuring it easier to understand than the one allegedly in their own language.

General disappointment on Garbo's man-like voice.

'Broken Blossoms' Talker With Griffith Director?

London, April 28.

Charles Wilcox will produce "Broken Blossoms" as a talker and D. W. Griffith may direct.

W. and F. Film Service, subsidiary of Gaumont British, will distribute.

STRONG FILM STORY

Puts Over "Private Secretary"; German Made Talker

Vienna, April 28.

"Private Secretary," new German film made by Grienbaum, is a big hit here. It's an operetta with music by Abraham Simple.

An effective plot about a stenog who loves and marries a general manager and good camera work put the film over.

BYRD FILM GETS VIENNA RECORD

Vienna, April 28.

Scientific and cultural films are still the best sellers here.

Record is held by Byrd's South Pole film (Par), which grossed $80,000.

G-B's RUSH ORDER FOR 200 MORE HOUSES

London, April 28.

With the report current that RKO is anxious to buy or build houses in England, Gaumont-British hurriedly formed a subsidiary company headed by Jeffrey Bernard and Charles Wilcox and five others to concentrate on building up its own circuit.

Plan is to concentrate on obtaining another 200 houses or sites immediately, which will put GB well over the 500.

Paris' Forced Bookings

Paris, April 28.

Acute film shortage here caused booking into the Capucines, boulevard show case, of "Chemina Paradis" (Road to Paradise), French-made Ufa film, previously shown here.

Natan circuit of theatres is successfully booking a French dubbed version of Bancroft's "Derelict" (Par) simultaneously with it playing the Par circuit.

Hitler Going Films?

Berlin, April 28.

Adolf Hitler, leader of the Nationalistic Party, may go into film production in Munich.

He is negotiating with Dr. Wysber, author and former German officer, to write the first picture.

G-B'S 33 1/3% TERMS

Gets "Trader Horn" at Figure After Rejecting It at 50-50

London, April 21.

Despite "Trader Horn" holding up at Empire for six weeks, Metro is unable to get bookings at 50%, the price they began by asking. Gaumont-British sticks tight to its refusal to pay over 33⅓% for the biggest attractions. It made a deal this week with Metro on those terms for "Trader" for circuit.

Metro is stuck for indie dates through holding out for 50-50.

Par's Suped Titles for Span. Musical in U S.

Hollywood, April 28.

Paramount is considering reversing the order of things by putting English superimposed titles on a Spanish picture for distribution domestically. Film is the original Spanish musical "Gay People." Decision rests on the reaction of the initial showing at the California, Los Angeles, opening May 1.

Picture is Paramount's answer to demands from Spanish speaking countries for more musicals. "People" has 18 musical numbers, more than were in "Love Parade," which was the company's biggest grosser in Latin America.

INDIE AM. PRODUCERS START STUDIO IN MEX.

Mexico City, April 21.

First American indie film outfit to start native foreign production anywhere is now about ready in this town where it has acquired land and is constructing buildings on a 200-acre lot to be devoted to Spanish made talkers. The company is Empire Productions, S. A., headed by two New York film men, Maurice A. Chase and Jack Lustberg. Both are known in indie circles in the States.

Construction of buildings is completed except for the restaurant and casino building. Camerainq is expected to start during the summer with an operetta as the first effort. Native cast and direction arranged for. Technicians will be mostly Americans and Europeans.

The studio when completed will cover only 50 acres of the total plottage, the remaining 150 acres being reserved for outdoor settings. Spot has been named Empire City. It is at Lomas de Chapultepec, around 10 miles out of this town. Studio building will house four stages.

AUSTRIANS ARE ALARMED ON KONTINGENT

Vienna, April 28.

League of Austrian Film Interests, which represents all the importers and exhibitors, decided this week to press the government for a complete abolition of the Austrian kontingent system. Only a few weeks ago the government voluntarily halved the kontingent requirements.

Hope is that it can be cleaned away entirely before the Austro-German customs union goes through, otherwise Austrian exhibs fear, the Kontingent, if any exists at the time, will be lifted to equal the German kontingent. That would mean practically shutting out American films.

Exhibs here fear that such a move would deliver them entirely into the hands of Ufa and other German producers.

Germans Opposed

Munich, April 28.

German theatre proprietors are practically all against the quota system. This was decided during a three-day meet here of the German Cinema Proprietors Association. Organized Austrian and Czechoslovakian exhibs joined in with the Germans for the first time and became members, giving the organizations considerable strength.

Scheer, president, protested the quota system and pleaded for free film import. Kontingents, he said, protect the interests of Tobis, and besides that only certain film stars who are not able to help in the development of the picture industry.

Opinion of most of the members was in favor of more good American films as well as a desire to see in talkers all the old line famous American stars that they had been used to in silents.

BELOW ZERO IS AUSTRALIA BIZ

Sydney, April 28.

A run on the government subsidized State Bank here has crashed business down below zero.

No organizations, theatricals or otherwise, are declaring dividends.

To make things worse, the government further crippled industry by slapping on a $500,000 amusement tax which affects all theatres.

Fairbanks in Person

London, April 28.

"Reaching for the Moon" opens May [illegible] at the Regal.

Fairbanks has promised to make a personal appearance on the opening night.

SONG BRINGS HIT

German Film on Record Run at The Hague

The Hague, April 28.

Surprising b.o. results at the Odeon by "Lied Ist Aus" ("Song Is Ended"), German film now in its fourth week after a week at the City. Still going strong, something of a record in a city of this size.

Success of film is directly due to the song theme, "Adieu Mein Kleiner Gardeoffizier" ("Good-bye, My Little Officer of the Guard"). It is tremendously popular and has been broadcast over all of Europe, radio and discs helping out.

Picture itself has a comparatively sloppy story but the populace likes the song.

200 THEATRES FOR P-P ABROAD

Paramount-Publix has set for foreign boxoffice representation 57 theatres, each 100% controlled by the American organization. P-P has affiliations with over 100 other foreign houses out of this country.

This means that upon completion of its present worldwide building campaign the company will have about 200 theatres outside the U. S. and Canada.

To date 47 of these theatres are operating or in the course of construction. Plans for the erection of the remaining 12 are to be executed immediately.

W. E. SERVICE BRINGS PROTESTS IN JAPAN

Tokio, April 28.

All theatres in Japan equipped by Western Electric are jointly protesting at the service charge.

Claim it's all charge and no service.

No English Tax Change

London, April 28.

National budget declared in Parliament yesterday (27) left entertainment industry unaffected.

No change in entertainment tax and no tax on film footage, despite an expectation that this would be slapped on.

Gramaphone Starts on Industrial Talkers

London, April 21.

Gramophone Company (H. M. V.), distantly affiliated to RKO through the Victor disc business, is entering talker production here, studios now being ready at its factories in Middlesex.

First picture to be made was a four-reel propaganda talker of the Roman Catholic Church. Policy of the unit is to develop the industrial and propaganda talker field in England.

Auer's Comedy

Hollywood, April 28.

John H. Auer leaves Hollywood Thursday (30) for New York, taking with him the negative of "The Comedian," Spanish picture made by Ernesto Vilches for Paramount.

Auer is partial backer of the production.

Maxwell Recruiting

Hollywood, April 28.

John Maxwell, British film producer, is due here soon.

He'll line up a local technical staff and players to be taken with him as a unit to England.

B. I. Off Murray

London, April 28.

Understood that British International will not renew Douglas Murray's contract to stage presentations at the Regal.

Contract, for six months, expires in May.

NO MONEY MADE WITH CHAPLIN IN FRANCE

Paris, April 28.

Continental exhibitors who have booked "City Lights" are complaining everywhere of heavy losses due to the excessive minimum rental guarantees.

Complaints led Chaplin to believe that United Artists used "Lights" for block booking, resulting in Chaplin printing a page advertisement in a London trade paper protesting against this alleged block booking and advising exhibitors unable to book the film separately to communicate with him direct at his private London address.

As far as Paris is concerned, Chaplin's stand is unjustified, as demonstrated by the French exhibs who booked "Lights" separately losing heavily due to U.A.'s obtaining excessive prices.

Film is now rapidly flivving here. Leon Volterra will lose at least $20,000 on Marigny's first run. Richebe Circuit stands to lose about $6,000 on booking of the film in the provinces and Marseilles.

Syd Chaplin and Carl Robinson, representing Charlie, who is sunning on the Riviera, are now in Paris conferring with U.A. execs here.

TAX GIVE-IN; THEATRES PAT

The Hague, April 28.

Looks like the tax controversy at Groningen, near here, is coming toward an end. Town council has made a concession in the tax demands, offering to reduce its 25% entertainment tax on the gross takings to 25% of the net.

Theatres have been dark for several months but are still holding out. Only 15% is their latest ultimatum.

$18,000 FOR 'DREYFUS' IN LONDON; H.O. INDEF

London, April 28.

"Dreyfus," British International film, got $18,000 at the Pavilion last week, very good.

Picture holding indef.

Silents in Paris

Paris, April 28.

Paramount successfully opened a silent film of Harold Lloyd's "Feet First" at the local Paramount, despite "City Lights" silent opposition at the Marigny, across the street.

U's German Mades

Berlin, April 28.

Universal has decided to go into picture production here.

Nine pictures are contemplated.

M-G's Foreign Plans Are Set Until '32

Metro will not consider native production abroad for at least a year. Company execs explain that they do not feel the necessity for such a move. Metro's foreign production is said to be complete until August, 1932, and planned principally for the Spanish speaking countries, France and England.

Neither the Italian nor the German market is looked upon by Metro officials as attractive for American product on a native made basis. No indication was given as to the number of features actually planned or completed.

Biro in Script Dep't.

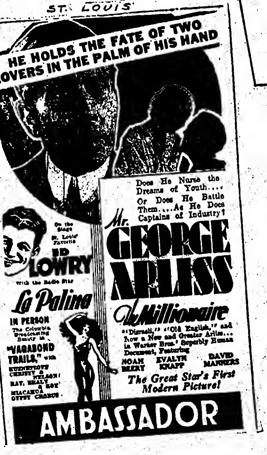
London, April 28.

Gainsborough Pictures has signed Lajos Biro to supervise its script department.

Biro was formerly a Paramount writer.

Theatre Advertising as Indicated From Various Cities

ST. LOUIS



HE HOLDS THE FATE OF TWO LOVERS IN THE PALM OF HIS HAND

Does He Nurse the Dreams of Youth.... Or Does He Battle Them....As He Does Captains of Industry?

Mr. GEORGE ARLISS

The Millionaire

"Disraeli," "Old English," and Now a New and Greater Arliss... in Warner Bros.' Superbly Human Document, Featuring

NOAH BEERY EVALYN KNAPP DAVID MANNERS

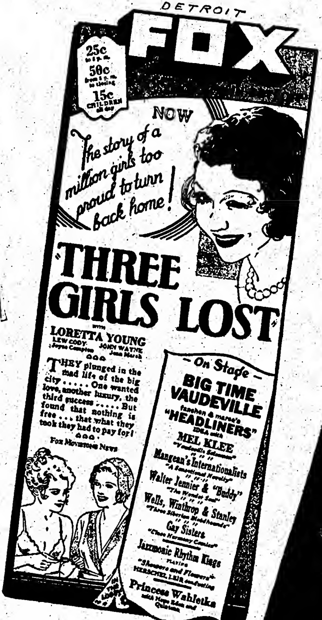
The Great Star's First Modern Picture!

On the Stage St. Louis' Favorite ED LOWRY

With the Radio Star La Palina IN PERSON The Columbia Broadcasting Beauty in "VAGABOND TRAILS," with KUENEFOOT? CHRISTY & NELSON! RAY, HEALY & ROY MIACAHUA GYPSY CHORUS

AMBASSADOR

DETROIT



FOX

25c to 5 p.m.

50c from 5 p.m. to closing

15c CHILDREN all day

NOW

The story of a million girls too proud to turn back home!

"THREE GIRLS LOST"

with LORETTA YOUNG LEW CODY JOHN WAYNE Joyce Compton Joan Marsh

THEY plunged in the mad life of the big city..... One wanted love, another luxury, the third success..... But found that nothing is free... that what they took they had to pay for!

Fox Movietone News

— On Stage —

BIG TIME VAUDEVILLE

fanchon & marco's "HEADLINERS" IDEA with

MEL KLEE "Vaudeville Salesman"

Mangean's Internationalists "A Sensational Novelty"

Walter Jennier & "Buddy" "The Wonder Seal"

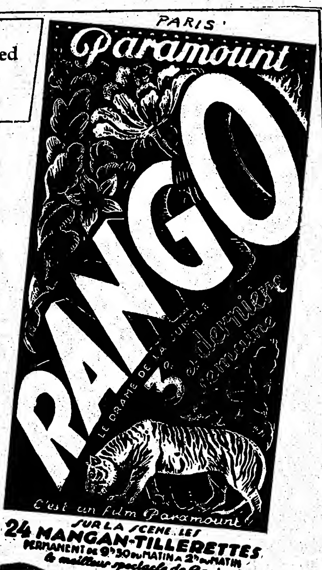
Wells, Winthrop & Stanley "Three Siberian Bloodhounds"

Gay Sisters "Close Harmony Comics"

Jazzmonic Rhythm Kings playing "Showers and Flowers" HERSCHEL LEIB conducting

Princess Wahletka with Hope Eden and Quinton

PARIS



Paramount

RANGO

LE DRAME DE LA JUNGLE

3e et dernière semaine

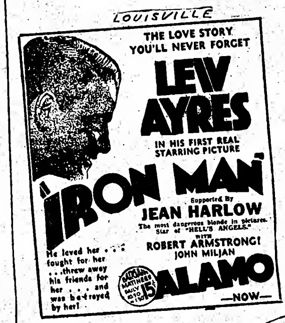
C'est un film Paramount

SUR LA SCENE LES 24 MANGAN-TILLERETTES

PERMANENT DE 9h30 du MATIN A 2h du MATIN

le meilleur spectacle de Paris

LOUISVILLE



THE LOVE STORY YOU'LL NEVER FORGET

LEW AYRES

IN HIS FIRST REAL STARRING PICTURE

"IRON MAN"

Supported By JEAN HARLOW

The most dangerous blonde in pictures. Star of "HELL'S ANGELS."

with ROBERT ARMSTRONG! JOHN MILJAN

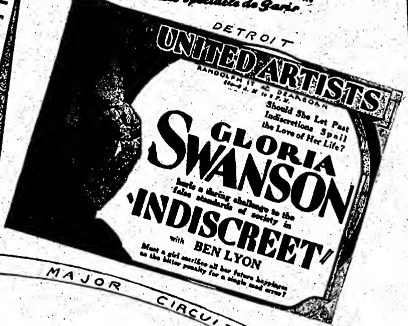
He loved her... fought for her... threw away his friends for her... and was betrayed by her!

BARGAIN MATINEES DAILY 10:30 - 1:30 15c

ALAMO

—NOW—

DETROIT



UNITED ARTISTS

RANDOLPH ST. AT DEARBORN

Should She Let Past Indiscretions Spoil the Love of Her Life?

GLORIA SWANSON

hurls a daring challenge to the false standards of society in

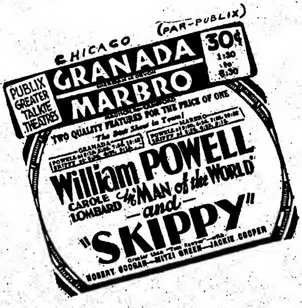
'INDISCREET'

with BEN LYON

Must a girl sacrifice all her future happiness as the bitter penalty for a single mad error?

DOUBLE FEATURE BILLS IN MAJOR CIRCUIT HOUSES

CHICAGO (PAR-PUBLIX)



PUBLIX GREATER TALKIE THEATRES

GRANADA

MARBRO

30¢ 1:30 to 5:30

TWO QUALITY FEATURES FOR THE PRICE OF ONE

The Best Show in Town!

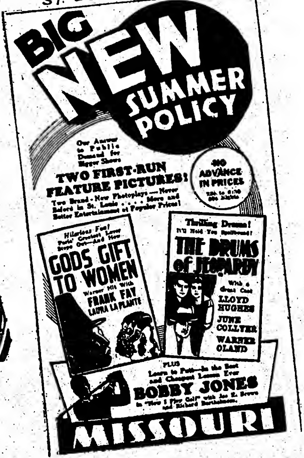
William POWELL in "MAN of the WORLD" CAROLE LOMBARD

—and—

"SKIPPY"

Greater than "Tom Sawyer"—with ROBERT COOGAN—MITZI GREEN—JACKIE COOPER

ST. LOUIS



BIG NEW SUMMER POLICY

Our Answer to Public Demand for Bigger Shows

TWO FIRST-RUN FEATURE PICTURES!

Two Brand-New Photoplays — Never Before in St. Louis.... More and Better Entertainment at Popular Prices!

NO ADVANCE IN PRICES

Hilarious Fun! Paris' Greatest Lover Steps Out—And How

GODS GIFT TO WOMEN

Warner Hit With FRANK FAY LAURA LA PLANTE

Thrilling Drama! It'll Hold You Spellbound!

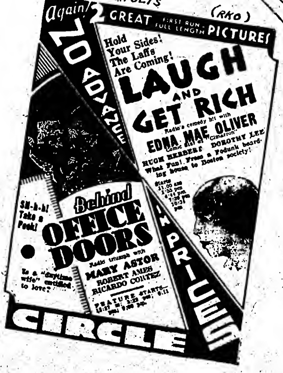
THE DRUMS of JEOPARDY

With a Great Cast LLOYD HUGHES JUNE COLLYER WARNER OLAND

PLUS Learn to Putt—in the Best and Cheapest Lesson Ever BOBBY JONES in "How I Play Golf" with Joe E. Brown and Richard Barthelmess.

MISSOURI

INDIANAPOLIS (RKO)



Again! 2 GREAT FIRST RUN - FULL LENGTH PICTURES

NO ADVANCE IN PRICES

Hold Your Sides! The Laffs Are Coming!

LAUGH AND GET RICH

Radio's comedy hit with EDNA MAE OLIVER Comic star of "Cimarron" HUGH HERBERT DOROTHY LEE

What Fun! From a Podunk boarding house to Boston society!

Starts 11:00 am 2:33 pm 4:44 pm 7:38 pm 10:31 pm

SH-h-h! Take a Peek!

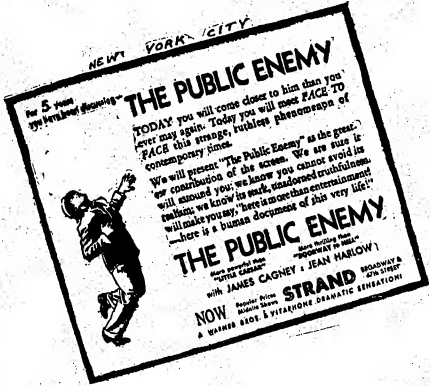
Behind OFFICE DOORS

Radio triumph with MARY ASTOR ROBERT AMES RICARDO CORTEZ

Is a "daytime wife" entitled to love?

FEATURE STARTS

CIRCLE



NEW YORK CITY

For 5 years you have heard discussing—

THE PUBLIC ENEMY

TODAY you will come closer to him than you ever may again. Today you will meet FACE TO FACE this strange, ruthless phenomenon of contemporary times.

We will present "The Public Enemy" as the great contribution of the screen. We are sure it will astound you; we know you cannot avoid its realism; we know its stark, unadorned truthfulness will make you say, "here is more than entertainment! —here is a human document of this very life!"

THE PUBLIC ENEMY

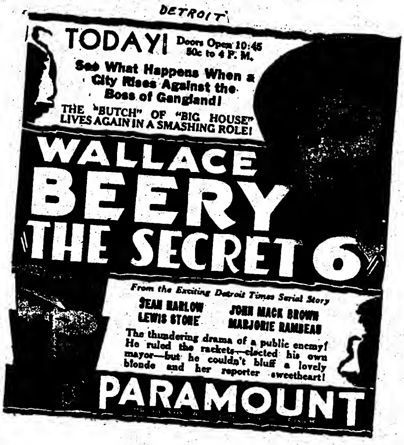
More powerful than "LITTLE CAESAR"

More thrilling than "DOORWAY TO HELL"

with JAMES CAGNEY & JEAN HARLOW

NOW Popular Prices Midnite Shows STRAND BROADWAY & 47th STREET

A WARNER BROS. & VITAPHONE DRAMATIC SENSATION!



DETROIT

TODAY! Doors Open 10:45 50c to 4 P. M.

See What Happens When a City Rises Against the Boss of Gangland!

THE "BUTCH" OF "BIG HOUSE" LIVES AGAIN IN A SMASHING ROLE!

WALLACE BEERY

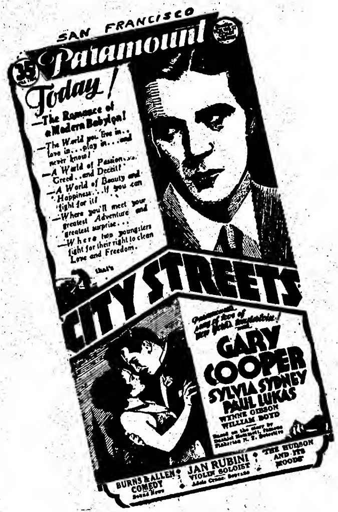
THE SECRET 6

From the Exciting Detroit Times Serial Story

JEAN HARLOW
LEWIS STONE
JOHN MACK BROWN
MARJORIE RAMBEAU

The thundering drama of a public enemy! He ruled the rackets—elected his own mayor—but he couldn't bluff a lovely blonde and her reporter sweetheart!

PARAMOUNT



SAN FRANCISCO

35c Paramount

Today!

—The Romance of a Modern Babylon!

—The World you live in.. love in...play in...and never know!

—A World of Passion... Greed..and Deceit!

—A World of Beauty and Happiness...if you can fight for it!

—Where you'll meet your greatest Adventure and greatest surprise...

—Where two youngsters fight for their right to clean Love and Freedom.

that's

CITY STREETS

[illegible]

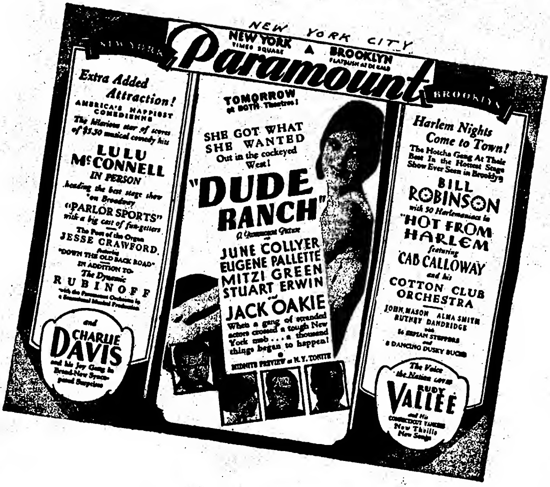
GARY COOPER
SYLVIA SYDNEY
PAUL LUKAS
WYNNE GIBSON
WILLIAM BOYD

Based on the story by Dashiell Hammett, famous Pinkerton N. Y. Detective

BURNS & ALLEN COMEDY Sound News

JAN RUBINI VIOLIN SOLOIST Adele Crane, Soprano

"THE HUDSON AND ITS MOODS"



NEW YORK CITY

NEW YORK TIMES SQUARE ▲ BROOKLYN FLATBUSH AT DE KALB

Paramount

NEW YORK

BROOKLYN

Extra Added Attraction!

AMERICA'S HAPPIEST COMEDIENNE

The hilarious star of scores of $5.50 musical comedy hits

LULU McCONNELL IN PERSON

heading the best stage show on Broadway

"PARLOR SPORTS" with a big cast of fun-getters

The Poet of the Organ JESSE CRAWFORD featuring "DOWN THE OLD BACK ROAD"

IN ADDITION TO The Dynamic RUBINOFF with the Paramount Orchestra in a Sensational Musical Production

and CHARLIE DAVIS and his Joy Gang in Brand-New Syncopated Surprises

TOMORROW at BOTH Theatres!

SHE GOT WHAT SHE WANTED Out in the cockeyed West!

"DUDE RANCH"

A Paramount Picture

with

JUNE COLLYER
EUGENE PALLETTE
MITZI GREEN
STUART ERWIN
and
JACK OAKIE

When a gang of stranded actors crossed a tough New York mob . . . a thousand things began to happen!

MIDNITE PREVIEW at N. Y. TONITE

Harlem Nights Come to Town!

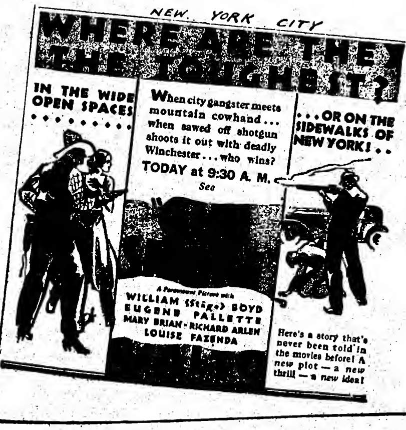
The Hotcha Gang At Their Best In the Hottest Stage Show Ever Seen in Brooklyn

BILL ROBINSON with 50 Harlemaniacs in "HOT FROM HARLEM"

featuring CAB CALLOWAY and his COTTON CLUB ORCHESTRA

JOHN MASON ALMA SMITH
BUTNEY DANDRIDGE
with
16 SEPIAN STEPPERS
and
8 DANCING DUSKY BUCKS

The Voice the Nation Loves RUDY VALLEE and His CONNECTICUT YANKEES New Thrills New Songs



NEW YORK CITY

WHERE ARE THE THE TOUGHEST?

IN THE WIDE OPEN SPACES

When city gangster meets mountain cowhand . . . when sawed off shotgun shoots it out with deadly Winchester . . . who wins?

TODAY at 9:30 A. M.

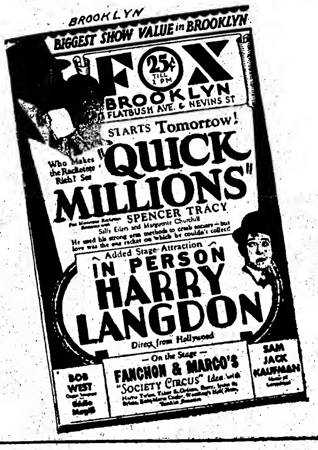
See

...OR ON THE SIDEWALKS OF NEW YORK! . .

A Paramount Picture with

WILLIAM (Stage) BOYD
EUGENE PALLETTE
MARY BRIAN - RICHARD ARLEN
LOUISE FAZENDA

Here's a story that's never been told in the movies before! A new plot — a new thrill — a new idea!



BROOKLYN

BIGGEST SHOW VALUE in BROOKLYN

FOX 25¢ TILL 1 PM BROOKLYN FLATBUSH AVE. & NEVINS ST

STARTS Tomorrow!

Who Makes the Racketeers Rich? See

"QUICK MILLIONS"

Fox Movietone Racketeer Romance with SPENCER TRACY

Sally Eilers and Marguerite Churchill

He used his strong arm methods to crash society—but love was the one racket on which he couldn't collect

Added Stage Attraction

IN PERSON HARRY LANGDON

Direct from Hollywood

BOB WEST [illegible]

— On the Stage —

FANCHON & MARCO'S "SOCIETY CIRCUS" Idea with [illegible]

SAM JACK KAUFMAN [illegible]

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

By Lobby Measure

Dallas.

On "Strangers May Kiss" the Palace got some attention with a resemblance stunt, although limited. Girls with brown hair and blue eyes were asked to take measurements in the lobby. One coming nearest to Norma Shearer received a six months' ducat.

Doubtful whether the gross benefited, although a couple of papes fell for it.

"Skippy" Contest

Milwaukee.

H. C. Herzog, publicity chief for Fox Midwesco Wisconsin theatres, got himself talked about for pulling a "Skippy" contest with the "Wisconsin News" here. Landed with a bang all over the paper, including a page on streamer.

Gag was "What Milwaukee Boy Looks Most Like Skippy?"

Piano Championship

Dallas.

For music week, May 3-9, Curt Beck, manager of RKO Majestic, was tied in with the local federation of music clubs and the Dallas "News" for a piano contest for school kids. Beginning April 25 contestants are in at the 4:30 mat each day, the audience picking the winner. Four pianos used and finals May 7. All the kids play the same tune.

Contest is based on schools, not individuals, which draws plenty of space from the papers. Beck and the "News" furnish the trophies, femme clubs the work. Idea is selection of champ piano pounding school in town, and anything with a championship attached has b. o. value here.

Plugging Vaude Minus Names

Portland, Ore.

Vaude can be sold without names. Plugging the new eight-act vaude policy at the RKO Orpheum, Manager Ted Gamble personally sold ad space to merchants in eight-page tabloid printed by a local daily. This defrayed 80% of the cost (around $2,000).

House distributed 50,000 papers above the daily's reg circulation. Sheet plugged the word "Eight" all through, as, for instance, tie-up with eight-cylinder cars, $8 hats, etc. House also printed paper napkins for several restaurants carrying eight-act ads. Also had parade of eight-in-line autos.

After "eighting" himself into a frenzy, Gamble went out and ate. Campaign got big results.

Incidentally, for "Cracked Nuts" (Radio) this house hired unemployed men to sit on downtown curbs with bags of peanuts, cracking and eating them. Several passersby started to loosen up with dimes until seeing the signs on the men's backs for the theatre.

A dozen of these guys, cracking and eating on sidewalks, got beaucoup attention.

Old Sidewalk Gag

Rochester, N. Y.

In connection with "The Finger Points" (FN), manager Al Kaufman, of the Capitol, had pictures taken of sidewalk passersby and fingers drawn in pointing at individuals. Those at whom finger pointed could cash in for $2.50 by identifying.

Artists Display Helps

Ft. Wayne, Ind.

Educational and cultural feature was staged at the Emboyd (RKO) here via an art display arranged on the mezzanine floor.

For an entire week prints, etchings, oil paintings and block prints were on exhibit, attendants explaining some of the new trends in art. A series of signed articles by art school supervisors was run in the "Journal-Gazette." A representative group of Indiana artists had their works on display, as also some from the Hoosier Salon, Chicago. B. D. Cockrill, manager, and L. G. Shedd, advertising director, staged the extra feature which won wide comment.

Endurance Run Plug

New Haven.

Harry C. Smith, stunt artist, leaving this city tomorrow (29) on endurance automobile run to San Francisco. Smith will be chained to steering wheel. Local police chief will snap lock and airmail keys to chief at San Francisco.

Smith plans on making run in 84 hours. Stunt will plug car and accessories and publicity tie-up is arranged with theatres en route with climax at Mission Street theatre of Golden Gate circuit in S. F.

Theatre will erect billboard representing clock showing Smith's progress en route. Driver will terminate run at theatre, then sleep on cot in public view for three days after arrival.

Using M. C. as Model

Milwaukee.

Don Wilkins, m. c. at the Fox Wisconsin, was used by the publicity department and Gimbel Bros. to feature a sale of new spring suits.

A cut of Wilkins, running the length of the page and telling who he was, comprised the ads.

"Front Page" Contest

Toledo.

Manager Wally Caldwell of the Valentine theatre, tied up with the "Blade" in exploiting "Front Page."

Cash and theatre prizes for contest to make a legible sentence of not more than 50 words out of headlines on page one of the "Blade." Stunt got over okay.

Guessing and Opening

New York.

With the Criterion dark awaiting "A Smiling Lieutenant," Chevalier's new film, Paramount decided to wake up prerelease interest through a contest.

Marquee lights announce the film plus asking people to guess the date and hour the film will first be shown.

Prizes to those who guess correctly, $25 as first and five fives.

Bad Memory Crabs Stunt

Pittsburgh.

A seer's inability to remember his lines cost a local neighb film house a strong publicity break last week. The theatre, located in a community known for its political corruption, had a mystic on the stage, and the house manager cooked up a scheme with a friend, a reporter on one of the local dailies.

A plant in the audience was to propound a question on the political situation in the community and the seer was to give out a spiel on graft and corruption leading up to his mentioning the name of the recognized leader of the voting machine. At the moment this name was to be mentioned, the manager was to dash out of the wings and stop the seer. Other plants in the audience were then to cry, "Let him talk," "Let him go on," etc.

Everything was progressing smoothly when the first plant shot the question. The seer pondered, but too long. He stumbled through something about graft and corruption. The name of the community's political leader, the mention of which was to cause the fireworks, he had forgotten.

Stunt flopped, but it was a good idea.

Trying Everything—South

Birmingham.

At the Alabama patrons see two features, get a chance on a Ford, electric refrigerator and radio. All for 50 cents evenings, and two bits matinees.

At the Ritz it's mattresses. Manufacturing company donated three and bedsprings in conjunction with National Better Bedding week.

A set of golf clubs, in connection with the Johnny Farrell shorts also is being given away by this house, cooperating with a sporting goods firm.

The lobbies look more like country stores than theatres, and general advice to theatre goers is to bring pencils to fill out the chance blanks.

M. C. Adopts Fighter

Minneapolis.

Hale Cavanagh, of the Minnesota's ad department, had Lou Breese, m. c., adopt as his protege one of the headline fighters on a recent local boxing card. A large cut in the sporting sections of the newspapers showed Breese and his adopted boxer in training. The Breese name also was linked with that of the fighter in the various stories published before and after the bout.

Prior to the fight, Breese was introduced from the ring.

A Laugh in Newark

Newark, N. J.

Manager Burkes, of the Terminal, got a laugh last Saturday. The Branford had come out with a daily ad headed, "This is the most important ad on this page," boosting George Arliss. Burkes headed his next ad, "This may not be the most important ad on this page, but the most important picture in Newark today is Will Rogers," etc.

In connection with Harry Kalmine's baby popularity contest, the "Ledger" was obliged to withdraw the coupons in the paper as they caused the papers to be stolen from doors, wagons, etc. Now the coupons have to be secured at the theatre.

Vauds Exploitation

New York City.

RKO exploitation department under the direction of E. M. Orowitz has affected some unique tieups for acts about to embark on the intact coast-to-coast route. The Herman Timberg act has been tied up via a girl in his company to the Bost tooth paste people.

Harry Delmar's revue is set for a beaut winner in 10 districts, to be put under contract by Delmar for a new act next season. Larry Rich is starting a Fat Men's club for 250-pounders.

"Skippy" Stunts

Minneapolis.

The Minnesota theatre has started its "Skippy" campaign a month in advance because cartoon strips do not run in local papers and character is unknown here. A special invitation showing had leading educators, civic and social workers, luncheon club officials, heads of women organizations and Parent and Teachers' associations and Boy Scout executives as guests.

In co-operation with a local daily a "Skippy" camera contest is being held, with the theatre furnishing prizes for snapshots of the most characteristic children poses. Numerous tie-ups with music stores on the song "Skippy," and the current week organ novelty is called "Skippy" and, of course, plugs the picture.

3-Way Benefit

Dallas.

Frank Starz tied up RKO Majestic with Bush & Gerts, local music dealers, for 100-piece boys' band. Titled "RKO Majestic-Bush & Gerts Beginners' Band." Dealers get theirs by selling the kids instruments, kids get theirs by free lessons, and house the plug minus cost.

Merely good will stunt, good for several years, with probable stage presentation here and there, to boost.

40 Pages of Exploit

New York City.

Special 40-page exploitation campaign on "Subway Express" (Col) has been worked out by RKO for its theatres. In contains special radio continuity, newspaper contests, special heralds, including a map of the I. R. T. subway lines obtained through permission of that subway carrier.

It was done for RKO by E. M. Orowitz.

Next Show's Time

Providence.

Beating other theatres in town to it, Jack Hobby, Victory, RKO, manager, has set a prop clock in lobby of theatre, easily seen from street, which gives time of next show. Clock is about eight feet high and has appropriate cut-outs for stills plugging current shows.

Actors Shopping

Winnipeg.

Dennis O'Brien of Marigold company, legit road show, worked out an idea for the ladies of the company which led to free advertising and business. He had the players on a shopping tour, visiting all he could tie up with. Shops advertised the tour largely.

Nut Stuff for "Nuts"

Minneapolis.

James Keefe used freak exploitation to attract to "Cracked Nuts" at the RKO Orpheum. Through a loop food establishment, small packages of nuts were given away in the store and the theatre lobby, urging people to crack the nuts and then see the picture.

Two men with their clothes on backward were employed for a loop ballyhoo. They pushed a baby carriage containing a doll and a phonograph with a crying record concealed. Signs on their backs read: "We're just a couple of cracked nuts. See 'Cracked Nuts' at the RKO Orpheum."

Saturday two youngsters staged a peanut pushing contest on one of the main thoroughfares. They carried "Cracked Nuts" signs on their backs. A truck covered with 24-sheets also was driven around the town during the week.

Popular High School Student

Ft. Wayne, Ind.

Paramount staged a successful contest here in conjunction with Journal-Gazette, among high school students, offering a trip to Washington, D. C. Campaign among three local high schools for most popular students lasted over six weeks, with La Donna Eckart of South Side high school winning first place.

So keen was the race management arranged special second award for Hoy McConnell of Central High school, next in line, giving him a wrist watch and a six months' pass to the theatre. Daily tabulation of the contestants were posted on a board in front of the theatre.

Votes were cast and several special ads were arranged in the newspaper for the event.

Harvey Cocks, manager, directed the contest.

Bookmarkers Take Effect

Trenton, N. J.

Lincoln (RKO), showing "Connecticut Yankee," has distributed thousands of bookmarkers in the public libraries suggesting the reading of books that treat on King Arthur, Merlin, Tristram, Round Table champions, et al. Bookmark also urges witnessing of the film at the Lincoln.

Surprisingly, too, the libraries report a demand for volumes on the subject by Twain, Deeping, Erskine, Robinson, Tennyson, etc.

BEHIND THE KEYS

Winston-Salem, N. C.

Publix-Saenger Theatres of North Carolina, Inc., has changed the name of the corporation to Publix Kincey Theatres, Inc. Change follows the exit of Saenger Theatres, Inc., from the outfit. Publix and H. F. Kincey and his associates now control the firm.

Firm operates theatres in 14 North Carolina cities and has headquarters at Greensboro. Kincey remains as head.

Boston.

Interstate Theatre Corp. has taken over the Scenic and Colonial, Rochester, N. H., from F. A. Couture, and the Strand, Blanchard, and Phelps at Southbridge, Mass., from Blanchard Brothers.

Portland, Me.

Leroy Wardwell, asst. at local RKO Keith's, resigned, going with Augusta Trust Company at Boothbay Harbor. Lloyd H. Mills succeeds.

Canton, O.

Russell A. Bovin, manager of Loew's, now manager of Loew's Ohio at Columbus, assumes new post immediately.

Youngstown, O.

Warners' new 3,500-seater, a memorial to the brothers who formerly lived here, opens May 14. D. M. Robbins will be managing director.

Coshocton, O.

Warners has purchased the Pastime theatre here from Chacos Brothers. WB now owns two local theatres, the other being the Sixth Street. The company will rebuild the newly acquired house.

Fremont, O.

Last obstacles to the erection of the proposed new Publix theatre here has been removed by the city council vacating a three-foot strip of property adjoining the theatre.

Olin, Ia.

Olin theatre was damaged to the extent of $4,000; fire.

Oklahoma City.

Severy, Severy, Kans., closed for several months, reopened.

H. W. Little has purchased Strand, Uvalde, Tex., from B. Hunter.

Griffith Bros. closed Palace, Midland Tex.

Denver.

Ft. Collins, college town north of here, voted 1,883 to 1,547 to allow pictures between 1 and 11:30 p. m. Sundays.

Minneapolis.

Bob Brown, poster clerk with Paramount's exchange here for the past several years, promoted to advertising sales manager of the Sioux Falls, S. D., Par branch.

D. H. Rulifson, Minneapolis district sales manager for Electrical Research, elevated to assistant to sales manager for entire central division, in Chicago.

Minnesota film industry breathing easier. State legislature adjourned without enacting any adverse tax or censorship legislation.

Sunday films won out in Worthington and Northfield, Minn., near here.

Morris Abrahams, Metro exploiteer recuperating from appendicitis operation at St. Mary's hospital, Duluth.

Newark, N. J.

Carlton reopened with "Wien, du Stadt der Lieder." Formerly Playhouse. Meyer Solomon manager.

Nashua, N. H.

Two theatres were destroyed last week by fires of suspected incendiary origin. Nashua theatre, owned by Arthur H. Davis, was razed, with loss of $30,000. Played legit shows for more than a half century.

Less than 24 hours prior to this fire the Franklin opera house was destroyed.

Sound View, Conn.

Theatre and dance pavilion among property here destroyed by fire. Loss $50,000. Owned by Arthur O'Connor of Hartford.

Watertown, Mass.

Damage of $8,000 was caused by fire in the Strand, managed by Frank Savasta.

New Britain, Conn.

Samuel A. Shulansky of Hartford and Louis Jaffer of West Hartford have brought a civil action against Joseph Dzieck of New Britain and Marshall Devenson of Hartford, which involves foreclosure on the Embassy theatre property here.

According to a writ, Shulansky owns 7-10ths and Jaffer 3-10ths in the $115,250 notes on the property. The money, it is charged, was borrowed by the defendants to complete renovation on the theatre in 1929. After the defendants had operated the theatre for a short time they leased it to Warner Brothers.

Birmingham.

The Rainbow has closed for remodeling. Reopens as the Opelika. Harry Wade the new mgr. and seating capacity increased to 600.

Notice has been posted at the Trianon, RKO's grind. Closes May 14, maybe for good.

Kansas City.

Ray Marshbankis now treasurer and assistant manager at the Mainstreet, and Tom Gavin, press agent for the two RKO houses, Mainstreet and Orpheum.

Columbus.

Eddie Melniker, manager of the Ohio, promoted to managership of State, Cleveland. Russell A. Bovim replaces him here.

Sioux City, Ia.

Stanley Krueger and Ely E. Seff have leased the Rialto theatre building. Remodeling for picture house purposes. Opening scheduled for May 1. House formerly played stock burlesque but has been closed several months.

1,980 Contracts

(Continued from page 5)

exhibs to eliminate any of the nine news clips to be included, but prohibits them from touching the advertising matter, which is to run about 280 feet in each release.

After $1,000,000 Yearly

Allied is counting upon reaping close to $1,000,000 per year in its own right on the basis of this number of contracts. Some 6,000 theatres are claimed to be Allied members. Newsreel backers feel that half of the theatres in the total are too small and are not counting them in the remaining prospective contractees.

Kinograms is getting a guarantee and a split as its interest in the deal. The exhibitor for playing the reel is relieved of all financial responsibilities to Allied regarding national and state dues.

The weekly cost of getting out the reel is already reported as set to average $30,000. Main source of income is on the per capita (not per seat) basis of attendance at theatres using the reel. The advertiser in round numbers pays $5 per 1,000 patrons. Allied mathematicians have already figured that the theatres should weekly provide 9,000,000 heads or $45,000 weekly.

This figuring, so far as attendance is concerned, is at loggerheads with other calculations generally recognized as official. How the advertisers are going to check the number of people which have seen their clip is problematical. Checkers are already being talked of, but there is also the contention that if the advertisers can trust Publix they can also trust the independents.

On the collection end the state organization handles the money. It is paid off and the national headquarters gets the rest for a split with the reel makers, it is reported.

Allied is following the procedure laid down by Paramount-Publix with the advertiser. It will take only one subject for each release, which means 104 ad clips annually. It will confine itself to a major interest in each field or industry so as to provide the exclusiveness now considered necessary.

The dropping of Capt. Haynes from the Hays directorate has been discussed, it is learned officially. In the event that such is the case Baynes will be the first member to be the subject of such action.

Other newsreels, it was declared early this week, are determined to ignore the advertising angle. Furthermore, it is anticipated, they will object to having their reels cut into the Allied reel in theatres which are booking both.

The Allied reel will have a running verbal description accompanying its news and will also supply natural sound for some of the items, according to plans.

Talking Shorts

(Continued from page 12)

in operatic burlesque as animal characters gyrate to music and otherwise. Funny all the way.

Idea concerns an orchestra leader with musical idiosyncrasies. These are coupled with the classical attempts of various hippotami and smaller animals in staging "La Za Za." *Shan.*

"ALPEN MELODIEN"
Yodeling
7 Mins.
Belmont, N. Y.
B. I. P.

Possibly has a chance in foreign version houses because of a lack of foreign short subjects, but mediocre entertainment. Shows a woman yodeling to her own guitar accompaniment, a man joining in for a second song. It's German with the words flashed previously in an English translation.

Just sticking a couple of people up in front of a curtain to sing a song is not enough for the screen. Judicial insertion of scenery or action would have helped. Recording just so-so.

"DOGWAY MELODY"
(In German)
Comedy
14 Mins.
Belmont, N. Y.
Metro

German version of one of the Zion Meyer's dog shorts. Very good and got applause at this house.

Exact duplicate of the English short with everything in German except the songs which are sung in English.

Shorts of this kind are gems to foreign film houses in America, which are practically against a wall when looking for short subjects to fill out their programs.

"HONOLULU TO HAVANA"
FitzPatrick Traveltalk
10 Mins.
Belmont, N. Y.
Educational

A short that should find many dates. Background of music and a running lecture are okay.

Film starts in Hawaii for the usual hula stuff, then by boat through Canal and into Havana. The Canal is always interesting.

PUBLIC ENEMY

(Continued from page 12)

house where this type of film draws a prize fight crowd. Male attendance alone should spell a fortnight's stay. They've got to go out talking about this picture, for or against. The danger is that such word of mouth will pyramid into a round-robin protest.

For Cagney the situation is ultimately apt to be critical, for he won't find it easy to follow this performance which spots him as the best of the screen gangsters and on a lot which is evidently overboard with talent for this type of film. *Sid.*

TAILOR MADE MAN

Metro production and release. Starring William Haines. Features Dorothy Jordan, Herbert Cawthorn and Marjorie Rambeau. Directed by Sam Wood. Based on play of same name. Written by H. J. Smith. Cameramen, Alfred Gilles. Dialog and continuity by Edgar Allen Woolf. At Capitol, New York, week April 24. Running time, 70 mins.

John Paul Bart	William Haines
Tanya	Dorothy Jordan
Huber	Joseph Cawthorn
Kitty DuPuy	Marjorie Rambeau
Jellicott	William Austin
Dr. Von Sonntag	Ian Keith
Mrs. Stanlaw	Hedda Hopper
Mr. Stanlaw	Hale Hamilton
Beasle	John Marsh
Corrine	Martha Sleeper

A poor picture. Were it not for Joe Cawthorn it wouldn't reach the de luxe houses. As is, best it can hope for is to give most of the big houses it plays an even break. In the smaller sites its chances are better, though the film doesn't register as a good draw at any point.

Reason for the anemic condition seems to be a cross between William Haines and the story itself. Studio has finally decided to tone down its star on the screen besides which he doesn't seem particularly at home with dialog. Between these two mitigating factors Haines is off balance from the start and never fully recovers.

The veteran legit comedian, Cawthorn, is holding up this release by himself as a German tailor, dialect 'n' all. Dorothy Jordan has her usual charm and not much else, as there's little or nothing for her to do. Besides which they may still be nursing her along and not quite ready to make the "sides" too numerous. Small but good histrionic sidelights are contributed by Ian Keith and Marjorie Rambeau. Far from enough for a rescue, however.

Picture is a remake of a silent released back in '22 by First National, which was, in turn, based on the play done about '17. It hasn't picked up anything in the interim as the modern presentation unwinds as a rather preposterous story which the cast fails to make believable. Screen fairy tales, if they're entertaining, aren't hard to take, but Sam Wood, who directed, has instilled nothing here to lift it above just another picture. Treatment has twisted it around a little to fit the modern business depression, but Haines at no time seems as sure of himself as his assignment calls for. He's a pants presser who forges his way into big business via a stolen dress suit. That his policies eventually save the mercantile company from disaster is as certain as the expose and the head of the firm asking him to return.

Well produced and photographed with some familiar cast names in the list. Dialog is okay, though Haines doesn't do much with it, but as a feature it won't mean anything to the star or much to Metro. *Sid.*

BORN TO LOVE

Pathe production, RKO-Pathe release. Constance Bennett starred. Joel McCrea featured. Louise Closser Hale, Frederick Kerr, Anthony Bushnell and Paul Cavanagh sub-featured. Scenario by Ernest Pascal. Directed by Paul L. Stein. Cameraman, John Mescall. At RKO Mayfair, New York, week April 24. Running time, 79 minutes.

Doris Kendall	Constance Bennett
Barry Craig	Joel McCrea
Sir Wilfred Drake	Paul Cavanagh
Lord Ponsonby	Frederick Kerr
Leslie Darrow	Anthony Bushell
Lady Agatha	Louise Closser Hale
Major General	Claude King
Duchess	Mary Forbes
Evelyn Kent	Elizabeth Forrester
Tom Kent	Edmond Breon
Foppish Gentleman	Reginald Sharland
Tibbetts	Daisy Belmore
Butler	Fred Esmelton
Head Nurse	Martha Mattox

"Born to Love" was picture-borned to draw the women, plenty of 'em and femmes only. It may stay at the RKO Mayfair for three weeks, it's that strong for women and femmes only. For men's it's a paininthenecck.

One of the three talkers purchased outright by RKO-Pathe in its Pathe buy. RKO-Pathe made a few retakes. Other two were "Lonely Wives" and "Beyond Victory." "Born to Love" was released as a silent under another title some time ago by First National. Its formula has been used by every film producer who could afford to buy a camera.

It's the story routine probably known as sure fire in the studios with a drawing star. One of those gambles where you can't lose or make much, but in this instance it may be more make than usual.

In "Born to Love" Constance Bennott is ruined again and has another baby. One of those war babies that maybe doesn't count so much now or didn't then, for the picture hovers over the war. Miss Bennett is a hospital nurse in England, and she met an American air captain. That's where it happened. He wanted to marry her, but she said no with some trivial script alibi. They both seemed in something of a hurry, as it was the captain's last night on leave.

Next scene is a bedroom, empty excepting bed and furnishings, as an audience may see. Voices emerge, though. Man and woman's. It's the next morning. They are talking over the night before. That explains the baby, which duly arrived. Simple.

It's very sad for 79 minutes, and then the picture ends. Any man who may wish to punish himself for sin, even drinking bad booze in error, might watch "Born to Love" for 79 minutes to find out what war is. But how the women love it—that sobbing stuff and the poor dear little baby who looked to have been about a year old at birth!

If Miss Bennett is an emotional actress by suggestion, by suggestion from a sideline director. She might try to be an emotional actress on her own. A director with every picture, especially a picture director, may have different versions on emotionalism. Paul Stein didn't have much directing to do with this talker, but if he directed Miss Bennett's emotional acting, he should take a couple of dramatic courses also.

Joel McCrea is doing nicely as Capt. Barry Craig, the aviating guy who forgot to write home after staying one short night too long in London. Paul Cavanagh is Sir Wilfred Drake, who married Doris when Doris heard her captain had been shot down by the Germans. Cavanagh is okay, too; in fact, the entire cast but Miss Bennett gives an excellent performance. It was Sir Wilfred who told Doris, after Doris had told all, that he would be a father to her unborn babe. So she married him. Then the captain came back, two years later, after the armistice, and that was made the occasion of a big action scene—Armistice Day in London.

Louise Closser Hale as Aunt Agatha, Sir Wilfred's aunty, had the right slant on the whole thing, and she got the only laughs around.

But Miss Bennett must become cry-shy on emotional roles, for it seems a different director makes a different actress of her in each. And she isn't much of an actress here, but still drawing as ever because of this story aimed only for the feminine heart.

Women love sorrow and tears so much, isn't it a wonder that more don't visit the old folks' homes? *Sime.*

GUN SMOKE

Paramount production and release. Stars Richard Arlen and features Mary Brian, William (stage) Boyd, Eugene Pallette. Directed by Edward Sloman. Story by Grover Jones and William Slavens McNutt. Photographer, A. J. Stout. At the Rialto, N. Y., beginning April 23. Running time, 60 mins.

Brad Farley	Richard Arlen
Sue Vancey	Mary Brian
Kedge Darvas	William Boyd
Stub Wallack	Eugene Pallette
Tack Gillup	Charles Winninger
Hampsey Dell	Louise Fazenda
Spot Skee	Brooks Benedict
Mugs Maransa	William Arnold
Mink Gordon	Carroll Nash
Jassy Quinn	Stanley Mack
Posey Meed	Guy Oliver
J. K. Horton	James Durkin
Strike Jackson	William V. Mong
Horton's Daughter	Dawn O'Day
Chinese Cook	Willie Fung

Combo gangster-western that should fare better in the small towns than in met centres. It has action, some romance and a touch of light comedy, but altogether too much shooting. When a big city mob on a hideout after a murder carnival tries its gangster antics on western bronchos the latter wipe out the mob. Cast names like Richard Arlen, Mary Brian, William (stage) Boyd and Eugene Pallette should help. Just so-so entertainment and not deluxe.

Story is too naively presented to be realistic fare, but it has an entertainment value from its variety of action. Could have been made more colorful by more imaginative direction. This phase is distinctly noticeable in the scene where the gang chief (Boyd) has summoned his henchmen from some supposedly distant city. They look and are bums. Had the various methods by which the mob undertook their separate way of transportation to inland Idaho been flashed in quick clips the picture would have been enhanced.

Another angle of the picture that's wobbly is the shooting that is done so callously and on the spot. Not an eye wink or a heart throb after each killing, except the scream that comes from an unseen person when the sheriff is nailed by Boyd's gun. Every other killing is without dramatic flare.

If a righteous ending means something to reformers and the small-town element, there can be no squawk with this picture. The picture clearly demonstrates what should be done with gangsters in small towns that hasn't been done in big spots.

Film starts like the usual modern gun-shooting yarn. Before two minutes elapse the customers see a man shot down in broad daylight in a big town.

Immediately thereafter the picture lams to a quiet train scene, where the mob is suggesting the reason for the runout. It's all realistic up to this point so far as lay knowledge of gangster activities can be gleaned from newspaper items. Film is even entertaining when the small-town girls are shown coming out in holiday regalia to receive the gangsters under an impression the latter are would-be capital investors come to spend money in the small western burg. But when the gang is shown eventually taking charge of everything in town, with a veritable army of men, the story wobbles.

Where the film's creators muffed again is pushing most of the romance in dialog suggestion. The love affair between Miss Brian and Arlen is mostly talk. It's stronger and funnier between Eugene Pallette and Louise Fazenda. These two and Charles Winninger have the most comedy. Willie Fung, as the Chinese cook, aids with his broken English and poker face.

William Boyd is the most interesting figure in the picture. A finished actor, and in the last two minutes the picture unreels a fist fight on the old-fashioned manner between Arlen and Boyd on a cliff top. Boyd, of course, gets tumbled. This shot may still have a kick for some customers. *Shan.*

DOCTOR'S WIVES

Fox production and release, featuring Warner Baxter and Joan Bennett. Directed by Frank Borzage. Story by Henry and Sylvia Lieferant. Adaptation and dialog by Maurine Watkins. At the Roxy, N. Y., week of April 24. Running time, 70 mins.

Dr. Jude Penning	Warner Baxter
Nina Wyndram	Joan Bennett
Dr. Kane Ruyter	Victor Varconi
Vivian Crosby	Helene Millard
Dr. Calucci	Paul Porcasi
Julie Wyndram	Nancy Gardner
Dr. Mark Wyndram	John St. Polis
Aunt Amelia	Cecilia Loftus
Dr. Roberts	George Chandler
Lou Roberts	Violet Dunn
Charlotte	Ruth Warren
Mrs. Kent	Louise Mackintosh
Rudie	William Maddox

A good looking and apparently costly production not sufficient for this weak talker story. Perhaps no amount of outside help could have done it much good. It is a well dressed poor picture.

The doctor's jealous wife gets no sympathy because her jealousy, of the petty feminine type, is unfounded. The doc, despite the double fire spot he's in, gets none either as he's a very rich and famous young surgeon who has a gang of women with imaginary complaints chasing him. The latter is nothing for a doc or an audience to get sore about. Doc's wife gets peeved, alone, but too easy.

If an attempt to show what a doctor's wife must contend with, picture misses its target. If something else, that something else isn't made clear.

After a while the effect of the frau's woes is boredom. Then it hops from an ordinary problem status to more ordinary melodramatics. The doc must perform a life-saving delicate operation on the fellow who, doc thinks, copped his wife. There's one of those operating theatre scenes. The medical audience emerges after a dissolve from the table, proclaiming the doc's genius.

Following that, in the bedroom, the wife tells a midnight 'phone caller that doc will be there right away after doc said he couldn't make it. About an hour earlier in the picture, on their wedding evening, the doc first offended his wife by telling a similar caller that he'd be there himself.

One of the more vampish chronic ladies starts the trouble with a planted message to the doc during a house party, at which he is making love to his own wife until the call comes in. Obligingly, he goes to the patient, and wife follows. She sees the wrong part of what happens and for revenge goes to her husband's best friend, a noted scientist who has expressed his love for her.

When, at the finish, it is suggested that she had been a student nurse at the hospital while missing, instead of having been with the scientist, this contradicts a previous and more distinctly drawn impression. If she wasn't there, there seems little reason for the scientist to act so guilty when faced by the husband-doc, nor to apparently attempt suicide. That leads to the operation. The story double-crosses itself.

Warner Baxter does the doctor all right. If his pasty-face make-up in several shots was intended to show the effects of hard work, it didn't help the film's general appearance. It might have been the lighting. Joan Bennett, the wife, also okay most of the time. To keep this girl a 100% looker, picture makers should take more pains with her camera angles. In one shot, that's illustrated clearly enough to be a standing rule. Ever see Jimmy Durante in a blonde wig?

Maurine Watkins' snappy titles in "Chicago" aren't repeated this trip as dialog. *Bige.*

THE FLOOD

Columbia production and release featuring Monte Blue and Eleanor Boardman. Directed by James Tinling. Based on original story by J. T. Neville; adapted by author. John Stumar, cameraman. Cast: William V. Mong, Violet Barlowe, Eddie Tamblyn, Arthur Hoyt, Ethel Wales, Buddy Ray, Elben Allen. At Warners, N. Y., week of April 24. Running time, 65 minutes.

Best suited for double featuring. Stilted story is loosely knit around the breaking of a levee. Latter effect is unimpressive when it arrives.

Eleanor Boardman fails to register here, and Monte Blue is little better, although his voice does not reproduce as colorlessly as Miss Boardman's.

The old story, with none of the old lines forgotten, about the girl who went with one man and marries another, to then be annoyed by the first, is used. Direction is uninspired and does nothing to lift this film above dual and small house rating. *Waly.*

DESEMPARE

("Derelict")
(FRENCH VERSION)

Paramount production and release. Hollywood made. All dubbed in the Paramount Joinville studios near Paris. Paramount, Paris, April 18.

Ramaury	George Bancroft
Helene Lorber	Jessie Royce Landis
Jacques Guesdes	William S. Boyd
Phil	Donald Stuart
Trameson	Thomas Jackson
Capitaine Gille	Wade Boteler
Travers	Frederick Burt

Paris, April 20.

An anxiously awaited release by all professionals, considering that it is the first serious attempt made to 100% French dubbing of an American film in such a way that audiences should not notice that dubbing has been used. Film lends itself particularly to dubbing and is exceedingly well received, audience appreciating a French talker where direction and acting are of Hollywoodian finish.

The dubbing job is practically perfect. It opens considerable possibilities for French releases of American or other foreign productions lending themselves to dubbing. The whole job was done in Joinville by Jacob Karol, who has supervised the dubbing installation there, and runs the department. One of his difficulties was selecting for the dubbing people whose voices would fit the various characters, in which he has been successful, though Karol doesn't understand French.

If an average 10% of American pictures produced can be suitably dubbed, it is locally considered this will help relieve the current film shortage. Audience's reaction is divided into not noticing the dubbing and taking the show as is, or apparently appreciating they benefit by seeing the original American production with the addition of French dialog, when they find from the program that the cast is all American.

Film drawing big and sure to pay considerably, since the production job was well under $10,000. *Maxi.*

DUDE RANCH

Paramount production and release. Stars Jack Oakie. Stuart Erwin, Eugene Pallette, Mitzi Green and June Collyer featured. Directed by Frank Tuttle. From original by Milton Krims; adaptation by Percy Heath, Grover Jones and Lloyd Corrigan. Added dialog by Herman Mankiewicz. Photography, Henry Gerrard. At the Paramount, N. Y., week of April 24. Running time, 60 mins.

Jenifer	Jack Oakie
Chester Carr	Stuart Erwin
Judd	Eugene Pallette
Alice	Mitzi Green
Susan Meadows	June Collyer
Spruce Meadows	Charles Sellon
Mrs. Merridew	Cecil Weston
Burson	George Webb
Simpson	Guy Oliver
Blazo Denton	James Crane

"Dude Ranch" has its moments, but they represent efforts to inject comedy where the dialog doesn't click with any degree of certainty. It's another one for Oakie that will not increase his draw.

Light comedian again plays a sap type. This time he's an actor heading a troupe of traveling rep players who run into a dude ranch. They make a deal with the proprietor to do some wild west acting for the benefit of a few guests threatening to leave because the place is so tame. Routine then spots Oakie as the bad man, Eugene Pallette, doubling as a wife-beater and an Indian, Cecil Weston as a mother pursued and Mitzi Green as her child. Seems that better situations than those provided could have been constructed from this foundation.

Oakie is placed in a spot when gangsters invade the ranch with a plan to rob a nearby bank. Final sequence is the best in the picture. Oakie and one of the gangsters are fighting on the rep truck, stalled on a railroad track. As the train approaches the thug socks the hero so hard he knocks him out of the truck and out of the path of the train.

First reel and a half is fairly fast and the last reel or so also clicks. In between it's slow going. Pallette is particularly good.

Some of the action not so well cameraed and support cast members are just average. *Char.*

ALOHA

Tiffany production and release. Directed by Al Rogell. Featuring Ben Lyon and Raquel Torres. Dialog by Leslie Mason and W. Totmen. In cast: Robert Edeson, Alan Hale, Thelma Todd, Marien Douglas, Otis Harlan, T. Roy Barnes, Robert Ellis, Donald Reed, Al St. John, Dickie Moore, Marcia Harris. At Loew's New York one day, April 27. Running time, 85 minutes.

"Aloha" with little doubt is the most artificial symposium of "White Cargo," "Mamba" and several other dozen pictures in the same cycle that has ever been released. Not a scintilla of effort is suggested in the lengthy running time that on several occasions suggested a marked finis, by direction or story to get into something out of the beaten path of narrative so familiar to every honky tonk theatre in the land. It's just a feature designedly for the 10-15-25c grinds. It will have to be cut one-third, at least, to keep even those customers from walking out before all of the film has raced through.

The thing is so replete with story inconsistencies that to enumerate a fraction would occasion the use of a full column of type. Most glaring is that the girl friend of the lad, played by Ben Lyon, follows him through married life for several years after the delivery of a buxom lad. Then the child, according to the recording of the dialog, has a perfect vocabulary; yet the mother, essayed by Raquel Torres, finds time to discover suddenly she is not all white. So, after the dozenth time that the story has headed for and actually arrived at a satisfactory film ending, the mother lands at her native haunts on a south sea island and reaches the mouth of the volcano just in time to take off before the suddenly conscious-stricken husband affects his arrival in a speed boat.

The kind of a picture that even addicts for double features walk out on. *Waly.*

LUMPENBAL

("Vagabond's Ball")
(GERMAN MADE)
(With Songs)

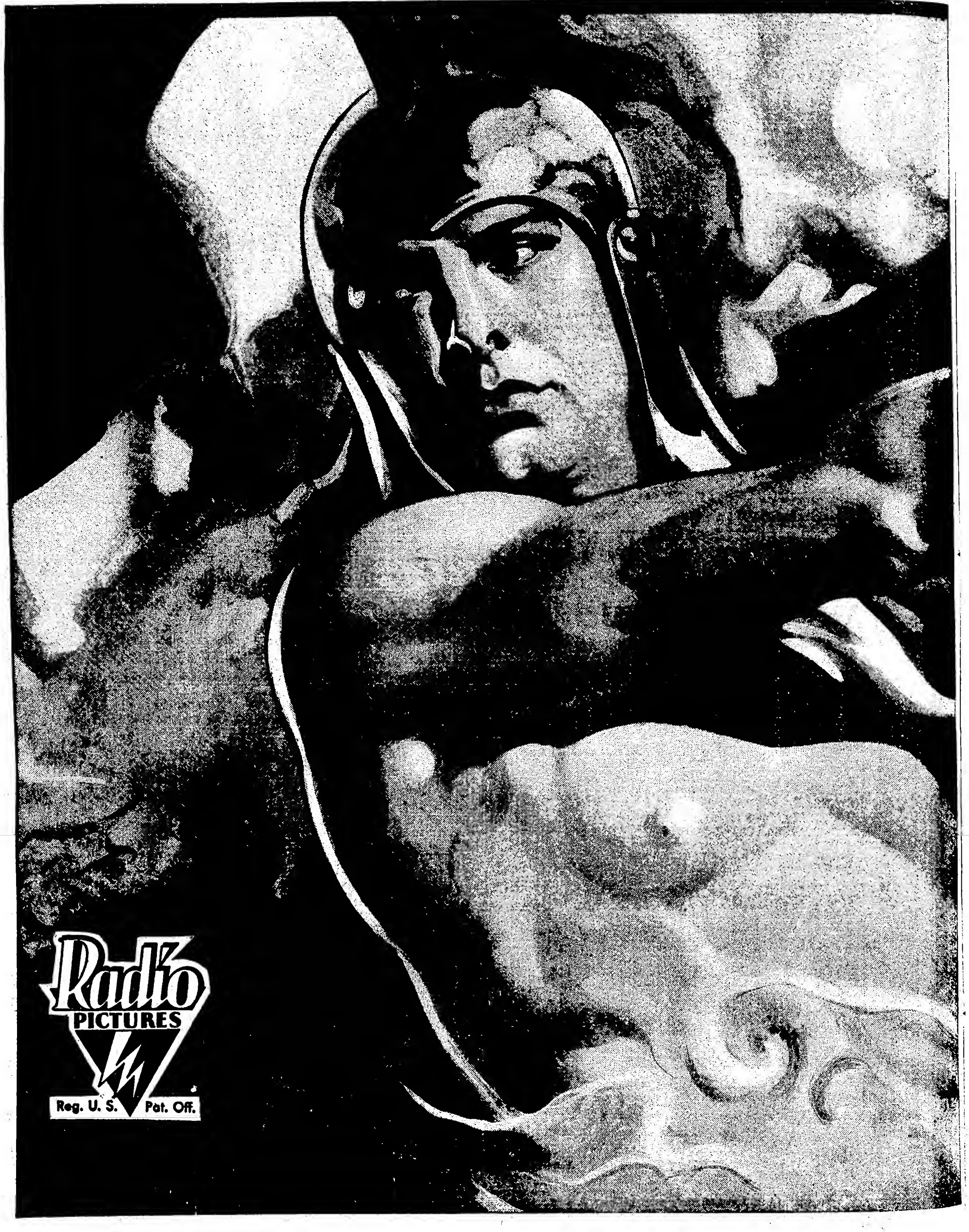
Posse production and American General Film release. From a story by Carl Heinz Wolff. Direction, C. H. Wolff. Music, Bernard Homola. At the Cameo, N. Y., beginning April 24. Running time, 75 mins.

Dr. Gerhard Rodenburg	Harry Frank
Eva, his wife	Irene Ambrus
Amadeus Krause	Kurt Lilien
Pauline Krause	Anna Mueller-Lincke
Dr. Wiegand	Carl de Vogt
Schluck	Fritz Kampers
[illegible]	Paul [illegible]
Emil	George [illegible]
Lola	Anny Ann
Karl	Karl [illegible]
Zyrillus [illegible]	[illegible]
Porter	Karl [illegible]

Musical films in America flopped because the public will not support inane subject matter on the screen. The Europeans evidently still have that to learn. This film has [illegible] but good spirit. Story is as inane as conceivable. Music is best not spoken of and the photography is frightful. Besides which the film seems to have been cut considerably.

(Continued on page [illegible])

COMING - RADIO'S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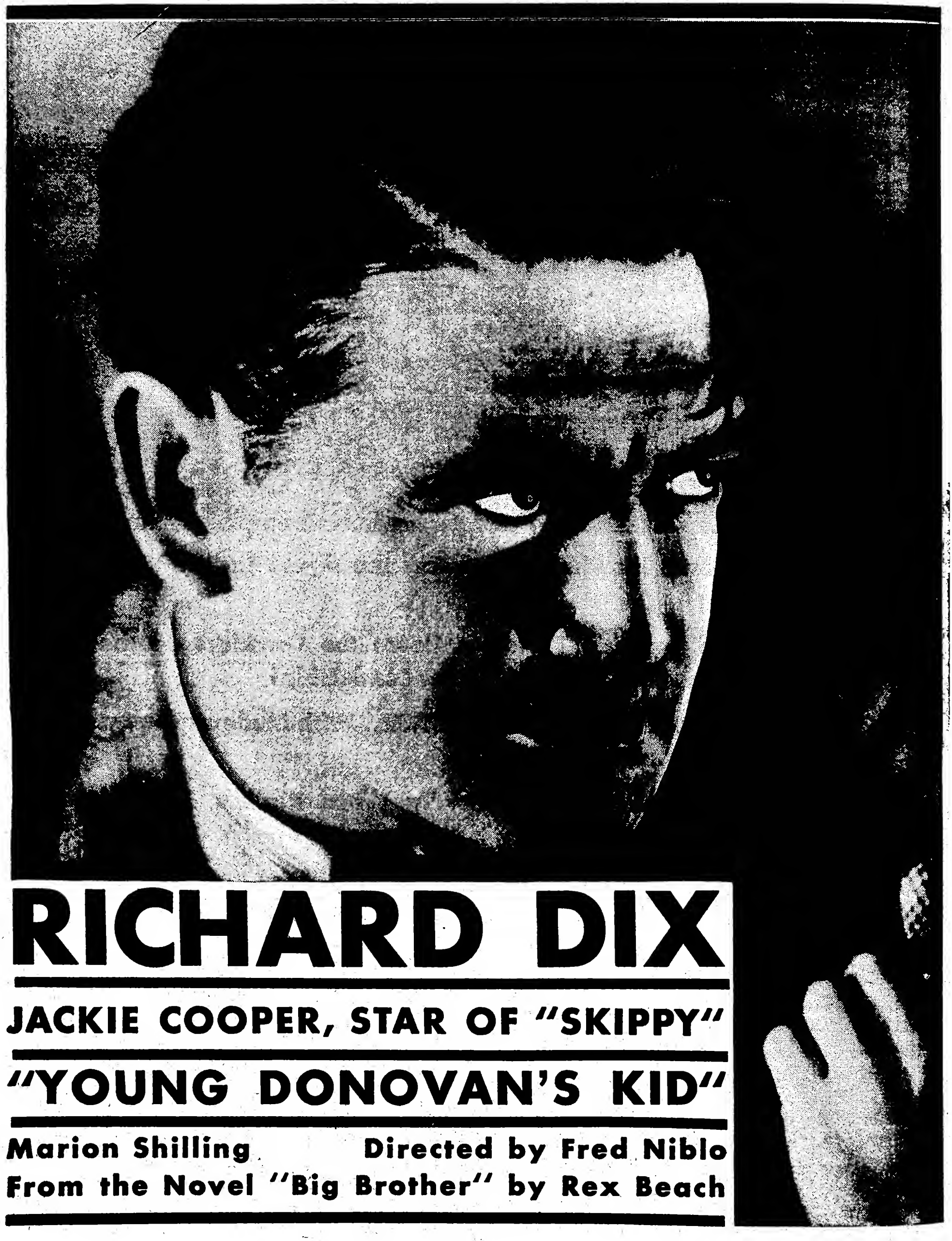


RICHARD DIX

JACKIE COOPER, STAR OF "SKIPPY"

"YOUNG DONOVAN'S KID"

Marion Shilling Directed by Fred Niblo
From the Novel "Big Brother" by Rex Beach

THE B.O. BUTTON POWER OF "CIM" PLUS "SKIPPY'S" HEART-KICK!

Dix and Jackie Cooper Land Together in Show Coup that Shouts Prosperity. Brought In While Show News Still Sizzles with Grosses of "Cimarron" and "Skippy"!

Stars of the Minute, Radio Pictures Blends Their Draw in an Attraction That Stands on Both Feet and Swings for the Chin . . . Action, Snap, Humor, Resounding Heart Wallop in Rex Beach's Clean-Cut Story of Two Fighting Mates Who Wouldn't Be Licked . . .

Radio
PICTURES
Reg. U. S. Pat. Off.

Show Stocks Hard Hit

(Continued from Page 9)

pact between Paramount and Warners, which means more money for both of them in the rental of their pictures for next season to one another's theatres has had no effect upon either stock, both shooting downward.

WB bonds suffered another drop, reaching 45, their low, as against 74 high for 1931, with the 45 leaving a week's loss of 6 points. Shubert 6% bonds closed at 12½ Monday, also a new low, after having been held at 15 for a considerable time. Shubert bond sales are very meagre. Shubert stock closed under 5, also with light sales recently.

RKO Steadiest

RKO seemed the steadiest of the show stocks for the week, but wound up Monday at 18, a loss of 3 points. A reported pool behind RKO may have held it more steady, with a large daily turnover.

Consolidated Film fell two points on the week; Fox Theatres got down to 3½; Technicolor was off a couple of points, to 7½, and Trans-Lux lost one notch, closing Monday at 7⅜.

More argument is rampant over Paramount's drop than with any of the rest, including Fox. The reported dividend clip for the third quarter is said to be opposed by Adolph Zukor, against the advice of the Par banking counselors. It has not been so far determined either way. In 1921, with similar although not so aggravated a business condition as at present, Par dropped to 30 in quotations without the company passing a dividend. Its substantial surplus and possible earning of its regular dividend are reasons advanced why Zukor's wish may prevail.

On top of the Par drop was an authentic report in the dailies of Paramount having outstanding 154,000 shares, given in exchange for theatrical properties guaranteed at $80 a share, and due by March 1, next. The dailies figured this as a face loss at present to Par of around seven millions. It is said Paramount stands ready to take up all the guaranteed stock at its price of $80, without asking or accepting an extension of time. This has been financially arranged for by Par, from accounts, through some financing that will enable the company to recover any surplus over the market price the $80 will entail. Report is the financing is based upon the prevailing low rate for money just now, although what portions of the outstanding guaranteed 154,000 are payable at different periods between now and next March are unknown. How the dailies obtained the story of the 154,000 outstanding shares is what puzzles the market sharps of Times Square. That has been known in the trade, as Paramount has been reported in the past taking up its guaranteed stock at maturity and at the price agreed upon, regardless of the market quotation at the time.

A Loew Tip

It was reported last week that an inside tip passed through to the Loew's New York staff men to buy Loew's at 45 or under. This info appeared to come from such an accepted source within the organization that many Loew men availed themselves of it, but none in large enough blocks or in total to have any bearing on the price of the stock. That inside tip in itself was accepted as the indicator that Loew's has had no thought about cutting its dividend; leaving the Loew drop as unexplainable as before. The current suit by minority stockholders against Nick Schenck et al., over the Schenck group sale of Loew stock control to Fox, isn't held responsible for any influence on Loew's, while the removal of that control stock from Fox Films to a distinct holding company, neither, ostensibly, should exercise any weight on Loew's market status.

The Fox matter figures to the Pynchon failure, as with Gen. Equip. To the Fox refinancing embroglio and the subsequent drops in its stock is attributed the first weakening of the amusements in the latest decline. With the Pynchon suspension given front-page headlines, and Fox with Gen. Equip. prominently mentioned, lower prices were inevitable, at least momentarily. The Fox outcome isn't being predicted, as no one seems well versed enough in its inner ramifications to intelligently discuss it. Several unreliable Fox rumors float around with nothing tangible in any of them. The Fox organization is holding its annual convention in New York this week, full of enthusiasm. The Fox business reports sound as near normaley under these conditions as any of the other picture companies.

Picture Trade

Stock quotations and reports, while possibly having a bearing upon the morale of those employes holding stock in the various firms, do not operate for or against the actual business of renting talkers or operating theatres. In the show business when trade turns slack for any length of time, something usually happens, everyone says. It's a slender thread to depend upon. Theatre operators believe better film product would be a better answer, but that something usually does happen is on the record.

At this particular time that something may be better pictures. Certainly the people of this country will patronize theatres holding good pictures. They do every week. The weekly record tells that, and they want better quality, not quantity.

Emergency Call

Des Moines, April 28.

A house manager got a new one the other nite when a customer squawked that someone in his section had been indulging in too much garlic.

Ushers got busy with flit guns.

Incorporations

New York

Bobby Theatre, Inc., Brooklyn, pictures and gardens; $5,000; Hannah Herman, Helen Block, Morris Dolgow.

Elite Circuit, Inc., Manhattan, theatres, plays, musical productions; 200 shares no par value; David J. Hyman, Nathan Fried, Fannie Schechter.

Lesser Productions, Inc., New York City, theatrical; $5,000; Frank L. Ippolito, Clara S. Antell, Mildred Ginsburg.

Hayts Theatre Corp., Manhattan, theatrical enterprises; $10,000; Benjamin Rich, Hattie Gold, Nathan Herbsman.

James C. Bradford Corp., Manhattan, pictures; 100 shares no par value; Joseph Rifkin, Eve Levin, Marjorie Smith.

Gotham Productions, Inc., Manhattan; theatrical enterprises; 200 shares no par value; Frances de Caro, William Leiber, Sol Ringel.

Gramercy Pictures, Inc., Manhattan, picture apparatus; $10,000; Irving Paul Lazar, Max Blum, Morris L. Rixon.

Criterion Plays, Inc., Manhattan, dramatic plays and pictures; 200 shares no par value; Mary Nicosia, Joel Mencher, Myron H. Ress.

L. H. Rosenberg Realty Corp., Manhattan, realty and theatrical; 500 shares no par value; Aaron S. Linzer, Ely Finkelstein, Jacob Lacher.

Kil-N-Our Motion Picture Corp., New York, motion pictures; 100 shares no par value; Henry Levy, Leopold K. Simon, Ralph S. Goodman.

Harry Miller Productions, Inc., Manhattan, plays and pictures; 200 shares no par value; Millie Ritz, Irving Starr, Harry Miller.

Cumberland Amusement Corp., Brooklyn, theatres; 200 shares no par value; Saul B. Bradie, Helen Miller, William Gitter.

Lubern, Inc., Brooklyn, picture theatres; $20,000; Mildred Nassberg, Philip Haas, William Hahn.

Walker Towne, Inc., Manhattan, theatrical; $101,000—1,000 shares preferred $100 and 1,000 common $1; John J. McNaboe, Bornet D. Golden, Rae Paster.

McChester Auditorium Players, Inc., Rochester, theatrical; 100 shares—50 preferred $100 and 50 shares common no par value; George E. Francis, Charles A. Elwood, Herman Abasenbach.

Al Weston and Rafael Barish Corp., Manhattan, produce plays; $10,000; Al Weston, Rafael Barish, Samuel Jond.

United Theatre Advertising, Inc., Manhattan, theatrical; $25,000; Walten Stein, Jeanne Arnold, Aaron Solomon.

Jardine-See, Inc., New York, theatrical; 100 shares no par value; William Jardine, Leon See, Elias King.

San Pedro Amusement Corp., Brooklyn, theatrical; $2,500; Ely Finkelstein, Aaron S. Linzer, Abraham Sikaraga.

I. B. Productions, Inc., Manhattan, pictures and plays; 100 shares no par value; Mark Linder, Jack Linder, Charles Linder.

Raynor Productions, Inc., New York, theatrical; $10,000; Sol. S. Lowenthal, M. Pomerantz, J. E. Kestler.

New Columbia Burlesque, Inc., Manhattan, theatrical; 2,500 shares no par value; I. Wiener, Sarah Lipnitzky, Sadie Sapir.

Film Securities Corp., New York, picture films; $5,000; Robert T. Rinear, R. Parker Cranshaw, George E. Buchanan.

Community Amusement Corp., New York, operate theatres; 100 shares no par value; Henry Levy, Leopold E. Simon, Ralph S. Goodman.

Auburn Capitol Theatre Corp., Auburn, operate theatres; $20,000; Hubert P. Wallace, Seymour L. Morris, Joseph Berhman. Filed by Willis H. Sargent, 220 Union building, Syracuse.

Gramercy News Reel, Inc., Manhattan, picture apparatus; 200 shares no par value; Laure E. Robinson, Leo I. Goreff, George M. Aaronwald.

Statement and Designation

Duo-Fone Corp., 1719 Dime Bank Bldg., Detroit, Mich., projection device for the simultaneous projection of voice and pictures; New York office; care Harold E. Hughes, 117 Tacoma avenue, Buffalo. Bernard C. Hallis, president; 500 shares preferred $10 and 1,500 no par value.

Revival and Extension

Sterncrest Theatres Corp., Kings.

Clint Lake, formerly with RKO, has been made manager of the Rialto, Broadway.

CHI THEATRE PROPERTY BONDS AT LOW PRICES

Chicago, April 28.

Prices for bonds on theatrical and hotel property here continue on the toboggan. Several of the listings are hitting new lows. All of the $100 bonds are far under par, none of them asking more than $75, while a number have touched $40.

Some of the bonds on the market at present include A. Schoenstadt & Sons, $62½; Marks Bros. Theatre, $62; Eitel Central Block, which contains the Palace theatre and the Bismarck Hotel, $75½.

Auditorium Hotel bonds are offered at 42, Hotel Sherman at $74, Hotel Lasalle at $70, the Covenant Club at $67, Trianon ballroom at $60, and the Eastgate at $58.

Loew 6-Mo Net Below '30 But Exceeds '29 Period

Loew's six-month statement for period ending March 13, last, gives a net, after depreciation and taxes, of $6,879,960.

It's $1,400,000 under the same six months ending in 1930, when $8,243,388 was the net. Current statement is $1,300,000 above the similar six months ending in March, 1929, when Loew's net was $5,251,958.

Depreciation and taxes for the past six months amounted to $2,885,960, deducted from the total operating profit of $9,765,410.

Haymarket, Chi, Sued for $2,000 by Film Distrib

Chicago, April 28.

First blood in the new court battle between exhibitors and exchanges was drawn by the distributors, when Universal secured a judgment for approximately $2,000 against the Haymarket theatre, west side burlesque spot operated by Warren Irons.

This court fight, like the great majority of cases on the docket, was for unplayed pictures on the 1929-30 contract. Most exchanges have placed legal talent on the trail of bad boy exhibitors for failing to pick up pictures on the last season's batch.

With the double feature epidemic at present, there is no trouble on the unplayed pictures score, with the exhibs even forced to go to states-right exchanges in order to get enough product to fill up the blank spaces on the booking sheet.

Chrissus' Own Theatres

Chicago, April 28.

D. Jim Chrissus, one of the district managers here for Warners, has left that organization, ostensibly on a three months' leave. However, belief is that his departure from WB is permanent, as it is understood he is going into theatre operation on his own.

Chrissus is reported already heading a newly formed theatre group.

Judgments

Dave Stamper; J. H. E. Realty Corp.; $307.

James M. Thompson; Aeolian Co.; $151.55.

Photocolor Corp; E. E. Brogle & Co., Inc.; $1,323.

De Luxe Sightseeing Co., Inc.; M. Cacaboli et al; $975.

Russian Art Grand Opera Co. Lim.; Paul Overhage, Inc.; $2,589.

Eben Wares; Colonial Radio Sales Co.; $171.

Sam Fallow; Marcus Loew Realty Corp.; $346.

William Everin; Hubert's Museum; $777.

Speech O Phone Corp.; C. Faber; $1,138.

Waltard Hotel Corp.; and **Walter Guzzardi**; F. J. Sheridan; $12,153.

Satisfied Judgments

Barbizon Corp.; Parker Ventilation Co.; $4,601, April 20, 1931.

Atlantis Amus. Co.; and Steeplechase Amus. Co.; R. Goodman, $900, April 1, 1931.

Atlantic Amus. Co. and Steeplechase Amus. Co.; J. Goodman, $100, April 1, 1931.

Bennie Friedman; D. Hart; $900, April 2, 1931.

BENNY RUBIN

EDWARD RUBIN
Personal Representative

Under Contract to
RKO-PATHE

HORACE LIVERIGHT

SEEKING NEW
LITERARY
MATERIAL
AND
SCREEN TALENT
FOR

RKO-PATHE STUDIOS

MARION JACKSON

CONTRACT WRITER
RKO-PATHE STUDIOS

today is April 29th, 1931

NIGHT NURSE
(BARBARA STANWYCK)

SMART MONEY
(EDW.G.ROBINSON)

PUBLIC ENEMY
(JAMES CAGNEY)

SVENGALI
(JOHN BARRYMORE
MARIAN MARSH)

GOLD-DUST GERTIE
(WINNIE LIGHTNER)

THE MILLIONAIRE
(GEORGE ARLISS)

MALTESE FALCON
(BEBE DANIELS)

BOUGHT
(CONSTANCE BENNETT)

GOD'S GIFT TO WOMEN

VITAPHONE Pictures
REG. TRADE MARK

You've still a long way to go before THIS season is over!

Just a reminder that while you're looking at NEXT YEAR'S product, you NEED THE BEST PICTURES FROM NOW UNTIL SEPTEMBER!

Tough months ahead unless you date the RIGHT product RIGHT NOW!

AND REMEMBER . . .

On Past Performances Alone

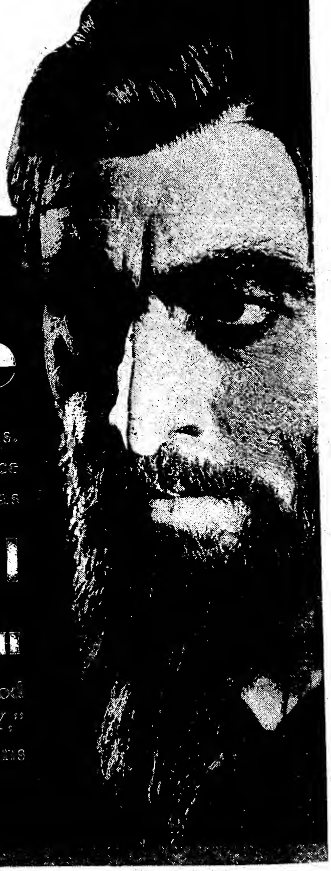
WARNER BROS.

is your safest investment to insure your profits TODAY, TOMORROW and NEXT YEAR!

These WARNER Hits Guarantee Your Prosperity TODAY

Any company that can deliver hits like these one right after another is the company to bank on ——

ALWAYS!



John Barrymore

as madman, hypnotist, genius. His greatest characterization since "Dr. Jekyll and Mr. Hyde" as

SVENGALI

with

MARIAN MARSH

the new screen star all Hollywood is raving about as "TRILBY," victim of the strangest passions that ever enslaved a girl.

Set for a long run on Broadway at WARNER BROS beautiful Hollywood Theatre.

PLAY IT DAY AND DATE WITH BROADWAY!

3RD Capacity Week at N.Y. Winter Garden

PLAY IT DAY AND DATE WITH B'WAY

George ARLISS

in the picture critics called "A bargain at popular prices" (American); "Superlatively charming". Four stars (Daily News); "Finest characterization Arliss has yet brought to screen" (Herald-Tribune).

The MILLIONAIRE

with DAVID MANNERS, EVALYN KNAPP, JAMES CAGNEY ~ ~ Directed by JOHN ADOLPHI

and the picture that has turned New York topsy turvy

Dope It Out

M.P. Daily—

THE first day of "The Public Enemy" ended with $7,400 at the New York Strand in the till, thereby shaming the opening take of both "Doorway" and "Caesar." There are some facts for you to consider.

Biggest opening in years and building every day. Cracked "Little Caesar" record with $28,000 week-end in terrific storm. Naturally it will be HELD OVER at N. Y. Strand

The PUBLIC ENEMY

with JAMES

CAGNEY

Jean Harlow, Joan Blondell, Edw. Woods. *Directed by* Wm. A. Wellman

You Can Always Depend on **WARNER BROS.**

Fox Division Mgrs. Will Spend 90% of Time in Circulating, Plans for Resident Mgrs., Too

Cutting out all long distance operation, management of Fox West Coast and Fox Theatres is prepared to order all divisional managers actively into field operation. Idea calls for division heads to spend fully 90% of their working time travelling around their respective territories.

Plan includes every operator from the top down. Contemplated order is aimed to make the localized operation scheme, which Fox initiated, a fact as well as theory. Divisional managers will spend some time every week or two weeks with each house manager. It has been figured that the travelling will not exceed the stationary headquarters overhead of divisional operation.

There will be no executive limitation of the divisional man's travelling route or time and the usual monthly divisional head meetings will be continued.

The scheme is the forerunner of another which will soon be put into operation calling for circuit supervisors to develop resident house managers out of the citizenry of the particular spots. Instructions to divisional managers will be not to make hasty transfers of resident managers and where the man is capable and willing to remain in his town that he should be left there. Others to be transferred will be aimed for developments as part of the community where they're send.

U EXCHANGE CHANGES

Frank McCarthy, last in charge of First National's Buffalo exchange, has been appointed Boston manager for U. He succeeds M. E. Morey, resigned.

Other appointments by U are J. T. Moran to the Portland, Ore., sales staff, succeeding Jack Hartford, and Walter Donaldson added to St. Louis branch.

Foremost Film Players' Directory

WILLIAM BOYD
Paramount Pictures

DOROTHY CHRISTY
"Parlor, Bedroom and Bath"

GARY COOPER
Paramount Pictures

CLAUDIA DELL
Radio Pictures

BORIS KARLOFF
"Big Brother"
"Smart Money"
"5 Star Final"

MAE MURRAY
"Bachelor Apartments"
A Radio Picture

Martyr

Los Angeles, April 28.

Bard's, downtown grind, will try going back to one feature this week after months of double films.

Three houses within a block are playing duets.

NEW CHICAGO BUYING GROUP'S 61 HOUSES

Chicago, April 28.

New buying group organized by local Allied, under the leadership of Henri Ellman, received strong boost last week when the E. E. Alger houses, downstate, were added to the list. This increased the circuit to 61 houses with the idea still on the climb.

Alger has seven theatres scattered through five southern Illinois towns — Urbana, Champaign, La Salle, Princeton and Morrison. In practically all of his spots he runs into Publix competition.

Other circuits entering the Ellman group last week were the Nat Gumbiner houses and the Van Nomikos string, both having deserted the Coston buying organization for the switch.

Unknown Syndicate Plans Eastern Canadian String

St. John, N. B., April 28.

A mysterious syndicate has bought two theatres in Moncton, N. B.; will also build one there, another here and others in smaller centers throughout the eastern provinces.

Capitol and Empress in Moncton have been acquired by the new syndicate with W. A. Beckett acting as agent. New house at Moncton is to seat about 1,500.

Beckett refuses to reveal who he is acting for, but claims it is not Paramount. He states U. S. money is chiefly involved, and that a chain will be started in the eastern provinces.

Doubles in Hartford

Hartford, Conn., April 28.

A second feature film was added to last week's bill at Fox-Poli Capitol, thereby providing double features, a Fanchon & Marco stage show, stage band, newsreel and a golf film lesson. This week only one feature, "Trader Horn." Warners' first run Regal this week starts double features.

Co-Op Exchange Joins Monogram's New Tie-Up

The Co-Operative Film Exchange, indie distributor with offices in San Francisco and Los Angeles, has been added to the Monogram Pictures franchise hookup to sell that company's product in Coast territory. Sector takes in California, Arizona, Nevada and the Hawaiian Islands.

Under the Monogram plan exchanges have long-term franchises through a sharing arrangement with the picture company. Floyd St. John will represent Co-Operative on the Monogram advisory committee.

Starz Joins Publix

Dallas, April 28.

Frank Starz, recently resigned as press chief for RKO-Interstate, is going Publix in this territory.

Starz is the second Interstate exec to switch to Publix, Bob O'Donnell having preceded him by a year.

Gibson's Rodeo Accident

Hollywood, April 28.

Vera McGinnis received several broken ribs and a wrenched leg at Hoot Gibson's rodeo Saturday (25), when her horse fell and rolled over her.

She is a veteran rodeo performer.

3 of 4 Illinois Towns Win Open Sunday Battle

Springfield, Ill., April 28.

Illinois voters last week proved themselves more broad-minded in the matter of Sunday films and Sabbath amusements. Only one in four villages failed to return overwhelming majority votes in favor of less puritanical restrictions.

Mt. Morris again snowed the open proposition under with such strength that the antis believe the issue has been disposed of for some time.

Erie, Paris and Fairbury all were in favor of permitting pictures and other entertainment on Sundays.

Henry and Elmer Laughlin, operators of the only film house in Mt. Morris, defied the authorities on Sunday by running a "free will" show. No admission was charged, but they passed the hat and announced if, the law permitting, the contributions were sufficient they would continue their Sabbath performances.

West Agitating For Revise on Chain Divisions

Hollywood, April 28.

National rezoning, double bills and 15-cent admissions have theatre operators out here agitating for reallocation and a new division of territory as possible relief.

The Warner-Fox West Coast operating deal, near completion recently, and the territorial arrangement between the Fox theatres with Publix-Loew's are regarded as inevitabilities to further the solution of this problem.

Locally, not only double but triple bills are on tap; the third feature being a preview.

Downtown they're starting to cut scales to meet the double feature competition of the smaller houses. The Orpheum was forced to a 25-cent low to match the Tower and kindred houses at similar scales.

"Cisco Kid" Again at Fox

Hollywood, April 28.

Fox's perennial "Cisco Kid" is up again. Studio started out twice before to make this O. Henry story, but each time it reached the screen under different titles.

Edmund Lowe will be featured in the new one. Alfred Cohn is writing the adaptation.

Small Town Exhib Averts Panic as Blaze Starts

Pittsburgh, April 28.

Head work by Andrew Battistone, film house owner, when flames broke out in his theatre in the mining village of Yukon, near here, last week, was credited with saving the lives of many of the 130 men, women and children threatened by the blaze. When the fire was discovered Battistone rushed to the stage and led the audience to safety.

Flames completely destroyed the three-story frame theatre as well as three other business establishments nearby. Firemen from six surrounding towns fought the blaze, which caused a loss of $85,000.

2 Dallas Stickups

Dallas, April 28.

A lone stickup guy walked into the Varsity, local suburban house, one morning last week, tied Paul Scott, mgr., grabbed $800, then piled a lot of office furniture on Scott and beat it. Incident occurred barely two days after the Publix-Arcadia, another nabe, was held up for $830.

This was the second job on the Varsity within a year. Last time Scott and a college stude killed a bandit in front of the boxffice.

Fox Sells Star

Instead of installing a burlesque stock in its Star theatre, in Harlem, as planned, Fox has sold the house to Greenberg & Vinograd, of the Bronx Circuit. The two will operate it with vaudfilm.

Star is oldest house carrying the Fox name in New York.

Chicago Lacking Leadership to Jam Brakes on Double Featuring, Union's Head Offers Suggestion

Chicago, April 28.

Rumblings from indie exhibs over the double feature evil in this town may force the Chicago Exhibitors' Assn. to call a showdown with its members. So far the exhib office, presided over by Jack Miller, has done nothing about the situation.

Exhibitors here are willing to meet and talk over the matter between themselves, but no individual seems to have the initiative to step forward. Miller's attitude is neutral. Double featuring has cut in on business to such an extent it is now boomeranging, causing the smaller operators to cry for help.

Practically the same argument is forthcoming from all the theatre men. "If the next fellow will stop double featuring, so will we." But nobody is stopping and more are coming in.

Squawks are being registered daily to the Operators' union, with exhibs asking for wage reduction from booth men or they'll be forced to close down. Union has been going along with the theatre men giving them requested cuts, but even that isn't helping much.

Maloy's Idea

Tom Maloy, union chieftain, has expressed his willingness to step into the fray and has volunteered a solution to the problem, if accepted by the exhibitors. Maloy would set such a prohibitive scale on double feature houses to make it impossible for exhibs to continue with that policy.

Situation is now reaching a boiling point. Exhibs have found no relief or co-operation from distributors and have concluded to take matters in their own hands. All are looking to Miller, as the exhibitors' head, to start something by calling a meeting and asking for a referendum.

Booth Men

Amidst all the conversation so freely bandied is one dominant note of resentment and peeve at the booth operators who draw down $125-$150 weekly per man, while the theatre owners and managers in many instances can't meet the installments on their parlor furniture.

"But why," Tom Maloy wants to know, "should we be blamed for a condition we didn't create?

Maloy received a telegram sent April 15 from Aaron Saperstein, of Allied Exhibitors, and admitted ignoring it as no effort either by Saperstein or Jack Miller or any other exhibitors' representative had ever made a sensible, business-like request for a get-together on the exhibitors problems and trouble, he said.

Exhibs in making blanket appeals to the union, Maloy points out, were either vague and hazy in what they wanted or considered as "relief" or else expected the union to arbitrarily lay off half its membership by allowing a one-man working crew instead of the minimum of two.

Meanwhile theatres are starting to go dark sufficiently early to give some point to the Saperstein side of the picture. Keystone, Essaness house, led the way two weeks ago. Covent, Madison (B&K), and the indie Bugg, one of the houses that started the double feature snowball also closed. Bugg closing was a surprise, this house having been figured along film row as one of the few money-makers.

Title Changes

Hollywood, April 28.

"Queen of Hollywood" now back to what it was: "Let's Play King." "Rich Man's Folly" instead of "The Money King" is new title of George Bancroft's picture.

"The Night Angel" is substituted for "Scarlet Hours" as title of Nancy Carroll's picture to be filmed in New York.

New handle for the RKO-Pathe coast guard story being written by Harold Shumate for Bill Boyd is "Suicide Fleet."

"Six Cylinder Love" becomes "The Minute Man" in a Fox title change.

To get away from confliction with Theodore Dreiser's "The Genius," the First National picture of that title now becomes "The Mad Genius."

"Goldie" instead of "Blondie" for the Jean Harlow picture at Fox.

"The Secret Call" is the title for Clara Bow's current Par picture. It's from William DeMille's "The Woman."

"White Captive," once known as "Ourang," is now "East of Borneo."

RKO-Pathe's "Put on the Spot" is now "Gangster's Wife." Top spots in this are for Helen Twelvetrees and Ricardo Cortez.

"Sky Raiders" instead of "The Sky Patrol" at Columbia.

VAL PAUL QUITS

Hollywood, April 28.

Val Paul, assistant production manager with First National, resigned Saturday (25).

Ill health was given as the reason.

Forrest Justus transferred from the RKO St. Louis theatre to the Orpheum, Kansas City, as treasurer.

Foremost Film Writers and Dialogicians

Present Assignment:
"QUEER PEOPLE"
HOWARD J. GREEN
Represented by
ARTHUR M. LANDAU

JOSEPH JACKSON
WRITER
Under Contract to
Warner Bros.

Six Top Money
Directors for 1930
and
William Slavens Grover
McNUTT-JONES
Wrote for FOUR of Them

SARAH Y. MASON
SCREEN DRAMATIST
M-G-M
"THE MAN IN POSSESSION"

RALPH SPENCE
R-K-O

EVE UNSELL
Screen Play
"Up Pops the Devil"
A Paramount Picture

CYRUS WOOD
"CUCKOOS"

WALDEMAR YOUNG
FIRST NATIONAL

• PARAMOUNT PRESENTS A NEW AND VERY BRILLIANT STAR!

¶ The truly great stars of the show world are originals. Like no others. Hence difficult to describe in advance. ¶ When "TARNISHED LADY" is released, the screen will instantly know that it has been enriched by an original and very important new personality—TALLULAH BANKHEAD. A star destined to stand with filmdom's elite. ¶ Because she is a vital, splendid actress; because she is supremely attractive in a startling new way; because she is the glorious symbol in appearance and action of all that modern women hope to be—TALLULAH BANKHEAD will quickly become an idol, particularly of her own sex. We who have seen her, co-starred with CLIVE BROOK, in "TARNISHED LADY" are as sure of this as of tomorrow. We believe TALLULAH BANKHEAD will give to theatre business a new impetus and thrill.

TALLULAH
BANKHEAD
and
CLIVE BROOK
in
•

Tarnished Lady

PARAMOUNT

With Phoebe Foster. Original story, "New York Lady," and adaptation by Donald Ogden Stewart. Directed by George Cukor.

ALAN CROSLAND *says* . .

"Dress up a picture in Technicolor and you enhance its value 50 per cent.

"Color does more than lend beauty and distinction to a production; it intensifies dramatic interest—tones up an ordinary story.

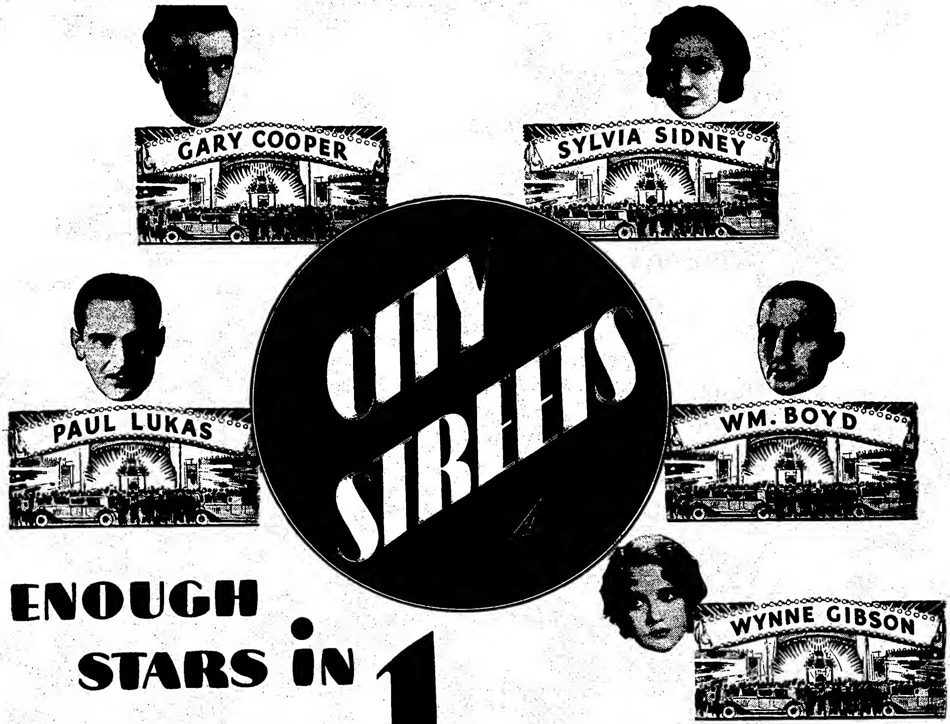
"Technicolor, under the leadership of Dr. Herbert T. Kalmus, has made tremendous improvements in its process, and still greater advances are imminent.

"There is a definite place for Technicolor in motion pictures—and that place is at the top."

That is the judgment of the man who directed "The Jazz Singer," "Don Juan," and "Viennese Nights," current all-Technicolor hit, and many other box-office productions.

TECHNICOLOR

Technicolor Motion Picture Corporation, Boston, Hollywood, New York



ENOUGH STARS IN 1 PICTURE • to pack 5 THEATRES

PARAMOUNT'S 6 BEST SELLERS FOR APRIL

MARLENE DIETRICH *in* "DISHONORED" *with* Victor McLaglen. *Von Sternberg Production*

•

GARY COOPER, SYLVIA SIDNEY *in* "CITY STREETS"—Paul Lukas, Wynne Gibson, William Boyd. *Rouben Mamoulian, director*

•

"SKIPPY" *with* Jackie Cooper, Robert Coogan, Mitzi Green, Jackie Searl. *Norman Taurog, director*

•

"GUN SMOKE" *starring* Richard Arlen *with* Mary Brian, Eugene Pallette, William Boyd, Louise Fazenda. *Edw. Sloman, director*

•

TALLULAH BANKHEAD, CLIVE BROOK *in* "TARNISHED LADY" *with* Phoebe Foster. *Geo. Cukor, director*

•

WILLIAM POWELL *in* "LADIES' MAN"–Kay Francis, Carole Lombard. *Lothar Mendes, director*

PARAMOUNT guaranteed the success of "CITY STREETS" at box offices by loading its cast with five of the livest, most up-and-coming names in show business today. Personalities that no film fan can pass up. In addition, PARAMOUNT picked the livest picture subject available today, brought one of America's best authors (Dashiell Hammett) to Hollywood to write the story and assigned a truly great showman mind, Rouben Mamoulian, to the directorial job. Thus the raving praise that greeted "CITY STREETS" at its Coast previews was earned and expected. "CITY STREETS" stands out head and shoulders above the spring product today and will get smash-hit grosses because PARAMOUNT, the industry's leading producer, lavished its very best on it!

DIRECTED BY ROUBEN MAMOULIAN

TRADE MARK

Paramount Pictures

LUMPENBAL

(Continued from page 37)

—and badly. An improbable prospect for the foreign houses.

It tells of an elderly playboy who coaxes his son-in-law to take a run-out on their two wives in order to attend a ball with a sister act. The women get wise and follow, but the men are tipped off and return home. Women get stewed, the old lady is crowned "Queen of the Ball," gets her phiz in the papers and comes home at dawn with a bunch of drunken pick-ups for lectures by the two males, now turned virtuous.

Only thing that helps is that nobody seems to be taking things seriously, and there is a happy-go-lucky feeling about the film. Much hearty laughter, beer raising, eating, and shouting.

Cast handle themselves well and recording is okay.

DIE FORSTERCHRISTL

("The Forester's Daughter")
(GERMAN MADE)
(Operetta)

Transocean Film production and Capitol Film release. Directed by Friedrich Zelnik. Scenario and music by Bruno Granichstaedten. Musical numbers all based on originals by Mozart. Photography, Mutz Greenbaum and Akos Forkas. Sound, Dr. Leistner. Tobis-Klangfilm recording. At the Belmont, N. Y., on grind beginning April 25. Running time, 90 minutes.

Christl Lange	Irene Eisinger
Kaiser Josef	Paul Richter
Wolfgang Amedeus Mozart	Oskar Karlweis
Corporal Franzl Foeldessy	Andre Pilot
Walperl	Tibor von Halmay
Oberfoerster Lange, Christl's father	Fritz Daghofer
Everl	Jolly Staffel
Hofdame	Adele Sandrock
Kaiser's Adjutants	Max Ostermann-Hans Waschndko
Frl. von Foeldessy	Gretl Berndt
Auction Officer	Lutz Altschul
Chef	Wurmser
Notary	Heinrich Gotho

Despite a very shabby production, probably the best German musical sent over here thus far. A shame that the sets appear so artificial, because a little more coin on production could have made this a standout film.

Mozart melodies rate as dangerous for a light musical comedy, but Friedrich Zelnik handles it well through treating it with a light touch. It's Zelnik's first European directorial effort since returning from America. He seems to have spent his time in Hollywood advantageously.

Story is the old one of the king who falls in love with the forester's daughter only to realize it can't be, and so he turns her back to her young soldier lover. What saves it is the vein in which it is played, the splendid acting and the excellent musical background.

Variety's European review objected to the fact that Irene Eisinger, playing the lead, doesn't look the type of beauty for European audiences, but it's hard to figure why she should dissatisfy. She's a pretty little thing and has a fine coloratura voice.

Paul Richter as the Kaiser is also effective. Tibor von Halmay, playing a servant, turns in a good piece of work, and Paul Richter as Mozart also does well. Other roles well cast.

According to this film, recording seems to have made tremendous progress in Germany, enunciation in all cases being clear. Reproduction of songs, generally n. s. g. in European films, are up to the mark, too. Photography slightly off, but it may be that the print was at fault.

The only real error, and that serious, is the economy on sets. Forest scenes look silly, and when soldiers ride by what is evidently a mirror doubling for a lake it's almost a laugh.

Picture ought to be a good money-maker in all German neighbs and even find a draw from non-German patrons on the strength of the Mozart music.

AIR POLICE

Sono Art-World Wide production and release. Directed by Stuart Paton. Story by Arthur Hoerl. William Nobles, cameraman. Cast features Kenneth Harlan, Charles Delaney and Josephine Dunn. At Loew's New York, one day, April 21, as half double feature. Running time, 60 minutes.

Small-time thriller that should get a heavy play from neighborhood kids. Plane angle makes it possible for double-feature bills. One of those quickie things.

Delaney and Harlan are air coppers and buddies. Both are on the trail of smugglers. Delaney gets nabbed and is shot down in his plane. Harlan revenges his death.

Only kids will go for the air shots, for they contain less action than a newsreel clip of a plane flying. Most shown in one clip are two planes. After some of the air films, this is sort of amateurish. Its air fights are a flat flop. Bark of the machine guns unreal. Aviators content to let two or three bullets go and remain quiet for a few minutes before opening the guns again.

Interwoven are a few corking fist battles. Josephine Dunn is the heroine. Not seen much and then appears to be miscast. That doesn't matter, for it's a man picture, if anything else besides the kids.

THE OUTSIDER

(ENGLISH MADE)

London, April 20.

Eric Hakim production, released by Metro. Adapted from the stage play of the same name by Dorothy Brandon. Directed by Harry Lachman. Photography: Gunther Krampf. Recording RCA Photophone. In cast: Joan Barry, Harold Huth, Frank Lawton, Norman McKinnel. Length, 8,480 feet. Running time, 85 mins. Censor's certificate "U." Reviewed Prince Edward theatre, London.

Certainly a talker off the beaten track from the angle of story material, but whether the producers figured right in filming the play is a debatable point. While the unit has done a job of work well over normal English standard there still remains the problem as to whether it shot at the right target. It looks as though the most the story will let them get out of it is a sobbie booking which should make a worthwhile feature for the suburban houses, but the news 600 feet has been knocked out since the trade show, particularly if pruned well, should ginger things up.

"The Outsider" made a partially successful stage play, and gives the film some advance kudos as a result. As the first effort of an indie producer, it stands out as a very praiseworthy job, while it has all the stuff good direction and technique can give it. It is unusually well knit on script and cutting for an English picture. Leaves the opinion people don't particularly want to spend an hour studying the feud between professional doctors and quack medical men, although they may be interested in the love story of a cripple.

Story tells how the daughter of a leading surgeon is crippled from birth. After a lot of trouble he let's a quack with a patent cure try to handle her. The quack, who falls in love with her, does his best, but the girl's restlessness due to the coldness of her lover, brings about her undoing. When physicians attend after a year, to see whether the quack has succeeded, she proves herself cured but is unable to walk owing to paralysis. This disgraces the quack, who retires beaten, but she realizes she loves him and goes to him, thereby presumably breaking through the nervous barrier and getting cured, although this point in the pash fade-out is inconclusive.

Dialog is weighed down in parts with discussions on the situation of the quack medico. It is also handicapped by very sentimental father love stuff put into the mouth of Noman McKinnell, who makes a terrible job of it.

Gunther Krampf's photography is very good, and the art direction, as usual in Lachman films, is over English standard. Lachman has done well, but all these factors don't make up for the lack of popular appeal in the story.

Harold Huth, as the quack doctor, easily tops a cast which should have done better. Frank Lawton is characteristic as the boy lover, with Joan Barry on the insipid side as the crippled girl, and inclined to lose out on her close-ups. *Chap.*

ICH GEH' AUS

("I Go Out")
(GERMAN MADE)

Berlin, April 18.

Cicero Film production. Deutsche Universal Film release. Direction Hans Behrendt. Production management, Joe Pasternak. Photography, Willy Goldberger. Sound, Charles Metain. Manuscript, Hans H. Zerlett and Wilhelm Speyer, after novel of same name by Wilhelm Speyer. Camilla Horn, Bertha Ostyn, Hermine Sterler, Hans Brausewetter, Fritz Ley, Theodor Loos, Oskar Sima, Margo Lion, Peter Wolff and Max Guelstorff. Recorded on Tobis-Klangfilm. Running time, 70 minutes. At U. T. Kurfuerstendamm.

Premiere's applause proved this a neat and successful talker. Interesting scenes and witty dialog.

Pleasure to note that in quite some time this is the first opportunity of seeing Camilla Horn so successful. She is most natural—acts herself.

At times a little slow, but it is the dialog.

Hans Brausewetter is sympathetic. Theodor Loos cultivated and reserved. Margo Lion gives a splendid picture of the dame du monde. Young Peter Wolff charmingly reckless, and Oscar Sima sure of himself as always.

This talker will soon be popular.

Magnus.

Sonntag Des Lebens

("Sunday of Life")
(Par made in France)
(German Version)

Berlin, April 18.

Paramount-Joinville production and release. Direction Leo Mittler. Manuscript, Edmund Goulding. Dialogs, Bela Belasz. Production management, Paul Reno. Starring Camilla Horn, Willy Clever, Oskar Marion, Leopold von Ledebour and Werner Keulch. Recorded on Western Electric. Running time, 77 minutes. At Titania-Palast, Berlin.

It would have been better if Paramount had forgotten this picture instead of showing it. Everything bad and amateurish in this talker, direction, manuscript, presentation, photography and recording.

Fundamental idea of this picture is not bad. If it had been treated differently it might have given different results.

This talker seems to have been made in such a rush that no attention was even paid to correct German, not even mentioning the photography, which can be compared to that of about 20 years ago.

Camilla Horn looked like her own mother. She gestured and yelled inarticulate sounds, well supported by the other actors, and for these one could hardly really feel sorry.

It is some time since such nonsense on the screen, and the Paramount could have used its Kontingent certificate to better advantage.

The audience laughed at the serious scenes and left the theatre with a mixture of outraged feelings.

Magnus.

LE MILLION

("The Million")
(TOBIS FRENCH MADE)
(With Songs)

Paris, April 19.

Tobis production, from a comedy by G. Berr and M. Guillemaud. Directed by Rene Clair. Registered Klangfilm. Made in Tobis studios at Epinay near Paris. Music by Bernard van Parys and Paces. Score published by Salabert, Paris. Running time 85 minutes. Olympia, Paris.

Beatrice	Annabella
Michel	Reno Lefebvre
Sporanelli	Constantin Stroesco
Prosper	Louis Allibert
Le Pere la Tulipe	Paul Ollivier
The Singer	Odette Talazac
Vanda	Vanda Greville

World success of "Sous Les Toits de Paris" by the same director drew advance publicity to this film, which is a decided hit. It's a comedy with lyrics interpolated, and some new points in technique.

Story is that of an impecunious painter in love with a girl in the opera ballet. Story is fanciful with no attempt at probability, but is highly entertaining. Reno Clair's introductory sequence is remindful of "Paris Roofs." Clair has added a new trick of having a tune with lyrics applying to a certain thought played during appropriate silent sequences. There is a song about remorse, or a song about helplessness, sung when the principals are in appropriate situations but without the principals singing, themselves.

Some of the tunes are catchy. Their origin can easily be traced.

Direction, photo and sound excel-

(Continued on page 65)

An Innovation In Orchestral Entertainment
Something Original and Unique Each Week

HERSCHEL HENLERE

Guest Conductor

At Chicago's Premier Temple of Amusement
Publix-Balaban & Katz CHICAGO THEATRE, Chicago, Ill.
My Grateful Thanks To

¶ Messrs. BALABAN & KATZ—For the opportunity to exploit this new form of entertainment.
¶ BORIS MORROS—For the birth of the idea.
¶ LOUIS LIPSTONE AND STAFF—For their untiring efforts in making it a success.
¶ THE CHICAGO THEATRE SYMPHONY ORCHESTRA—For their marvelous co-operation and whole-hearted support.
¶ MAURICE LAWRENCE—My Private Tutor—My sincerest appreciation.
¶ And
¶ THE WILLIAM MORRIS OFFICE—My sponsors.

JOAN BENNETT

When Constance and Barbara learned that the stork had brought a baby sister they clapped their hands. It is rumored that Richard Bennett, hearing the applause, took a bow and exclaimed: "What! Another actress!" Thus Joan arrived in Palisade, New Jersey, where close by, first films were filmed. She may be said to have picked her spot and called her shot. Imagine an orchid near a movie studio!

Joan's schooling began in Waterbury, Conn., and polished off in France and England. Returning to New York in 1928, she made her stage bow in "Jarnegan," winning acclaim in a play which was not acclaimed but in which her father was taking more bows. New York preferring blondes, producers conferred with Joan. But Joan listened to the hail of Hollywood. Her first Joan of arc-light role was with Ronald Colman in "Bulldog Drummond." Imagine a bulldog with an orchid!

In quick succession she appeared in "Three Live Ghosts," "Disraeli," "The Mississippi Gambler," "Puttin' on the Ritz," "Moby Dick" and "Maybe It's Love." Her first Fox role was in "Crazy That Way."

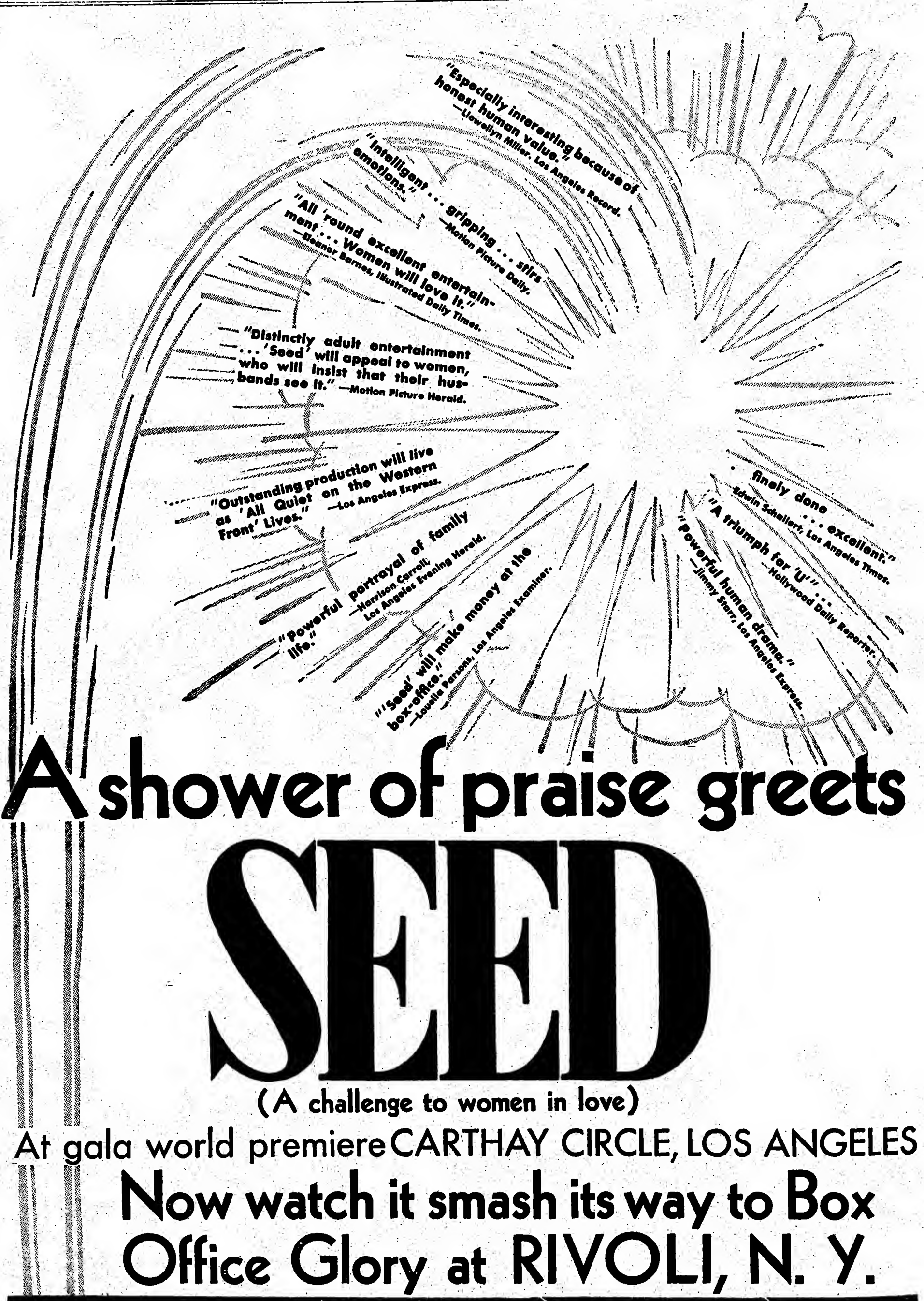
"Scotland Yard," in which she was sweet opposite Lowe, lighted her fame further. In "Doctors' Wives" she was what the doctor, Warner Baxter, ordered. Then Joan joined Fox for fair, putting her Joan Hancock on the . . . . . line.

Joan is an actress both by inheritance and temperament. She is slender and blonde and decorative. Park Avenue has a word for it...orchidaceous.

HUSH MONEY
DOCTORS' WIVES
SCOTLAND YARD
CRAZY THAT WAY

TWENTY THIRD OF A SERIES OF FOX SCREEN PERSONALITIES

FOX



"Especially interesting because of honest human value." —Llewellyn Miller, Los Angeles Record.

"Intelligent . . . gripping . . . stirs emotions." —Motion Picture Daily.

"All 'round excellent entertainment . . . Women will love it." —Eleanor Barnes, Illustrated Daily Times.

"Distinctly adult entertainment . . . 'Seed' will appeal to women, who will insist that their husbands see it." —Motion Picture Herald.

"Outstanding production will live as 'All Quiet on the Western Front' Lives." —Los Angeles Express.

"Powerful portrayal of family life." —Harrison Carroll, Los Angeles Evening Herald.

"'Seed' will make money at the box-office." —Louella Parsons, Los Angeles Examiner.

. finely done . . . excellent." Edwin Schallert, Los Angeles Times.

"A triumph for 'U'" . . . —Hollywood Daily Reporter.

"Powerful human drama." —Jimmy Starr, Los Angeles Express.

A shower of praise greets

SEED

(A challenge to women in love)

At gala world premiere CARTHAY CIRCLE, LOS ANGELES

Now watch it smash its way to Box Office Glory at RIVOLI, N. Y.

The Big Pictures come from UNIVERSAL

Picture Possibilities

"Brass Ankle"—Unfavorable

"BRASS ANKLE" (Drama, James W. Elliott, Masque).

That this excellent, tragic tale of miscegenation may not make screen material is qualified. A stage run or a changed ending might make it do. *Ibee.*

"School of Virtue"—Unfavorable

"SCHOOL OF VIRTUE" (Comedy, Casey, Longacre).

Goofy idea and dialog for no place in films. *Shan.*

"Company's Coming"—Unfavorable

"Company's Coming" (Farce, Stanley Sharpe, Lyceum). Picture people said to have shown interest in the way the script read. Perhaps they saw possibilities not indicated in the stage presentation. *Ibee.*

"Melo"—Unfavorable

"MELO" (Melodrama, Lee Shubert and A. H. Woods, Barrymore).

Allright for the stage but a play of passion that would hardly pass the censors. Of French authorship, rights in doubt, if any. *Ibee.*

"Precedent"—Unfavorable

"PRECEDENT" (Provincetown, Sidney Harmon, I. J. Golden).

Hardly for pictures. Distinctly propaganda against certain California justice and officialdom. Strong indictment of California's disposition of the famous Mooney case. No action; purely a legal brief on a lawyer's or law student's reaction after some investigation. *Shan.*

FANCHON AND MARCO IDEAS

A Fox Theatres Unit

Best of the Stage

Sensational Return Engagement in Loew De Luxe Theatres

FRANK **MITCHELL** and JACK **DURANT**

"MIRTH CONTROL"

PARADISE, NEW YORK

Mickey Mouse

Says—

"I shared honors with DOUGLAS FAIRBANKS in 'Reaching for the Moon' CHARLIE CHAPLIN in 'City Lights' and now 'Connecticut Yankee' with WILL ROGERS at Criterion, Los Angeles"

INQUIRY ON AMERICAN CONTROL IN BRITAIN

London, April 17.

Question of the American control of the British film industry on exhibiting, renting, and producing sides to be raised in Parliament shortly.

President of the board of trade is to be asked to publish a White Paper setting out the internal political and financial ramifications of the trade in relation to American talkers screened over the circuits.

Thought in some quarters the question has bearing on the taxing of imported prints, which has been mentioned as a possible source of additional revenue for the forthcoming budget.

Sierra's Last-Moment Click in Hollywood

Hollywood, April 28.

Martinez Sierra, Spanish playwright imported by Metro and recently dropped, has sold his play "Mama" and his services as adapter to Fox. Deal came a week after he decided to return to Spain.

"Mama," produced originally in Spain, will be the first Spanish dramatic picture made by Fox not previously produced in English. It will be directed by Benito Peroja, also recently let out by Metro. Catalina Barcena gets the femme lead.

Radio Retains Former Ideas on Foreign Versions

Politically and economically Radio has decided it is cheaper to make product for the foreign market in Hollywood. At the same time the company has the same lingual perspective on the new production year as the past—to go light on languages and to stay away from Spanish.

Other than receiving six quota pictures from Radio Pictures, Ltd., American Radio is planning nothing immediate in foreign studios. The London concern, incidentally, is not a direct part of the American subsidiary of RCA. The local company has not even representation on the foreign outfit's board of directors. Basil Dean, picture director and himself an important part of Radio, Ltd., is contact man with the company for the local Radio outfit.

CARL SAYTON AND PARTNER

NOW—ROXY, NEW YORK

PERM. ADD.: 324 W. 28th ST., NEW YORK—CHICKERING 4-2301

THREE BLUE BLAZES

This Week, Tivoli, Chicago—Week May 1, Fisher, Detroit

Dir.—WM. MORRIS OFFICE—Thanks to HARRY SANTLEY

RKO Takes Hollywood in Ft. Worth from Jones

Ft. Worth, Tex., April 28.

New Hollywood here, built by Jesse Jones, Houston banker, has been taken by RKO. It will go into possession around Aug. 1.

Reported intention is for RKO to close its present Majestic, playing vaudfilm and with a lease of five years remaining on the property to move the policy into the Hollywood.

SYNC OLD PICS AS FOREIGN FILLERS

Hollywood, April 28.

The studios are beginning to look favorably on the revival idea to fill out their foreign programs. Universal is the first to experiment by revamping "Midnight Sun," an old meller made six years ago, with musical score and sound effects. U is also looking over some of its other silent and early talker successes with an idea of treating them the same way. Same thought is being considered on other lots.

Direct shot versions are not being made here by any studio but Fox.

Universal is treating "Seed" with music and sound only for the foreign market.

With only two more synchronized versions scheduled, the probability is that Metro will halt all foreign language production for several months. Early rush to get out foreign versions at this studio has resulted in the company having around 20 pictures finished but not yet released.

RKO Closing 2 in Minn.

Minneapolis, April 28.

RKO Seventh Street here and President theatre, St. Paul, are closing for the summer. Neither house has cooling equipment and both are annually closed.

Century (Publix) and Pantages are other loop first run houses now dark.

Operating Committee in N. Y. May Direct Pooled Publix-RKO Houses, Number Pooled May Reach Eleven

An operating committee in New York will direct the pooled theatres of RKO and Publix, it is said. The committee, formed by operators from both circuits, will generally confer on all bookings and policies, but the actual operation will be divided between pictures and vaudfilm houses. Publix is to have the handling of the picture pooled theatres, with RKO running those playing vaudfilm.

Pooling of the first contemplated seven RKO-Publix towns has been increased to nine and may go to 11. Added within the past week have been Sioux City and Des Moines. The seven previously settled upon were Houston, Omaha, Ft. Wayne, So. Bend, Cincinnati, Birmingham, and Rockford, Ill. Of the one or two other cities which may be included Toledo is mentioned.

The pooling deal is reported approved by both companies, Hiram Brown giving the assent for the RKO board of directors and Sam Katz for Paramount-Publix. Details are being set between B. B. Kahane for RKO and Sam Dembow for Publix.

In Canada?

Another pooling possibility between the circuits is said to exist in Canada. RKO is at present operating theatres there in Ottawa, Winnipeg, Vancouver, Calgary and Montreal. Publix is represented throughout the Dominion by Famous Players-Canadian. In Texas the anticipated pooling at Houston may be extended to other cities from reports.

In Des Moines RKO has a fair product representation with a vaudo going public but a 20-year-old theatre. For that town Publix has modern theatres but no stage attractions. In Sioux City RKO, with a modern house, is limited on its picture supply while Publix, also in Sioux City, lacks a new theatre.

CAMPAIGN AGAINST OCHS' NON-UNION RING

Perhaps the most extensive campaign ever waged against a group of non-union houses is that directed at the seven Bronx theatres acquired by Lee Ochs from Fox.

Lettered pencils, blotters and hand-mirrors, circulated in the community of each playhouse, calls attention to the fact that the houses are non-union. Union has also posted one and three-sheets, and assigned enough pickets to relieve the unemployment situation locally.

Henry Suchman, formerly of the Suchman Circuit has been appointed general mgr. of the theatres by Ochs. Suchman will book, also.

REMAKING "THE CHRISTIAN"

Hollywood, April 28.

Metro will remake "The Christian" by Sir Hall Caine with Sidney Howard topping.

Sam Goldwyn made it as a silent in 1922.

National Screen Service Trailers

are the backbone of Talking Picture Advertising

New York—126 West 46th St.
Chicago—810 South Wabash Ave
Los Angeles—1922 S. Vermont Ave.

NILES MARSH

Featured

FANCHON & MARCO

"TOPICAL TUNES IDEA"

VICTOR CAESAR

HERAS and WALLACE

Featured in F. & M.'s "ICY HOT" IDEA

APRIL 24

PALACE, NEW HAVEN, CONN.

KUBEC GLASMON JOHN BRIGHT

[A Collaboration]

Authors of the Novel and Screen Story

'THE PUBLIC ENEMY'

Now Under Contract to Warner Bros.

Doing Originals

N. Y. Daily News: "Newspaper Film Toes 4-Star Mark. 'The Front Page' is a Wow. There is one heart pull after another, one great guffaw after another, one thrilling shot after another. It never lets up, never gives you a chance to get even temporarily out of the spirit and mood of the story. It's a dandy and a pip. It is even better entertainment than the play. It teems with powerful, suspenseful situations, and it abounds with highly appreciable, satirical comedy. It's a joy and a delight."

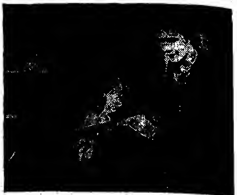
Brooklyn Union: "One of the finest pictures of the season and moves with blistering speed. It has everything that the play had and a bit more in addition, enacted as it is by a cast that fills every little nook and cranny with the finest kind of acting. It packs a wallop a minute and the wallops get more potent as the minutes move along. 'The Front Page' must take its place at the head of the list."

Los Angeles Eve. Herald: "All the explosive strength, the breathless tempo of the original have been retained. Adolphe Menjou is going to startle his admirers speechless. The fastest moving picture of the year. A red hot melodrama that grips the attention from beginning to end. Don't miss this picture."

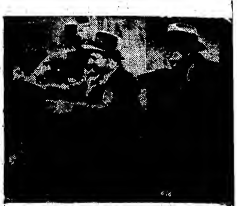
18

Critical Critics tell you why it is that audiences applaud and cheer this tremendous box-office sensation.

The perfect entertainment



N. Y. Mirror: "'Front Page' a Smash. Great. Here' a movie. It has thrills and excitement. It is load with laughs. Just enough pathos. Lurid drama. Real characters. The cast is a brilliant one. Adolphe Menjou dominates it. 'The Front Page' i the best newspaper movie yet made. Don't miss it.



Film Daily: "Sure-fire box-office entertainm Newspaper comedy-drama kicks out thrills an laughs at great speed. Audience stuff for any hous This Howard Hughes Production is the kind tha everybody will get excited over."

Los Angeles Examiner: "A most unusual pictur Menjou is superb. A great piece of direction an an equally good piece of acting. Congratulation to Howard Hughes. He has made a good picture."

"THE FRON

Produced by Howard Hughes, who gave you "Hell's Angels"

Adolphe Menjou — Pat O'Brien — Mary Brian

Another ★★★

"Extraordinary"
says Liberty Magazine

N.Y. American: "'Front Page' Smashing Scoop on Screen. A surefire box-office scoop. It marks the ...on's zenith in high hilarity and bitter deep-...ing satire. Picture establishes a heart-breaking ..., which is maintained without a pause. A thrill ...inute. 'The Front Page' is sure to go to extra ...ions."

N.Y. Journal: "Newspaper Play on Screen Packs Real Punch. Grand entertainment; highly diverting drama that packs a wallop in each line of its lusty dialogue. Adolphe Menjou gives a magnificent performance. The screen 'Front Page' is an example of perfect casting. One of the best screen entertainments of the year."

N.Y. Graphic: "There's not a dull spot in the fast moving, thrillingly recorded drama. If you miss this one, it's your own fault. Don't say we didn't advise you to see it. The surprise of the picture is Adolphe Menjou. What a picture is this pungant drama that races thrills at a speed which keeps you on the edge of your seat and will send you back to the Rivoli for a second peek."

N.Y. Sun: "One of the season's most effective talkies. The talkie is fast enough, effective enough and decidedly a success. Adolphe Menjou is finished, humorous, cunning and highly pungent in the role. 'The Front Page' is worth your while."

Variety: "It is certain to swell the gross of all box-offices, for this 'Front Page' talker, like its preceding stage play smash, is going to be universally liked. Action here all of the time, even with and during the dialog. Lewis Milestone has directed another intelligently aimed talker for a popular reception."

Hollywood Reporter: "'Front Page' a Smash. Picture Packs a wallop that will bang B. O. Boy, oh, boy, what a picture. What an adaptation, what direction, what a Menjou, what a treat is in store for the fans. Every line packs a kick and a laugh. If they don't pay, and pay to enjoy this one, then the Great American Sense of Humor is a joke. Wow of a picture."

Los Angeles Illus. News: Moves at Breakneck Tempo of Play. Certainly no stage play has yet been transferred to the screen so cleverly or so brilliantly."

Los Angeles Record: "Seldom has a play burst into such skyrockets of vigorously exploding drama on the screen as does 'The Front Page'. Very rarely does a film have the verve, the speed and the swell, swift comedy that this tale of newspaper life maintains from start to finish. Sure to rate among the 10 best of the year."

Rochester Eve. Journal & Post Express: "'Front Page' Superlative Picture Play. There is nothing to do but bring out that reserve box of extra special superlatives and spill them all over this page. It is the most thoroughly exciting and entertaining picture I've seen this year. It is a realistic, human story packed with thrills and the wittiest dialogue you'll ever hear from the screen."

Rochester Times-Union: "'The Front Page' is one gorgeous film, over which we can be enthusiastic even at the hour of 1:30 A. M. A film in which the interest never flags for a split second owing to the exceptionally clever acting of the well chosen cast and the skill with which Lewis Milestone has built up the successive climaxes. 'The Front Page' is so entertaining and thrilling that one has no inclination to analyze it."

Rochester Democrat Chronicle: "Great entertainment. It is more coherent than the stage production. First honors should go to Adolphe Menjou who does a virile characterization as surprising as it is forceful. It is far superior to the average, and a great box-office attraction."

N. Y. Telegraph: "Superlatives seem to be the only adjectives that will describe in fitting manner 'The Front Page.' Film warrants any praise a movie reviewer cares to pound out on an enfeebled typewriter. A film that will send everyone away talking about it. It's just the picture to provide a financial panacea for the box-office ills."

T PAGE”

Directed by Lewis Milestone who made "All Quiet on the Western Front"

Walter Catlett — Mae Clarke — Frank McHugh — Edward Everett Horton — Slim Summerville

★ UNITED ARTISTS

Record-Making Picture

Inside Stuff—Pictures

Coincident with the blast which James Cagney stirred up this week upon the opening of "Public Enemy" in New York at the Strand, Warners noted an immediate response from the fan mags which asked plentiful details on the boy for special stories.

As far as the trade is concerned Cagney first came to attention in "Doorway to Hell," but before that he did a tap dance in one of the "Garrick Gaieties," and also appeared in the roughneck drama, "Outside Looking In," with Charles Bickford and understudied Leo Tracy. Prior to that he was in a vaude act as one of a trio working under the name of Parker, Rand and Cagney. A review of the turn in Variety's New Act files, dated 1925, raeds as follows:

"Two boys and a girl with a skit idea that gets nowhere. A drop pictures a park. One boy on a bench is reading a paper, another youth strikes up a conversation, but meets with a rebuff until told the first lad has a date with two girls. Second boy ventures that one is a 'crow' and there's a lyric about that.

"A girl (Miss Parker) appears saying her friend couldn't come. Both pay attention, the stranger trying to cop. When sent for a soft drink the couple go into song and dance, the latter being fairly good but the song quite ordinary. The girl then remembers she has a taxi waiting and has been using it all afternoon. Thereupon both boys try to make a getaway until finding out the girl's father owns the machine. There is a trio song and dance for the finale.

"It is a turn without the semblance of a punch. There are no laughs and the songs mean little. One of the boys (Cagney) can dance a bit, but that's all. Small time is its only chance."

The act was caught at the Broadway, New York, and Cagney is reported to have been born on 10th avenue. The trio never got over $275 top, according to bookers who remember the act.

Other sidelights on "Public Enemy" are that the authors, Kubec Glasmon and John Bright, were, or are, a couple of Chicago newspaper boys with Warners having possession of a list of the real names upon whom the characters in the picture are based. This list has never been released for publicity purposes in lieu of possible damage suits.

A foreword to the film explains that the characters are purely fictional. However, one of the principal characterizations is that of "'Nails' Nathan," a Chicago gang leader, who is killed while riding a horse. In Chicago some years ago "Nails" Morton was also killed by a fall from a horse. His right name was Nathan Sandousky; he was in the A. E. F. and returned from abroad as a captain. Later, he assisted in organizing the treasury department of the Al Capone mob which was then in the process of formation.

Incidentally, "Public Enemy's" original title was "Beer and Blood."

No immediate decision looks likely on Roxy's duties with Radio, other than his present attention to the building plans for Radio City. That and with Roxy working out his show ideas for the RKO theatres in Radio City, when it shall have been completed in two or three years from now, may be sufficient to keep Roxy thinking pretty hard.

With Roxy's known ability to absorb a lot of work, it's just as possible he will take on additional labor pending Radio City's formal opening. Whether the extra labor will be on behalf of the NBC broadcasting system, another Radio branch, or RKO's vaude stages, one or more, is not mentioned in the reports. A rumor says that if Roxy should give attention to the theatre end, it may be the Palace, New York. Any vaudeville ideas Roxy may have could be experimented with in that way, or he might adapt some of them to the weekly Palace big time bills.

It has been announced Roxy has a new scheme of live talent shows for one of the Radio City theatres. This will probably be seen there in the biggest theatre on the site, possibly a house of 6,000 capacity.

Big electric interests refuse to take television demonstrations seriously, such as the Jenkins broadcast the other night. While they respect the DeForrest-Jenkins team more than any other independent tele combination, they feel certain of the regular 7½% royalty when the time comes.

American Telephone & Telegraph, however, is doing more to give wired television a push than General Electric is to plug ether picture transmission. A T & T wants to be certain that the wired end will be assured of its commercial possibilities before it starts covering the country with 10 times as many tele wires as there are now phone lines. Thus, from making the stretch between offices in downtown New York just a guest affair, the telephone company is now effecting sales of goods via the picture wire.

Western is out of the television field, possibly except on the manufacturing of supplies. Right now its the ERPI people who are more pessimistic about the success of ether tele than either the parent organization or G. E.

Sam Jacobson is the head, editor, director, cutter and dialog writer of the Universal News Reel, known as "The Talking Reporter." All of Jacobson's jobs are important to the U news reel, but perhaps none more so than the talk material he writes for Graham McNamee to deliver. McNamee is U's talking reporter, the voice you hear off the screen.

U's newsreel's dialog or descriptive matter as told by McNamee is quite the smartest short material, apropos of many fast changing subjects on the news reel, that the show business knows of. For quick packed talk, as required for the diversified subject matter, it carries a considerable punch and many a laugh, with both of the latter no small part of U's reel's popularity.

"Variety" news stories on advertising shorts have been extensively employed by Eugene W. Castle, one of the leaders within the advertising world in the fight against advertising shorts. Castle in Advertising Age and Editor and Publisher quoted from "Variety" as a neutral source stories showing the reaction of theatregoers to screen advertising.

As the result of his broadsides Castle has been invited to present the anti-screen viewpoint to the Detroit convention in May of the Association of National Advertisers.

Formerly Castle made shorts for theatrical exhibition but retired two years ago and now makes business films for Lord, Thomas & Logan, leading national advertising agency.

Metro should watch its pet studio sets closer as Fort Wayne, Ind., newspaper reporters detected the same interior in five pictures. Not alone did the press catch the similarity of scenes, but patrons also remarked to the management.

The set is a large room done in modern style, with a huge circle bay window at one side. One time it represented a business office, another a drawing room, and again a store. It appeared in "Tailor Made Man," "Gentleman's Fate," "Parlor, Bedroom and Bath," "Strangers May Kiss" and "The Secret Six."

Report of the negotiations for a picture featuring Al Capone started a lot of fireworks around Dallas, Tex. The rumor interested to such an extent that Robb & Rowley (Hughes-Franklin) ran a trailer for a week at the Rosewin theatre prompting customers to holler vociferously against any attempt to bring Capone to the screen. Trailer is scheduled for the other 50 or more R & R stands in Texas.

Resentment was also evidenced by the American Legion post in a wire to Will Hays.

One of the main Coast complaints placed before Will Hays over the proposal to film a book on the picture colony, is reported to have come from a fan columnist. Writer apparently wasn't as much concerned

(Continued on page 72)

Avalon, WB Chi Ace, Split Week Shift in Surprise Policy Change

Chicago, April 28.

Avalon, Warner house having cut stage shows, inaugurates a two-change weekly policy May 1. Move comes as a surprise to local film row since it was understand to be one of the few local Warner houses making any money.

Stratford, another southside Warner house, having cut to 40 cents is ready to make another price reduction. Tariff to be listed at 35 cents and the matinee top will be 25c.

Memphis' Split Week

Memphis, April 28.

Warners will change its local picture show twice weekly. Change starts next week.

BIRMINGHAM REOPENING

Birmingham, April 28.

Rumor around that the owners of the Temple are trying to reopen the house with pictures and stage shows. Brown Parkes, for many years a house manager, has returned here and has been offered the post at this house.

Wrinkle to be ironed out is the labor problem. If the musicians and stagehands agree, theatre will probably reopen as soon as wiring is completed.

Chi's Face Uplift

(Continued from page 1)

the Philadelphia Sesqui-Centennial fiasco.

Big boys of the political and commercial worlds are borrowing a leaf out of the political history of other big cities where the wide and loose have been well concealed for years because of strict centralized control.

Cops Hands Off

Under the new set-up there will be geographical re-distribution. Several of the boys now jammed legally will be helped out of their predicaments and told to scram. That's the dope as reported. And, also, the flatfoot brigade will be completely shut out of the manipulations. District or ward leader is in the key situation and will be responsible to no one but the central cabal.

Chicago will have all the attractions of a pral 'o Paris, but with comparative safety for the stranger and the paying customer, it is expected. Under Thompson it was a question of divided authority. That's been changed.

Racket boys have been given the buzz from above to put on their Prince Albert coats and manners during the "New Chicago Week" starting May 11. That will be the first publicity counter-attack against the slanderers of Chicago. It's the start of the big boys campaign to convince the world Chicago is safe and that the murder-in-the-streets era is over.

In the future soft-voiced efficiency will be at the throttle.

HARRIS TWINS
HEADLINING
Fanchon & Marco Unit
"SOCIETY CIRCUS"

BROADUS ERLE
JUVENILE VIOLINIST
This Week, B. & K. Paradise
CHICAGO, ILL.
Dir.: SAM ROBERTS

"RED" DONAHUE and Co.
Last Week, PARAMOUNT, New York
This Week, ROXY, New York
Next Week, Paramount, New York
TO RESUME ENGAGEMENT IN
"SWEETHEARTS," A Paramount-Publix Unit
Direction
PUBLIX JERRY CARGILL
R-K-O LEE P. STEWART
P. S.—The Only Comedy-Talking Act Ever to Go Over at the Roxy

BRENGK'S GOLDEN HORSE
AND
BELLA DONNA
THIS WEEK (April 24) ROXY NEW YORK
NEXT WEEK (May 2) RKO HIPPODROME NEW YORK
SEASON 1929 PUBLIX
17 Weeks Grauman's Chinese, Hollywood
27 Weeks Fanchon and Marco
15 Weeks, Beginning May 29, Steel Pier, Atlantic City, N. J.
Dir. RKO—JACK CURTIS
Independent—All Bookings Direct

JOE and JANE McKENNA
Swinging Around for Publix in Chicago
This Week, Tivoli, Chicago—Week May 1, Fisher, Detroit

BIGGER AND BETTER THAN EVER
GRAUMAN, HESS and VALLE
Dances with Trimmings—Featuring "The Big Fight"—Playing for Publix-B Unit
This Week, Paradise, Chicago—Week May 1, Tivoli, Chicago
Direction, WM. MORRIS OFFICE

ADELE NELSON
And Her BABY ELEPHANTS
This Week, April 24
ROXY
NEW YORK

ASK HIM WHAT HE DID LAST SEASON! *(When a ball player brags about his sock appeal.)*

ASK HIM WHAT HE DID LAST SEASON! *(When a golfer tells you he's going to break par.)*

ASK WHAT HE DID LAST SEASON! *(Before you bet on a horse!)*

ASK HIM WHAT HIS COMPANY DID LAST YEAR! *(When a film salesman comes to talk about product for '31-'32.)*

WE'LL STAND BY OUR RECORD FOR THIS SEASON-

(*To name just a few*: REDUCING, MIN AND BILL, PAID, INSPIRATION, DANCE FOOLS DANCE, STRANGERS MAY KISS, IT'S A WISE CHILD, SECRET SIX, THE EASIEST WAY, TRADER HORN, etc.)

When we talk about THE CROWNING GLORY of Metro-Goldwyn-Mayer in 1931-32

Nite Club People Forced to Play Phoney Benefits Without Pay

Cheap night club owners working in combo with chiseling agents have formed a new deal by which they prey on performers. This group, by their nefarious methods are just about wrecking the commercial booking field for regular indie agents. The new racket as revealed is to book commercial conventions and industrial gatherings for talent shows which are paid for but palmed off to performers as benefit performances.

Performers are unwitting dupes compelled by conditions to entertain or lose their jobs. Night club owners threatening to discharge any performer failing to attend the so-called benefits.

The conventions held in conveniently reached hotels are mostly used for the talent giveaway.

Names seldom are utilized, but these are paid if played. That's mainly because the top notchers are independent and wise. Minor performers and the line, however, have no say.

$1,000 for "Benefit"

One such commercial performance which had been handed to the girls as a benefit was found to have been paid for at the rate of $1,000. This was inadvertently discovered when a guest at the industrial show told one of the tired girls.

Night club performers are notoriously underpaid.

These grift agents and night club owners have thus been able to practically monopolize the commercial booking field by being able to offer floor shows at lower prices than the regular indie agents.

JEWELRY FIRM'S BAND ANOTHER LOEW AD ACT

Another commercial tie-up by Loew's vaudeville booking office is with the Neil Golden's Herbert Diamond Entertainers. The act, a band, has been routed for the entire seven weeks of Loew's New York time, starting May 16 at Yonkers.

The salary angle was handled along the same lines as Loew arranged with the American-Bosch Radio people, with Herbert paying the big share of the total $1,300 weekly and Loew's the balance.

A special scenic display, costing $500, was purchased by Herbert for the stage dates, and a large amplifying device.

Northern Electric Co., Canadian representative of American Bosch Radio, has arranged to pick up the Bosch band after it completes a week at Loew's theatre in Montreal week of May 2, and will use it for three weeks of Canadian stage dates in a commercial tie-up.

The band, featuring Eddie Deering, at the close of the Canadian trip will open at the National Radio show at Chicago June 1. It is under the direction of Joe Le France, who handles all band activities for the American Bosch Radio people.

La France and another Bosch band will open at the Plantation Cafe, Pittsburgh, May 16, under the auspices of the Bosch distributors and retail dealers there. The cafe stands two-thirds of the nut and the Bosch people of Pittsburgh the rest.

$5,500 for Trio at Palace; 1st Salary There, $2,500

A two-week booking set for Clayton, Jackson and Durante, opening at the Palace, New York, May 9, will yield the trio $11,000, or $5,500 weekly.

It will be the steenth return for the act at the house, with each succeeding date seeing a salary increase. First appearance there the three-man act received $2,000. In between they have been with legit musicals, closing this Saturday (25) with "The New Yorker" which ends its run of five months at Moss' Broadway.

Following the Palace engagement, Jimmy Durante will leave for the coast, to start his talker term with Metro. It's for six months, with options up to two years.

Slap

Los Angeles, April 28.

Former film juvenile, signing as m. c. for a picture house, held up the signature while he demanded the first five-months' pay in advance.

After the exec recovered from the request, he asked the juve why he wanted the money.

"To buy a new suit," was the answer.

Held Every House Job From Page Boy Up; Taylor Myers Now Mgr.

Kansas City, April 28.

From page boy to manager is the story of Taylor Myers, who yesterday reopened the RKO Orpheum as its manager. Nine years ago Myers was engaged as a page boy at the Mainstreet. He has been there ever since.

During the past nine years at the Mainstreet Myers has filled every position in front of the house, usher, doorman, treasurer, publicity man, assistant manager, and even in a pinch acted as night watchman.

$7,500 AND 50% OVER $80,000 FOR A & A

On an NBC Artists' Bureau booking through Ed Scheuing, Amos 'n' Andy will play the Paramount on Broadway the week of May 8 for $7,500 guarantee and 50% split on everything over $80,000 on the week.

Before closing for the Paramount week NBC had been negotiating for the radio team with its own stage relative, RKO. Latter wanted the act on a percentage arrangement for all of its New York and middle west time, including the New York straight vaudeville Palace. Terms weren't satisfactory to the Amos 'n' Andy manager.

Paramount week will be the team's first stage date on Broadway. A year ago they played a few picture houses for Publix when offered both the Paramount and the Palace on Broadway, the couple spurned the offer, stating they didn't regard themselves as strong enough for main stem stage playing.

VAUDE COMIC HEADS NEW SEMI-CIRCUS

Chicago, April 28.

George Broadhurst, vaude performer, is taking out a show under canvas this season. Will be a combo of musical comedy and circus acts. Opens in May in Wisconsin.

Broadhurst just closed a three-week stock appearance at the Rialto here, following a tour with a Fanchon and Marco unit.

Another theatre man goes under canvas this summer when Harry Thurston, brother of Howard Thurston, magician, and operator of the Folly, burlesque house, opens a magic and musical show in Hammond, the middle of May, for a tour of the central states.

Air Team's 5-a-Day

Cleveland, April 28.

Gene and Glenn, local radio names, started their second vaude engagement at the RKO Palace by doing four shows the first day and then jumping up to five Sunday and Monday to take care of the crowds.

Team drew a $57,000 gross when they played Palace last summer. They're getting $5,000 guarantee and 50% over $31,000 for this week.

Tom "Red" Manning, WTAM announcer, is also in the act.

Miss McKinney In Harlem

Nina Mae McKinney, who has been playing vaude dates for Fox, goes into the floor show at Connie's Inn, Harlem, this week.

Miss McKinney went to Europe for a tour after smashing in "Hallelujah," Metro talker.

ANN SEYMOUR

with Harry Seymour

"Ace," Kansas City, said: "Miss Seymour has been with us on the screen several times since her last personal appearance here, is as snappy and likable as ever. Ann has lost none of her salesmanship, and is an attraction on any man's vaudeville bill."

Headlining RKO.

Radio's Five-Way Offer To Ruth Etting—Vaude, Films, Radio and Discs

Radio, for its various amusement subsidiaries, is trying to sell Ruth Etting a five-way contract which would include her singing on NBC (radio) and Victor phonograph discs and playing RKO vaudeville as well as making shorts and feature length Radio pictures.

As far as known it marks the first time such a contract has been offered an artist—with not so many performers around who would be capable of fulfilling an agreement like this one.

Miss Etting is reported temporarily adverse to affixing her signature to the proposition, meanwhile having turned down a $3,500 offer from Loew to go into the Capitol, New York, for a week.

BIG TESS' SCRAP WITH MICHONS OILED OVER

Winnipeg, April 28.

Aunt Jemima (Tess Gardella) was nearly deported from Canada after a fight at the RKO Capitol with Pete Michon of the Michon Bros. and Mrs. Michon, traveling with her husband. They've kissed and made up and everything's peaceful now, but noisy while in action.

It appeared for a time that the RKO unit bill, of which Big Tess and the Michons are a part, would break up at this point. Following the scrap, Howard Waugh, manager of the Capitol, placed an officer backstage in case of another uprising, but peace was declared.

The battle took place at the theatre's opening day (Thursday) when Tess, in her characteristic way, made a remark that Mrs. Michon considered offensive. It wound up with Tess biting Miss Michon, as a result of which the latter is suffering from a poisoned arm, it is claimed.

Police were called and a warrant issued for Aunt Jemima's arrest and deportation. Waugh got the New York RKO office on the phone; this settling the backstage war, and the charges against Tess were dropped.

The scrap started as the Michons walked on the stage for the first show. They were forced off before completing their act.

Under the settlement, the bill plays out the week here and continues over the rest of the RKO route intact.

Professional jealousy was the cause of the fracas, it is said. Tess was billed over the Michon Bros' act, the latter more popular with the audience at the Thursday shows.

Aunt Jemima, it is claimed, called Mrs. Michon names and Mrs. Michon followed with a blow, then suffering the bite from Tess.

Two arrests were made. Norman Code, stage manager, put up the Capitol theatre as bail.

Two local lawyers were the only ones who benefitted by the mess.

Backstage at the Met Benefit

There's one way to get an actor's character. That's backstage at a benefit.

They don't grow just temperamental while nervously waiting to go on, and sometimes waiting for hours. Often they go beyond the point of plain ordinary temperament, rather nuts.

At the NVA's big benefit show at the Met Sunday night (26) there were the usual squawks amidst the customary confusion. Mostly everybody sore while making the grand gesture of going on for the benefit of less fortunate actors.

So it was pretty heart-warming to see Will Rogers walk in and surprise the backstage bunch as much, or more, than the audience. The customers were expecting surprises. But backstage they didn't count on a guy like Rogers showing up, especially with Rogers neither expected nor invited. Of course he didn't have to wait very long to go on. They grabbed him fast and he was on faster.

Roxy conducted the stage end, as usual, and swore off doing it again, as usual. It's an annual oath and job for Roxy.

Roxy's Temperament

A tough job. But maybe Roxy likes it. What a chance for raging, ramping and roaring. This master showman went through all the emotions during the five-hour show Sunday night. He'd yell at a $5,000 star one moment and then turn around to give a $40 Roxy ballet girl a fatherly howdydo.

Dave Sarnoff dropped back for a moment, or fought his way back. First he ran up against a tough doorman. Then he was elbowed around with the rest.

A fellow was standing with somebody's hat and coat over his arm. Frank Fay, upon getting off after his turn, made an excited stab at the benny and skimmer. When informed they weren't his, Frankie yelled, "Wakefield! Where's my man Wakefield!" Up came Wakefield, arunning, with the master's duds. Class!

They told Bert Lahr he was in the Metropolitan opera house and that the Met isn't only ritzy, but big. "I guess they won't get the mugging so well," he replied. Last year Jimmy Durante said he felt like singing "Pagliacci."

Frances Williams hurt her back in a stage wrassle. Approximately 37 muggs helped her slip into her ermine wrap.

Helen Morgan walked on in her street clothes.

Missing

Those two wildflowers in knee breeches and silk sox who drew the velvet traveler for so many years, weren't there.

Every chorus girl, and there were plenty, seemed to have a boy friend carrying her coat.

Abe Lastfogel rushed over to get Al Jolson, who was playing another benefit at the Erlanger. Jolson didn't show. Neither did Lastfogel.

The Columbia Broadcasting bunch erred in staying on too long. It was nice of this radio gang to come over to aid the vaudevillians. And they probably aren't yet accustomed to the benefit grind. The NBC mob had a long turn mapped out, too, but benefited from the preceding CBS lesson and made it snappy.

The Reilly Kids. Getting bigger every year. They play mostly benefits. Their growth can be measured yearly at the NVA show.

Sandwich and coffee bar did a heavy trade all night. Two actors were reported to have gotten a sandwich apiece.

$52,000 FOR NVA SHOWS IN N. Y. AND ON COAST

NVA fund derived about $52,000 from the two benefit performances in New York and Los Angeles. The New York affair, at the Metropolitan, got a $34,000 total with $19,000 at the box office and $15,000 on the program. L. A. takings were about $18,000.

The New York performance, held Sunday night (26), with this the one NVA benefit show on B'way of the drive instead of the usual two or three, set a record in attendance and gross for such an affair. It also marked the first sell-out for an NVA benefit at a large theatre in New York.

About 400 standee tickets were sold until the firemen closed the doors. The show, starting at 8:30, ran five hours, with one of the pleasant surprises a drop-in by Will Rogers. Roxy conducted the performance from the wings for his third year.

Among the acts, besides Rogers, were Charles King, Joe Laurie, Jr., Frank Fay, Bert Lahr, Frances Williams, Lou Holtz, Harry Richman, Helen Morgan, Adelaide Hall, Runaway Four, Gus Van, Dorothy Stone, Harry Hershfield, Frank Richardson, Joe Frisco, Ada Ward, Berry Bros., Reilly Family; NBC unit comprising B. A. Rolfe and his orchestra, Rudy Vallee, Graham MacNamee, Beatrice Belkin, Boswell Sisters, The Revelers; CBS unit, comprising Morton Downey and Irene Beasley, Freddie Rich's orchestra, The Bon Bons, Harry Vonzell, Roy Atwill; Capitol theatre unit with Benny Davis and his gang, Kate Smith, Chester Hale Girls; Roxy theatre company with Gladys Rice, Willie Robyn, Dorothy Miller, Berna Deane, John Gurney, William O'Neil and Frank Moulan; Jay C. Flippen and George Givot.

Show started as it has for the last three years with the Roxy theatre's symphony of over 100, Erno Rapee conducting, on the stage.

Milton Schwartzwald, of RKO, conducted the pit crew.

Wynn at Palace

Ed Wynn is booked for a vaude week at the Palace, New York, week of May 2.

Wynn closed "Simple Simon" last week, which he had on the road for the season.

No Vaude 1st Time in 20 Yrs. Up-State, Where Men Carry Pocketbooks

Schenectady, April 28.

Vaude goes out at RKO Proctor's next week. Final notice handed to employes Saturday and given to local papers in a nice way, the evening sheet stating that it was "in accordance with the summer policy in effect all over the country." First time vaude has been out of this city in 20 years, or since the late F. F. Proctor came in here in 1912.

Of late business has been bad here, due to the four days a week at the G. E. plant.

Some claim the cutting from five to four acts was partly responsible for the falling off of business. They are like that up here. The men carry pocketbooks.

AGENT'S BONER CRACKS OPEN EASY RACKET

For the past month an indie agent had been successfully working a new method of securing acts for the Fox-F. & M. booking office in New York, until stopped last week through an unconscious boner.

The agent was spending most of his working time in the Fox office, but delivered enough material to lessen the effect of his continual presence. His system involved periodical trips to the actors' reception room. There he would impress them as being a part of the booking staff while inquiring their names and business.

Upon learning the acts' identity, his gag was to return to the booking room and sell them as his own to Phil Bloom.

Last week the agent saw what seemed a likely looking man single waiting outside and proceeded to give him the usual routine. He didn't find out until submitting the name to Bloom that his "single" was Bloom's insurance agent.

SAVO-DOOLEY SHORTS

Hollywood, April 28.

Radio has Jimmy Savo and Ray Dooley for shorts.

Each performer will make one.

8 ACTS: 75 MINS.—NEW VAUDE

Actor His Own Critic, and Critic Says Actor Okay, Clean and Useful

By Joe Laurie, Jr.

The questionable experiment of permitting an actor or producer to be his own critic has been unsuccessfully tried previously by "Variety."

This eulogy by young Laurie on Joe Laurie, Jr. is naturally, therefore, just another mess, although the junior Laurie in semi-justification believes he is but a semi-actor, with the semi portion a columnist, something else "Variety" is responsible for.

Prior to this confession by Junior Laurie of what he thinks of himself as an actor, a producer was tried. Quite a while ago as it calls for time to recover from the shocks. The producer told what he thought of his own burlesque show, and wound up his review by mentioning that the Ziegfelds got the breaks because Broadway didn't know him.

Broadway knows Joe Laurie, Jr. Up to this moment Junior Laurie had a chance to make the new "Follies." If he doesn't it's his own notice which may be blamed.

This is Junior Laurie's own:

JOE LAURIE, JR.
Talking, Singing, Dancing
22 Mins.; One and Two
Palace (St. V.)

Another columnist has entered the vaudeville ranks. But unlike Winchell, Hellinger, Hirshfield and Broun, this boy belongs. According to what he is doing to the wise boys at the Palace this week, vaudeville will hold on to him plenty.

Joe opens with a monolog that's new and snappy, plenty of cracks and enough of every day humor that gets a family audience. Laurie works on homey stuff. It hits the kids, flappers, mothers and fathers and home folks. His stuff is clean besides being entertaining. He brings on a "niece," a looker, who does a neat tap dance and goes over big.

Then Laurie brings on his "kid nephew" dressed in a military school uniform that looks on the level. After lecturing about the boy a few minutes that pack plenty of laughs, the boy sings "Wabash Moon" and knocks for a goal.

Other acts would finish here but not Laurie. He introduces four more "nephews" also in military school uniform. They do a neat rhythm dance, then into a sure fire challenge dance routine, with Laurie starting it and finishing to a big laugh and hand.

After many bows Laurie makes a gem speech. It's packed with laughs and just enough, proving the kid's a showman. It is hard to get good columnists but to get a columnist that is also a great actor, is marvelous.

Laurie should stay on the stage as long as he likes. This kid should be grabbed by a show as he holds plenty of personality, has a terrific delivery, writes his own stuff and is a clean comic. Never says anything to offend anyone and yet gets plenty of laughs. A find for any man's theatre. Joe Laurie, Jr., should go a long ways. This is the kind of act that vaudeville needs and the price is right.

Joe Laurie, Jr.

Lindsey's Talks

Schenectady, April 28.

Col. Fred Lindsey, big game hunter, globe trotter and soldier, who formerly did a whip act in vaudeville and played the role of Gen. Leonard Wood in "The Rough Riders," is now giving talks on his varied experiences, before luncheon clubs, civic groups and the like.

Recently was he the featured attraction at a meeting of the Kiwanis Club in Glens Falls, N. Y. The Col.'s friendship with the late Theodore Roosevelt is emphasized in the advance publicity.

VAN, WARING FOR LOEW

Gus Van and Waring's Pennsylvanians will play over the Loew presentation route.

Both open the latter part of May.

WESTON'S GIRL TROUBLE

Mrs. Starts Something Over Chorus Girl—Husband Has His Say

An F. & M. unit chorus girl, whose name the Fox office did not reveal, was the cause for internal dissension in the Fanchon & Marco "Moonlight Revels" unit and a personal mix-up between Joe Weston and Mrs. Weston (Collette Lyons). They are Weston and Lyons, the unit's comedy act.

Demand entered with the Fox booking office for dismissal of the girl led to investigation of the charges. The booking office stated it found no grounds for complaint, despite Mrs. Weston's reported charge that the young woman had come between herself and her partner-husband.

Weston denied the girl charge and was said to have threatened to walk if the girl were dismissed.

Weston and Miss Lyons were married about two years ago. He was previously married to and had played as an act with Grace Eline, of the Eline Sisters.

RKO After Stickups Who Rob Vaude Acts With "Interview" Gag

Due to the fact that several acts playing its houses were held up and robbed through fake interviews, RKO has sent out letters of warning to all house managers to check up thoroughly. The letters are to be posted back stage as warning directly to the acts, also.

The method of robbing the actors involves a fake call at their hotel, advising that if they will grant a personal interview, their story and picture will appear in the big daily paper of the town. The player usually falls and arranges for the interview at the hotel after theatre time. When the door of the room is opened the holdup birds walk in with guns and rob them of money and whatever is around to take.

Four acts so far have been taken in this way and the RKO office has decided that in the future all proposed interviews with actors must go through the house manager, who may know if it is a fake or not. Also, the house manager must be present while the interview is in progress, if there are any doubts about the interviewer.

15 MINS. CUT FROM TEX. KID TURN AT STATE

Texas Guinan's vaudeville act underwent a major operation on Broadway Saturday (26) when Loew's State docs cut out 15 minutes of cooch dancing.

Par's kid picture, "Skippy," was on the screen. At the Saturday matinee the State held a big percentage of children. The ether and blade were then applied to Texas and her little girls.

Some of Tex's little girls were forced to change their style completely when ordered to refrain from cooching for the kids and do something they'd understand better.

Some "refined" cooching was permitted to stick, as without it there wouldn't be much left of Tex's act.

Gave All to Widow

Brothers and sisters of the late George LeMaire did not share in the estate as previously reported.

The family assigned its individual shares to the widow.

IF VAUDE COMES BACK, THAT'S IT

Next Season to Determine Fitness of RKO'S Incomplete Experiment Late This Season → Speed in Turns and Bill

MAY BE THE THING

Playing eight acts in less than 75 minutes with novelty turns cut to as low as two minutes, is the new kind of vaudeville. As now being tried in RKO's eight-act bills and still in the early experimental stage, it might nevertheless prophesize the variety entertainment style of the near future.

If found generally successful in its extended try next season, the eight-act short-turn show might mean a return to the former high level of the number of vaudevillians working at one time; but beyond that, also for vaudevillians, it would necessitate a complete change in playing and producing formulas.

The first requisite for acts on the eight-acters is speed. This is most necessary since an increase from four or five to eight acts by a vaud-film theatre precludes chances for turnover, forcing cutting all around in the three and four-a-day houses.

It eliminates one or two of the traditional three bows, minimum, for vaudeville actors, besides the speeches and forced encores. Stalling or prolonged build-ups to punches along the way are customs that go with the rest.

Going on, socking in the shortest time possible, and walking off immediately upon socking, to stay off. That is the new style.

The In-Between

In many vaude quarters the eight-act bill of individual turns is coming to be regarded as the much sought

(Continued on page 60)

Failure to Book Jointly Keeping English Vaudeville Stagnant Just Now

London, April 20.

Money wastage between the three leading variety factions in London vaudeville has once again raised the query as to why the variety interests do not get together and syndicate their bookings.

Variety is at the moment suffering severely through shortage of material, both established importations and new acts. To bolster a fading box office, managements are sinking more and more money into their advertising costs sheets and at the most are only getting casual and not repeat trade through it.

Situation at present shows George Black on General Theatres, Sir Oswald Stoll, on his circuit, and R. H. Gillespie, Moss Empires, failing to get together to syndicate bookings.

At present, with bookings this side restricted to individual circuits, topliners are not guaranteed a long run here. Money spent on coming over is often not justified by results. Most American acts who have hit over here have figured themselves set for a long route, only to find the demand limited. The salary is always against them.

Circuits booking importations jointly could give about 12 weeks.

Par's 14 Weeks

So far Paramount offers the nearest approach to a tour this side. It has around eight weeks in England and about six more on the Continent. In some cases Paramount has an arrangement with the Palladium to book jointly.

Difficulty around the joint booking problem here is the bookers regard each circuit as wanting to play the act first. Considering new acts are supposedly no attraction until they have established themselves this seems a pretty poor excuse for inactivity.

Idea of joint booking has been advanced so often there is even a chance it will come one day.

While the Alhambra offers 14 acts the Palladium continues to content itself with 10, trying to overcome the handicap with advertising. Neither Alhambra nor Palladium bills have shown evidence of new material.

Alhambra and Palladium if they want to run their houses successfully, will have to extend their search for new talent and not rely on telling the world how much they are giving away.

Recently an act at the Plaza for Paramount with the Palladium to follow was held over at the picture house, with the Palladium threatening to deduct $50 from the act's payroll for overstaying each week. The Palladium seems to delight in deducting salary, whether it be overstaying elsewhere or playing cabaret without permission. Acts travel and tell tales, and some of the tales are not good for the Palladium.

Considering the big house has been making $250,000 yearly out of acts, mainly importations, it seems a shortsighted policy. It shows what can be done with vaudeville here.

A Pal Should Share with a Pal in Everything but His Wife, Says Nelson

Jamaica, L. I., April 23.

Editor, Variety:

I wish to thank Billy Glason for the free publicity he gave me. That's the first time I ever received mention without paying for it. My answer is this: Glason never wrote my act, as I do not want to do an act that I can read in the newspapers. Furthermore, a pal shares with a pal anything he has, outside his wife. Besides, Mr. Glason announces in his act a little song that I wrote, "Smile a Little Bit." I did not say anything, as I thought he was my pal.

True, I did tell a gag of his. "Drink Canada Dry. I tried it and had a h—— of a time." If he has this one copywritten, what will the Canada Dry people say?

To me it's a laugh. Live and let live is my motto and a pal is a pal. But Glason is a sheep in wolf's clothing. Too bad he can't match up to his sweet, lovable wife and baby.

Love and kisses, as ever,

Bob Nelson.

P. S.—For five years Bill Glason has gone out on the stage and said, "I will now sing a little number I had the pleasure of writing and which has become a big hit, 'Smile a Little Bit'," and through the same song he has become known and to this day he still sings it. As he cannot get a number to replace same. *B. N.*

"Just A Pal"

The above is Bob Nelson's version of his material feud with Billy Glason. The preamble, printed two weeks ago, told of Glason's complaint to Charlie Freeman of RKO for protection against Nelson's alleged lifting of his stage stuff.

Both are standard vaudeville singles and their friendship dates back several years. The title of their present tiff might be "Just A Pal!" which, when mentioned, should be accompanied by the gesture of drawing the forefinger gently across the throat.

Glason's charge was that, out of friendship, he had written and staged a routine for his pal, Bob Nelson. Later, Glason declared, he learned about Nelson using material out of his (Glason's) own act.

After the story appeared, Nelson, possibly having read it, took a slam at "Variety" at the Jefferson, from the stage. That was last week, with Nelson playing there at the time.

Bill says Bobby copped his chatter. Bob says Billy copped his patter. It looks like a kiss-and-make-up finish.

Mr. and Mrs. R. W. Capers In K. C. Auto Crash

Kansas City, April 28.

Bert Dexter, this city, and Mr. and Mrs. R. W. Capers, vaudevillians, were injured in an automobile accident, near here. They had been driving from Cumberland, Md., where they had concluded a vaudeville engagement.

About 40 miles from Kansas City, the car left the pavement and turned over. Capers, driving, escaped with slight injury. His wife received minor cuts and bruises and Dexter suffered from flying glass, cuts and a wrenched back.

Dave Ferguson Gave Car To Jack Cohen and Then In Court Over $38 Bill

Dave Ferguson and his wife, Vera, vaudevillians, apparently have recovered the family auto. Recently Dave permitted Jack Lewis, better known as Jack Cohen, to use his car. Dave has known Cohen only a short while, said Mrs. Ferguson.

Cohen took it upon himself to motor several actors who had an engagement at New Haven. Some mechanism trouble developed on the way back and Cohen rushed the Ferguson auto into a garage to have it repaired.

The job was completed but the garage owner wanted $38. Cohen couldn't pay it. Dave had no desire to pay for it. Hence, Fergusons had no family car and Cohen was summoned to West Side Court.

Cohen told where the auto was, but the Fergusons wanted their car. Several adjournments were taken. Finally the case was dismissed in West Side Court by Magistrate McDonald.

The defendant appeared but the Fergusons failed to.

Joe Christie Said He Never Met Own Anna, Who Did a Dempsey

Milwaukee, April 28.

Joe Christie and his wife, Anna, who played at the Riverside as a dancing act, staged an after-hour show on Wisconsin avenue which drew the attention of the police. Ann developed a Dempsey complex and socked Joe on the nose, following which Joe denied to the police that he had ever seen his wife and partner.

It resulted from a little celebration at the hotel.

In district court the team patched up its differences and Judge Page suspended sentence.

Leone Church Tires

Des Moines, April 28.

Leone Church, Sioux City vaude dancer, has filed suit for divorce from Fred W. Church, Jr., Los Angeles commercial artist.

Alleges inhuman treatment and asks restoration of maiden name, Leone O'Leary. Married Nov. 14, 1924, when she was 20 and Church 25.

Broadway!

Broadway is New York's favorite promenads for walkarounds. Plenty of runarounds.

A bigger and better Bowery. Only more lights and less derelicts. Even at that Broadway has its share.

The lighted signs, for which advertising concerns get a king's ransom, is all the gayety that's left in the erstwhilo Gay White Way. Yet Broadway is still good copy for the mag sections of the newspapers with the yokels going for the glitter and tinsel stuff as of yore without knowing anything about the change.

Tooth paste ads and others have crowded out the names of Broadway stars in the incandescents. Probably because there are not enough stars left to rate the illuminated display for better than candle light volume.

"Apple Mary" is probably doing a handspring in her tomb, guessing sha was right and all along knowing that apples would make Broadway. A lotta curbstone comics who often played for apples never thought they'd wind up selling them.

It was only natural that Broadway should be picked as the market spot for apple selling since it's been traditionally the nation's best dispenser of applesauce.

Broadway used to begin at Union Square. The signs are still on the lamp posts and the trolleys still go through but the new Broadway is confined to ths area of from Times Square to the Circle.

A great lans for window shoppers and more fire sale joints, without fires, than the Bowery could boast of in it's heyday.

Broadway has gone cut rate with a vengeance. Anything from barbering to theatre tickets at cuts. Plenty of phoney auction rooms peep shows, miniature golf courses and any number of other catch penny rackets to grab coin that make the boys on the carnival lots look like pikers. Cut rate eateries, too, if you can stand the stuff they dole out.

Little Excitement

Broadway used to begin at the Macy-Gimbel line until the cloak and suiters took it over. Just as well since there had been little night life excitement below Times Square for years.

Any night life that's left even in the uptown regions is spotted in the side street speaks, rather than in the few surviving night clubs.

With the speak invasion Broadway restored the old Tenderloin and all the tricks to separate a chump from his coin, whether a wise guy or a visiting fireman. Both are taken and without discrimination.

The speaks are more ornate than before, aping the former night clubs and giving less for the outlay, excepting no cover charge in most but getting everything a stagger-in has before he gets out.

Femme Barflies

The femme barflies and takers are rated big assets to the speaks. None is on the payroll. Merely allowed to hang around making a business of understanding misunderstood men and kiting checks. Some get a percentage rake off while the others get apples.

A promenade any night from the Square to the Circle would give anybody a load of what's left of Broadway. If it weren't for the lights and street sign classification, it would be just a street. Both tell you it's Broadway and it is. Young America of the hinterlands with a yen for show business still have unshaken faith that Broadway is still Broadway. Why protest?

Softer Uptown

Racket guys whose fathers found the Bowery and 14th street soft spots in their days are finding Broadway even softer. Everything from French postcards that disappoint to that can't-work watches. The mob going for all.

The fake auction rooms are the payoff for petty larceny. When unable to push a sale on one snide trinket or another, the boys offer a blind box at a dime. A group of from 15 to 20 respond. The auctioneer immediately goes into another spiel and no pass out for the dime unless the purchaser kicks and then none, but if the chump kicks hard enough, gets his dime back with plenty of embarrassment for asking, which usually scares the rest off.

Pullers-in, another relic of the old Bowery, is being worked overtime on Broadway. Even the picture palaces are using the racket in milder form with human enunciators capping for business. Sandwich men advertising shows and credit clothing houses walking around under signs for sandwich and flop money.

Soldiers

Racket men, dames on the make, shills for speaks, actors at liberty, playboys out for a lark, out of towners bewildered by the bright lights, a legless man propelled by a bull pup, a yokel pair honeymooning in New York, old timers, who faded from popularity before the Palace was built hanging around the Palace and swapping yarns of what might have been, are all soldiers of the big Broadway parade.

The and bustle of ths swirling taxis. Resonant tones of the coppers regulating pedestrian traffic, piano thumping escaping the music shops, are all part of ths daily noise.

From sundown to 3 a. m. Broadway is flooded with lights. After curfew it's as drab as any other street.

More sob stories than sob sisters on Broadway. Many on the up and up but more that are not.

Less revelry on Broadway now than in yestoryear, yet with all it's faults it's still Broadway and they say they love it.

Deadbeat Insurance

Chicago, April 28.

A couple of inspired layoffs have cooked up a collection agency for club performers who sometimes don't get paid off.

For $1 initiation fee and 50c week membership dues thereafter the agency guarantees to collect for ths actors. Gag, of course, applies strictly to club dates.

So far there has been little enthusiasm displayed from lay-offs, who figure if they had the $1 fee to join they wouldn't have to play the kind of clubs from which the agency contemplates collecting.

JEWELRY FIRM'S BAND ANOTHER LOEW AD ACT

Another commercial tie-up by Loew's vaudeville booking office is with the Neil Golden's Herbert Diamond Entertainers. The act, a band, has been routed for the entire seven weeks of Loew's New York time, starting May 16 at Yonkers.

The salary angle was handled along the same lines as Loew arranged with the American Bosch Radio people, with Herbert paying the big share of the total $1,300 weekly and Loew's the balance.

A special scenic display, costing $500, was purchased by Herbert for the stage dates, and a large amplifying device.

Northern Electric Co., Canadian representative of American Bosch Radio, has arranged to pick up the Bosch band after it completes a week at Loew's theatre in Montreal week of May 2, and will use it for three weeks of Canadian stage dates in a commercial tie-up.

The band, featuring Eddie Deering, at the close of the Canadian trip will open at the National Radio show at Chicago June 1. It is under the direction of Joe Le France, who handles all band activities for the American Bosch Radio people.

La France and another Bosch band will open at the Plantation Cafe, Pittsburgh, May 16, under the ouspices of the Bosch distributors and retail dealers there. The cafe stands two-thirds of the nut and the Bosch people of Pittsburgh the rest.

8 Acts: 75 Mins.—New Vaude

(Continued from Page 59)

medium between the old style take-your-time variety method and the stage band and m.c. presentation, which leaped into popularity when new and now, having faded, is considered out-dated.

This is an advance opinion as formed by some despite the failure of the eight-act policy to prove its worth or worthlessness in its short trial up to now. The flaws shown thus far, it is thought, can be corrected.

Meanwhile, there remains opposition to eight acts under any conditions, excepting as straight vaudeville without pictures, at RKO and elsewhere. These doubts are founded mainly on a conviction that four good acts can possess more value and entertainment consistency than eight acts with a couple of bad ones among them. Others contend the present haphazard manner of booking the few eight-acters now on trial is the only basis for such a claim that, if properly booked and routined, the eight-acters, with weakness naturally eliminated in the reduced running time, might become the preferred variety policy.

The eight-acters now being played by RKO in isolated spots and booked locally from four points, with all but New York and Chicago without adequate material sources, are handicapped under ths system of booking. So far it has seemed impossible to place four locally-booked turns of sufficient value at $700 for all to play on the same show with the regular four-act RKO units at $2,800 and $3,000 without avoiding conflictions among the acts or showing up the cheaper turns.

Under this booking system the nature of the pick-up buys among acts have not been altogsther satisfactory. Three consecutive eight-act shows on the Coast recently opened with a monksy act, dog act and seal act. One bill contained two aerial turns, one of which was locally booked and the other on the RKO unit, while another had three harmony singing acts, two locally booked.

Against the belief that because of vaudeville's near-death and the enforced retirement of so many of the former standard vaudevillians from the show business there is no longer a sufficient supply of talent is the feeling that the supply eventually will meet the demand.

The regular running time of one RKO four-act unit that played with a locally-booked four-acter on the Coast was 59 minutes. This was cut to 47 and, with the four added turns, the entire bill ran 73 minutes.

Have Something

It is a common belief of many in vaudeville that few professional stage acts are without a couple of minutes of good entertainment, else they could not remain professional for long. Elimination of everything but the couple of good moments in the foundation of the eight-act vaudeville bill as played in conjunction with pictures.

RKO started rather late in the season to give eight acts a full work-out. Summer closings and backstage economies might retard the idea's progress temporarily. With RKO intending to extend the experiment further next season for a full season try, the eight-act variety show with individual turns for 75 minutes of full running will then have the chance to prove itself good or bad.

Frawley-Overman Skit

Bill Frawley and Lynne Overman are rehearsing a double for vaudeville.

THE
3 SILVERS
"TAKIN' IT EASY"
ORPHEUM—PORTLAND

WILMA EARLYNE
WALLACE
RKO Circuit of Theatres
Dir.: Weber-Simon Agency
Thanks to Nick Bolla

BOB BILLY HARRY
GORDON--REED AND KING
"THREE YOUNG MEN OF MANHATTAN"
Playing LOEW'S DE LUXE THEATRES
Personal Manager CHARLES V. YATES

BERT NAGLE
and THE ORIGINAL ENGLISH TIVOLI GIRLS
DOING HIS FULLY COPYRIGHTED CAT ACT
FOR RKO CIRCUIT NOW

Marcus Loew
BOOKING AGENCY
General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

MAXIMO
WORLD'S GREATEST
SLACKWIRE
ARTIST
NOW FEATURED CENTRE RING
RINGLING BROS-BARNUM & BAILEY
P. S.—A Sensational Novelty Soon Ready
R-K-O, BILLY JACKSON
Loew, JACK MANDELL

THE BOY WHOSE DANCE IS "O.K'ED" BY WALTER WINCHELL AND HEYWOOD BROUN
GEORGE F. CALHOUN
Presenting AN ORIGINAL DANCE THAT IS REALLY DIFFERENT
HARRY SANTLEY
WM. MORRIS OFFICE
PRODUCERS—HAVE YOU SEEN IT? SEE AL KNIGHT FOR PRODUCTIONS

RKO Against Advertising on Vaude Theatre Stages Through Comm. Acts

RKO is opposed to any commercial angles on its vaudeville stages and will not entertain from any source the hooking up of advertising appeals from the stages, screens or lobbies. RKO's booking office has been approached, according to Charlie Freeman, by a number of commercials to affect a tie-up between the RKO theatres and the products through vaude acts. Loew's is the first major circuit to use advertising acts in its regular vaude bills.

Even theatre curtain and olio advertising is distasteful to RKO and as soon as existing contracts run out, they will not be renewed, with the curtains replaced. Freeman is positive in stating the policy of his organization regarding the stage plug angles, and says that RKO is selling a show and will stand on quality, without aid from commercials. Propositions given involved big savings in salaries and possibly could have been negotiated with the commercial standing two-thirds of talent costs.

Not for Sale

No part of the entertainment of the RKO is for sale in this manner. All tie-up ideas such as amateur nights, country store stunts, etc., are taboo, also. These, according to RKO, while intended to build up business, tear it down eventually and tend to cheapen a show.

Commercials that have already tied up with the Loew vaude theatres in a seven-weeks' campaign, which is practically the entire time available around New York on that circuit, having been turned down by RKO, have turned to other outlets of exploitation the direct advertising appeal.

With the RKO time not available they have gone to an almost ready made market, the hotels. These are extremely commercial-minded, and not averse to taking on a concern's band or stage talent restaurants or grill rooms at a saving in salaries.

Taft hotel (formerly the Manger), New York, along with the Stevens and Palmer House in Chicago are reported set for commercial bands over the summer and possibly the winter. Independent cafes are being approached by representatives of national advertisers.

Nat'l Scope Wanted

Commercial people feel they must have national scope to their stage talent idea and cannot be restricted to a small, closely grouped string of theatres. That's why they wanted RKO.

Vaude-Style Presentations By Loew in 2 Film Theatres

Starting May 2 at the Valencia, Jamaica, Loew's will try a regulation style vaude show, opening with acrobats and building along past vaude lines. The show will comprise Kay, Hamlin and Kay, Caltes Bros., Chris Charleton, Sol Gould, and the Marcellus Dancers, with no band on stage or m. c., and each act doing a complete vaude turn, with no afterpiece or line of girls.

At Buffalo May 9 the same type of show goes in for a spot booking of one week, due to Ted Lewis skipping the town on his Loew route, having played for Publix there a short time ago. The straight vaude Loew bill in Buffalo that week will have Capt. Willie Mauss, Maxine Lewis, Lewis and Ames, Amerique and Melville, and Runaway Four.

Vaude Out

Saturday night broadcasts of its vaudeville bills by the RKO Albee, Brooklyn, will be discontinued for the summer after May 9.

The Albee shows are broadcast over WBBC, local station.

Import's Vaude Tour

Hollywood, April 28.

Delia Magana, in the cast of Paramount's Spanish "Gay People," musical, has been booked for a six months' tour of vaude and picture houses in Mexico.

Act breaks in at the California, downtown, with the initial showing of "People."

"C" UNITS STARTING

Des Moines and Omaha Set for May 7-8

Chicago, April 28.

First two of the Publix Grade C units for the Middle Western and Southern houses will open a day apart from each other in Des Moines and Omaha, May 7-8. "Three of A Kind,' headed by Nick Lucas, with a local m. c. and stage band, is due at Des Moines.

Omaha unit will be a special in order to straighten out the route. Publix production staff is now working on three units and will try to keep that many ahead.

Policy of the C units will be flexible. Localizing of talent where and when possible will be the rule. Periodical meeting of Publix division managers of the Middle West and South will be held in Chicago, where the producing staff and booking department will co-operate in lining up the shows to fit both generally and locally.

RKO Mgrs. School Will Instruct Beginners on Circuit from New York

RKO's first managerial school of instruction will shortly be placed in motion in New York by E. M. Gluckman, its theatre director. It will have as the first roster around 20 of the younger aspirants now in RKO houses.

Ed Lenihan, at present resident manager of the RKO Flushing house, will be the initial RKO schoolmaster. Lenihan's assistant will be Kay Hensen, who was under Jack Barry in the Publix Managers' School. Lenihan was selected for the post through his management and supervision of the Flushing theatre.

Several of the first batch of students will be college boys inducted into the RKO mode of theatre operation mostly as asst. mgrs. While at school they will be maintained wholly by RKO, with quarters provided for them in the N. V. A. clubhouse.

The school will be located in the Bond building at Broadway and 46th street, of which RKO occupies several floors. It starts in June.

NEW ACTS

After going separate ways for two years, Jack Pillard and Al Hillard have re-teamed.

Sue Russell with Hinky and Dinky.

Harry Walman and his Female Musical Circus (10).

Armida with seven people.

Mona Clair and Radio Monarchs.

Netta Packer and Eddie Hall, 2-act.

Jimmy Morgan and Berna Doyle, 2-act. Morgan recently framed a new turn with Emmett Guilfoyle.

Cliff Crane and Emily Earle.

The Pickfords and O'Day.

Charles and Lillian Gerard.

John Rucker and Glenn Perrin.

Kramer and Boyle (4).

Jack Waller and Jerry Lee, two-act.

"Vogues of 1931," with Mlle. Bebe Mollie, Curry and DeSylva, Jimmy Byrne.

Nelson and Claxton.

Annie, Judy and Zeke.

RKO Traveling Inspectors Out on Tours of 6 Wks. Each, Over Circuit

Jack Dempsey, Aaron Kessler and Fred DeBondy, three of the four ex-agents now holding travelling inspection jobs for RKO, left for their first road assignments Monday. They'll be out on their own routes about six weeks each, and then will double into each other's territory.

The fourth inspector, N. E. Manwaring, stays in New York and vicinity until relieved by Dempsey in about six weeks. Besides checking the New York theatres and shows, Manwaring will take an instruction course in house operation. The other three will receive similar training in their New York stays.

The RKO inspection system as mapped out for the opening try involves four territorial routes. Dempsey is on No. 1, starting at Boston and ending at Chicago and taking in all RKO theatres between the two cities. Kessler is on No. 2, stretching from Chicago to Nashville, and DeBondy is on No. 3, from New Orleans to Winnipeg and including the west coast.

Overseeing All

RKO's road inspectors have instructions to oversee every phase of each theatre. For the vaudeville they have orders to carry out for the booking, fashion and music departments. House management and film projection instructions were issued by the operating department. All inspectors will contact each of the RKO departments regularly, mailing in reports about twice a week or more often if necessary.

Complete layouts of all stage units will be sent to the checkers before the units leave New York for the road, with all layouts to be carried by the scouts for detailed comparison. Any departures from the original formula by an act or bill must be reported.

Inspectors will identify themselves upon arriving at all RKO theatres, although the theatres will not be informed in advance of their arrival.

Myrtle Out, Leaving 3 N. Y. Indies for Break-Ins

Myrtle theatre, Brooklyn, dropped vaude last week to revert to straight pictures. An indie in a neighborhood section and booked by Harry Lorraine, the Myrtle had been one of the few spots left around New York where acts could break in.

With its passing to straight pictures, it leaves only three indie houses in the met district for break-ins. The others are the Halsey, De Kalb, and Star.

Lombardo's $5,900, Cincy

Guy Lombardo's band plays the RKO Albee, Cincinnati, the week of June 20 at a salary of $5,900.

Lombardo, at the Hotel Roosevelt, New York, for the last two years, is making a jaunt to the middle west before opening in June at the Pavilion Royale on Long Island. He returns to the Roosevelt in September.

RKO's Exploit Switch

Bill Adler has joined the New York RKO advertising-exploitation department on a transfer from the Los Angeles division. Adler will act as assistant to Jack Hess on national exploitation. Arnold Van Leer will have personal supervision of the Palace as well as the Hippodrome, Cameo, Mayfair and Globe.

Adler was previously with Hess in Chicago before going to the Coast.

RKO Dallas Notice

Dallas, April 28.

Two weeks' notice was posted last week at the RKO Capitol, with probability the house will close for summer.

Division office is that this move is merely a "protective" policy, in case. Stand will operate on week-to-week policy till then.

IN AND OUT

Daylight saving came in and vaude went out at the Binghamton theatre, Binghamton, N. Y., Saturday (25). The house had been playing five acts on a split, out of the Dow agency.

Another indie house, the Alhambra, Torrington, N. Y., booked by Arthur Fisher on Fridays and Saturdays, is also dropping vaude for the summer.

SHANE'S F-M POST

Maxwell Shane has been made publicity director for Fanchon & Marco.

He will have his headquarters in Los Angeles.

Irving Yates
PRODUCTIONS
Lefcourt-Alan Building
1619 Broadway
NEW YORK CITY

EDITH BOW
"Party Girl"
RKO
Direction: LEE STEWART

BERT JONAS, Dir. BILLY JACKSON
THE SIX
FRANKLINS
RKO-Warner-F. & M.-Publix

LILLIAN
DAWSON
NOW APPEARING AT
PALACE, CHICAGO
(Week April 25)
Direction
CHARLES and IRVING YATES

BLONDELL & MACK ATTRACTIONS
BOOKED SOLID AND HEADLINING
FOR RKO UNTIL JAN. 2, 1932
VIOLET CARLSON
WEEK MAY 2, BOSTON, MASS.
Direction: ARTHUR S. BLONDELL & WM. MACK

BOMBY
AND
RADIO GANG
SIOUX CITY & DES MOINES

HENRY J. KELLY
RKO THEATRES

TRACY and VINETTI
RKO HIPPODROME
NEW YORK
WEEK APRIL 25

5 HOT SHOTS
LYRIC, INDIANAPOLIS
WEEK APRIL 25

DAVE GENARO
And His "YOUNGSTERS OF YESTERDAY"
May 2
105th St., Cleveland, O.
PLAYING RKO CIRCUIT Direction: HARRY FITZGERALD BOOKED SOLID UNTIL FEB., 1932

TRIXIE FRIGANZA
RKO THEATRE, ST. PAUL, MINN.
CHAS. H. ALLEN, Personal Mgr.

FORTUNELLO AND CIRILLINO
RETURN ENGAGEMENT
R-K-O PALACE, NEW YORK
THIS WEEK (APRIL 25)
Direction WEBER-SIMON AGENCY

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

The dailies, and particularly the tabs, again connected a narcotic arrest with Hollywood slayers. An old newspaper custom. Hints of names to be revealed, etc.

When the papers can't find anything else, they dig up all the old names of those film people previously convicted of a dope connection.

Christine Maple was all set to go to Paris as a model with Madame Chanel until she had a brief interview with Ziegfeld. She'll go into the new "Follies."

Ellin Mackay Berlin and her father, Clarence Mackay, long separated after the heiress' marriage to Irving Berlin, appeared together in Supreme Court last week to fight a $100,000 suit brought against Mackay's Postal-Telegraph and Commercial Cable companies.

John Gallagher, 34, is on trial before Judge Corrigan and a jury in General Sessions Court charged with assaulting Ivy Lada, 32, a former Clover Garden's hostess in May, 1930.

Gloria Swanson and Bebe Daniels arrived from Hollywood April 23 for short visits.

Vila Milli has done her last bit of domestic grappling with the ponderous Wladek Zbysko, wrestler, and is suing him for separation in Jersey City. They were married three years ago.

Jed Harris has bought "Calico Wedding" from Sheridan Gibney, author of "The Wiser They Are," current at the Plymouth. Harris will produce "Calico" in the fall with Eric Dressler, Katherine Hepburn, Ben Lackland and William Challee tentatively set.

RKO-Pathe will present 21 feature films next season. In addition there will be six westerns, 65 Van Beuren shorts, 104 issues of Pathe News, 13 Pathe Reviews, six two-reel comedies produced by the Masquers Club of Hollywood, 42 Pathe comedies, and the Floyd Gibbons series.

There is a second Robert Montgomery on the Coast—and in pictures. He has been signed for Fox's "Transatlantic." Other Robert Montgomery is at Metro.

Janet Gaynor's new leading man will be John Arledge. He used to be a pianist with Paul Whiteman. His first part will be in "Daddy Long Legs."

Moss Hart replaced George Kaufman, and Ruthelma Stevens took over the part formerly played by Leona Maricle last week in "Once in a Lifetime."

Gilbert Miller has bought "Pierre or Jack" for fall production. Piece is current in Paris and is by Francis de Croisset, co-author of "Arsene Lupin."

Federal Judge John M. Woolsey has decided Eugene O'Neill wrote "Strange Interlude" and (Miss) Georges Lewys must pay $17,500 counsel fees for disputing his authorship. Miss Lewys sued O'Neill, Theatre Guild, and its publishers for $1,250,000, asserting the playwright stole the plot from her novel, "The Temple of Pallas-Athenae. Judge Woolsey characterized the suit as "preposterous."

Eleanor Fitzgerald is manager of Leo Bulgakov Theatre Associates.

Ian Rayner, English actor, will take the Lionel Atwill role in the road company of "Silent Witness."

June O'Brien, night club singer, was treated in Bellevue hospital after she had swallowed a mercury tablet in her room at the Cumberland hotel. Condition not serious.

Larry Fay brought membership in his Taxicab Workers' Union to 80,000 when 1,000 more cabbies filed applications—with dollar bills attached—at a meeting last week.

Myrtle Miller dropped a penny in a picture machine slot and beheld her charms exposed. For the peep thing she wants $250,000 damages from the distributor of the photographs and the exhibiting arcades, also an injunction. Miss Miller's pictures in the nude were taken as artists' models, she avers.

League of N. Y. Theatres' opinions on censorship will "have weight" with District Attorney Crain, according to a letter received by the league from the prosecutor.

Gladys Glad-Hellinger will stage reappear in Ziegfeld's next.

Mildred Sedlow, Met ballerina, has announced her engagement to Milton Levin, N. J. manufacturer, and handed in her resignation as a toe twirler. Wedding in June.

Colleen Moore returned last week from the West Indies and announced she is through with motion pictures.

Lillian Page Greer, chorine, committed suicide by leaping from a room on the 22d floor of the Hotel Victoria April 22, when she despaired of receiving financial aid from relatives in Chicago. With two other chorus girl friends, Miss Greer had been on a party with Jack Horowitz. She jumped to her death not knowing a wire money order lay on the table of her own room in the same hotel.

Wedding plans of Dorothy Mackaill, film star, and Neil Albert Miller were suddenly cancelled one hour before the time announced for their marriage. The couple, in Honolulu, had obtained a marriage license after overcoming several legal obstacles. "Maybe we will be married at some future time on the mainland," Miss Mackaill commented.

Secret marriage of Frances Williams and Lester Clark became known last week. Bride is appearing in "The New Yorkers" and the groom is a dancer with Waring's Pennsylvanians in the same show. The ceremony was performed April 12 at Kennedyville, Md.

According to the records Lester is the third bandsman to have beguiled Miss Williams to the engagement point but the first to get her to the altar.

Report is current that Louis Weitzenkorn will remarry his former wife, Irma May, who secretly obtained her freedom from the author of "Five Star Final" in a Mexico decree last January.

Leander Strepp, actor, who surrendered to police after strangling his common-law wife, Blanche Somers, burlesque soubret, is being held in Essex Market Court and closely watched to prevent his committing suicide.

Strepp told police he strangled the woman after she had squandered his $22,000 savings and then threatened to leave him. This is Leander Strepp, so known, and no other Strepp of the show business.

Counsel fees awarded Frances Heenan (Peaches) Browning, in her divorce suit against Edward Browning, were reduced from $10,000 to $2,500 by the N. Y. Appellate Division. Additional counsel fees were cut from $1,500 to $250.

A bolt of lightning struck the Bellmore, L. I., station of WEAF Sunday (26) afternoon, halting broadcasting for nearly an hour.

John Moncrieff and Mrs. Emma Margaret Hind Stevenson, both singers, have obtained a marriage license and are to be married next week. Moncrieff, a baritone, has sung with the American Opera Co.

Corliss Palmer, former show girl, who was recently rewed to Eugene Brewster, once wealthy mag publisher, is going back to show business, via talkers. Has signed to make series of shorts.

As a step in his drive against unauthorized charities, Deputy Commissioner of Public Welfare James W. Kelly has ordered the discontinuance of a dinner dance planned at the St. Moritz (hotel) for the benefit of unemployed actors.

Major Ethel Davis, who says the War Department gave her that title, asked for a permit to promote the affair about three weeks ago, but was turned down.

Landon Charlton, veteran concert manager, committed suicide in his home near Stamford, Conn. He was 62 and had been in ill health for several years. His wife is Mme. Helen Stanley, opera and concert singer.

Club Tres Gai, in Park Central hotel, folded without paying off. Norma Phillips, who operated the venture, could not be found.

Mrs. Mildred Loew, only daughter of Adolph Zukor, will marry Wallace Eyre, stock broker. Mrs. Loew was recently divorced from Arthur Loew, son of the late Marcus Loew, and granted custody of their two children.

LOS ANGELES

Marshal Neilan, film director, is free on $500 bond after appearing on a bench warrant issued when he failed to appear in court and show why he was $9,500 in arrears with $50 weekly payments for support of his son by his first marriage. Hearing April 29.

John Murray Anderson, director under contract to Universal, is defendant in a suit filed here for $9,387 by Brooks Costume Co. It's the costume bill for his "Almanac" revue, produced in New York before he came to the coast.

Helen Lee Worthing, former show girl, filed suit for divorce against her Negro husband, Dr. Eugene C. Nelson, charging cruelty. They were married in Tia Juana in June, 1927, and separated this month. A property settlement has been made.

John McCormick, film director and ex-husband of Colleen Moore, sailed for Honolulu last week with the statement that he will never return to Hollywood. He intends settling in Hawaii, but if no go will move on to Singapore. His romance with Mae Clark went floppo, according to the latter.

William Jobelman, former press agent for Alexander Pantages, and arraigned as co-defendant with Pantages and others on statutory offenses against minor girls, announced last week that he had released his counsel and will present no defense. Case is in the San Diego courts.

After a long and bitterly contested hearing Mrs. Lillian M. Schenck was awarded a divorce from Harry Schenck, film director, with $150 per month for support of their daughter and a half interest in three pieces of property valued at $30,000.

Stricken by ptomaine poisoning, Fred Kohler, pictures, is confined to his home under care of physicians.

Alan E. Phillips, dancer, is held here on suspicion of burglary after being accused of stealing considerable clothing.

Harold Lloyd, actor, walked out of the hospital last week nine days after an appendix removal.

Automobile of Mrs. Helen Lubitsch, wife of the film director, collided with another, injuring the driver, a woman.

Charges against H. H. Van Loan, author and scenarist, of failure to provide for his daughter were dismissed in court at the request of his wife. Divorce is pending.

Mae Murray lost a $32,295 judgment awarded her by a Los Angeles jury when the appellate court at Fresno reversed the verdict on grounds of insufficient evidence. L. A. courts gave Miss Murray the judgment in her $50,000 suit against Jack Donovan, Los Angeles architect, and his mother, in 1926, charging misrepresentation in sale of a house and its furnishings.

Darmour Productions filed suit for $20,000 against Herbert M. Baruch and Martin Berkich, contractors, charging that when Ann Christy, actress, was injured in collision with a ditch-digging machine belonging to the defendants, it cost the studio that amount in production delay. Miss Christy lost a $100,730 damage suit against the contractors.

Virginia E. Dorr, actress, filed a $100,000 breach of promise suit against Robert W. Burgess, private secretary to W. A. Clark, founder of the Philharmonic Orchestra. She asserts her career as an actress was wrecked by her preparations for marriage.

Robert R. Foster, actor, convicted of first degree burglary, was granted three years' probation on condition that he serve 18 months in the county road camp.

Armand Kaliz, actor, and Madeline Hatch-Weiner, actress, will be remarried. Previous ceremony was in Tia Juana last week.

Gaylord F. Lloyd, assistant director, won a divorce from Vera Lloyd (Barbara Starr) on grounds of desertion. Mrs. Lloyd was not in court, but it was reported a property settlement had been made. Lloyd is the brother of Harold Lloyd.

Ralph Forbes probably saved his own life by his return from a vacation in the High Sierras when he felt a pain in his side. He underwent an appendicitis operation last week in Hollywood hospital.

Cliff (Ukulele Ike) Edwards is suing Irene Edwards, former show girl, for divorce, naming Austin J. Young, member of Abe Lyman's band, as co-respondent. Edwards told the court he and detectives in his employ found his wife in a cottage at Santa Monica with Young. Edwards wants the court to void the contract he made with his wife agreeing to pay her one-third of his income and give her property valued at from $75,000 to $100,000.

Duncan Renaldo, film actor, with a private detective swore out a warrant for arrest of Suzette Renaldo, ex-wife of the actor, on an insanity charge. Complaint charges she has persecutory and delusional ideas.

Warrant was served for the arrest of Lester Martin, head of the alleged mythical "Auditorium Circuit," following his failure to appear in Beverly Hills court on charges of taking funds from would-be actors without carrying out his pledge to give them work after a period of training.

Bryant Washburn, actor, took a nine-year-old girl to her home after hitting her with his car, gave his name to the parents and left. Later when the parents could only remember that the name sounded like

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Not Dirty, Not Clean, Not Good, for Hybrid Stock Burlesque in Ptsbgh

Pittsburgh, April 23.

Whatever is burlesque coming to, here at least? It's not dirty and it's not clean. It isn't good, either. That leaves only one adjective left, and that's it—just lousy.

The shirt-sleeve and sweater mob who make the Academy a regular weekly hang-out, rain or shine, aren't getting the stuff they used to find at this spot, at least not in the current "Hot Hips." There are a few bare interludes and the old reliable hip-wigglers still do their teasing at the end of the proscenium, removing a veil here and there, but their heart really doesn't seem to be in their work. So spiritless is their wiggling and so bored do the girlies appear to be that the crowd didn't seem to mind whether they came back to drop another garment or not.

There are even times when this so-called burleycue tries to go arty. Art in the Academy is like a bootlegger in a W. C. T. U. convention. There's one scene in "Hot Hips," where the gals come out to represent different jewels, such as the amethyst, opal, ruby, etc., while a straight man stands at one end of the stage reciting poetry to acquaint you with the hostile collection. Well, the gals really do their best to walk down a flight of steps and then parade across the stage like real show girls. It's not exactly their fault perhaps if some of them gallop, stumble or hobble. They are doing it the best they know how. At the moment, it's rather difficult to think of anything more depressing than burlesque chorines trying to be anything else.

There's the usual run of blackouts which lean to the obscene, but which are more pitiful than dirty.

A scene in a dentist's office where the tooth-extractor suddenly goes pansy. That's sickening in burlesque where the nance character originated and dies.

Academy has been doing stock now for a couple of months. It will probably run a few weeks longer. Matt Kolb is producing the shows for George Jaffe, who has a lease on the house. Present company includes, in addition to 20 girls, Billy Hagan, Bobby Vail, Charles Schultz, Jack Kelly, Ernie Holder, Bob Eugene, E. Tom Hays, Jessie Rece, Bee Cunningham, Margie Bartel, Nazarra Hallo and Frances Feldner.

The old-fashioned "night" features have been revived in an effort to bolster trade. Only "Garter Night" is missing. The gals likely have no garters.

Whatever this is may be a matter for debate, but it certainly isn't burlesque. The crowd that used to take its dirt straight can't reconcile this with what they once knew and the crowd that used to clamor for fumigation in burleycue no longer goes to the Academy because they were driven away by the filth. That puts it in a tough spot, locally at least, and it's rapidly becoming tougher.

Cohen.

Stage Accident May Cost Comic's Left Eye

Chicago, April 28.

Lew Powers, burlesque comedian, will probably lose his left eye as a result of a piece of stage business at the Academy Saturday (25) when a revolver, loaded with wadding, exploded in Billy Foster's hand.

At St. Luke's hospital, where an emergency operation was performed, it was doubted he would again have the use of the injured optic.

It was Power's first performance with the company.

A Clean Sweep

When Joe Rose, stock stager, steps into the Eltinge, New York, to put on the shows starting Friday (1), he will take his own company of burlesquers in with him.

There have been several changes since the opening, but none as drastic as the sweep brought about by the Rose engagement.

Bolts Co-op Class

People's burlesque stock on the Bowery stepped out of the co-op class last week when the first full week's salary in a long time was paid.

The company has had a hard fight to keep together even on the commonwealth plan.

5TH AVE. IN HOLE

Burlesque stock is still running at the Fifth Ave., New York, but the returns have slumped with the management now a week in arrears with salaries.

Having hopes the company remains intact for this week's bill.

Sunday Biz Off

One stock burlesque in New York, the Irving Place, has discontinued its Sunday shows, while another, the 5th Avenue, started playing them Sunday (26).

Another N. Y. stock, Minsky's Republic, also has stopped its weekly midnight show owing to no biz.

First Mutual 10-Weeker Closing

The first of Mutual's 10-week shows, "French Frolics," closes at the Hudson in Union City May 9. No set dates on the others.

The company is headed by Jerri McCauley and Lew Powers.

Burlesque Year of Stock Over

Youngstown, O., April 28.

After almost a year of stock burlesque the Princess, downtown, goes dark.

No announcement as to when the house will resume or what policy is to be followed.

Solly Shaw, stock burlesque operator, who has been very ill with erysipelas in Jewish Hospital, Brooklyn, is improving. Expects to leave the institution today (Wednesday).

Drops Rotating Shows

Rotary plan of moving burlesque stocks from the Gotham in 125th street, New York, to Werba's, Brooklyn, both under the same management, George Katz, has been stopped.

Squawks from one of the houses that moving some of the favs resulted in the rotary gag being dropped.

Wriggler on Percentage

Hindu Wassu, former Mutual wriggler, playing special dates, is at the Lyceum, Columbus, O., currently and at the Academy, Chicago, for her fourth time there next week. Then to the Empire, Toledo, for week of May 11.

Miss Wassu formerly worked on straight salary with the wheel, but on the present tour is playing on percentage.

Mutual Wheel

Cabaret Girls—Fox's Jamaica, New York; 11, Trocadero, Philadelphia.

California Beauties—Star, Brooklyn; 11, Fox's Jamaica, New York.

Fashion Follies—Howard, Boston; 11, Star, Brooklyn.

French Frolics—Hudson, Union City; 11, L. O.

Fun and Frivolity—Route No. 1; 11, Gayety, Baltimore.

Hello Broadway—Lyric, Bridgeport; 11, Howard, Boston.

Mirth Parade—Trocadero, Philadelphia; 11, Route No. 1.

Palm Beach Scandals—L. O.; 11, Lyric, Bridgeport.

Round the Town—Gayety, Baltimore; 11, Gayety, Washington.

White Crooks—Gayety, Washington; 11, Hudson, Union City.

HARVEY, ILLINOIS

Chicago, April 20.

Situated about 22 miles south of Chicago, Harvey is a town of probably 12,000. Its chief exports are commuters to the loop who forgot to come home. In the past two years more than 4,000 home-grown Harveyites scrammed to the loop and stayed there. When these 4,000 deserted, the Garden theatre, shooting gallery folded, leaving the Harvey, Publix-owned and operated, in full control of the burg's amusements.

For this town of 12,000 there are 911 seats, the capacity of the Harvey theatre. Yet in spite of the 911 chairs, the home office has been getting bad reports. One of these reports hinted that the town was probably overseated.

With stage acts coming back to several spots in the midwest, Publix is now attempting to bring back the box office with a small-time presentation policy. It is hitting the burgs without traffic lights such as Harvey, Blue Island, Chicago Heights, Kankakee and La Salle. Adding up one, two and three days to a town, Publix Illinois theatres could offer such a presentation a route of about six and a half weeks. These towns haven't seen a live performer in more than three years. Flesh for these towns has become more than an added attraction—it's really a civic event.

Presentation itself is small time, but satisfied this audience. It's arranged by Fred Rosenthal and some legerdemain, considering the funny money he's allowed for the purpose. Besides the short-coin handicap, Publix gives the unit idea just one day to break in; one day in which to make good or else! Stage fare is a good bet for these losing towns, and can mean much if given half a break. Most of the home-office efforts in these cases have been half-hearted.

With these handicaps, the stage came through on a Sunday, in Harvey, admitted to be one of the toughest money towns in the Publix midwest group. Acts delivered increased business at the matinee and presented the house with a hold-out starting at the first evening show. Picture was "Beau Ideal" (Radio).

Show needs fixing and a bit more help on the financial end. It was oke here, but the quality must improve somewhat to mean continued business. Instead of publix sending down a set with some flash, they accepted an old eye that left the stage bare as a barn. No switchboard backstage, with all colored lighting managed by the spotlight. Five men in pit and very good, too. Eight girls in the line, all from the Taflan studio. Three dance routines which have been seen before, though as good as new here.

Heading the unit was Ross Robot, mechanical man. Ross and his work are meant primarily for the carnival and commercial exploitation. As a novelty he can play only the smaller houses and towns. His window and street bally makes him available for occasional theatre-commercial tie-ups. As an act, however, he can't make 'em come back next week.

Moe Leo worked earnestly as the comic and got his quota of laughs, besides displaying an effective pair of pipes in a couple of vocals. Ray Oswald acted as m.c. with a comedy hat and cigar. By the third show he was getting into stride.

Audience appeared contented with the general layout and many of the home folks are pulling for it to stick. The restaurant man across the street is all excited about it, reporting his Sunday business more than doubled from the acts. Publix men in town to watch the experiment, and farm folks coming in for a view of the live performers.

PARAMOUNT, N. Y.

New York, April 24.

Paramount fails to supply anything strong for the screen this week in "Dude Ranch" (Par) and Publix does not come to the rescue with "Parlor Sports," a unit in which Lulu McConnell stars. Her following, mostly in vaude, and the draw of Jack Oakie, despite a few poor pictures this year, may keep the house gross up to average at least. Doesn't look like anything above, with this show doubtless one that won't benefit heavily by word-of-mouth ads.

Charles Davis is still around as a holdover of several weeks and Dave Rubinoff is back. Latter unquestionably is a fav with the Paramount fans. Like Jesse Crawford, Rubinoff is an added program unit the folks like to get.

On his return from Brooklyn and leading that Paramount pit crew in his individual acrobatic fashion, Rubinoff got a bigger hand than anybody, including acts in stage show.

"Parlor Sports," probably so-called because it has to provide for Miss McConnell's bridge game act, long done in vaude and here scarcely cut at all. Being a sketch, Miss McConnell in the large picture houses must expect to get over more on the pantomime than with dialog. As far back as the mezz many gags were vapor by the time they reached there. The drunk business, closing the act and also the unit, takes both off neatly. Miss McConnell is billed above the title of the unit. This is being done now and then with big names, both by Publix and Loew's.

Rest of the talent is Raymond Baird offering a punch in sax solos, mainly playing two at once; Fields, Smith and Fields, sailor trio in comedy and dances that got over fairly; The Dorothea Berke Girls and Charlie Davis and his mob. Again Davis brings the boys downstage to a line for vocal work and again they score. For novelty dressing Davis has worked up a gag number, with himself as city editor and the boys, typewriters in their laps, as newshounds. Line is up to usual Publix standard.

Boris Petroff, who leans best to units in which dancing or singing figures mostly, staged "Parlor Sports." It was a little out of his line but results were satisfactory. That Maxfield Parrish type set at the opening is a real eyeful. In placing a parlor set on the stage for Miss McConnell's act, that was staged smoothly with side flat pieces closing in the stage to give the right effect.

Besides Paramount News, program has "Texas in 1999," a commercial plugging Texaco, but entertaining in spite of the flashes bringing out the ad.

Business Friday night far from heavy with some vacant seats at the 8 o'clock show. *Char.*

ORIENTAL, CHICAGO

Chicago, April 24.

Here is a stage show that never got started and badly in need of rearranging to straighten jerky and disconnected continuity of first performance. The erratic delivery of the presentation feature, Fred Keating, failed to help.

Keating's best effects of his tricks were lost in this big house.

Two old-timers at this house, and a circus act, saved the show for this mob. The well-known favs were Al Kvale, who split the m. c. spot with Keating, and Joseph Griffin, the warbler. Coming out cold before the drapes, without any introduction, Griffin proved his popularity here by walking into a reception. Two pop tunes and he had to make a speech. Kvale is still the ace m. c. clown hereabouts. He's a good clown.

Hatt and Herman, trampoline pair, were a lot of entertainment to this crowd. Regulation bounding net routines with comedy falls, but a big hit here. Kvale displayed nerve by taking a few tumbles on the bounding canvas, notwithstanding the last m. c. to try the trampoline for a gag was laid up for six weeks with a broken arm. That was Monk Watson for Publix in Detroit.

Jimmy Briant did his whistling specialty, while the Lambert dancers tossed off a bird routine.

"Ladies' Man" (Par) feature, Burns and Allen short, news clips and an organlog furnished the rest of the layout. Business light first afternoon, indicating a not too successful week.

STANLEY

Pittsburgh, April 24.

Things should look up here this week with Richard Barthelmess, usually b.o. in this burg, on the screen in "The Finger Points" and Pete Higgins, a local boy, and Joe Penner, regarded as an adopted son, on the stage to bolster the Publix unit "Porcelain and Jade."

This is Higgins' second week and the first time the tenor has played a de luxe house since he left town six years ago to become one of vaude's leading singing singles. Johnny Harris, now zone manager for WB in this district, is generally credited with giving Higgins his professional start.

Town has followed Higgins closely through his radio and vaude work but this is the first opportunity it has had an opportunity to study him at close range. Easy to see how he's got where he is today.

As for Penner, who doubles in brass as m.c., a new experience for this hoke comedian, he's probably played this town oftener than any single in the profession and always welcome. His stuff is so familiar most of the steady mob could do his turn from beginning to end but they're still nerts about him.

Between them, Higgins and Penner dominate the bill although the regular Publix turns also are okay. Valentino, Vox and Emily Walters, in their ventriloquist turn, landed solid. Maureen and Sonny, juve dancers, finished strong; Larry Adler got over with hot harmonica tunes.

Due to Higgins on the stage, Douglas Stanbury has been yanked from unit proper and spotted in Dave Broudy's overture as soloist. Uses "Road to Mandalay" for a rousing close to the Broudy item. Bernie Armstrong at the organ dispenses with community singing this week and dips into classics with satisfactory results.

Half of newsreel absorbed by trailer on coming "Iron Man" (U) showing sound clips from three previous Lew Ayres pictures, "All Quiet," "Common Clay" and "Doorway to Hell," effective stuff. *Cohen.*

ROXY

New York, April 25.

Roxy is heaviest on the stage this week. "Doctor's Wives" (Fox) is the film. Current presentation is strong enough to probably keep the gross respectable.

Instead of the usual three or four part stage flash, the current plan is a single unit. It's called "Circus Days" and amounts to perhaps the most ambitious reproduction of such entertainment yet attempted within a film theatre. Most forms of circus talent are included, absence of animals being the only exception. Turns stick to the regular circus formula, from an elephant act to a girl on a web, all dressed and supported in the usual Roxy fashion. Result is an extraordinarily fine presentation.

Circus plan necessitated more than the average amount of spot-booked talent with less of the house entertainment staff used. Patricia Bowman, Roxy ballerina, is the lone household member doing a specialty. The two girl lines, ballet and pony, are of course included.

The two side boxes came in handier than ever this week. They gave a three-ring effect and made the production's most striking novelty possible.

Norman Bros. and The Saytons had the two wall spots for double equilibrism, and Larue and Raymond, mixed couple, were in hand-to-hand on a stage mat. The stunt climaxes of each were timed to sustain running applause, and with all three routines differing in style and content there was always something of interest at one point or another. Based on the tent theory of confusing action for spectacular effect, and it worked.

Six Gordonians, in their lofty tumbling from a trampoline and tecter board, suggested what a thriller a high casting act might be in this auditorium. There hasn't been a casting act around in months.

A quiet and polite opening before some drapes preceded the performance proper. Latter took place in a colorful tent set. The Golden Horse was the starter. This was pretty if nothing else, and with nothing else necessary that early. Once into the action the show moved fast.

Adele Nelson Reed and her medium-sized trio of elephants opened the full stage part, and concluded the animal section early. Red Donahue and his bucking mule, standard vaude novelty, had a spot in "one" midway and drew some laughs, strange for the Roxy. Besides a few lightweight quickies between shifts by a pair of staff clowns. This was the show's only comedy, but even at that more than a Roxy presentation usually contains.

Miss Bowman led the ballet through its one number and she stood out in these surroundings as always. This girl can do plenty on and off her toes. She's been at it five times daily for a long while now, and that's an assignment.

Bee Starr, on her web, was introduced by the ringmaster as "the logical successor to the late Lillian Leitzel." That might be fitting. The arm lifts as performed by Miss Starr qualify her for important consideration among present aerialists. Besides which she looks good under a bright spot.

This is the type of Roxy show for which the house receives repeat requests. At picture house prices it's the nearest to the big show with a picture added. That the current film wasn't built for kids is unfortunate, for with its current stage presentation, despite the Ringling show's three weeks at the Garden, the Roxy this week might have had a sweet draw for the juvenile trade. But old folks take the kids to the circus because they, the elders, want to see it themselves.

Overture started the clown theme with some "Pagliacci" stuff, Erno Rapee conducting. This also used the stage. Aldred Chigi and Harold Van Duzee soloed before the singing chorus, with this stage part planted behind a scrim and lighted in and out. Ran in two sections, and all class. *Bige.*

LOEW'S STATE, L. A.

Los Angeles, April 23.

Being possible for a producer to build up a $1,500 weekly income with royalties from several Fanchon & Marco units on the road simultaneously, there is small wonder that the most efficient concocters of picture house presentations are gathered under the F. & M. roof. This fact is a major cause of flopping stage shows in other western theatres where production on the spot is involved.

Presentation producers, often chided for an obvious lack of originality and an evident haphazardness of construction, retort that they work under greater handicaps than any other type of stage entertainment creators. On a week-in week-out grind they must start at scratch, and with a total budget too small for a Broadway producer to stage even a parade of unsolaried ants.

Larry Ceballos' "North-South-East-West" revue is a good example of much pumped from little, and will please all along the line. It is in four full-stage sections with spe-

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Newsreels

EMBASSY

The military dominates nine of the 33 Fox and Hearst shots current. They look warlike, but the boys are only playing.

Fox label is on 14 clips, Hearst on 18, with the balance of time and difference between the two trademarks made up by the Fox one-reeler on Siam. Suitable here for the position of the reel followed pictures of Siamese rulers' arrival at their Westchester parking space.

One of three clips on aviation concerned the landing of an autogyro on the White House lawn and a speech and cup presentation by the President. Mr. Hoover mentioned the device's practicability. It won't hurt the company's status.

A swimming race in Melbourne, Australia, in which, a title states, 700 participated, topped the rest of the program as a novelty. In one shot, stretching far out, the river was black with the heads of swimmers.

Other militaristic sequences showed the West Pointers, over which, if they make a special for every newsreel item on the U. S. academy, they're making a mistake—they all look the same; Arab troupes parading and riding for the French president, King of England's Household Brigade on horseback, U. S. army riders chasing a coyote, same brushing up for the Olympics, artillery wagons on the roll, a new "electric eye" for big guns and army air bombers making splinters out of a house.

Besides the autogyro plug and the bombing, aviation stepped in with a parachute test by wind machine. This held comedy, the 'chuters being blown about on cement pavement and traveling on their seats.

Lloyd George spoke at a Zionist dinner in London, receiving a toast at the finish. In Spain some street scenes show the masses in a demonstration over the governmental change. Opening game at the Polo Grounds and four runs shown crossing the plate held the customary interest of most baseball pictures.

Among odd feats is the accurate horseshoe pitching by a boy in the south, whose sister takes the slaps. She sits a couple of feet in front of the stake and, from a distance, her brother tosses the iron kicks over her head for a perfect score. For the climax he throws 'em under her chin. She hurts a finger in the last flip.

Hoofing twice, by the Oglethorpe college girls in a rehearsal, and by the Tufts college boys in a regular academic period. The announcer says at Tufts credits are given for tapping. The way most of this class hoofed, it looks like they'll never get out of school unless switching to the knitting class or something easier.

The poor fish get caught twice. Once they are trout in a brook and again they are salmon in a river. The salmon have less chance, being grabbed wholesale in a net while struggling upstream to spawn. A Chicago kid pie eating contest, funny, and the Pittsburgh Mother Goose "symphony." Cardinal Hayes makes a plea for charity. A Mexican concert company for native hospital inmates. New York mounted cops show off a new batch of ponies. Count of Paris, French pretender, and Princess Isabella get spliced amidst much attention. Two lion cubs on the bottle in the "cute" dept.

A carnival on the Riviera or somewhere around that section, of course. Memorial ceremony in Dublin for those who died in the extended scrap with England. Henry Mullins, seven-foot youngster, answering questions on the roof of a skyscraper; the feeders looked like Lewis and Ames of vaudeville. Shoe fashions, with plenty of gams. Iceberg formations in Alaska. Virginia choral societies in a combined outdoor singing fete.

TRANS-LUX

Only one short clip on Russia's Five Year Plan is currently programed for the second half (23-26). Scenes are sketchily photographed. In the two or three flashes glimpsed, however, laborers are seen putting the finishing touches on the last few feet of tracks for the 900-mile Turkestan-Siberian railway. Another flash is an exterior of a factory at night, while a third shows some huge turbines described by an off-screen voice as the biggest anywhere. It is an indication on how serious the Soviet has gone towards complete industrialization and electrification of Russia.

But even Pathe demonstrates its apprehension of the entertainment or educational value of the Five Year Plan series by again shifting its introductory note of explanation. Here the reel editors practically cite the Soviet aim as nothing more or less than an internal war. It's an industrial revolution carried on with all the severity of martial rule as only Russia can invoke it.

That the series is ostensibly offered as educational to the theatre-going public may be questioned. It may be the tip-off by the off-screen voice, which very clearly revealed that those biggest electrical turbines built in Russia for the Soviet were constructed by General Electric and another American company.

Trans-Lux, Pathe, RKO, RCA and NBC are affiliates and subsids of G. E. That may or may not explain why, too, Russian films got first-hand showing at the RKO-Cameo, on 42d street. However, in the newsreel, if the films don't show propaganda, the propagation gets over through the lecture. It's stronger that way, even if Pathe or Trans-Lux don't know it. That's because the voice will talk of things and in a manner that the silent flashes of screen without titles can't.

Otherwise show ran around two minutes overtime, taking 37 minutes for around 24 clips, the majority of which were from Pathe. Nothing outstanding unless it's the clear vision on the King and Queen of Siam. On that score it might be said that there have been so many royal personages in reels lately that Al Smith's phiz would be a distinct novelty.

A Broadway night club gets an inadvertent plug as the line girls are shown tussling with a wrestling giant but recently arrived from Hungary. The Strangler Lewis-Don George bout on the coast is also shown and in much detail.

Par also shows Gar Wood trying to do 104 miles an hour in a speed boat for a new record and Ruth Nichols hitting a new plane top of 210 miles for women. Only the beginning of the flight is shown. Finish has Miss Nichols talking about it. That's combining feminine appeal with news.

A good clip by U is of the forest fire at Menominee, Mich., with the McNamee voice helping to appreciate it as entertainment.

One of the better Pathe shots from a combo-news and novelty angle was that showing the marriage of Princess Isabelle to Prince Henry, of Paris, at Palermo, Italy. Pathe also clipped "Hunk" Anderson, successor to Rockne, instructing the Notre Dame football squad. Anderson offers a forepart speech to his charges about following the ideals of the late Knute.

On the sports angle the Giants are shown opening in New York. Par owns the shot showing the rammed S. S. Florida off Gibraltar after she was bumped by the British warship. Pathe takes a clear clip on the Boston marathon in the usual photography style.

Red Grange gets a plug for himself, or maybe not, as he explains under Pathe auspices that pro football should be okay for college boys after leaving school, but while in school they should study.

Par's clip on the championship rugby match between the French and British teams is worth while. Other clips usual the last half last week.

Pathe has 14 and Paramount and Universal five each of the current first half 24 clips.

Fox-Hearst and the trio represented at this house doubled up on five items. Hearst and Paramount repeated on the Spanish upset, and Par's was more interesting. Par and Fox were together on the autogyro White House landing and about the same, excepting that Fox spells it autogiro. Hearst and U grabbed the herring run and Hearst and Pathe the Arabs and the President of France. Fox and Pathe split the icebergs, with different views, and probably just a coincidence.

Par's Spanish shots included some exciting mob chasing by Madrid horse cops.

For or from the library is Pathe's educational on Zululand, but not so much for kids. The girls dress lightly down there. St. Cyr and Sandhurst, the "West Points" of France and Britain, exchange compliments in a joint parade, Par. A bunch of New York chorus girls on rowing machines atop an office building, as sex appeal in a newsreel, the usual boloney. Pathe. Local men fighting a New Jersey forest fire, Pathe. Burning seized drugs by the narcotics bureau, Par. Ringling circus entertaining at Bellevue hospital, annual event, Pathe.

Old Guard on parade, Pathe. Charles Lomax, former slave, telling of experiences during Civil War and how he saved Gen. Hooker's army with some valuable info, Pathe. Sailors in a kiddie car polo game, with some laughs, U. How ship models are built in bottles, U. Gag medical examination of an ostrich, with the bird supposed to have swallowed an alarm clock, intended as comedy but not so funny, Par. Detroit kids flying kites, Pathe. More from Detroit, with the prohibition director there setting Fordville up as a bone-dry town, Pathe.

Col. Anderson reading his recommendations for prohibition modification, to applause, Pathe. Chambermaids' bed-making contest, U. Midget car in a demonstration on the Chanin building, a combination plug for the [illegible] and the building, U. American refugees arriving from Nicaragua, Par, and a Congressman panning the State dept. for its timidity on the Nic bandit problem, Pathe. Kids and dads overhauling yachts and sloops at Bayside.

KITTY DONER

Songs, Talk, Dancing
23 Mins.; Three (Special)
Palace (St. V.)

Kitty Doner is still a pretty fair performer. She's also still making speeches and thereby undoing much of the good will it takes her 23 minutes to accumulate. Veteran performers ought to erect mental boundaries for themselves which they should never violate. Speeches can border one side and ad libbing the other. Miss Doner is not at home with either.

Otherwise it's a good act. The real punch is in the encore, a pansy piece of business. Has the novelty of a girl doing it and it's funny. Meanwhile, there are a succession of cut-out props between drapes to designate the desired atmosphere. Also included is a blonde miss who warbles one number during a costume change and takes part in a none too strong blackout. If the dialog for this is sharpened it could stay. As it stands, however, there's a lull.

Miss Doner is as energetic and looks as well as ever. Her taps and enthusiasm retain interest plus that nancé finish for a satisfactory climax. Eliminating the old-man number, pushing the pansy thing ahead and forgetting about speeches would see this girl in much better shape all around. On her present layout she can play all the vaude time that's around. No. 3 here, and liked. *Sid.*

JOE LAURIE, JR. (7)

Talk, Songs and Dancing
24 Mins.; One and Two
Palace (St. V.)

About the only difference here is the addition of six youngsters, four of whom are a dancing male foursome with the others a girl tap artiste and a juvenile tenor. Joe Laurie kids about them as relations. Otherwise, his preceding monolog is about the same as formerly. Laurie still knows how to sell it.

The boy singer is outstanding but belies the youthful appearance of military school attendance by uncovering a load of stage presence when going into his waltz ballad. But he gets it over. Girl taps nicely on a bill which seemed overboard on hoofing, and was in a spot because of having to follow everybody. The jigging quartet are in unison for a start then stepping out to specialize. Okay because Laurie brightens it up with his chatter and even kiddingly joins in.

Laurie has been a standard comic for years. He's quite a performer, this little guy, and is serving notice that he still ranks with the best. This act can make the tour minus difficulties at any point. *Sid.*

EARL FABER

Comedy
14 Mins.; One
Academy

This is the same Faber of Faber and McIntyre, around several years ago. Now doing a turn with a mixed couple of stooges,—he has an act that measures up as 50% passable entertainment and 50% the other way. In any event, Faber's offering is geared for neighb audiences of the Academy type.

With both stooges clever and themselves responsible for most of the punch the act contains, Faber might strengthen otherwise for better results and a better act. He and his assistants have the makings.

Faber opens with a letter for a couple of very weak gags and goes into the song number from a rocking chair, eating a banana and mixing himself a highball between notes. This is the only feature retained from his old two-act. Talk with first stooge on, the girl, also weak, further revealing what Faber most needs is some material.

Man stooge a good dope type who ought to develop.

His dance specialty, aside from the slow-motion sequence, also leads him in the right direction. *Char.*

OMOPLATUS (2)

Acrobatic
12 Mins.
Cirque d'Hiver, Paris

Really one man and a girl helper. Man, by means of some contortioning, brings his shoulderblades sufficiently far back to grip between them an inverted metal "T" with sufficient strength for him to be lifted. He is first taken as high as the roof of the house by means of wire and pulleys. Afterwards a steel wire is strung from the top of a wall of the house to the bottom on the opposite end. The supporting "T" is hung from the wire. Gripping it with his back, the man slips the full length of the wire, smash at the bottom being prevented by the man landing on straps held by attendants.

Other part of the turn consists in two rings to which knives are attached pointing towards the center and leaving just room enough for the man's body. The two rings are placed in line, about one yard apart and about four feet from the ground. Man takes a running jump and goes head first through the rings.

Other trick is the man doing a head-over-heels and other acrobatics, supporting himself only on thumb and first finger, instead of the whole hand. The whole show is very effective, but would be far more so, if the man had as much showmanship as performing ability.

The girl partner is a mere helper and prop holder. *Maxi.*

HENRY BUSSE and BAND (15)

Instrumental and Vocal
18 Mins.; Full
Palace (St. V.)

Since Henry left Paul he's been buzzing around the middle west, where he put together a dance band. About six months ago he came east and he's now doubling between the New Yorker hotel and the Palace. Also radio as this is a WBC vaude date.

Bussie has a technically good and nice-appearing bunch of boys. There are 14 without him. As an act its along proverbial dance orchestra lines, enlivened somewhat by Henry's clown antics plus Pierce and Harris, ballroom dancers. Where Paul only had his caricatured head on the bass drum, Henry has slapped a reprint of himself on the music racks as well.

The boys are doing four numbers and closing an eight-act bill here. Just before 11 o'clock Henry announced "St Louis Blues," and he might as well have cried "Fire!" They got up and left in droves, so Busse can go into that vet number sans any verbal introductory. After he starts on it they're apt to stick because it's a good arrangement of the old tune. But the title is apparently chasing them.

Ballroom team officiates midway for a waltz to which the boy gives a quiet and novel comedy touch for this type of work. He's been around before and has always worked this way, which, if nothing else, is a distinctive style. Not known whether the girl is the same partner. Their appearance is standard and their work makes a pleasant interruption.

Busse has a singing trio among the strings, and a vocal soloist in the drummer and trombone player. The percussion member handles the blues item very well. Selections are standard pops, including, of course, "When Day Is Done" and which Henry announces as his own arrangement.

Band is not in an easy spot this week but peals out melody and rhythm suggesting that they're an okay dance outfit. For the Palace, where at least the weekend attendance knows and remembers Henry, the band is most likely to be favorably heard. For other vaude houses it will also please without threatening to become dynamic in its present form. *Sid.*

EVERETT MARSHALL (2)

Singing
10 Mins.; One
Loew's Orpheum

Everett Marshall is the operatic baritone with plenty of punch and quality to his tones. A tall rather good looking chap and has the earmarks of light opera training. Should be a good bet for this style of show but for vaude his present routine is not a natural. "Mandalay" was okay as was the pop ballad "I Surrender," but the first number was poorly selected. His encore was too slow and let his applause down noticeably.

With the brightening up of this routine and the able assistance of Russell Robinson, his pianist, Marshall can probably be welcome to vaude. There are plenty of music lovers attending this form of entertainment who consider it an evening well spent if a singer of his class appear on a vaude bill.

ANDRE DeVAL (6)

Dancing
10 Mins.; Full (Special)
Jefferson

This needs but a different and faster opening to be one of the best acts of its type seen around in some time. The slow tango by two men and a woman for the opener should be replaced by something brighter. Slow tenor solo in nice voice, which followed, suffered because of the lagging opening tempo.

Three men and a girl do an adagio to close the three-number act, which for sensationalism and expertness of handling would be hard to beat. One terrific toss of the femme way across the stage to another man's arms paid off the finish of this routine and sold the act completely.

No one billed but DeVal, and the support deserves it.

SONNY O'BRIEN (2)

Songs
10 Mins.; One
Loew's Orpheum

Rather light offering that may be okay for early spotting on bills of five acts or more. Sonny O'Brien, with an unbilled girl as pianist, does four songs, including forced encore in a tenor voice that at times has pleasing qualities.

He sings each number in much the same manner, walking up and down with very few varying gestures. The first two numbers are pop ballads, with an Irish medley for the finish and a pop encore which showed the only bright tempo of the routine. O'Brien should learn to smile while delivering. Girl does not solo.

SAUL BRILLIANT (2)

Comedy
12 Mins.; One
Jefferson

Saul Brilliant, assisted by an unbilled woman and his trusty trombone, turn in a batch of laughs gained by his goof makeup, silly kid style and dandy feeding by the unbilled girl.

Brilliant uses a plant out front and backstage but never brings him on, just depending on shouted lines here and there for comedy build ups. He makes up white face with red ears and shows schooling on the slipphorn, which he uses almost constantly during the last part of the offering.

Girl sings nicely and looks chile. She is very necessary to this act and accounts for much of its success.

CHRISTENSEN BROTHERS (2)

Dancing
9 Mins.; Full
86th St.

Formerly the Mascagna Four, this mixed quartet of dancers is a good opening or closing act. Two boys are clean-cut types and team of girls, unbilled, make good foils. Classical all the way, featuring ballet spins individually and collectively.

Costuming neat, all black and white, and fits in with back hanging in similar colors and designs. Good hands during and at end of numbers, with the last ensemble number something different in build-ups and fast enough to insure enough bows for an encore.

MONROE and ADAMS

Juggling
10 Mins.; One
Audubon

Bookers may have reached the conclusion that club and tennis ball juggling is a lost vaude art, yet the neat routine that this man and woman combo, with the man doing the yeoman part of the work, makes it an acceptable act for any theatre.

It is modernized to such an extent that there is a break between tricks with a little comedy and dancing by the man.

All trick manipulations effective, especially the tambourine stuff, which is also a novelty among juggling routines. *Mark.*

BEATE BRADNA

Acrobatic Dancer
8 Mins.; Full Stage
Empire, Paris

Just an acrobatic dancer, but so lively and with so much personality that she brings the house down. Good dancing and superior showmanship. Would be a good specialty in a revue.

Beate Bradna is a relative of Olympo Bradna, the child acrobatic dancer, frequently seen in Paris. *Maxi.*

CROWELL and ALLAN

Songs and Piano
11 Mins.; One
58th St.

Tall man and short woman show striking contrasts in size at the start, with the former affecting a comedy manner all the way, using a miniature piano on wheels for comedy effect.

Girl sings and dances, but nothing special either way, with both on for the finish and a forced comedy s. and d. Man's inning at the piano got some laughs.

Quietly received here. *Mark.*

PALACE

(St. Vaude)

Palace is minus an m.c. this week and is breaking close to 11 o'clock with an eight-act bill, which is overboard on hoofing. The punch is up front, where Dave Schooler and Juno Carr, followed by Bert Lahr, are closing intermission. That leaves but three acts in the second half, of which Joe Laurie, Jr., is the standout.

For current names, besides those mentioned, there are Kitty Doner, Helen Morgan and Henry Busse's band. Miss Doner (New Acts) is No. 3 and the Busse (New Acts) instrumentalists, an NBC booking, are closing. Meanwhile, two dumb acts are shoving off—Ford and Price and Fortunello and Cirillino. Former team, mixed pair of tight wire walkers, were apparently intent on proving that the traditional Palace nervousness is a fallacy.

Continental acro couple have also developed a few stalling minutes just ahead of the finishing flips into the satchel. A waste of a lot of time fooling around with that clarinet and piccolo, but it's padding them out to seven minutes. Since leaving the picture houses they probably now find that brief period superfluous.

Miss Morgan provided the Sunday night surprise by suddenly bursting into an apology after having delivered three numbers. Everything was going along all right until Miss Morgan got the idea she ought to explain she was tired, what with benefits 'n' all. It came for no apparent reason. By the time she'd called it a day Miss Morgan had either leaned against or sat upon the piano for five numbers. It was all very calm and placid, except for her own interruption. Joe Laurie (New Acts) was next and then Busse.

No question that Schooler and Miss Carr are unwinding quite a vaudeville act. There's a load of speed and versatility. The former Capitol m.c. seems to be uncovering everything in 20 minutes that kept him in Milwaukee so long. Meanwhile, Miss Carr is singing and prancing. She's a picture house girl who really ought to make up her mind about her finishing costume. It's for a rough house adagio, and excellent, but if there's a comedy intent on the attire it's not broad enough to allow patrons to decide on the matter. Above the prop shoes she looks all dolled up other than her underdressing which are just plain knee length jumpers or somethin.' Costume is a misfit and hurts. Schooler is pianoing, drawing and dancing. Routine calls for plenty of work by this pair, but the results must be gratifying. For applause at this performance they were distinctly the pace makers.

Lahr is repeating his act, which gives him a throwback start to his old policeman in "one," and then to the aviation test out of "Flying High." Latter received so much word of mouth when in the show, besides a preceding week here, that the wise Sunday night bunch were ahead of him all the way. It made a difference. *Sid.*

LOEW'S ORPHEUM

Daylight saving time evidently had no effect on this house and its business Monday night (27). With the sun still in their faces the Yorkville mob lined up for tickets, and the house, when the vaude portion started, was nearly full.

"Dishonored" (Par) on screen. As Yorkville is mostly folks from the Fatherland it was a natural Dietrich business.

Harry Rose topped the five-act bill and did enough to bring him back for a pip encore on Broadway in a semi-dramatic vein and well handled. He announced the pop song, "Please Don't Talk About Me When I'm Gone" as being dedicated to Mayor Walker, but the gag died and should come out. His kidding with people in boxes brought laughs here.

Everett Marshall (New Acts) deuced with a powerful baritone showing lots in that line and held the spot. Leach La Quinlan Trio, two women and a man, standard of type, showed the latest things in neckwear for women, which were ropes around their heads on which the man walked tight rope fashion. The gals then went in for solid dentistry and held a rope with their teeth on which the man strutted. Luminous paint, seeming to be a novelty in vaude this season, was used by them also in a hoop and neck spinning sequence.

Carl Francis and Co., the latter two cute femmes, a comedy cop who doubles as parson, and another young man. The five people clown around with the cop who waves his gun all over the place after supposedly hit by the boys while driving their car. The usual serious love scene with one couple doing a comedy angle on it, okay. Act is well mounted scenically and the cast is youthful enough to forgive some mistakes. Liked here.

Buster Shaver and Tiny Town Revue packed plenty of interest for young and old. Little midgets punch over dialog in that clear, high voice that carries. They work fast and are well routined. Most interest was for the real tiny couple, who sang "I Love You So Much." A Mex finish in a sort of free for all style of tumbling and dancing landed the act for a four-baser.

JEFFERSON

Doesn't take much to get applause at this house. Bill the first half, topped by Harry Hershfield, of fair quality, with a couple exceptions, but all went as though outstanders. Plenty response to each act. With "Finger Points" (F. N.) featured, house held almost capacity Monday night.

Teddy, with Lewis and Goody, opened. Teddy is a big bruin. Trainer calls for two men from the audience to come up and wrestle with the bear. Two plants walk on and comedé. Not so new.

Frosini, deuce, class piano accordionist who knows how. Opens with class selection and follows with pops. Puts plenty pep into numbers.

McKay and Ardine's gagging was liked. Mixed duo is supported by three girls and a boy. Two are a sister team in fast stepping, and the other girl a contortionist.

Eddie Miller was helped lots by a shapely girl, who accompanies at the ivories and does a few specialty numbers. One was an imitash of Ann Pennington. Miller's warbling was liked.

Two rapid-fire boys, Burt and Lehmann, are just the thing for a neighborhood group of the type that was present at this house. Patter is fringed with age, but nevertheless went. Boys have fast delivery.

Madie and Ray, brother and sister team, good little act. Boy is snappy hoofer and roper. Girl features a substantial contortion number and also indulges in rope work with her brother.

Harry Hershfield's Yiddish gags were broad enough to be understood by any audience, and the cartoonist closed to a big hand. Hershfield's after-dinner delivery is still present, but it promotes in establishing closer contact with those out front, and by naturalness.

Muriel Kaye and Co. closed. Two boys and a girl are the support. Everybody dances, with Miss Kaye's standing out. One boy lends strong help with some fast solo bits.

STATE

Kiddies'll love the combination of "Skippy" on the screen and Texas Guinan's stripping and cooching little girls on the stage, as at Loew's State on Broadway this week.

Next to a circus, no branch of show business in years has produced as good an attraction for children as Paramount's "Skippy" talker. It assures any theatre playing it of additional juvenile attendance, like the house full of kids at the State's Saturday matinee. Besides "Skippy" the big-hearted Loew's theatre is slipping the dear tots some added entertainment in form of Tex Guinan's half-naked and no limit cooch dancing babes.

It's an A-1 example of bonehead booking, but the kiddies'll love it. They might even prefer the cooching and leave "Skippy" to their parents. And the parents should certainly be crazy about seeing their young ones so happy and entertained by little girl cooch dancers. The kiddies might even try to imitate them at home.

To even approach the Guinan affair another theatre would have to import a stock burlesque troupe. The chief difference between Tex's turn and the opening bill at Minsky's Republic is that Tex's little girls do their cooching standing up.

It ought to be a real thrill for a mother to take her five-year-old future president to see his first belly roll. The academic side for the kiddies wasn't forgotten at the State this week, either. In the Guinan act there's a combined anatomical and geographical lesson. As a lesson Saturday afternoon for the kids on their day off from school it was the sort of instruction that they'll never get when returning to P. S. 48 Monday morning.

This lesson involved the naming of famous rivers and accompanying display of the feminine form. Texas' little girls were the living text books without the covers. Tex and her two plants exchanged quips anent this little girl's this and that little girl's that, while the little girls with thises and thats for exhibition to children and others at 50c. a look posed and smiled in practically nothing. Each little girl in her transparent brassiere stepped back upon the naming of the river she represented and another little girl in transparent brassiere replaced her.

"A gentleman back here wants to know the names of those mountains alongside that river," shouted one of Tex's two plants as one of Tex's stripped little girls posed for the kiddies.

Another and closer lesson in the Guinan academy at the State Saturday was interesting, too. A little girl with one breast mostly exposed appeared on the stage. She started to sing but before finishing the one and only chorus she made it apparent that her main purpose was not singing. She stepped down into the audience and proceeded to kiss the baldheads. She didn't kiss 'em on the face, but on top of the head. To do so she pushed their heads down. That gave the baldies a closer view of what probably was intended more for the children present.

The bald head-kissing little Guinan girl had Texas in back of her always. When it seemed the boss didn't think she was making enough time, Texas would give her a gentle shove. She covered more territory that way. At the same time Tex carried a basket of clackers under her arm. The same clackers that stews use in the night clubs when so stewed they can't lift their hands to applaud.

These clacker souvenirs looked good to the kids in the audience. A dozen of them ran down the aisle to ask Texas for a clacker apiece, while Tex's little girl was busy kissing bald heads between shoves from Texas.

As the turn progressed, Tex got bluer, her little girls got barer and her two audience comics got dirtier. In Tex's act at the State is a girl torch singer who, in the clubs and vaudeville, has always seemed capable of getting by on her singing alone, completely dressed. In the Guinan turn, stripped, her only singing is an introduction to a cooch by herself and the little girls. That cooch by this solo girl, then by a "sister" team and then by the 12 remaining little Guinan girls, en masse, was done to Cuban music and called a rumba, but still a good old regulation American stag show cooch. As an illustrated lesson for Saturday matinee's kiddies it couldn't be surpassed.

When not cooching the Guinan's little girls were flashing their bodies. When not body flashing, they were cooching. Such devotion to a steady grind must get monotonous.

Leading up to the Guinan affair on the State's current four-act bill, with Guinan's little girls using about three-quarters of an hour of the running time, are Paul Nolan, Grace Doro and the Runaway Four, in that order. All standards. Audience was cold at the first show Saturday, with the acts apparently affected by cutting. Results weren't up to the customary level, though not bad.

But Tex woke 'em up.

It's easy to start moralizing and unconsciously become a censor over a show like this one. It's easy to see it making a censor from now on of every parent who brings a child to the State this week to see "Skippy." With the best kid picture ever produced, the State can expect the largest attendance of children this week it has yet played to. And it's certainly attending to the kiddies' wants.

"Muma, can you do funny things with your tummy like those ladies at the State did?" *Bige.*

ACADEMY

Plenty of quantity, if not quality, for the pop tariff at this Fox downtowner. An hour and 20 minutes of vaude, consisting of five acts, with the last a condensed Fanchon & Marco unit, plus Phil Lampkin in the pit and later as m.c., there's diversity here at least. No names on the stage, unless it's Roy Cummings, at one time pop on the big time.

Picture is Will Rogers' "Connecticut Yankee" (Fox). Apparently not drawing as strong here as elsewhere, with Monday night's business pretty spotty.

Lampkin starts proceedings from the trench in conceptions of numbers from "The Student Prince," with bandsmen doubling for chorus work and Lampkin for a trumpet solo. Only fair.

Opener, Gwynne and Co., three-people magic offering of conventional medium time order, with two girls as assistants, one the plus-size type for illusions. Novelty and through it entertainment value for neighb audiences is lent Gwynne's performance by his chatter and intentional slips, only to prove they weren't.

Bison City Four, No. 2, worked listlessly for the most part, and away to a light finish. This quartet, around some time, suggests better possibilities than the routing develops, with a couple of the men slick at comedy work. The knitting circle idea closing could be worked up into something more surefire.

Earl Faber (New Acts) should have been on second because some of his work is too closely similar to that of Roy Cummings, who followed. The quartet is more the type of act for the deuce position, but on merit, that act and Faber are about even. Working with a couple of stooges, Faber has some fairly good material to sell audiences of type here, but much which, on the other hand, is plenty weak. Down lightly.

Cummings is doing the same act, but he didn't black up here in the fall into the pit. Florence Roberts still with the nutty Cummings and as much a looker as ever. A gag was attempted with Lampkin to get latter on stage to announce the F. & M. idea following, but it worked out clumsily.

Shortened unit is "Moonlight Revels," nicely staged in one main set which effectively contrasts black and white in a silhouette manner for a good eyeful. Idea has a crack mixed ensemble which opens, two men later pairing off for a tap specialty that clicks. The 33-minute unit, curiously enough, is better entertainment in itself than the rest of the show combined.

Acts include Charles Brugge in novelty routine of balalaika playing, dancing and acrobatics well performed; Curry and Brown, as nuts, in eccentric double and over well; Three Melvin Brothers in acrobatic work, dressed as tramps and lazily doing routine; Weston and Lyons, surefire comedy team w.k. in vaude, who stood out on whole show, and Freda Sullivan, songstress-dancer who leads for finale. Miss Sullivan also does a tap workout with two men and an acrobatic single.

58TH ST.

With the house screen and programs announcing the complete elimination of vaude for May 2, when "Cimarron" (Radio) arrives for a full week, RKO is making no attempt to book in anything big or flashy in the vaude getaway. And slapping in a weak show doesn't help the neighborhood belief.

Not much diversity to the show and precious little comedy. It passed out without a ripple.

Deno and Rochelle opened. A dancing act that in other years relied on an apache rough and tumble. In an effort to modernize and give the dance a new aspect Deno and Rochelle have embodied much of their rough tricks in what is termed a "racket dance." Seems to require as much hard work, but not as effective as the former apache.

Crowell and Allan (New Acts) proved a quiet deucer with a smattering of comedy worked up by a prop piano.

Followed by Manny Besser with bits of antiquated stage comedy that got little here.

Besser seems to have flung his turn together, with only two of the travestied skits holding any semblance of comedy continuity, and these have been done considerably.

Al Norman was next. His familiar subway bit secured the best results. His dance pleased, but the turn seems pretty short for a single of this type. Closing was Toto. Has changed his act somewhat, with a baby burlesque injected, which got laughs, especially when the babe (Lilliputian) got busy with the whiskey bottle.

On the screen "The Finger Points" (FN). Biz light Saturday afternoon.

PALACE, CHICAGO

Chicago, April 25.

This should be a bell-ringing week at the Palace. Olsen and Johnson are in town. No matter how many times and as often as these nut comics and their cohorts play this house they seem to be meat for the fans.

Olsen and Johnson have played the Palace four times, listing this seance, in less than a year. They were here last three months ago, and come back to repeat with almost 100% the same stuff, except for a trio of colored tots whose hoofing is sure-fire if the juve authorities don't step in.

Skeptical opinion was free in advance whether Olsen and Johnson could still draw 'em in following themselves so closely. Attendance answered Saturday afternoon with near capacity and holdouts for the main floor, in face of rain and nasty weather. This proves the boys are riding high in this town, but does not excuse repetition of material. The kind of hoke Olsen and Johnson dispense allows for a thousand and one different and new bits and pieces of business. No reason why the boys can't come back with at least some new stuff each time.

Major turn occupying 40 minutes and more and the overhead top-heavy must have been the reason for the minimized four instead of usual five acts on the bill. It's a good show all around, proving that quantity isn't necessary to provide quality in entertainment. Bill reads and plays equally well with the line-up in formation, including Roye and Maye, William and Joe Mandel, Lillian Dawson and Olsen and Johnson.

For an opener the Roye and Maye flash dance cycle is a pace setter. Both are excellent dancers with an effective style. General inclination of hoofers wanting to be singers and vice versa is the only thing critical in the act. Roye, for example, spoils a good eccentric number by taking the edge off it with a vocal introduction. Same applies to Maye, whose pipes are not bad but out of place even in the comedy ballet she does. Extra girl in the turn makes a favorable impression with a neat buck routine followed up with a snake hips not shy on s. a.

Mandel Brothers need no bouquets. All they need is a stage, and plenty of it. Years have done nothing to take anything away from these two. Their stuff is as polished as a mirror, and never muffs. With no afterpieces to worry about as in the past few seasons with Owen McGiveney, the Mandels are not working as hard, but just as effectively.

Lillian Dawson must have studied Ruth Etting's style of song delivery. It's too close to be a coincidence. In any event, Miss Dawson does justice by her work and could with ease, it seems, develop a style of her own. Her vocal timbre is of the soft, crooning type, with looks and a pleasing personality to back it up. Individuality not imitation is what she needs.

Usual maze of hoke-pokey slam-bang nuttery in the Olsen and Johnson melange kept the second show audience Saturday in an uproar for all of the 41 minutes it lasted. Wading through a path of geraniums spotted through the house, Ole Olsen led the procession while Chic Johnson was counting the guffaws. The bit where Ole inquires from a departing woman in the audience (planted, of course) as to her destination and the reply, "I'm going to the ladies' room, if it's any of your business," did not get the howls anticipated. On the other hand, such an out and out and antiquated pun as "rubber balloons" tore the house down. Another sample of RKO's elastic censorship.

Olsen and Johnson's last sojourn here netted the Palace a $29,000 gross. "Laugh and Get Rich" (Radio), current film. *Span.*

HIPPODROME

Nobody should desire more convincing proof of the value of vaude support than what is currently at the Hip. Five acts and "Cimarron" (Radio), plus Pathe News and overture make up a 175-minute show that has everything for the money. The combo stands to do capacity biz throughout the week. Vaude end includes Constance Evans, Ted and Al Waldman, Rin-Tin-Tin, Tracy and Vinette, and the Lazeed Denmati Arab troupe.

When caught at the supper show Saturday, change day, house was filled near to top. There can be no doubt that much of this draw was due the film. The vaude, however, and the house policy of providing quality stage stuff at no more than de luxe Broadway prices, has much to help the b. o.

It's knowing the "Cim" situation in New York that accentuates the vaude value. The feature played a doubtful third week pop-run at the de luxe Mayfair without stage support after a sensational $2 special run on Broadway for a couple of months. It had to walk from the Mayfair, matter of fact, a day early so that the management could push the week's b. o. up with a new film. At prices hardly lower than the Mayfair the film slides into the combo policy of the Hip and does capacity, and the Hip only a block from Broadway and three blocks from the Mayfair.

The current program also blasts one of the grandest theories of certain operators, to prove a good film, well supported, has no draw limit.

If "Cim" looked like having reached its Times Square draw limit on leaving the Mayfair it is literally resurrected currently at the Hipp and other neighb spots in New York, where RKO is supporting it with vaude. Usual eight-act policy was cut to five owing to the length of the feature, 124 mins.

That angle is the most important observation to be made from the theatre's current layout. The vaude is not outstanding, but it is variegated with novelty, acrobatics, music and dancing, plus some comedy. The comedy starts in the No. 2 spot with Ted and Al Waldman, two black face boys, and comes back strong No. 4. There Tracy and Vinette had the house giggly almost all the time they were on.

Constance Evans opened. Piano and two boys in one and two special, but the acts still belongs to Miss Evans. Boys serve as support for her varied high kicks, looks and graceful carriage. Miss Evans is worth a de luxe try any time.

Tracy and Vinette's comedy comes in no unknown manner. Their stuff bears resemblance to other misfit hokum acts. Tracy's dumb pan panto, however, goals them. Vinette is a brunette looker and that long-toed eccentric soft shoe stuff by Tracy is a tickler.

Closing act, Denmati Troupe, is an 11-piece Arab outfit. Two are women. Costumed colorfully against a plain full stage, they finished to a whacking hand in appreciation of fanciful and speedy pyramiding and acrobatics.

Rin-Tin-Tin and his master, Lee Duncan, take a one spot in the middle. The usual talk and tricks, except no screen shot this time. It was interesting to note customer reaction in a full Hip house. One raspberry was sounded and gagged away by Ted and Al Waldman when one of these two began his opera buffoonery on a harmonica. The boys walked off to a big hand, but that razz made it look like anything resembling opera wasn't wanted by at least one mugg. He didn't know the Waldmans were only fooling.

If they wouldn't pay 65c or less to see "Cimarron" at the Mayfair or $2 at the Globe, they came to the Hip for six bits where they could see both vaude and "Cim," even if this latter was to all intents and purposes from the customer angle a third-run in the Times Square district. *Shan.*

RKO, L. A.

Los Angeles, April 23.

This week's bill possesses a flavor which, while not Palace-y or big-time by any means, still revived memories of eight-act vauds shows at the naborhoods which smacked strongly of the brand currently on exhibit at this house. Lacking the polish and niceties of any of those New York vaude shows of early post-war days, this show packs something, and caused audience reaction to that something, which sustains hope anew for a revival of vaudeville.

There was a mellow retrospection in one neighbor's comment that "I haven't seen them in a long, long while," referring to Redmond and Wells. Maybe it was two other acts she was thinking about, but it evidenced a fondly lingering recollection of live stage entertainment.

These eight acts currently on tap are nothing to get excited about, but they have their points. Even such a thin musico-farce compromise as the Paige Sisters-Billy Kelly skit reminded of those good old No. 3 sketches with an ex-legit or an ex-picture name in some dramalet usually concocted by an Aaron Hoffman or an Edgar Allen Woolf.

RKO must be feeling its way with these eight acts, probably with a wisely economic conservatism and biding its time over the summer to see just how long this vaude comeback can hold up. But that vaude has a swell chance of staging this comeback is well evident even to the most conservative.

One wonders just where the local RKO would get off in these lean boxoffice days with the brand of features they've been exhibiting on the screen. Those eight acts are life-savers for the grosses.

As dovetailed, starting in the northwest, by the time these shows hit L. A. on their fifth week they play pretty smartly.

Frank Wilson opens with eight minutes of bike soloing, a few minutes overboard but keen in its class. He does lots of no-hand control and it's away from the usual.

Billy Black, local, starts off very Joe Frisco with a "Strutter's Ball" and then goes into rhythmic taps and fingers with an announced impression of Bill Robinson's stair dance. Black needs more than his straight stepology. A partner is the likely answer, either a girl for foil and s. a. or another boy for concerted legmania.

Neapolitan Four, with Italian songs, another local, mildly effective. Audrey Wykoff next introduces her father and grandfather in a family revue of three generations of hoofing and scored nicely.

Peggy and Dolly Paige (also Edythe, not billed) split the annunciators with Billy Kelly in their posilto skit. The girls are all comely and winsome lookers, with Kelly straighting nicely for the three young 'uns but winding up mating with their momma. A pleasing standard.

Galla-Rini and Sister with his musicianly revue was a hefty click. Sister does little compared to Galla-Rini's accordion soloing and the ensuing one-man band instrumentation.

Redmond and Wells with rough comedy next. Girl opens Spanish but sports a Bordoni ballroomb. Mixed team is local and will probably land east.

Three Swifts closed with their engaging Indian clubology.

"Laugh and Get Rich" (Radio) on screen. *Abel.*

86TH ST.

All bedecked in banners and bright colored flags in celebration of the RKO "Spring Festival," the 86th Street has for the first half headliner The Ingenues, girl band of 21. It makes a pretentious flash, running 40 minutes, and is a great audience act which probably reacts at the box office better on the road, than in New York. A large femme aggregation like this is, on the road, is like a musical circus.

The girls deliver music in mass production. When saxes step down to solo there are 15 of them. Likewise 14 ukuleles, 10 violins, 15 banjoes, 10 accordeons, 10 guitars and 10 tap dancers. Tricks are unfolded one after the other to solid applause. There are a few lightweight spots, such as the solo whistling bit and the first toe dance attempt. The latter missed through lack of coordination with the pit band, but on a repeat down in the act did nicely. Violin solo muffled through too much house organ played by one of the girls for accompaniment. With the mute off the fiddle it might be a different story.

Montrose and Reynolds, the only comedy on the bill, had things their own way for laughs. They socked over desired results quickly and ducked, taking no encore. Bell Montrose is okay as a dizzy dame and Reynolds builds up comedy points nicely as the feed. Material sounds fresh and contains many punchy spots.

Honey Boys, five in blackface, have a condensed modern minstrel routine without the end men. Singing is their forte, and they build on it. Tommy Hyde did an old-fashioned Primrose soft shoe a dandy style that landed. The finale, medley of various river song angles ending with the pop "The River and Me," sent them off for an encore return.

Four Juggling Nelsons, three men and a woman, went about their hoop and diavolo tricks in a business-like way, showing expert knowledge of their kind of act. They are standard to vaude and good workmen.

Business Saturday matinee light. Picture, "The Finger Points" (F.N.).

81ST ST.

This is the last week of vaude for the 81st. Saturday (2) the house goes straight pictures. RKO moguls ruled out stage entertainment in the belief that straight films will make more money. This house has played vaudeville since opening 15 years ago.

The 81st was a two-a-day until a few months ago, when it went continuous. When two-a-day, the audience was kind of tough on most bills. When it switched to a grind it drew one of the softest crowds in the metropolitan area.

Greatest squawk against this house has been made in warm weather, when, because of the lack of a cooler, the audience sweltered or stayed away.

Last first half this house will play held a good all-around entertaining bill. No highlight, but generally pleasing and given more than ordinary response.

Leatrice Joy, featured, was next to closing. First delineation is that of a young girl who suddenly bumps into her film hero. Second is a dramatic skit about a night club girl framed into squealing on her b. f. Latter is somewhat too dramatic for vaude and for one person to carry alone, but with Miss Joy's name it gets over. The ex-screen star was given a large hand at finish.

Dorothy and her Yellow Jackets opened. Dorothy is a slim blonde who works in most dancing numbers with the four boys assisting. Latter are the mainstay of act, all capable hoofers and acrobatic dancers.

Walters & Walters, ventriloquist, No. 2. Walters is carrying a huge load on his shoulders in throwing his voice from boy and girl dummy. He handles the combination nicely.

Jon Zellya well received. Most of the meat is in the middle.

Steel and Austin's low hoke went in the closing notch. Patter fair, with slapstick getting the response. Pair slap and tear at each other from start to finish. Femme assists.

"Finger Points" (F. N.), feature

LE MILLION

(Continued from page 50)

lent. Camera angles are modern, without obnoxiously so.

The millionaire is done by Rene Lefebvre, whose screen characterizations are emphasizing more every time his peculiar personality, and his ability in playing underdog parts. Femme lead is by Annabella, now under a term contract with Osso. She is vastly better than at the time of Gance's "Napoleon." She is a looker, acts well and her voice registers very clearly. Vanda Greville, English, does a foreign vamp with a strong English accent. Rest is excellent support.

Cost of film fully $80,000, and a sure paying proposition. *Mari.*

DREYFUS

(BRITISH MADE)

London, April 20.

British International production and release. Adapted from the play, "The Dreyfus Case," by Herzog and Rehfisch. Directed by F. W. Kraemer and Milton Rosmer. Production supervisor, F. W. Kraemer. Assistant direction and film editing, John Harlowe. Recorded RCA Photophone. In cast: Cedric Hardwicke, Charles Carson, George Merritt, Sam Livesey, Garry Marsh, Arthur Hardy, Beatrix Thompson. Length, 7,500 feet approximately. Censor's certificate "U." Running time, 80 mins. Reviewed London Pavilion, London.

English version of this British International, tri-lingual, made at Elstree, presents a picture of the documentary class, well out of the ordinary. It deals with a sufficiently vivid and dramatic subject to be interesting as dramatic narrative in itself.

B. I. tackled a hard job in documenting the famous Dreyfus case for talker purposes, and while the picture is outside most of the recognized classes of picture entertainment, it's an effort which deserves more success than most of B. I.'s talkers, actually having more entertainment value than the great majority.

Action opens at the start with no waste footage, opening sequences explaining suspected espionage within the ranks of the artillery officers, the first reel disclosing the Dreyfus name as the suspect. Younger picture patrons, not familiar with the trial, may question how there came to be such similarity between Dreyfus' handwriting and Esterhazy's. No attempt is made to clear up this point. First court-martial and drumming of Dreyfus out of the Army are well done, but overweighed by the second trial, when the reputation of the Army is questioned by Zola, and again in turn topped by the culminating trial when Zola fails to have Dreyfus acquitted.

In between, Devil's Island scenes are frankly sketchy, but as they are subordinated to the efforts of Zola and others in Paris, this blemish is not of importance. Following the last trial there is a suggestion of bad script work, the time lapse to the date of the acquittal being passed over by running a vocal comment on a black screen, ending with views of Dreyfus returning to his regiment, which act as the fade-out while the military bands churn out martial ditties.

Anyone who can't see the straightforward film values of the Dreyfus story knows nothing about b.o. demands. British International has served up a dish which has nothing if not interest.

Actual military and period detail looks remarkably good, although, without knowing the facts of the case, it seemed surprising to find French courts as unruly as Hollywood pictures show American courts to be. To the English, used to frozen silence in the justice spots, this always seems a bit difficult. Another surprise was the sneers at the justices noticeable in one trial. They may have done it in the actual trial; if so, the criticism doesn't hold.

Acting, generally, is good, the two best performances going to Charles Carson as Colonel Picquart and George Merritt as Zola; first rate trouping. Curiously enough, Cedric Hardwicke, one of this country's best actors, seemed wooden as Dreyfus, and was evidently so afraid of over-emphasizing that he under-acted too much. His quiet way of taking his first arrest was a little too casual to be convincing, particularly as no specific instance was cited against him.

Thoroughness of casting is one of the best spots around the picture, with a lengthy list of stage players. Garry Marsh was the heavy as Esterhazy, topped by Arthur Hardy as General Mercier. Beatrix Thomson, as Lucie Dreyfus, could not compete against the heavy guns of the stage troupers.

Supporting players were uniformally good, and camera work was slick, while the art direction, although unimaginative in treatment, faithful to the period. It seemed a bit unnecessary to flash in an old-fashioned cabaret troupe at the beginning.

Picture should do good business here in the better class houses, and might, properly exploited, be a good general booking on novelty lines. A little cutting would tighten it. *Chap.*

Variety Bills

NEXT WEEK (MAY 2)
THIS WEEK (APRIL 25)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (2)
Serge Flash
Ingenues
Peter Higgins
Ed Wynn
(Others to fill)
(25)
Ford & Price
Fontanello & C'l'no
Kitty Doner
Scholler & Carr
Bert Lahr
Helen Morgan
Joe Laurie Jr
H Busse Bd
Chester
1st half (2-5)
Lee Twins
(Others to fill)
2nd half (29-1)
Edler & Redd Bros
Phil Rich
Marion Sunshine
Larry Rich Co
Coliseum (2)
Seed & Austin
Andy Judy & Zeke
(Two to fill)
2nd half (29-1)
Golden Dreams
Al Norman
Ray Sedley

Roy Rogers
H J Conley Co
Billy & E Newell
Havana Casino Bd
Kenmore
1st half (2-5)
Jack North
Ann Codee
2nd half (6-8)
(Others to fill)
2nd half (29-1)
Dorothy & Y'J'k'ts
Walter Walters Co
Zelaya
Leatrice Joy
Seed & Austin
Madison
1st half (2-5)
Swan & Lewis
Ben Blue
Kingdom for Sale
2nd half (6-8)
(To fill)
2nd half (29-1)
Frank & E Monroe
Foy, Foy & Foy
Dorothy Stone
Earl Lavere
AKRON, OHIO
Palace (2)
8 Ft. Rhythm
Furman, Sh'y & L'
Pepito

BOOKED
Next Season with
FANCHON & MARCO
10 KIKUTAS JAPS
LES GHEZZIS
Dir.: LEDDY & SMITH

The Ingenues
81st St.
2nd half (29-1)
Swan & Lewis
Martha May
Belle Bennett
Ben Blue
Kingdom for Sale
86th St. (2)
Mangean Girls
Zelaya
(Two to fill)
2nd half (29-1)
Jimmy Burchill Co
Frank Devoe
Arnaut Bros
Harry Burns Co
58th St.
2nd half (29-1)
Downey-Libby Co
Maidie & Ray
Saul Brilliant
Hal Sherman
Fordham (2)
(To fill)
2nd half (29-1)
McCormick S'n, L'
Margaret Padula
Hibbitt & Hartman
Blanche Sweet Co
Alexandria & O'sen
Franklin (2)
T Balkoff Co
Packer & Hall
Kramer & Boyle
2nd half (29-1)
Casting Campbells
J Farrell Co
3 Jolly Tars
6 Minstrelettes
Lydia Barry
Herb Williams
Hippodrome (2)
Chas Carrer
Crowell & Allen
Lassiter Bros
Rassano
Crane & Earle
Havana Orch
Harry Burns Co
Brenks Bella Don'
(25)
Con'ce Evans Co
Ted & Al Waldman
Rin Tin Tin
Tracey & Vonett
Liazeed Arabs
Jefferson
1st half (2-5)
Callahan & Cook
Jerry & Co
2nd half (6-8)
(Others to fill)
2nd half (29-1)
Paula & Al Bloom
Don Galvin
Ferris & Rae
Sue Russell Co

Puck & White
(25)
Kafka, Stan' & Mae
Talent & Merit
Vancesl
Burns & Kissen
ALBANY, N. Y.
Keith's
1st half (2-5)
Frank DeVoe Co
Tracey-Vanett
Harry Kahn
2nd half (6-8)
Bennett-Gould
Mae Usher
Fred Ardath Co
2nd half (29-1)
Kitaro Japs
Honey Boys
Sam Hearn
Monica & A Skelly
ATLANTA, GA.
Keith's (2)
Wilfred Du Bole
Lubin Larry & A'
Impromptu Rev
Hal Jerome
(25)
Le Paul
Chamberlin & H'os
Ilse Marvenga
Chas Slim Timblin
BOSTON, MASS.
Keith's (2)
Bud & F Craig
Kirby & Duval
Blanche Sweet
Violet Carlson
Signor Friscoe Bd
(25)
Dance Aristocrats
Ernest Hiatt
Alleen Stanley
Maddox & Clark
R Huling & Seal
BUFFALO, N. Y.
Hippodrome (2)
Lamont 4
Senna & Dean
Wilton & Weber
Count Bernivici
(25)
Crystal 3
Worthy & Th'mpson
Sammy Cohen
Frances White
Leavitt & L'kwood
CEDAR RPDS., IA.
Keith's
1st half (2-5)
3 Rhythm Girls
Frances & Wally
Bomby & Gang
2nd half (6-8)
Samaroff & Sonia
Fields & Georgie
Our Gang Kids

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Sam Bernard Jr
Ada Brown
Ross & Bennett
Chas Withers Co
Royal (2)
Rogues of 1931
Buddy Walker
Parlis & Morton
2nd half (29-1)
Flo Mayo & Co
Nelson & Claxton
Claudia Coleman
Waimanale C'o'tes
Drug Store C'wboys
Parker & Hall
BROOKLYN, N. Y.
Albee (2)
Liazeed Arabs
Milton Berle Co
(Two to fill)
(25)
R'b'son De Witt Co
Frank Richardson
Charles Ahern Co
Flushing (2)
Bobby Folsom
Hal Sherman
(One to fill)
2nd half (29-1)
Diaz & Powers

2nd half (29-1)
Lane Spiro & C'co
Harry F'ster Welch
Faber & Wales
CHICAGO, ILL.
Palace (2)
Wallace Sis
Boreo
Wm Gaxton Co
Patricola
McLallen & Sarah
(25)
Rayo & Maye
Wm & J Mandell
Lillian Dawson
Olsen & Johnson
CINCINNATI, O.
Keith's (2)
Aussie & Czeck
Lytell & Fant
Peggy H Joyce
Britt Wood
White & Manning
(25)
Wallace Sis
Boreo
Wm Gaxton Co
Patricola
McLellan & Sarah

CLEVELAND, O.
Palace (2)
Roye & Mae
Wm & J Mandell
Roxy's Gang
Sylvia Clark
Kay Kyser
(25)
3 Rhythm Dancers
Billy Glason
Gus Edwards' Co
Gene & Glenn
105th St. (2)
Chaney & Fox
Paul Mall
Eddie Stanley
Youngsters of Y'ty
(25)
8 Ft of Rhythm
Furman, Sh'y & L'
Pepito
Puck & White
DALLAS, TEXAS
Keith's (2)
Falls, Read'g & B'
M'hall Montgomery
Wilson Sis
Johnny Burke
(25)
C' Blossom & June
Bobby May
Yorke & King
DAVENPORT, IA.
Orpheum
1st half (2-5)
Lane Spiro & Chico
Harry F'ster Welch
Faber & Wales
2nd half (6-8)
3 Rhythm Girls
Frances & Wally
Bomby Gang
2nd half (29-1)
Magic Fountain
Whitey & Ed Ford
Joe Moy & Datty
DES MOINES, IA.
Orpheum
1st half (2-5)
Samaroff & Sonia
Fields & Georgie
Our Gang Kids
2nd half (6-8)
Phyllis Ray 8
Gracie Barry
Stone & Lee
2nd half (29-1)
3 Rhythm Girls
Frances & Wally
Bomby Gang
FT. WORTH, TEX.
Keith's (2)
Bra', C' & VanAlst
Ashley Page
Clifford & Marion
Melody Parade
(25)
Falls, Read & B'
M'hall Montgomery
Wilton Sis
Johnny Burke
HOUSTON, TEXAS
Keith's (2)
Lorge & Morgner
Victor Oliver
Joe Besser Co
Ross Wyse Jr
(25)
The Agemos
Irving Edwards
20th Century Rev
IND'APOLIS, IND.
Lyric (2)
Chappelle & C'lton
Radio Texans
F X Bushman Jr
Dick Henderson
Art Henry Co
Geraldine & Joe
(25)
Everett's Monks
Campbell & Lloyd
Milton Byron Co
6 Hot Shots
Brooks & Rush
Girls from T'uoland
KANSAS CY., MO.
Keith's (2)
Gilbert Bros
Jean Boydell
Bud Harris
Art Frank Co
(25)
5 Jewels
Roxy La Rocca
Ann Seymour
Diamond Boys
LINCOLN, NEB.
Stuart (2)
Whitey & Ed Ford
N Lockford Co
(25)
York & Marks
Forum Boys
LOS A'G'LES, CAL.
Keith's (2)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
(25)
Audrey Wycoff
Galli Rini Sis
Billy Kelly Co
3 Swifts
LOUISVILLE, KY.
Rialto (2)
Franklyn D'Amore
Flo Lewis
H Bergman Co
Ward & Van
Stanley Twins
Bob Robison
(25)
Sanl Freed 4
Dick Henderson
Radio Texans
Lita Gray Chaplin
Art Henry Co
Geraldine & Joe
MADISON, WIS.
Orpheum
1st half (2-5)
Geo Libby Co
O'Brien & Hewett
Joe Marks Co
2nd half (6-8)
H Delmar's Rev
2nd half (29-1)
Tom Evans & Co
Melino & Davis
J Herbert's Rev
MEMPHIS, TENN.
Orpheum (2)
J & B Cavanaugh
York & Johnson
Marty May Rev
(25)
3 Shades of Brown
Jack Usher Co
Mary Haynes
Colleano Fam
MILWAUK'E, WIS.
Riverside (2)
Wilson Keppel & B'
El Cleve
Wm Edmunds Co
Ray Samuels
(25)
Osaka Boys
Rose & Wilson

Rita De Gardi & Co
4 Frolic Sis
Robbins 3
Nash & Fately
Sylvia Clark
N Lockford Co
MIN'POLIS, MINN.
Keith's (2)
Robbins 3
Nash & Fately
Olsen & Johnson
(25)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
NASHV'LE, TENN.
Keith's (2)
3 Shades of Brown
Jack Usher Co
Mary Haynes
Colleano Fam
(25)
Franklyn D'Amore
F X Bushman Jr
Flo Lewis
Stanley Twins
NEWARK, N. J.
Keith's (2)
Ford & Price
Chas Withers
(Three to fill)
(25)
Earl Jack & Betty
Birnes & Kaye
Lillian Roth
Milton Berle Co
N. ORLEANS, LA.
Keith's (2)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
(25)
Wilfred Du Bole
Lubin Larry & An'
Impromptu Rev
Hal Jerome
OAKLAND, CAL.
Orpheum (2)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
(25)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
OKLA. CY., OKLA.
Liberty (2)
Olympia's P' Win's
Murray & Allen
Jone & Kate Lee
Al K Hall
(25)
Bro', C'sh'm, VanA'
Ashley Paige
Clifford & Marion
Melody Parade
OMAHA, NEB.
Orpheum (2)
Nellie Arnaut
Fritz & J Hubert
Tom & R Romaine
Geo Price
Gus Thalero Gang
Boo Sarche
Mack & Stanton
Hubert Dyer Co
(25)
Gilbert Bros
Jean Boydell
Harris & Van
Art Frank Co
The Alexanders
Calvins & Rosem'ry
Rolland Hamblin
Nims 3
PATERSON, N. J.
Keith's
1st half (2-5)
Al Abbott
Maidie & Ree
Herb Williams Co
2nd half (6-8)
Goody, Ora & S'th
Karyl Norman
Eddie Pardo Co
Nick Long Jr Co
2nd half (29-1)
Mulroy McN' & R'
Ruby Norton
Morris & Campbell
J Pettie & Buddy
PORTLAND, ORE.
Orpheum (2)
James Evans Co
Donovan Girls & B'
Weaver Bros & E'
Home Folks
Tyler & St Claire
Mandell's Man'kins
Lee Mason & Sonny
3 Silvers
(25)
Homer Romaine
Major Sharp & M'
Mills & Bobby
Dove Apollon
ROCHESTER, N.Y.
Keith's (2)
Zelda Bros
Frank Conville
Carrying On
Burns & Allen
(25)
Chaney & Fox
Paul Mall
Eddie Stanley
Youngsters of Y'ty
ROCKFORD, ILL.
Palace
1st half (2-5)
Tommy Evans
Melino & Davis
J Herbert's Rev
2nd half (6-8)
Geo Libby Co
O'Brien & Hewett
Joe Marks Co
2nd half (29-1)
Samaroff & Sonia
Fields & Georgie
Our Gang Kids
S'LT LAKE, UTAH
Orpheum (2)
Bert Nagle Co
DeVito & Denny
Joseph Regan
4 Ortons
(25)
Nellie Arnaut
Fritz & J Hubert
Tom & R Romaine
Georgie Price
SAN ANT'IO, TEX.
Keith's (2)
C' Blossom & June
Bobby May
Yorke & King
(25)
Lorge & Morgner
Victor Oliver
Joe Besser Co
Ross Wyse Co
SAN FR'SCO, CAL.
Golden Gate (2)
The Tanzolas
Foster Fagan, Cox
Edgar Bergen

Ken Murray & Co
Marl O'Sweeney
Jellybean Johnson
H & M Skatelle
Holly'd Boule'des
(25)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Harry & Whitledge
SEATTLE, WASH.
New Orpheum (2)
Pasquali Bros
Fox & Curtis
Small Bros & Ha's
Evans & Mayer
(25)
Paul Kirkland
Joan & H Kennedy
Joe Termini
White & Morton
The Two Zuros
3 Joys
McCormick & W'ce
3 Phantoms
SIOUX CITY, IA.
Keith's
1st half (2-5)
The Alexanders
Calvins & Rosem'ry
Gracie Barrie
Stone & Lee
Phyllis Rae
SO. BEND, IND.
Palace
1st half (2-5)
H Delmar's Rev
2nd half (6-8)
Carleton & Ballew

Cropley & Violet
Tommy McAuliffe
(25)
Wilson Keppel & B'
El Cleve
Wm Edmunds
Ras Samuels
Lloyd Nevada Co
Frank Evans
Lucas & Lillian
Dorothy Bush Bd
TORONTO, CAN.
Hippodrome (2)
Crystal 3
Worthy & Th'mpson
Sammy Cohen
Frances White
Leavitt & L'kwood
(25)
Victoria & Lorenz
Morgan & Stone
Casa & Lehn Co
Dr Rockwell
The Merediths
TRENTON, N. J.
Keith's (2)
Andressens
Geo McLellan
Leatrice Joy
Teck Murdock Co
(25)
Casting Stars
Bernard & Henry
A & M Havel
Raynor Lehr Co
TROY, N. Y.
Keith's
1st half (2-5)
Bennett & Gould

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Wm. Morris, Jr.; Abe Lastfogel

Jack & K Spangler
2nd half (24-1)
Helen Carlson
Lewis & Blake
Geo Libby Co
O'Brien & Hewett
Joe Marks Co
ST. LOUIS, MO.
Keith's (2)
5 Jewels
Roxy La Rocca
Will-Gladys Ahern
Ann Seymour
Diamond Boys
ST. PAUL, MINN.
Orpheum (2)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
(25)
Betty Jane Cooper
Lathrop Bros
Cardini
Chas Foy Co
SYRACUSE, N. Y.
Keith's (2)
Edler & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
(25)
Zelda Bros
Frank Conville
Carrying On
Burns & Allen
TACOMA, WASH.
Keith's (2)
Paul Kirkland
Kennedy Sis
Joe Termini
White & Morton
(25)
James Evans Co
Donovan Girls
Weaver Bros & E'
Home Folks
TOLEDO, OHIO
Keith's (2)
Kafka, Stan' & Mae
Talent & Merit
Vancesl
Burns & Kissen
Barbarino & Pal
Nixon & Sans

Honey Boys
Sam Hearn
F Ardath Co
2nd half (6-8)
Frank DeVoe Co
Tracey-Vanett
Harry Kahn
2nd half (29-1)
Willie Mauss
2 Blossoms
Jim McDonald
Ann Pritchard B's
VANCOUVER, B.C.
Keith's (2)
The DeToregges
Sidney Page
Aunt Jemima
Michon Bros
(25)
Pasquali Bros
Fox & Curtis
Small Bros & H'yes
Evans & Mayer
WINNIPEG, CAN.
Capitol (2)
Betty Jane Cooper
Lathrop Bros
Madley & Duprey
Cardini
Chas Foy Co
(25)
Gaudsmith Bros
Venita Gould
Bobby Pinkus
Jack Sidney Co
YONKERS, N. Y.
Keith's (2)
Chinese Collegians
2nd half (29-1)
Jim Storey Rev
Farfarello
H Stanley Co
Harris & Healey
Bob Murphy
YOUNGSTOWN, O.
Keith's (2)
McDonald 3
Billy Glason
Gus Edwards' Co
(25)
Lamont 4
Senna & Dean
Wilton & Weber
Count Bernivici

Loew

NEW YORK CITY
Boulevard
1st half (2-5)
Bob Brandeis
O'Neill & Manners
Frances Arms Co
Young China
(One to fill)
2d half (6-8)
Harney & Connors
Bertrand R & L
Burke & Durkin
La Manno's Co
(One to fill)
Capitol (2)
Irving Aaronson Bd
National
1st half (2-5)
Harry & Curly
Irving's Flappers
Joe Darcey Co
Vercell Sis
(One to fill)
2d half (6-8)
Maxine & Bobby
McC'rthy & Sten'rd
Herbert Faye Co
Eliz Morgan Co
(One to fill)
Orpheum
1st half (2-5)
Moran & Wiser
Peggy English Co
Geo Yeoman & L

Purple East
2d half (6-8)
Shields & Arden
Wally Sharples Co
Senator Murphy
Harmaniacs
(One to fill)
Metropolitan (2)
Meyers Lubow & R
Nina M McKinney
Franklyn Ardell Co
Willie Solar
Miriam Hoffman Co
Pitkin
1st half (2-5)
Lohse & Sterling
Pat Henning
F & M Britton
(Two to fill)
2d half (6-8)
T & M Mason
Joe Pope Jones Co
Williams & Delan'y
Buster Shaver Co
(One to fill)
Valencia (2)
Dolores Eddy & D
Mitchell & Durant
Louis Barrison
ASTORIA, L. I.
Triboro
1st half (2-5)
J & M Mason
Joe Pope Jones

SIDNEY PAGE
MAY 1
VANCOUVER, B. C.
Personal Dir. O. L. OZ

Williams & Delan'y
Eliz Morgan Co
2d half (6-8)
Tex Guinan Gang
Paradise (2)
Parisian Red Heads
Hilton & Garon
Harry Girard's Ens
Ilse Starr
State (2)
Kaonzawa Tr
Bernard & Henri
Ted Adolphus Co
Don Cummings
Harry Rose
Carl Shaw Co
BROOKLYN, N. Y.
Gates Ave.
1st half (2-5)
Maxine & Bobby
3 Salties
Arnaldo Co
(Two to fill)
2d half (6-8)
Ralph Olsen Girls
Mickey Feeley Co
Hector & Pals
Norton & Haley
Purple East
46th St.
1st half (2-5)
Ralph Olsen Girls
Dale Bros
Norton & Haley

Seymour & Howard
Stuart & Lash
Stuart & Lash Co
2d half (6-8)
Young China
Dave Vine
F & M Britton
(Two to fill)
BALTIMORE, MD.
Loew's (2)
Chester Fredericks
Dezso Retter
6 Galenos
Nina Olivette
BAY RIDGE, L. I.
Loew's
2d half (2-5)
A & G Falls
Senator Murphy
La Manno's Co
(One to fill)
2d half (6-8)
Edison & Louise
3 Salties
Frances Arms Co
Lazar Morse Co
BOSTON, MASS.
Loew's (2)
Luster Bros
Alton & Wilson
Eileen Dougall Co
Harmon & Sands
O'Donnell Blair Co

BUFFALO, N. Y.
Loew's (2)
Tod Claire
Jack Powell
Aileen Clark
2 White Flashes
Skating Bear
Martha Clair
CLEVELAND, O.
Granada (2)
Ted Lewis Orch
COLUMBUS, O.
Loew's (2)
Castleton Mack & O
Cecil Graham
4 Kemmys
J'RS'Y CITY, N. J.
Loew's (2)
Calts Bros
Marcellus Dancers
Chris Charlton
Sol Gould Co
Kay Hamlin & Kay
MONTREAL, CAN.
Loew's (2)
Leonard & Jean'tte
Helen Justa & C
Joe Young Co
Freda & Palace
Braille & Pallo Rev
NEWARK, N. J.
Loew's (2)
Martin & Martin
Maxine Lewis Co
Stan Kavanaugh
Earle Faber Co
Tommy Mon'h'n Co
NEW JERSEY
Palisades Park (2)
Hashi & Osai

Palermo's Canines
Great Johnson
(One to fill)
PITTSBURGH, PA.
Loew's (2)
Bert Frohman
Wilbur Hall
D & E Barstow
Bert Faye
Vivian Fay
ROCHEST'R, N. Y.
Loew's (2)
Jack Benny
Marie Marsh
Evelyn Wilson
Billy Rolls
Ade Io Val Co
SYRACUSE, N. Y.
Loew's (2)
Howard & Laurie
Bob Hall
King King & King
W'SHINGT'N, D. C.
Palace (2)
5 Gobs
Borrah Minnevitch
YONKERS, N. Y.
Loew's
1st half (2-5)
Lucille Sis
Hector & Pals
Buster Shaver Rev
(One to fill)
2d half (6-8)
Moran & Wiser
Wally & Zella
Joe Darcey Co
Living Jewels
(One to fill)

Picture Theatres

NEW YORK CITY
Capitol (21)
"Future B'way S'e"
Benny Davis
Vilma & B Ebsen
Little Jackie Heller
Marg'rite & Leroy
Duke Michuele
3 Ryans
Kate Smith
"Tailor Made Man"
Paramount (1)
"Paradise Isle"
Buck & Bubbles
Robin & Hood
Haines 2
Evans & Bines Tr
(25)
"Parlor Sports"
Lulu McConnell
Charlie Davis
Fields, S'th & F'lde
Raymond Baird
Berke Girls
Rubinoff
"Dude Ranch"
Roxy (24)
"Circus Days"
Dee Starr
Patricia Bowman
6 Gordolans
Rod Donahue Co
Adele Reed Co
Bella Donah Co
The Suytons
Laitue & Raymond
Nelman Bros
Ros Castillos
"Doctors' Wives"
CHICAGO, ILL.
Chicago (1)
"Vagabond Trails"
Kuzhetsoff Tr
Christy & Nelson
Minnehaha
3 Rs
Marjorie McGonigal
"Tarnished Lady"
(25)
"Illustrations"
Frank Gaby Co
Llora Hoffman
Stanley Bros
Foster Tr
Paradise (1)
"Revue Russe"
Mark Fisher Bd
Gregory Ratoff
L & F Berkoff
Stetson
Berkoff Girls
"Dishonored"
Oriental (1)
"Goin' To Town"
Benny Meroff Bd
Hatt & Herman
Walter Powell
Rogers & Wynn
Tyle Boys & Girls
"Daybreak"
Tivoli (1)
"Town Topics"
Hap Hazzard
Broadus Erle
Grauman Hess & V'
Lambert Ballet
"Dishonored"
Uptown (1)
"Stop Look & L'n"
Fred Keating
Joseph Griffin
Johnny Briant
Lambert Ballet
"Dishonored"
BOSTON, MASS.
Metropolitan (1)
"Paradise Isle"
Buck & Bubbles
Robins & Hood
Haines 2
Evans & Bines Tr
(25)
"Dream Garden" U
Rome & Dunn
Goss & Bourmane
R Ellis & La Rue
Sanford Ens
BROOKLYN, N. Y.
Paramount (1)
"Buddy Rogers" U
(25)
"Hot F'm Harlem"
Bill Robinson
C Calloway Bd
Ada Ward
Alma Smith
John Mason
Rutley Dandridge
BUFFALO, N. Y.
Buffalo (25)
"Westward Ho!"
Benny Ross
"City Streets"
Hippodrome (25)
Frances White
Worthy & Th'mpson
Sammy Cohen
Crystal 3
Leavitt & L'kwood
"Cracked Nuts"
Shea's (1)
"Oh Lester"
Teddy Joyce
Lester Allen
Wayburns Co
Pat Lane
3 Cressos
Mayo & Marie
Ginger Kennedy
Floris Vestoff
(25)
"Westward Ho"
Mrs. Riley's Son
Queen, Queen & Q'n
Calif Rangers
Carleton Emmy Co
Lucille Peterson
Merkert Co
CLEVELAND, O.
State (25)
"Rolling Along"

Ted Claire
Jack Powell
Aileen Clark
White Flashes
Martha Claire
Skating Bear
"City Streets"
DENVER, COLO.
Denver (1)
"Antique Shop"
Syd Marion
Oh Wah Tr
Geo Andre Co
Marie De Vay
J Arthurs Co
(25)
"Duke Ellington"
DETROIT, MICH.
Fisher (25)
Bob Nolan
Tom Patricola
Ann Rath
Dorothy Jordan
Los Cawthorn
Marjorie Rambeau
"Tailor Made Man"
Fox (25)
"Headliners"
Mangean's Int'n'ls
W Jenner & B
Wells, Winthrop, S'
Gay Sis
Mastbaum (1)
"Porcelain & Jade"
Benny Ross
Valentine Vox
Emily Walters
Douglas Stanbury
Maureen & Sonny
Larry Adler
Dorothy South
Bourman Co
(25)
"Cupid's Carnival"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co
HOUSTON, TEXAS
Metropolitan (1)
"What A Night"
Hurst & Vogt
Les Ghezzis
4 Queens
Mae Joyce
Gomberelli Co
(25)
"On With Dance"
Ted Leary
Gus & Will
Erner & Fisher
Auriole Craven
Seena Mahlisova
Bines Tr
IND'APOLIS, IND.
Indiana (1)
"Cupid's Carnival"
Charlie Hill
Tammy Wonder
Anna Chang
Bernice & Emily
Foster Co
(25)
"Imagine My E'nt"
D & J O'Groman
Stanley Bros
Alfred Latell
JERSEY CY., N. J.
Stanley (1)
"Sweethearts"
(25)
"Winging Home"
Webb & Douglas
Sylvia Froos
Conrad's Pidgeons
3 Allison Sis
Mary Read Co
MIN'POLIS, MINN.
Minnesota (1)
"Illustrations"
Frank Gaby Co
Llora Hoffman
Stanley Bros
Foster Tr
(25)
"3 of A Kind"
Hal Nelson
Max Co
F Sylvester Co
Grace Bowman
George Prize Co
Foster Co
NEWARK, N. J.
Branford (1)
"Winging Home"
Webb & Douglas
Sylvia Froos
Conrad's Pidgeons
3 Allison Sis
Mary Read Co
(25)
"Carnival o' Youth"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
NEW HAVEN, CT.
Paramount (1)
"Rhythm Queens"
Helen Lewis Bd
Clyde Hager
4 Micheal Girls
Buddy Howe
Bernice Stone
(25)
"Paradise Isle"
Buck & Bubbles
Robin & Hood
Haines 2
Evans & Bines Tr
N. ORLEANS, LA.
Saenger (1)
"On With Dance"
Ted Leary
Gus & Will
Erner & Fisher
Auriole Craven
Seena Mahlisova
(25)
"Old Man R'hym"

Block & Sully
White & Stanley
Gould Tr
PHILA'D'PIA, PA.
Earle (25)
Miriam Hoffman
Gohl & Raxe
Lew Hearn Co
Jack North
Carlton & Ballew
Lee Twins Co
Ann Codee
4 Aces & Queen
"Subway Express"
Mastbaum (1)
"Carnival of Y'th"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Tr
(25)
"Down Came McG"
PITTSBURGH, PA.
Enright (25)
"N'Y Club Frolics"
Brian Macdonald
Rome & Gaut
The Dades
Starr Bros
Bobby Gordon
"God's Gift to W'"
Penn (25)
"Novelettes"
Wesley Eddy
Castleton
Mack & Owen
The Kemmys
Eva Ivey
Stanley (1)
"Westward Ho"
Riley's Son Geo
Queen, Queen & Q'
Calif Rangers
Carlton Emmy
Lucille Peterson

Markert Co
(25)
"Porc'l'n & Jade"
Valentine Vox
Valine Walters
Douglas Stanbury
Larry Adler
Maureen Smith
Dorothy Smith
Bourman Co
SAN ANT'O, TEX.
Texas (1)
"Miniatures"
(25)
"What A Night"
Hurst & Vogt
Les Ghezzis
4 Queens
Mae Joyce
Gomberelli Co
ST. LOUIS, MO.
Ambassador (1)
"Imagine My Em't"
D' & J O'Groman
Stanley Bros
Alfred Latell
(25)
"Vagabond Trails"
Kurzneisoff Tr
Christy & Nelson
Minnehaha
Roy, Really & Ray
Gypsy Singers
TORONTO, CAN.
Imperial (1)
"Down Came McG"
(25)
"Oh Lester"
Teddy Joyce
Lester Allen
Wayburn Co
Pat Lane
3 Cressos
Mayo & Marie
Ginger Kennedy
Floria Vestoff

Fanchon & Marco

NEW YORK CITY
Academy
1st half (1-4)
"Society Circus" I
Harris Twins
Tabor & Green
Betty Irene & S'la

MEMPHIS, TENN.
Loew's State (1)
"Enchantment" I
Joe Fong
3 Meyakos
Sensational Togo
Jack Lester

LEDDY & SMITH
LABEL
JACK POWELL
THE
DYNAMIC DEMON
of the Drumsticks

Rose Marie Carter
Woodling's Half E's
Sunkist Beauties
Audubon
2nd half (5-7)
"Society Circus" I
Harris Twins
Tabor & Greene
Betty Irene & S la
Rose Marie Carter
Woodling's Half E's
Sunkist Beauties
ATLANTA, GA.
Fox (1)
"Gondoliers" I
The Romeros
Masters & Gautier
Moro & Yocanelli
Ben Ali's Co
Sunkist Ens
BRIDGEPORT, CT.
Fox-Poli (1)
"Topical Tunes" I
Coscia & Verdi
Alexander Sis
Stiles Marsh
Edb & E Burroff
Carroll & Thomas
Sunkist Beauties
BROOKLYN, N. Y.
Fox (1)
"The Dance" I
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Dave Robel
Sunkist Beauties
DETROIT, MICH.
Fox (1)
"Love Letters" I
Jerry Coe
Notson & Knight
Jeanne Deveraux
Jim French's Co
George Ward
Reynolds & Sicnell
Sunkist Beauties
FRESNO, CALIF.
Wilson
1st half (30-3)
"Varieties"
Sully & Thomas
Norman Thomas 5
Flying Flemings
Baker Dove & A
HARTFORD, CT.
Capitol (1)
"Vaud Echoes" I
Bob Uke Henshaw
The Allison Tr
4 O'Connors
Ed & J Rooney
Doreen Rao

Sanami Co
Sunkist Beauties
MILWAUK'E, WIS.
Wisconsin (1)
"Golden West" I
H & B Hutchins
H Ho Gray Co
Chief Eagle Feather
Valerie Wade
Jimmy Aines
Alb'a Rasch Dance's
NEW HAVEN, CT.
Palace (1)
"Icy Hot" I
Blomberg's Alask's
3 LeGrohs
Herns & Wallace
Helen MacFarland
Sunkist Beauties
N. ORLEANS, LA.
Loew's State (1)
"Doll Follies" I
Les Klicks
LaSalle & Mack
Doyle & Donnelly
Ramon & Virginia
R Loomis Dancers
N'G'RA F'LS, N.Y.
Strand (1)
"Headliners" I
Mel Klee
Mangean's Int'n'ls
Walter Jennier & B'
Wells W'throp & S'
Gae Sis
OAKLAND, CAL.
Oakland (30)
"Olympic Games"
Paul Remos
Hal Haig
Francia
Sunkist Ens
PHILA'D'HIA, PA.
Fox (1)
"Moonlight R'" I
Weston & Lyons
Charles Brugge
3 Melvin Bros
Frella Sullivan
Curry & Brown
Pierce & LaZelle
Sunkist Ens
PORTLAND, ORE.
Paramount (1)
"Mickey Mouse" I
Mickey Mouse
3 Rolling Stones
Toots Novello
Helen Petch
Chrissie & Daley
Louis & Cherie
Sunkist Beauties
SAN DIEGO, CAL.
Fox (30)

EDDIE STANLEY SEZ
Success Is Not Measured
by the Size of Your Hat (Head)
Many a Man with a 5½ Head Size
Has a 7½ Bank Account
Dir.: LEDDY & SMITH

H'LYW'D, CALIF.
Pantages (30)
"Broken Dolls"
C Bennington Bd
Mowatt & Hurdy
3 Comets
Sunkist Beauties
HOUSTON, TEXAS
Loew's (1)
"Way Back When"
Chas Irwin
3 Bennett Bros
Carla Torney Dan's
6 Amer Belfords
Arthur Turrelly
Madeline DuVal
JOLIET, ILL.
Rialto (1)
"Moroccan" I
Hadji Ali
Guylenno
Ali Hassan's Co
Jones Haylord
Sherry Louise
Gayl, Bett & Daro
Ferdna
Eva Nightingale
Sunkist Beauties
L'S ANG'L'S, CAL.
Loew's State (30)
"Stars of Tomorr'w"

"N S E W"
Wahl'n & H'rlott
Glen Dale
Elvira Tanzi
Sunkist Ens
S'N F'RISCO, CAL.
Warfield (30)
"Russian Art"
Bill Telaak
Bud Hanley
Olga & Mischka
Walters 2
Mecha Bessoff Or
Gabriel Salmulina
Russian Ens
Eddie Kuhe
Vasil Vania
SAN JOSE, CALIF.
California
2d half (3-6)
"Varieties"
Sully & Thomas
Norman Thomas 5
Flying Flemings
Baker Dove & A
SEATTLE, WASH.
Paramount (1)
H'lyw'd Collegians
Dorothy Crooker
SPR'GF'LD, MASS.
Fox-Poli (1)
"Top o' The World"

(Continued on page 71)

Hollywood Tip-Offs

By Claude Binyon

Hollywood, April 25.

"I'm a nawther. They got me in the writing department squaring traffic tickets."

"Yes, I'm pretty busy. My current release is the 'Birth of a Nation' revival."

"ATTENTION PRODUCERS! Read this notice!: 'Joe Helliott, who played the part of the cab driver, was great in this picture. His performance was so sterling the people applauded him loudly for the short time he was on the screen. Mr. and Mrs. John Helliott, his parents, were in the audience and stood up and took a bow with tears in their eyes. It was very touching and we are all very proud of this home town boy who has made good.'—Clear Creek, Mo., Weekly Doings."

"Tell the publicity department that the next time they fix up my biography make me graduate from some classy college in Europe. This Harvard business is too common."

"Since she got star billing she won't eat sardines with the bones in."

"Hello, everybody; I'm sure glad to be at this premiere. I saw it eight times already and I'd like to see it eight times more, that's what I think of it. I hope you'll like me in it."

"That man standing outside the studio is One-Eye Connelly."

Laying Off Ma

"Dear Ma—You don't have to send me no more money, as I got a nice job in a store downtown until I get into pictures. Also I have a nice little apartment in a reasonable apartment house called the Beverly Wilshire hotel in Beverly Hills, so don't write to me at the Y. W. C. A. any more. Love. Daisy."

"My husband won't be home tonight. He says he's working on some remakes."

"Honest, honey, I like you. Come up some night, bring some drinks and we'll go out to dinner and a show."

"She's fading. Running around now with an assistant director."

"Can't you hold off that divorce suit for a while, Mrs. Dunkirk? Your husband's formula for marital bliss is coming out in the next issue of 'Hollywood Secrets'."

"Am I a sap! I claimed credit for the picture on the strength of the Los Angeles reviews."

"When you panned the old man in front of that office boy didn't you even notice the facial resemblance?"

"Why can't I go in and see him? I'm his agent!"

"She's in a tough spot. If she admits she bought the car second-hand it'll ruin her socially and if she says she bought it new they'll be guessing her age."

"Look around and familiarize yourself with the studio, Mr. McGuire. We'll suggest a story for you to write when we get around to it."

DOPE JOINT ALLEGED IN EXCLUSIVE APT.

Charged with possessing an opium layout found outside of her apartment, Veronica Barry, 24, dancer, of 31 West 71st street, was held for trial in Special Sessions by Magistrate McDonald.

Miss Barry was seized in a raid by Coleman Manning of the federal narcotic division and Detective Arthur Jocker of the police narcotic squad. In the apartment at the time was Joseph Harris, 33, of 15 Avenue B. He was also arrested, but freed.

The raid occasioned excitement in the exclusive apartment. That the federal forces assisted gave an importance to the arrest.

When Manning and the others entered, he testified, he could smell the fumes of opium. The room was heavily brocaded, he said, to absorb the fumes. It is believed tenants had complained.

Manning raised the window of the apartment as soon as he entered and saw the contraband on an adjoining roof below. He recovered the opium pipe, an alleged jar of opium and a jar of yen shee.

Attorney Joseph Aaronson moved for a dismissal of Harris, which the court granted as he did not live in the apartment. Miss Barry waived examination.

MURDER INDICTMENT

Likely Against Strepp—Confessed Killing Burlesque Girl

An indictment charging murder in the first degree will be asked of the grand jury by the district attorney against Leander G. Strepp, gassed war veteran, who last Friday (24) choked to death his sweetheart, Blanche Somers, burlesque soubret, in the apartment they occupied in the Hotel St. George, 49 East 12th street. According to the police Strepp admitted causing the girl's death during a quarrel as to who should pay the rent of the apartment.

Strepp had been living with Miss Somers, who was in a burlesque show at People's theatre. After accomplishing the strangling, the man walked about the streets for two hours and then reported his act to the police of the East Fifth street station, announcing, "I have just bumped off my sweetheart."

Detectives took him to the hotel. In a room on the fourth floor they found the body, trussed up with rope and lying on the bed. She had been dead about two hours. According to the manager of the theatre the girl's home was in Baltimore. She had been married but had left her husband some time before meeting Strepp. The latter is being held in the Tombs.

Loop Poker Player Is Taken in N. Y. for $68 as He's Out for Big Time

Charles Keller, 28, Chicago salesman, claims he was taken by a group of New York bad men for $68 in a card game at the Hotel Wellington.

Following his loss, Keller played sleuth and trailed one of his men. He rode with him north on an L train and after a spirited chase in a cab overtook him in Central Park and 65 th street.

The prisoner gave his name as Robert Patterson, 44, salesman, 356 West 34th street. He denied the charge and asserted through his attorney, Eli Johnson, he had never seen Keller before. Keller told Magistrate McDonald he was positive Patterson was one of the card players, but the Court held that Keller lacked evidence and Patterson was freed.

Keller is stopping at the Hotel New Yorker. He stated he was approached by Patterson in the lobby of the hotel. They became chummy.

Patterson invited Keller to the Hotel Wellington, he said. He whispered into Keller's ear he had some beautiful show girls who were lonesome. Keller was interested. They arrived at the Wellington. No femmes, but a few boy friends of Patterson arrived, said Keller.

They almost shook Kellers' hand off they were so happy to see him. Keller inquired about the femmes and the boys told him they would

(Continued on page 85)

Cheating Gambler Given Heavy Sentence in Jail

The most severe sentence to be handed out in New York on a conviction of cheating at cards was imposed in Special Sessions Monday (27) on Alexander Wollmer, manager of a garage at 706 Amsterdam avenue. He was sentenced to three years in the Penitentiary. He received a suspended sentence on an additional charge of being a common gambler.

Wollmer was arrested during a police raid on the garage Feb. 28 while a dozen chauffeurs were playing crap around a green baize-covered table in the office of the place. Inspection of the table showed that it had been electrically wired. The dice were also loaded. He would only make use of this method, of course, when he was shooting, or betting on a shooter. Besides this outfit the cops found several decks of marked cards.

The police raided the place after receiving numerous complaints from the wives of taxi drivers who kept their cars in the garage that their husbands were constantly shy on earnings.

Table Manners

Another host-guest problem overlooked by Emily Post arose the other evening, since creating endless fiery argument.

At the conclusion of a dinner, waiters carried to the several guests a fair-sized block of ice, on the top of each a bunch of grapes. Without exception the guests detached grapes and ate them, until the ice block reached the hostess, who rubbed her hands along the sides of the substituted chilled finger bowl.

Argument, should the ice first, have been offered the hostess, to set the style, or should the hostess also have taken a grape, to protect her guests?

DAVIS' STORY ABOUT WOMAN ACQUITS HIM

Roland E. Davis, more or less well known along Broadway, was acquitted by a jury in General Sessions of assault upon Mrs. Anna M. Sharpe, living at the Pierrepont Hotel, Brooklyn. The alleged beating occurred last September after the two had dined and danced at the defunct shooting gallery, the Club Abbey. The jury was dubious about the woman's story that Davis had first beaten her in a taxicab and later forced her to enter an apartment at 22 East 31st street, where he held her a prisoner.

Mrs. Sharpe, who is about 10 years the senior of Davis, told the jury that on the evening of Sept. 17 she received a phone call to go to the roof garden of the St. George in Brooklyn to meet a friend. She was introduced to Davis by the headwaiter. They then proceeded to the Club Abbey and later the beating took place.

Davis, who acted as his own lawyer and did a good job of it, admitted the circumstances of his meeting with the woman but did not take very well to her because of her age. While crossing the bridge in a taxi, he said, he became disgusted when she threw her arms around his neck. At the end of the bridge he gave her money to pay the fare and that was the last he saw of her.

Davis became known some time ago when the story of his 10-minute honeymoon with Yolanda Lossee, the dancer, was spread in the newspapers.

WOMAN'S BAD CHECK

Said She Gave It on Lost Bets—Complaint Withdrawn

Jack Siegelbaum, restarauteur, residing at 319 West 94th street, withdrew his charge of issuing a rubber check against Bertha Belzer, 45, of the Alamac hotel. Magistrate August Dreyer permitted the withdrawal.

Siegelbaum saw the Belzer woman and a man said to be her husband, an attorney, he told reporters, leave the Alamac hotel. He approached the defendant and asked her to make good the check. She refused. Siegelbaum had Patrolman Art Kingman take Miss Belzer to the police station. She quickly obtained bail.

Siegelbaum told reporters that the defendant had issued two other checks to him and had them stopped. The alleged rubber she gave was for $200, he asserted.

Kingman stated that the defendant told him the check was for a bet that she had made on the ponies with Siegelbaum. The latter denied this, stating the woman sought that reason as an alibi.

Siegelbaum told reporters the defendant recently married an attorney, Samuel Frank.

How It's Done in Reno

Reno, April 28.

Though Reno bootleggers pay little or no attention to the dry law they do comply with the requests of Reno's police at times in the sale of illicit liquor.

A De Molay convention brought 700 boys from California to Reno, but the youths, if they wanted liquor, could not get any.

Reno police requested the bootleggers, pocket flask peddlers and others in the same racket not to supply the youngsters with liquor. It was a very dry but noisy party.

CHANCE MEETING COSTLY

John Gallagher May Get 5 Years for Beating Dance Hall Hostess

On a charge of assaulting Ivy Lada, 28, hostess at the Clover Gardens, 46th street and Lexington avenue, John Gallagher, 34, was found guilty by a jury in General Sessions. He can receive a term up to five years. The jury recommended clemency.

Miss Lada testified that Gallagher after persuading her to enter a vacant apartment on West 46th street to get some liquor, attacked her, breaking her ribs and blackening her eyes. He then attempted to drown her in a bathtub in the place, she said. Her screams brought help. She said she had met Gallagher earlier in the Clover Gardens.

Stark's 4:30 A. M. Call On Sylvia Worth for Dog Starts Plenty of Action

Morris Storzack, 28, pianist, at the Elkwood, but who calls himself Murray Stark, got himself into a peck of trouble because of his love for a stuffed toy dog. He went to the apartment and sought his stuffed canine from his former sweetheart, Sylvia Worth, 30, blond secretary, residing at 310 Riverside drive.

Stark selects unusual hours to call. It was 4:30 o'clock in the morn. He had had a spat 10 days before with Sylvia. It was when he first met Sylvia he gave her the toy stuffed dog.

"Sylvia, will you open the door? I want my dog," said the piano player. Sylvia, angry, told Murray to come back the next day for his stuffed dog and at a decent hour.

Stark wouldn't take advice. When Sylvia threatened to toss the dog out the window, Murray apparently left. Soon he returned and quietly rapped on the door. Sylvia thought it was the elevator operator to tell her that he had shooed Stark away. She opened the door.

The wary pounder stormed in, she testified. "First, I want my stuffed dog. And then you are going to marry me and no one else," she asserted Murray hissed through his teeth. She said that he also threatened to kill her, as he had told her often he carried a revolver.

Playful

"Judge, I feared for my life. I started to phone, and he struck me with his fist in the ear, both my eyes, and then he put one on my chin. I collapsed, and then he kicked me unconscious," said the blonde.

Detectives Nicholas Campo and Roger Cotter of the West 100th street station arrested Stark at the home of his father, 2718 Cruger avenue, Bronx. The defendant's father is a wealthy realtor.

"Judge, I met Murray two years ago. Recently I caught him in several lies and told him he must never return. I hate a liar," said the sec., whose both eyes were discolored from the alleged beating.

Stark, through his attorney, Eli Johnson, declined to take the stand. He pleaded not guilty and was held in $200 bail for the Grand Jury.

The defendant, Campo testified, told him that when he entered the blonde's flat he found Al Rosen there. He and Al began to fight, Stark stated, and Sylvia stood menacingly nearby with a ginger ale bottle in her hand to bean Murray.

Whole Hollywood Scene On Actor's Parlor Game

Hollywood, April 28.

A new game called "Hollywood" has been copyrighted by Emerson Treacy, legit and picture actor.

Game is of the advance-and-go-back type, the pathway representing a 13-foot strip of film, its frames marking progress from a hick town to stardom. Dice or a spinner determine the moves.

One set-back is "Turned Down by Central Casting Bureau." Another is "Public Scandal."

Pier Posies Prance to Get Cup For Baby, If Any; Sa-wish! You Thing

Santa Monica, April 28.

Those boys are at it again. California's donation to eager womanhood — the Male Bathing Beauty Contest.

They prettied up Sunday at Crystal Pier and paraded the platform to the accompaniment of a howl of razzberries.

Every sand sheik and pier posey was entered and waltzed across the planking. The band played "Pretty Baby" and the management played favorites.

After the usual prelims, the judges, couple of picture girls, put the finger on a marcelled husky in a form-fitting white bath uniform. Mr. America had a brace of sun-tanned shoulders and a banner from shoulder to hip, proclaiming he was the pride of Crystal Beach.

A. K. Comedians

Plenty of a. k.'s in the line-up trying for comedy honors.

Quest for Apollo in sun-tan and trunks started with the bath house management, out for bigger towel and locker grosses, but the onlookers were disappointed if they expected exotics or splashes of purple. All the cup-seekers were baritones.

About 30 he-Helens minced about, bulging their ligaments and giving the crowd profile and full-face. A few were a bit bashful when they first stepped up, but a couple of turns around the reviewing stand and they were all on the make for the judges.

All for a silver cup to show the kids, if any, and point out what poppa won when a wild boy.

DIRTY ARTY PHOTOS CLEANED BY COURT

That the magazine "Gay Parisienne"—alleged by John S. Sumner of the Suppression of Vice Society to contain lewd pictures—can be purchased at newsstands resulted in a debacle for the vice crusader and the freedom of Morris Posner, 25, salesman, of 226 West 97th street. He was seized in the raid of the Republic theatre by Detective Harry Browser and Sumner charged with offering for sale the alleged indecent magazine.

Sumner, Charles Bamberger, his chief aide, and Browser raided the Republic before the completion of the show (stock burlesque) and rounded up seven performers. The rest are to have a hearing in West Side Court Friday (1).

Posner is alleged to have walked up and down the aisle, displaying the magazine, indicating a certain picture and shouting to the men patrons, "Get Hot, Get Hot, boys."

Sumner testified to this. Jacob Goodstein, attorney for Posner, explained to Magistrate McDonald the magazine could be purchased at almost every newsstand. "And I can take Mr. Sumner to a newsstand only a few feet from this court and buy the alleged obscene magazine," said the lawyer.

Sumner declined the challenge. Mr. Bamberger accepted the defi and went to the corner, a short distance from the court and bought the magazine. The attorney and Bamberger returned to court and the magistrate was told of the purchase.

The court scanned the pictures, supposedly art, of young women in many poses of deshabile. The magistrate ruled the prosecution lacked evidence and freed Posner.

SHOW WIFE DISPLEASED NITE CLUB HUSBAND

Cleveland, April 28.

Gladys Clarke Ryan, Cleveland show girl, nearly took one on the chin when Edward J. Ryan, New York nitery owner, whom she is suing for divorce, filed a counter suit.

Ryan claimed his wife has been so busy playing the butterfly thing she hasn't had time to hang around the house. Declared he promoted her to stardom in "Ada Onion" and that she showed her gratitude by running around with other guys. Gladys countered his right jabs in her petition by alleging he failed to provide for her and often beat her up.

They were married in Cleveland Jan. 2, 1928.

CHATTER

Broadway

Cigar prices up.

Flower prices down.

Mary Pickford due in this week.

Jeanette Loff is home with a cold.

Rosemary Sill in Tex Guinan's act.

Leo Carillo arrives from the coast today (29).

Clark and McCullough are back in New York.

J. P. McEvoy ailing, bettering, ailing, and so on.

Nell Roy is set for a look-and-hear test at Astoria.

Bob Taplinger of CBS has bought a violet ray machine.

Lew Dolgoff has teamed up with Evelyn Ray for vaude.

George Anthell commuting between Trenton and N. Y.

Francis Albertanti out of Madison Square Garden, resigned.

Larry Hart coming back in about a month. Then to Europe.

Jules Murry sailed on "Augustus" for three weeks trip abroad.

World-Telegram drama and picture staff due for trimming.

Ned Brown former sports writer for Morning World, p.a.'ing.

Mike McTigue, former light-heavy, opened grill on 8th avenue.

Harvey Watkins over a severe illness. Convalesced in Atlantic City.

Cheap steamer prices from Europe to N. Y. now. But going over!

May and Stella Wirth, Australians, have become American citizens.

Mrs. Ollie Mack (Sydney Hamilton) starts this week by car for Seattle.

Frances Upton has a new act, with Charles Sabin and Joe Wagstaf in it.

Castillian Gardens in Pelham only road house around New York with an organ.

The Stennards left their wardrobe in a parked car on West 55th. The car was left.

Roy Atwell argued with a cop and the cop gave him a ticket for reckless speaking.

Percy Hammond's secret is that he, George Tyler and Clyde Beatty all come from Chillicothe, O.

Current answer to "How's Business?" on Broadway is, "Spasmodic." Substitute for lousy.

Ward Morehouse, the flying reporter, kept abed with infected leg another week. Out Monday.

Julian T. Abeles, theatrical attorney, is at Post-Graduate hospital after an op. for tumor.

Carol Bergman, one of Zieggy's new gals, is breaking in an act for vaude prior to the "Follies" opening.

Billy Wolff, Western Elec. ad expert, is attending the advertising men's convention in Detroit this week.

Ed Schiller due to leave Caps Town May 1 for home. That's New York, with Cape Town only 28 days away.

Jim Doan, Morton Downey's manager, is nursing an infected foot. It has had him on crutches for three weeks.

Jack Osterman called plenty for singing a parody at RKO's 81st Street, mentioning Jimmy Walker, last week.

In driving up to the State stage entrance in her armored car this week, Texas Guinan seems arriving in a baby tank.

Zacchini, who does the cannon stunt with circus, looked at Con Collesno's daring on the wire and said, "He's crazy."

In on Monday, all on the same train from the west: Harley L. Clarke, Winnie Sheehan, Louis Cohen and Ned Depinet.

Grady's (Billy) Hollywood Beach opens May 30, at Half Moon Lake, New Hampshire. He owns the lower half of the lake, including the water.

Harry Lorraine, indie booker, embarrassed when another Harry Lorraine was picked up for shooting dice in the Bond building, says hardest one to convince that he wasn't the Lorraine implicated was his wife.

Wrong jam report about Walter Winchell and a speakeasy. Said it was Sunday night when Winchell dodged beer bottles. Picked the only night in the week when Winchell did any work in the "Mirror" office and kept out of all joints for that purpose.

Have you heard of that prominent business man who, if you invite him to play bridge, shows up with a suitcase, asks if he can make himself comfortable, disappears, and in a few minutes returns in dressing gown and pajamas. It's the only way he'll play contract at 15 cents a point.

While at the Palace last week Gene Sarazen was solicited for a donation for a church charity fund. He was advised that if contributing, the congregation would pray for him to win the U. S. open. "Is that the same bunch," asked Sarazen, "that prayed for Jones to sink that 20-foot putt last year?"

Jerry Murphy, wife of Bob Murphy, vaude comic and ex-cafe owner, is taking a course in a business college in New York to learn typewriting, shorthand, etc., in preparation for Bob's next venture in the cafe biz. Mrs. Murphy says next time she will keep the books herself and find out why Bob fails so often.

A Times Square stew was temporarily balked last week from satisfying his craving when his family locked him in the apt for a day. The boy used his head when a friend with a pint called for a visit. The friend couldn't get in, so the prisoner told him to run down to the drug store for some straws. He sipped the pint through the keyhole.

Loop

Jed Kiley back from Paris.

Billy Weinberg back in town.

Anita Page bought a stone cabin at Hughes Lake.

J. J. Murdock and family back east Tuesday (28).

Madeline Wisa flits to Europe on the Brittanic, May 10.

After a long layoff Baron Emmerson is going on a rest cure.

Ben Piazza can't get enough to eat at the studio commissary.

Edna Burns in town after six weeks in Marion, O., for Publix.

Jimmy Gillespie is working out something for himself with NBC.

Paul Whiteman spent a day denying reports of sudden remarriage.

Spring rains came in and a flock of white pants went back on hangers.

Neil Hamilton has gone in for bicycle riding to keep the school boy form.

Helen Kurniker has been taking rests at French Lick these Spring week-ends.

Bernard Granville and Cammie Cameron wind up their radio teamwork this week.

Richy Craig dictates his material to a stenog and sometimes falls asleep while at it.

Mollie Goldstein claimed a couple days vacation from the H. P. Munns office to humor a boil.

Kenneth Fitzpatrick reported interested in renting the bungalow on a near north-side hotel.

Don Howard missed a performance of the "Sketch Book," but had an abscessed tooth as alibi.

There's a Keeley cure spot operating here on Pico street, and the boss claims business is okay.

Richy Craig, Jr., is thinking of copyrighting his impression of Ben Bernie announcing a baseball game.

Harry Victor, of Columbia sometimes has an embarrassing moment, when people call him Mr. Columbia.

Henry Waxman, who's getting a flock of photographs in the mags, was a bulb squeezer around the studios three years ago.

Sam Bramson, George Wood and Charlie Hogan go collegiate Tuesday nights, bumping each other's cars around on the long drive home from the Englewood.

Two music men, Willie Horowitz of Robbins and Harry Fink of Freed-Powers are selling themselves down the river to the tune of Mendelssohn. Take the vows early in June.

One of the best laughs at the NVA show was George Bancroft repeating the story previously told by Charley Murray. Audience anticipation caused Bancroft to query, "that hasn't been told before, by any chance?" The manner in which he registered the laugh on himself got him over it nicely.

Birmingham

By Bob Brown

Brown Parkes in town.

East Lake Park opens May 2.

"Ten Nights in a Barroom" floppo here.

Ben Sims is at Alabama handling exploitation.

That water cooler is back in the office at the Trianon.

Cliff Harkness, formerly of WAPI, to Hopkinsville, Ky., as continuity writer.

Saturday's the day here now. Used to be Monday. All but two opening on pay days.

Ben Bloodworth is the new chairman of the state athletic commission in charge of boxing.

Horseracing may be legalized in Alabama. Before the legislature a bill providing races at Montgomery and Mobile.

Birmingham, due to being home of Tallulah Bankhead, got the Southern premiere showing of "Tarnished Lady."

The first indoor golf course to open during the rage has substituted the club and ball for archery equipment. 25 arrows for 25c.

Johnny Mack Brown, Alabama born and bred, went to Hollywood to learn his Southern brogue and can't anybody say he didn't. Alabamians hardly recognized his voice.

Some rumors about this and that happening: Principal rumor is that Temple will reopen with pictures and stage shows. Depends on whether the stagehands and musicians will play ball or not, they say.

London

Spring, etc., is here.

Corset belt displays for the gigs.

Heather Angel prefers the talkers.

Non-Flam Film may be wound up.

Bad slump in West End store trade.

Henry Ainley reading lines to his nurse.

Chapman and Hall publishing film brochures.

Victor Taylor got the British Lion space desk.

Donald Calthrop looking like Henry Irving.

Gillie Potter now being used as curtain-raiser.

Milton Rosmer rather pleased about "Dreyfus."

Surprise why some of the current plays are current.

"Cheaper Variety" billed prominently on the stalls.

Marjorie Mars lost a talker part through falling for flu.

Stanley Bishop now most publicized reporter in town.

Tortoises are the new pet vogue, selling by the thousands.

Frank Stanmore in an asbestos suit for a burning house part.

American memorial to Thomas Hardy unveiled at Dorchester.

The ex-King of Spain has planted an odd $17,000,000 in England.

Joan Emney understudying Vera Pearce in Hippodrome show.

Friction in Associated Radio camp over the Gracie Fields picture.

Kay Hammond says she's too busy for hobbies or husbands.

Edgar Wallace has written a talker story, "Kate Plus Ten."

Walter Summers, now flying high, wears asbestos suiting as a protection.

King Alfonso getting the popular fellow business from the English papers.

Fifty-two roles in the play version of Priestley's "Good Companions."

Durrant Dunning, inventor of the process named after him, is in town from the States.

Molly Lamont gave Geoffrey Malins a dog to take round the world with him.

Walter Nilison over here signing contracts. Says he's tired of four and five shows daily.

Hitchcock going to Port Said for exteriors, but prefers to reproduce Hongkong at Eletree.

It was Eric Wollheim who first had the idea of staging "White Horse Inn" at the Coliseum.

Chris Mann reminding he ducked on the Leicester Square and was not put out, as some thought.

British International getting fashion writers to censor their sob-bie copy, just to get details right.

Lord Byng, the Scotland Yard chief who combed out the night spots, is back at work after a health cruise.

Renee McCready in her first talker appearance. Once trouped for Selwyn in "Gentlemen Prefer Blondes."

Peter Bernard, leader of original Ragtime Octet, favorites in London 20 years ago, lining up similar aggregation.

Edgar Wallace says there's a distressing absence of news around London, but it didn't need Wallace to find that out.

George Bernard Shaw says he won't go to America because it's a nation of copyists, and he doesn't want a second edition.

Lee Baker's appearance here in "Strictly Dishonorable" is probably his last stage appearance. He will go into the motor business in Detroit.

Jose Collins, in one of Bannister Howard's musical revivals, says by the time it is due she will be too old to play, as "The Belle of New York," the first of the series, looks like running forever.

Panama

By Bea Drew

The California is now called the Cotton Club.

At Dolores Mack's Blue Hour birthday party over 800 attended.

Wilcox Saenger Co. opened its new Colon film theatre. Seats 1,400.

Bilgray, Colon, has a new entertainer, named Mrs. John Gilbert, from St. Louis.

Will Benbow has opened a school of dancing in Panama. His wife is a local entertainer.

Happy Draughon, who once owned the Metropole and Happyland, is working at the Kelly Ritz as a bartender.

Atlantic, Colon, has some new entertainers; Sina Sotileza, singer, from Madrid; Luva and Andrina, Spanish dancers.

Oliva Rosa Morales, Happyland entertainer, had her face badly cut with a dagger by one of her boy friends. She is in the Santo Tomas Hospital.

Ricardo Zozaya, pianist, and Bogumil Sykora, Russian 'cellist, arrived here from Managua, Nicaragua. They lost everything in the earthquake.

Metropole again changed hands. Buckley returned to his old place, Silver Dollar. Two Cuban entertainers, Martini and Martinez, have taken over the cabaret.

Thornton Sisters left the local Ritz cabaret for the Absinth House, New Orleans, also run by Mary Lee Kelly. The girls have been at the Ritz off and on for 12 years.

After six years the Mask and Wig Club of Balboa will disband. Scotty Fields, director, is no longer able to direct and prefers to disband rather than have an amateur direct them. Fields was a pro before coming to Panama to work for the govt.

Mariana Diaz, entertainer at the Happyland cabaret, was murdered by someone of the Sir Migdal, white slave organization, believed to be operating in Central and South America. Police think she was a member, as she wore a ring with the numbers 683.

Five sailors started a riot in the Happyland. One insisted on dancing with a girl entertainer. Her boy friend told the sailor to scram. The sailor started a fight with the help of his four buddies. Even the cops and shore patrol had black eyes and cracked heads. After a night in jail the sailors paid their fines and sailed.

Ottawa

By Will Gladish

Joe Demerah finally rid of the mumps.

Herb Moffatt buys a half-sister of "Eastertide," great show ring horse.

Coplans organized realty company to take care of their theatre properties.

Jack Meikle takes over the management of the oldest local sporting goods store.

Jerry Gorman and Eddie Baker get ready for the spring meeting of Connaught Park Jockey Club.

William Foran resigned as president of the Ottawa Hockey Club and hinted that club situation is "critical."

P. J. Nolan put a new lock on the door with the operators' pickets doing their seventh week outside the Avalon theatre.

Oswald Howe announces his club is out of city league baseball because the amateur ball tossers want too much money.

Ex-mayor Bert Wemp of Toronto, now doing women's stuff on Toronto "Telegram," wired to Ottawa for details of "layette" of Lady Bessborough, wife of new Governor-General. Event scheduled for June.

Montreal

Baseball starts May 5.

Ern Stone claims ain't so.

Harry Feistein in hospital.

Mac heading back for town.

Louis Bourdon out of the red.

Gene Curtis picks deuces to win.

B. M. Garfield fixing up leases for May 1.

Much talk of tourists; not many in sight.

Nancy Wilson dickering with Frolics.

Keith Vaughan says craps out for time being.

Confederated Theatres building fifth nabe house.

Jimmy Adams takes down crape. Poodle recovered.

Fine weather brings out crowds but they stay on streets.

Confidential report stated to show grosses at main stems 30% below totals for first four months of 1930.

Miss Garon, of Hilton and Garon act at Loew's, down with appendicitis. Tempest and Dickinson substituted.

Late homing wives alibi Mrs. Pim's Bridge sessions at Palace. George getting letters from sore hubbies.

Seattle

By Dave Trepp

Tannise Federli organizing polo team.

Madge Rush bidding goodbye to the flu.

Frank Spencer, theatre musician Anne Rickey, beaut contest winner, wed.

Leo Smith and Bill Logus getting Playland dolled up for opening in May.

Jim Clemmer has midnight matinees every Saturday now. Used two wrestlers in exhibition last week.

Vic Meyers breaks arm in three places in fall from atop two tables, while taking down fixtures at the Club Victor.

Ray L. Brown, formerly on film row and with theatre management, now getting ready to drill for helium gas on his land in Colorado.

Paris

Rene Lefebre a rising picture actor.

Olga Tschekova taking cooking course.

Vera Simonton to New York from Brussels.

Trudy Krieger at the American hospital.

Harold Graham of Hollywood seeing sights.

Russell Barnes sailed back to Detroit "News."

George Canty back after visiting Baden Baden.

Jean Gremillon and Charles Vanel to the Riviera.

Tullio Carminati back in Paris after six years.

Ludwig Lewisohn back in Paris with new novel.

Ada May going back to Broadway after two years.

Mme. Chanel had plenty to say about Hollywood.

Adrienne Allan back to London after resting here.

Ezra Pound sitting at the Coupole with Bob McAline.

Janet Bescher very ill in London after a year abroad.

Despite new prices, Harry's Bar is way off on business.

Al Bryan, sr. and jr., to the Lido, then home in late June.

Erich Pommer satisfied with what he saw at studios here.

What will George Seldes find here this time if allowed in?

Roger Davis and femme to Hollywood to design for Fox.

Michael Arlen denying he's going to Hollywood now or ever.

Donald Douglas of Chicago has taken an apartment here.

Roger Bourdin to sing opposite Mary Lewis in her operetta.

Jed Kiley saying goodbye to Paris; this time as an actor.

June Elvidge back to home in London after American trip.

Arthur A. Gainess with a new play and novel to Hollywood.

Kissa Kouprine has gone to Nice with Jim Gerald for exteriors.

Claire Luce going to London to do a stage show next month.

Mickey, the Mouse, has competition in Max and the Fly, local.

Nita Naldi off to Berlin where her husband is consulting a specialist.

Antoinette Perry showing daughter Margaret the Champs Elysees.

Pierre Batcheff and Daniele Parola to Berlin for German versions.

If Mary Heaton isn't in her new shop, she's next door at Henry's Bar.

Richard Wall sorry he ever raised the rumpus about Connie King.

Owen Kinnard of Des Moines has collected menus from 200 Paris restaurants.

Epp Sisters maintain a girl needs 6,000 francs a month to live honestly in Paris.

Arthur Honegger and Paul Valery completing a one-act opera for Ida Rubenstein for the opera.

George Davis is confident from letters received that his first novel will win the Harper's prize for 1931.

New York "Evening Post" pruned its local staff, letting out Kenneth Campbell, who married recently Edna Boyne, with N. Y. "World," and Paris "Herald."

Edouard Roditi announces he is starting a magazine to which "only dipsomaniacs, dopefiends, schizophrenics, and Hindoo mystics will be allowed to contribute."

Berlin

By Max Magnus

Evelyn Holt with Ufa.

Haase Film Co. bankrupt.

Dr. Guido Bagier in Rome.

Arthur Kraussneck 75 years old.

Sigrid Onegin back from States.

Willy Hein with family in Naples.

French Gaumont will produce here.

Serge Rachmaninoff and wife here.

Much talk about Ufa theatre in New York.

Erich Maria Remarque planning third book.

Harry Thaw, here, giving peculiar interviews.

Harald Paulsen intends to go in for operatic.

Otto Reutter's widow paid $30,000, inheritance tax.

Heinrich I. Auerbach resigned from Tobis board.

F. W. Murnau buried at the Stahnsdorfer cemetery.

Robert Slodmak, director, has new contract with Ufa.

Gitta Alpar again with the Rotter Brothers for next season.

Show director, Hermann Haller, abed with stomach trouble.

E. W. Emo, director, back from his work with Paramount in Paris.

Olga Desmond, dancer, had her come-back at Casanova, night club.

Francesco von Mendelssohn will stage Noel Coward's "Intimacies" at the Renaissance.

Kalman writing new operetta, "Count Sandor," after libretto by Schanzer and Wellisch.

Michael Bohnen and Jarmila Novodna taking the leads in the Max Glass production "Die Verkaufte Braut."

Anton Pointner, just back from Hollywood, kissed the comedian, Max Ehrlich, at the request of Paul Morgan.

CHATTER

Pittsburgh

By Hal Cohen

Anne Forrest going to France with an American rep company this summer.

Bernie Armstrong leads his dog around with a piece of raw hamburger steak.

First thing Ted Lewis went for here were those nickel-slot victrolas playing his own records.

Jerry Mayhall hasn't changed a bit, even though he does have a big, roomy office now all his own.

George Sharp alternates between blonde and brunet leading ladies for his stock company. Latest is Gladys George, blonde.

Hal Lund has traded in his old Dodge for a new Buick roadster. Reports the pick-up is improving nightly.

Post-Gazette sponsored "Hospitality Days" here last week, but other rags muscled in when thing was under way.

Professionals visiting town will find a ready welcome for them at the Schenley puny golf course from Bob Graham, new pro there.

Brian McDonald uncovering a lot of good amateurs in his "Talent Hunt." A flock used by Bob Alton for his Enright presentations.

Barney Dreyfuss dropped a pile last week when the home opener for the Pirates was held up two days on account of snow and rain.

A four-flusher at the Show Boat the other night talked about buying the place for $60,000, and paid his bill with a $7 check, which bounced.

Joe Penner isn't a bit sorry the local gambling dives have been closed down. Says he'll save some money here this time for a change.

Fuzzy Pfarr, Sun-Tele columnist, owes Morris Green a new hat because Lenore Ulric's "Pagan Lady," which opened here, ran out the season.

Baby son of Pete Higginses ill with whooping cough, at home of Pete's in-laws. Pete's wife, local, whom he married two years ago in Chi.

Sammy Walsh, always a source of gag supplies for Charlie Danver, Post-Gazette columnist, has been slipping Charlie some stale ones lately.

Harry Harris around town again, but with a patch over his left eye as a result of that tear-gun fracas with his pappy-in-law, Thurston, in Detroit.

Lew Abel, who reviews plays and pictures over KQV as the "Show Shopper," is also Reed Riggs Davis, who writes a chatter column for the Bulletin-Index, local weekly.

Charlie Melson, ex-m. c. at the Stanley, and the wife, Irmanette, write that the liquid refreshments in Bermuda, where they're vacationing, are wetter and better.

With legit season at Nixon at an end, Harry Brown has gone for golf seriously. His matches with T. D. Bonneville, opposition manager, are Erlanger-Shubert finish fights.

Wesley Eddy, back with the Mrs., explains that AP story which said his contract specified he couldn't marry should have read that he couldn't get a divorce and marry again.

Columbus

By Walt Harvest

Toned-down stock burlesk.

Apple sellers gone—forgotten.

Beulah park race track opens.

Hartman makes 10% charge on passes.

City saying goodbye to Eddie Melniker.

Every other newspaper office caller is a press agent.

Ralph Webb back on old familiar job at the Hartman.

Gertie Walker joined Pasadena Players, so they say.

Bill Dalton, Ohio organist, to open organ studio at his home.

Milt Randolph unofficial concert authority due to criticisms.

Watty Watson getting along swell enough to enjoy that new baby.

Five day marriage law signed by governor and what cracks follow.

Jimmie Peppe, Valley Dale Boss, threatens to enter Ohio State [illegible] year.

Jean Harlow is Tod Raper's new rave—and how he raves. They're writing.

H. C. Cherrington, critic, says Broad ushers politest in town. No fight over it.

Union musician at Hartman gets $60 per week to play four records on phonograph daily.

Dinty Moore, manager of Majestic, gets four-column life history and photo display in local daily.

Jimmy Tallman passes reporters in to see newspaper film with "go in quietly and no one will know you're not gentlemen."

It's old home week—Nugent at the Majestic, Burnett's yarn at the Palace and Warner Baxter and Ted Lewis at the Ohio.

Millicent Easter out at the Palace after greatly worked up personal house to house contact stunt proves a failure. Formerly p. a.

Russel McCoy newest addition to local stock. Mabel Kromm quit same troupe when husband, George Sharp turned company over to Edith King, leading lady.

Cleveland

By Glenn C. Pullen

Manny Landers of New China has new car.

Cornelius Taylor leaves RKO's pub. dept. to go radio.

Frank Johnson, local actor, signed by Bill Tilden for vaude act.

Adolph Fox back home from Hollywood where he directed orchestras.

George Carpentier, French fighter, killed week in town rushing Lita Grey Chaplin at Palace.

Frank Hines threw back-stage party for Gene and Glenn, radio stars, at Palace this week.

Vic Leval resigns as manager of Cocoanut Grove nitery after reported fight with its owner, Ed Keller. Leval may open night spot of his own.

Stage-hands' union has voted against taking any wage cuts for next two years. "Let the theatre owners cut the actors' salaries" was their ultimatum.

Tony Silvestro has closed his restaurant which has for five years been a rendezvous for local newspapermen and artists. Business bad. Tony's now looking for a backer or a manager's job.

A school of the theatre is idea which will be tried out by Western Reserve university in collaboration with Play House, city's little theatre. Students to get theoretical training in novel college course and apply it by staging plays in theatre, under Barclay S. Leathem.

Portland, Me.

By Hal Cram

Maine authorities optimistic concerning tourist season.

Jack Smith directing Food and Home Show for local papers.

Ira Stocbridge reached his 80th birthday April 22. Hale and hearty.

Miniature golf links being put into order for season. No flurry here over it.

George Hamblin, electrician at Keith's, suffered a fractured leg when sandbag fell from the gridiron.

Little, if anything, heard here nowadays concerning unemployed. Maine hit far less than any other state.

Film fans should move to Portsmouth, N. H. Local theatre war on with all four houses showing features at 10c.

Buffalo

No stock in prospect for first time in years.

Spider Web, black and tan night club, folded.

About 10% of last season's midget golf courses reopening.

Shea Publix dropped admissions at neighborhoods from 35c. to 25c.

Century (Publix) showing a Fox picture currently for first time in four years.

Town flooded with chance tickets since local Woods' family won on Irish sweepstakes.

Charlie Hayman, back from three months in Florida, showing the boys how Lafayette really should be run.

Lafayette advertising free golf lessons on mezzanine during showing of Johnny Farrell's golf shorts.

Irene Knight, "Miss Buffalo" in 1928 beaut contest, convicted and sentenced to six months at Towanda, Pa., for bootlegging. Irene was carrying a load from New York to Buffalo when she and her car were knocked off by state troopers. That's a thing seems to have flopped.

Oakland

By Wood Soanes

Charlie Carroll back to Senator.

Leta J. Hill has his own ideas of reporters.

Kenneth Thomson has returned to Hollywood.

Planting Ferry seeds to grow pansies here.

John Schoeppel's tux shirts look perfect at 3 a.m.

Bert Stern claims mosquitoes fear theatres in this city.

Nana Bryant to San Francisco for "Once in a Lifetime" lead.

Pat McGee talked to a policeman and then worried because the cop took a note of it.

Jackie Souders, son of Columbia phonograph rep, waving baton at Grand-Lake over 10 men.

Robert McHale in at the Grand-Lake. Boys changed places when G-L went in for stage acts again.

Criterion had a tough time getting the kids out of "Skippy." Some of 'em came in for the first show and stayed all day.

Personal columns in the local dailies carrying ad from a lady who has just returned from Reno. Says she will gladly explain to anyone the new Nevada divorce laws.

Shake-up on "Post-Enquirer," Hearst sheet, dumped nine men including Dick West, drama critic, and Clarence Ebey, brother of George, lessee of the Fulton. Howard Waldorf now handling drama but John Dowdakin signing reviews.

Hollywood

Wallace Beery gripped by grippe.

Roosevelt lobby cluttered with theatre one-sheets.

Harry Cohen is wearing the opera hat every time he puts on a tux.

An actor says he's so far in the red he's looking for Indian parts.

Eddie Cantor, social lion has a double breasted tux with ears to match.

Abe Lyman winds up every night at the Brown Derby for a sandwich after playing at the Blossom Room.

George Roesner, Jimmy Savo, Chic Sale and Jack Oakie, all "Artists and Models" graduates, have a noontime ribbing contest at Henry's.

Hazel Flynn (Rob Reel) of the Chicago "American" couldn't fly back because of storms, nor did she pick up a plane at Winslow, Kan., for similar reasons.

Charles MacArthur was slow in accepting the job to adapt "Lullaby" for Metro because his wife, Helen Hayes, goes in the picture. He "didn't want to interfere with her career." Ruth Selwyn, wife of the director, Edgar Selwyn, is also in the picture.

Reno

Three amateur boxers from Reno left for New York to take part in national amateur boxing contests.

City election May 5. Mayor seeking a third term. His platform is liberality and more of it, if possible.

Mayor Roberts has not placed barrels of liquor on the street corners yet. He can't find suitable barrels or dippers.

Summer tourists beginning to arrive but most of the early arrivals are in broken down Fords with only a gallon of gas left.

A woman stud-poker player has appeared on the scene. Playing in the most prominent Reno resort, she attracted more attention from hangers-on than all the other games. Walked out with a fair winning.

Reports that Jack Dempsey is interested in Mrs. Elizabeth Church, dashing Pittsburgh divorcee, branded as bunk by Dempsey. Dempsey met Mrs. Church at The Willows the other night and danced with her. Otherwise she's just another blonde to this town.

Fort Wayne

By Bob Baral

Triers' park opens early in May.

Several local girls in burlesque ensemble.

Mrs. D. J. O'Keefe penning a play for Little Theatre Guild.

Buddy LaVarre doing a piano marathon in Majestic lobby.

Salvation Army still holding Saturday night sessions around court house.

Bessie K. Roberts, former society editor of Journal-Gazette, free-lancing.

L. G. Shedd of RKO publicity office, transferred to Palace, in Milwaukee.

Marie C. Briggs, wife of the late Clare Briggs, here to complete her forthcoming book at Lake Wawasee.

W. W. Bogart, Mizpah Shrine recorder, named to assume managing duties of Mizpah Shrine theatre, succeeding Frank Holland.

Robert Feustel, Insull exec. here, who backed "This Thing Called Love," and "The Poor Nut," expected back in producing this summer.

Trenton

By George Rosen

Night clubs starving.

Frank Jamieson married.

Film and vaude houses now using barkers.

Sol Levine coming home after two years in London.

Blanche Sweet, here in clever skit, "Being Sweet 16."

Papa Antheil, who runs a little shoe store here, awaiting arrival of his famous son, George.

Mrs. Frederick "Ole Man River" [illegible] niece, Ruth Donnelly, of the screen, visiting her uncle here.

Ex-Governor Stokes can be seen most any night breaking matzoh into his milk bowl at the Broadway Inn.

City Commission won't ever allow circuses here in August or September, to insure success of Trenton Inter-State Fair.

Denver

Pari-mutuel betting lost in legislature.

Ray Thome, Paramount publicity director, transferred to Youngstown, O.

Gov. Wm. H. Adams turns first shovel of dirt for new RKO Orpheum.

Victor Bachechi and mother, owners Kimo theatre, Albuquerque, start for Europe May 1.

Gus Kohn, former mgr. of southern division, now in charge of entire Rocky Mountain division for Fox.

E. Burns Ellison, manager of the Federal theatre, and Lucille E. Neary, employed at the theatre, married.

Harold Harlowe, KOA announcer, won first prize in state little theatre contest for play written by Colorado author.

Exhibs in town: Joe Goodstein, Pueblo; Mrs. Gertrude McKay, Greybull, Wyo.; Jim Lynch and J. G. Burbank, Laramie, Wyo., and R. E. Guild, Holyoke, Colo.

Film league bowlers hold banquet at Cosmopolitan hotel and present cup to winners, Film Delivery-Natl. Theatres. For being at the top (when the list is upsidedown) Pathe team was given a miniature Chic Sale masterpiece.

New Haven

By H. M. Bone

Bernie Hynes on sick list again.

Kearney Walton has written a song.

Aviation grill opened season at Savin Rock.

Buddy Welcome hired a Mack truck for a taxi.

Roxy Club, revived roadhouse on Milford turnpike, open.

E. D. Eldridge, Shubert mgr., at home with heart attack.

William Cameron Menzies, new art director of Fox Films, is native New Havener.

Mrs. Jesse Franklin, invalid after 15 years of show business, keeps busy telling fortunes.

Al O'Camp's hobby is collecting parking tags—3 in one day. Sam Rosen close second with 2.

Nicola Rubino forfeited $200 bond after arrest for molesting two girls in balcony of Central theatre.

Westport

By Humphrey Doulens

Sewell Hughes will summer here.

Vera Connolly, writer, has sold her house.

Charles Hanson Towne has leased John Tunis' place.

Cribbage is popular with actors here in the woods.

Grant Mills is commuting to New York for "Once in a Lifetime."

Billy Selwyn has opened his father's coral villa on Bell Island.

Vaughan de Leath here for the season sings at the Easton Grange.

J. R. Bray, has leased his house for the summer, but will stick around.

Suds Bridge and Bill Snidewind reviving their piano roll act at local theatres.

Louis Joseph Vance, author, has sold his Darien estate after living there for many years.

Roton Point deal to the state looks set. Manager Neville Bayley will retire. Doubtful if state will allow excursions from New York.

Toledo

By Dick McGeorge

Luna Pier opens May 3.

The correspondent is wed. Done Dec. 20.

Toledo Press Club organized, Bob Brown as pres.

Wilbert Bach back after spending the winter in Fla.

Jack Oakie has a double in Toledo in Lawrence Norton.

Horse race joints and the dice games taking it on the chin.

Howard Feigley, RKO manager, has a larger and neater pass.

Kenneth Rensinger, head usher of the Cameo, in the hospital, pneumonia.

Cameo has "Air Police" this wk. Is a first-run picture in a second run house.

M. C. [illegible] is manager of a new supper club, [illegible].

Virginia Ray, Toledo dancer, teamed up with Eddie Stanley and given 32 wks. route by RKO.

Art Shires showed well in the first Milwaukee series against the Mud Hens who lost three straight to the Brewers.

Bowling Green, mecca for elopers, had 7,562 couples married last year. That's all over now with a five-day intention law.

On Post Roads

By Al Crawford

Work begun on that new Scarsdale theatre. Cost $400,000.

Number of amateur shows gives headache to theatre owners.

Federal booze agents took Pine Tree Inn and Mohawk Inn, Eastchester, among others.

Frivolous drinkers becoming a little more serious since several cases of booze poisoning reported in Westchester county.

Assault charge against Arthur Stucklan, R-Villa road house owner, Greenburgh, dismissed. He had row with patron who brought charge.

King and Queen of Slam at Met Opera mat at County Centre. Bill Ward, another monarch, in another box, gave the queen a bunch of flowers.

Tarrytown girls, advised by Mayor Lehman, have turned down offer to enter beauty contest. His Honor says such contests promote "moral ugliness."

Evening Register name of new tabloid daily in Ossining. James H. Moran owner and editor. Offshoot of old weekly Register in Moran family for generations.

Park Commission offers $7,500 for furniture, equipment and supplies of Glenchester Corporation a Glen Island casino. Concern went bankrupt while operating the restaurant.

Date not set for inquest into death of William Punzel, 61, wig maker for Met Opera Co. for nearly 40 years, killed when struck by auto in White Plains, April 20. His home was in Bayside, L. I. He went to White Plains with the Met. Co., which gave a performance at the County Centre the night of his death.

The Wayside Players, Scarsdale, with "The Undercurrent" awarded first prize in the Westchester Drama League's Little Theatre tournament finale at the County Centre Saturday. The skit by Fay Ehlert is a favorite of amateurs all over the county. Second was the Mt. Vernon Community Players with Barrie's "Shall We Join the Ladies?" and third went to the Tarrytown Players with J. P. Conkle's "Sparkin'."

Washington

By John Daly

Johnnie Marvin is dickering with the Fox as m.c.

National Press Club got the first peep at "Front Page" as a film.

Norman E. Daly, pianist for the dancing classes at the Fox theatre, married one of his pupils, Nellie Mae Poss.

Leneta Lane, of the National Theatre stock, left for Hollywood—with Paramount. Her place taken by Nancy Sheridan.

Fred Fuller Shedd, of the Philadelphia "Bulletin," was re-elected president of the American Society of Newspaper Editors, here in convention.

"General" James Tandy Ellis, columnist of the Louisville "Times," gave a talk, with banjo accompaniment, before the final meeting of the Kentucky Society.

William Hard, "Back of the News in Washington" Wednesday nights over NBC, gets more fan mail than any other individual speaker from Washington—so 'tis said.

Rumor here is strong that General Smedley Butler of the Marine Corps is really going to be a candidate for the Senate from Pennsylvania, his home state, when he retires from "The Devil Dogs."

Washington has a new traffic director, William A. Van Duzer. Already the local editorial writers have put him on the spot, though he doesn't take office until July 1. Just studyin' the situation.

Representative Hamilton Fish of New York is being gently razzed by his congressional confreres for declaring, in a recent speech, "The United States has the finest form of government God ever created." The Democrats want to know where Thomas Jefferson gets off, and who really created the government, if any?

Minneapolis

By Les Rees

Capt. Billy Fawcett returned with fish story about hooking shark in the Pacific.

Billy Sunday drew packed house of 3,500 at local lecture defending prohibition.

Because of illness of June Walker her understudy play lead role in "Green Grow the Lilacs" here.

Nora Frost, former Minneapolis girl, with "Green Grow the Lilacs," received plenty of publicity during show's local engagement.

Police department raided [illegible] loop news stands, seized large quantities of alleged obscene "art" and smutty story magazines and arrested proprietors.

Local full-sized public golf course of nine holes has installed lights for night golf in connection with outdoor peewee course this summer.

(Continued on page 78)

Going Places

By Cecelia Ager

No Sympathy for Helen

It isn't enough for the Palace audience for a singer to appear in the most ravishing dress ever seen, clinging to a form as perfect. Helen Morgan tried it Saturday afternoon, and it got her nothing. The Palace wants more—pace, climax, a little enthusiasm. It wants its performers at least to seem to try to please, besides an appearance. Miss Morgan came on as a Mona Lisa, an enigmatic but exquisite creature who must do her stunt for the merciless mob, when all she wanted was to be allowed to weep silently into fine spun bits of cambric in the privacy of her lovely boudoir. The sadness of the ages in her tear-glistening eyes, her tortured hands fingering her chic black chiffon handkerchief, Miss Morgan looked a piteous creature, but the customers didn't feel sorry for her, the brutes.

If she wouldn't sing any louder, if she didn't want to take any interest in the proceedings, if she thought they would just swoon away over her beauty they'd show her, all right, all right, and they did. They got mad because they couldn't hear her whispered announcement of "Love For Sale" and took it out on her in their less than uproarious response to the really magnificent way she sang the number. All the fine detail of her costume, its breathlessly beautiful simplicity, the satisfying way her toenails, fingernails, lips and dress are colored the same glorious shade of deep coral, her lovely Grecian sandals, all serve as a thrilling introduction, little more. Vaudeville audiences are fair. They'll meet an act half way, but they can't be expected to make all the effort.

Kitty Doner's manner is just the reverse. An aggressive little thing, she's determined to sell whatever talent she possesses, and her will carries her through. She's pleasant to watch, so neat, so eager, so agile. There's genuine smartness about June Carr to add to her first rate clowning. Bright blue velvet leotards become something topped with a yoke in blue and white and red and white polka dots. A saucy blue beret with three dots to match the others is a fashion idea worthy of note.

Doctors In a Spot

Those fascinating creatures, doctors to women, are splashed with whitewash and supplied with nice shiny halos in "Doctors' Wives" at the Roxy. Poor misunderstood fellows, helpless targets for beautiful ladies, gently they try to disengage themselves from hungry white arms, but they might as well give in. Their wives don't believe them anyway. Fighting the advances of their love starved patients, handsome doctors keep thinking of the little woman at home, and what is she thinking? The worst. Men are noble souls in this tale, the ladies pursuing Jezebels or suspicious, unreasonable shrews. The less articulate Joan Bennett plays the doctor's wife. Though she's the daughter of a doctor herself, and there's the horrible example of her own cynical mother to warn her, just as soon as she captures the alluring physician, she loses all common sense and turns into a jealous nag. She's so pretty, so young, perhaps more should not be expected of her, but she infuriates the women in the audience with her silliness, thus turning all their sympathy to Warner Baxter. That makes this a film that ladies will like.

Miss Bennett looks best in her nurse's uniforms. Her white ermine sleeveless bolero over a slim black evening dress is nice because she left off the rest of her tinsel. Back again as a nurse after she's had her lesson, the ladies forgive her. She's suffered enough. Cecilia Loftus does a minor part well, delivering her lines crisply and surely.

Gangsters, Molls, As Is

That grim sociological case history of a gangster, "The Public Enemy" at the Strand, tears down the tradition of lily-white picture heroines as fiercely as it flings aside the romantic masks with which gang leaders have been prettified in pictures. Here is a film that rips the glamour from the men who live by the terror of bullets. It's a brutal, ugly thing, cruel as its subject, and too true and factful for most ladies. Those who chance to see it must shudder at its realism.

Women in this relentless study are a faithless lot with desires that match the men's in sordidness. The honesty that pervades the story makes no concessions. Since gangsters spend their idle moments with dames, a few have been tossed in the picture, but only for the sake of accuracy. They reform nobody, then mean nothing save incidental decoration. Jean Blondell and Jean Harlow supply atmosphere, Miss Blondell at least believably. Miss Harlow, affected, taking her acting and her hoity-toity pronunciation seriously, contributes the one false ring the picture has, but at least it doesn't last long. Beryl Mercer plays Beryl Mercer, which happens to fit here.

Film Forgets Thesis

In its eagerness to be blithe and zestful, "A Tailor Made Man," at the Capitol, forgets to stress its thesis that "clothes make the man." Instead there's a pot pourri of accents, of mothers with marriageable daughters, and of preachments on how to coax back prosperity. Dorothy Jordan's southern drawl is appealing enough, but where did she get it when her father, Joseph Cawthorn is such a kindly old German? Marjorie Rambeau starts out as a spicy woman who's lived and been generous with her affections, and then dwindles into a conventional mother looking for a good match for her daughter. A strange sort of headdress that looks like an old fashioned cure for a headache is allotted Hedda Hopper as an accoutrement of a "society" lady for formal wear.

Joan Marsh and Martha Sleeper play the daughters, but their obedience to their mothers make them anachronisms. The one modern bit, a secretary who anticipates her employer's every thought, suggests that her boss is something of a duffer, when the story maintains he's really a genius flowering at last through finding some clothes to fit him. It's all very mixed up and uncertain. Just when the star, William Haines, should be his maddest so no one will take the picture too seriously, he becomes mellow and plays it straight. This was not the picture for Mr. Haines to develop a new type.

Jean Harlow's Make-Up

Jean Harlow plays the feminine lead in "Iron Man" at the Globe, story of a prizefighter who lets success go to his head. It is a theme peculiary appropriate for Miss Harlow, who has evidently let her own meteoric fame get her, too. Girls all over the country have copied her platinum blondeness. Surely she doesn't want them to copy the frightfully heavy eye makeup she's affecting now.

Miss Harlow's first picture, "Hell's Angels," had her as a new kind of vamp, more dumb than malicious, but in "Iron Man" she's taking her havoc-wreaking seriously. Vamps in the old days never ringed their eyes so blackly, nor exposed their forms so deliberately.

Eagerness to reveal her physical charms would do credit to a burlesque songbird. The broad, self-conscious "A's" of her pronunciation seem strangely at variance with single transparent layers of chiffon as clothing.

Too Many Engineers

"Other Men's Women" at Warners' is an excellent little picture, neatly directed, straightforward, plausible, with sincere characterizations, and yet with so much to recommend it, there aren't going to be many women in town who'll see it.

City gals don't care much about what happens to engineers of railroad trains in the middle west, they're not eager to spend their afternoons looking at the joys of love in a cottage, especially when no one ultimately gets rich in the picture.

Mary Astor has two good men mad about her, but they're both engineers. She plays a dutiful, domestically inclined wife most convincingly, but wears cotton dresses with aprons over them.

Joan Blondell does a nice bit as a hard boiled waitress in a railroad lunch counter.

The Racketeer Dance New

The sinister influence of gang-rule works its murky way straight to the core of the country's noblest institutions. Vaudeville at last shudders in the grip of its terrorism. What in happier days was known as an Apache dance now is called a Racketeer dance. The same punishment of maid by man, the same choking, arm twisting, hair pulling and body flinging as of yore, but since pictures have taught everyone to be gangster-minded, an act's got to title its stuff by a name that's box-office.

Deno and Rochelle are at the Fifty-eighth Street announcing with a great deal of pride their latest origination, this Racketeer dance, but it's only an old friend, the Apache, under a new name. Although racketeers' ladies have long ago started spending their illicit earnings on long swishy skirts, Miss Rochelle's costume sticks to the Apache tradition of bright blue satin, fitted tight, with a tiny, slanting bit of silk for a skirt.

Helen Manning, who fills in with high kicks while the principals change, fancies long skirts herself. A lovely thing of flesh chiffon, dewy with rhinestones, and another of chartreuse transparent stuff prove the advantage of draperies in making the feminine form alluring.

The girl of Crowell and Allan demonstrates another principle of world-wide significance, in that skirts ending just above the knee do unkind things for grown-up ladies' legs. Either short in a big way, so the line above the knee complements the one below, or better forget the knee and concentrate on the ankle. There are too few knees that can get by on their own.

Ingenues' Smart Showing

The Ingenues is a group of 21 girls who must have practiced their music lessons. Now they're at the Eighty-sixth and mothers in the audience can point them out to their children as examples of the glory awaiting diligent students of the piano, violin, saxophone, banjo, French horn, guitar, ukulele, accordion and tap dancing. It's maddening, the ease with which all these ladies pick up in unison any of these instruments and make a smart showing. Some of them can even do things with such rare craft as the celeste, or the harp or the bassoon.

There's no end to their versatility nor their willingness. A well rehearsed band, the girls do anything a regular band can do, and toss in a toe dancer in pink chiffon who skips rope besides. Twenty-one girls, and they don't go beserk. Their orchestral arrangements are excellent, so good that when all the girls are playing at once it sounds like only five. They provide quiet music, these talented girls in white crepe sports dresses and green cardigans, but it's got rhythm. The hot little traps artist sees to that. Then, to show how wise in band lore they are, they finish with a stirring march, all the girls doubling in brass except the ones lustily beating drums. Gold capes, lined with green and military caps with huge green and gold plumes, the stage set with a huge drum and hung with looped, festive draperies, top their great performance, when it looks like no finale could be more stirring than the rest of their act.

Miss Montrose, of Montrose and Reynolds, put over her mixed up dumb characterization to consistent chuckles that didn't swell into the sort of a howl, however, that has an audience clamoring for more. Black lace, a blue hat and blue ribbons on her dress. The lady of the Four Juggling Nelsons appears gracious in blue chiffon with blue lace tiers.

3-Ring Roxy Circus

What with Spring and the circus a few blocks away, and also a picture that children would probably scorn, the Roxy decided to announce its own little circus. So it got Adele Reed and Her Comedy Elephants, dressed the Roxyettes as ponies, sent for The Golden Horse with Bella Donna, and hung the stage with canvas. Yes, the Roxy is justified in calling this week's presentation "Circus Days," for while to some people the circus may mean roustabouts with battered red coats and pungent animal odors, the Roxy was always wont to look at the facts of life through a refined rosy haze. The house knows all about the way circuses boast of their three rings. The Roxy has three rings, too, the stage for the main attractions, and the two upper boxes for the acrobats.

Although it's a little hard on the staunch Roxy patrons, schooled to respond nicely to whatever whimsies the Roxy gives them, to have to look three places at once, they do what they can to be conscientious about it. Only the outsiders complain. A few heretics even dare to fasten their eyes on one ring and keep them there, stubbornly ignoring all the rest of the treats arranged for them. Anyway, the show goes on, clean, neat, even dainty, with touches now and then of that broad, undiscouraged comedy that the Roxy firmly maintains is funny. It's a well-done show because it sticks to the point and doesn't break itself up into little unrelated pieces.

News From the Dailies

(Continued from page 62)

"Washboard," the actor voluntarily identified himself again to police.

Trial in San Diego of Alexander Pantages and others on various charges of contributing to the delinquency of minors, in connection with a questionable entertainment agency, has been postponed.

Carey Wilson, scenarist, is suing Paramount-Publix for an injunction against further exhibition of "Scandal Sheet," which, he says, is from a story he submitted to the defendant under name of "Iron Man Mooney." Wilson asks an accounting of the profits of the picture.

According to an 1881 statute, it is legal in the City of Santa Barbara for persons of either sex to go bathing in the nude at public beaches between the hours of 8 p. m. and 6 a. m. Question resulted from a group of snoopers attempting to force modern youth to give up the practice.

Inasmuch as Appellate Court declared the city racing form chart ban by ordinance unconstitutional, H. B. R. Briggs, publisher of the Los Angeles "Record," and Rodney Brink, managing editor, were freed of charge of printing a Caliente chart in that daily.

LONDON

Savoy, East Acton, latest of the suburban cinemas, was opened this week. Seats over 2,000.

Anmer Hall has bought the St. James' picture theatre. Reopens in September as Westminster theatre. Plays at popular prices.

Sidney Bowkett, 65, once popular West End actor, arrested for begging.

Movietone, Fox newsreel this side, is expanding considerably editorially, now leading the field here.

The Non-Inflammable Film Company is expected to be wound up with a scheme put forward to raise capital and reconstruction.

"The Limping Man," at the Shaftesbury and "Who Goes Next?" at the Prince of Wales, both off April 18.

Possibility of a revival of "The Chocolate Soldier" with Annie Croft as leading lady.

Play authored by young American, Edward P. Montgomery, "The Years Between," to be produced at the Arts, with Percy Marmont, one-time film star, and Anne Grey and Harold Huth in leads.

Frank Gregory is presenting "London Wall," John Van Druten's latest play, at the Duke of York's, May 1. Frank Lawton has the lead. Druten has just returned to England from Hollywood.

A boom in newspaper stocks is expected after 12 months of depression throughout this branch of the industrial market.

The Parisian Front

By Christine

Paris, April 19.

This week the Spanish ex-royal family. Today the news is out Mabel Boll is tied up to a real count. That shows things are dull in Paris just so long.

Mabel's consort is a Polish count by name Henri de Porceri. Reporters reveal he is 10 years older than Mabel. He's lived in New York for a long time.

Well, that washes up the count for the time being, but there's still Charley Levine, and he'll soon be free—he's just waiting around until his Paris divorce which a determined wife is bound to get sooner or later.

In 25 Rooms

The dethroned Queen of Spain, Victoria, with her family, is on the other hand living quite quietly in a suite of 25 rooms at the Meurice, famous hotel for visiting royalty and American millionaires. The enthusiasm with which she was received here was tremendous, but the French Bourbons give no sign of helping out this same royal line from Spain.

The next big event which it is hoped, at least by those concerned, to burn up the town, as well as loosen purse strings, is the Colonial Exposition.

Dancing Taught

On the subject of snappy dancing someone has finally worked out the idea of opening up a school for it in Paris. Acrobatic and chorus girl tricks.

Catty

The French version of the talker "Let Us Be Gay" gives the French a lot of laughs. They like it, and especially the men respond to it. The psychology of this is rather easily to be seen, aside of course from the obvious fact that the picture is tasty to look at as far as nice looking girls go. Lily Damita is certainly satisfactory on s. a., but to a catty female eye is not the slim thing she should be.

Scenes that drew the heartier masculine guffaws were the ones where Lily was practicing her tricks on the various men in the house party and making fools of them, dropping her handkerchief and egging them on to nowhere.

MARRIAGES

Madeline Hatch-Weiner to Armand Kaliz, April 19, in Tia Juana. Both are in pictures.

Helen Twelvetrees, pictures, remarried to Frank Woody, April 21 in Santa Cruz, Calif. Their previous ceremony was performed 10 days before Miss Twelvetrees' decree from her first husband became final.

Ruth Derrickson to Howard McBride, April 24, in Los Angeles. McBride is exploitation manager for the Universal L. A. exchange.

Kathryn Prather to Robert St. Clair April 23 in Covert, Mich. Both are stock players.

Milton Cohen, head of the First National camera department, to Edna Rose, non-pro, in Los Angeles, April 19.

Mary A. Ederle, dancer, Union City, N. J., to Harold J. Heften (non-pro), in Stamford, Conn., April 21.

Ellen Johansen, dancer, Bayside, L. I., and Alfred Wahik (non-pro) have made application at Greenwich, Conn., for a marriage license.

William H. Applegate, Jr., theatre manager, Brooklyn, N. Y., and Evelyn Walsh, Brooklyn, has filed marriage intentions at Stamford, Conn.

BIRTHS

Mr. and Mrs. John P. Miles, daughter, April 25, Hollywood. Father is on Radio Pictures publicity staff.

Lay Off Magicians

(Continued from page 1)

called the roll of magicians working, and cheers rent the auditorium.

Magicians without present bookings aren't as unfortunate as other professionals. They can forget their troubles scheming out new magic. They at least have an outlet for their talents and the assurance of a warm reception, doing their stuff for their own organization. Even if they don't get paid, they reach a modicum of happiness showing for their fellows.

Hollywood Humor

By GRACE GREEN

Hollywood, April 25.

If the Writers-Wampas ever want to stage another "roast" such as they did last week (first annual affair), they will find the answer as to why-not-to-do-so in the femmes. The women, all sophisticated and smart, dressed up at the $10 a plate for the Saturday night function and came away with a bad taste.

Whoever thought it was funny to give out so many mild and other unprintable cuss words, made an error. Or if funny to have Roscoe Ates clamber out of a cubicle, unsubtly marked "men," in a stage of undress, it's a kind of humor usually reserved for stags. But whoever says that chivalry is dead in Hollywood is crazy; the men present were mostly vexed with this careless comedy (?).

The Will Hays' radio satire was all wrong. As Eddie Cantor remarked, following the one or two clever comedy bits by Charles Butterworth and others, you don't have to be dirty to be clever.

The usual Hollywood turn-out, but not the usual fashion parade. Marion Davies' Santa Monica beachhouse party was too much competition, although the Wampas drew a large crowd, almost 1,000.

Gibson-Eilers Barbecue

Hoot Gibson and Sally Eilers paved the way to a back to nature movement by giving an out-of-doors barbecue and rodeo to a small specially invited group last Sunday.

It was a prelude to the public rodeo this weekend (25-26) which, states the cute Miss Eilers, grosses almost $50,000 and is the real reason for the Hoot Gibson ranch being the best paying acreage in the valley near Saugus.

Not much opportunity for clothes. Even the "dressy" sports clothes were wisely left at home by most of the guests in favor of dark, old outfits. Miss Eilers, being "at home," could best afford to dress up and looked real cute in a regular cowgirl outfit of white. The cunning little vest of tan leather lent just the proper touch of natural color.

Mrs. Leslie Carter was accorded a tremendous ovation at the Hollywood premiere of "Shanghai Gesture" at the Music Box by an enthusiastic audience.

Tearing It Apart

No place in the world is a picture analyzed or torn apart as in Hollywood during intermission and after. All one hears at a party or over a cup of coffee following a premiere is an analysis of the good and bad points, the reason for and against, the selection and why of the various principals, etc.

An interesting audience attended "Seed" at the Carthay including the principals and kiddies of the cast. Taking a bow and making a cute speech was Genevieve Tobin, blonder and more girlish in a ruffled, cape-collared gown of flesh chiffon with a large blue ribbon bow and sash.

A sweet newcomer to the screen is Betty Davis, who did the daughter charmingly. She, too, chose a girlishly tailored white gown. Lois Wilson, decidedly slimmer than she appeared on the screen, wore a shimmering chiffon gown of shell pink.

Alice White's Fan Mail

Business at the Embassy for luncheon these days is badly off perhaps due to the weather attracting the usual coterie to the beaches. Another reason is probably the slow service.

One of the most gracious screen satellites is June Collyer whose choice of clothes befits her charm and who wears the most simple frocks with a regal air. Her chartreuse and black print worn with a chartreuse hat was an example of the importance of carriage.

Others there were Evelyn Brent, Alice White and Horace Braham. Miss White is still an excellent flapper type and one wonders why she isn't still working. She says her fan mail averages between 500-600 letters a week.

Did You Know That—

Inez Courtney is not engaged ...Grace Brinkley has a new and most attractive long bob ...Neville Fleeson's cocktail parties are becoming an institution...Ruby Jolson wears a cross made of baget diamonds ...Grace Perkins, authoress of "Ex-Mistress," etc., is recovering from a successful goitre operation...Bill Frawley and Lynn Overmann are rehearsing a vaudeville act...Irene Bordoni's 16-cylinders attract attention around town...Way down in the Ghetto at the La Sallas restaurant they serve paper aprons with lobster... Judith Anderson, in "As You Desire Me," wears an exquisite gown of white jeweled stuff molded to a figure that makes the customers gasp in admiration...The new cut out slippers (showing the bare toes) are being worn by Helen Morgan this week at the Palace... Evelyn Law, dancer, was in the audience Sunday night...Mrs. Mike Bentham is club champion at Lakeville...Nanette Guilford may go to Germany this summer to sing...Gloria Swanson caused a flutter at the Mayfair in a flame colored chiffon gown cut very low in the back...Bebe Daniels was there, too, with her new blonde hair; among others present were Leatrice Joy, Ernest Lubitch, Ruth Roland, looking very lovely in a black and green gown worn with black gloves; the Crazy Foys (Barbara Newberry and Eddie); Dorothy Hall and Neal Andrews, who were entertaining Georges Carpentier, Verree Teasdale, Bill O'Neil, Grace Brinkley, and party...The Laurence Schwabs, the Jack Haleys, Jeannette Loff, Georgie Jessel, Jay Flippen, Roger Davis, Neville Fleeson, Harlan Thompson, Marion Spitzer, the Freddie Marchs, Bill and Paul Frawley, Dorothy Dilley and Catherine Calvert.

$5 Benefits

Judging by the Hollywood reaction to benefits and things like that, it's going to be tough going for such entertainments for quite a while. Even the N. V. A. show at the mammoth Shrine Auditorium did not attract as many as hoped for, although there were lots of people there. At $5 it's difficult to fill up the downstairs although the dollar admission in the balcony was much better.

Some of the dance schools got a chance to show off pupils.

Chatter

Jack Oakie still that away about Mary Brian. Ditto Abe Lyman and Thelma Todd. Latter couple shortly marrying.

Arthur Kober has a new contract. Likes it now.

Bradley King and her swell husband, Judd Boyd, gave a house warming party at their sumptuous new home.

Myron Selznick on the water wagon.

After three years the Merna Kennedy-James Hall romance is still flaming.

Practically half of any premiere audience here would be heavy contestants if a gum chewing contest were staged.

After hearing Estelle Taylor sing, one realizes her better bet was Jack Dempsey and not opera.

Fifi D'orsay's black hair isn't natural.

Louise Dresser's mother very ill.

Pauline Garon sez more chance getting parts with dark hair because so many are blondes. That's the reason she is dyeing her natural blonde tresses darker.

Conway Tearle still packs plenty of s. a. for the femmes.

Dolores Costello getting hi-hat, especially since John Barrymore's diction instructions.

Joan Bennett called a sphinx. Rarely smiles or laughs.

J. J. Murdock supplying his friends with honey. Used to be apples.

Mildred Walsh is walking encyclopedia of all medical ailments.

Handsome Eddie Grainger taking on weight.

VARIETY BILLS

(Continued from Page 66)

Gene Morgan
Fawn & Jardan
Russell & Johnson
Sunkist Ens

ST. LOUIS, MO.
Fox (1)
"Talent" I
Harry Savoy
Geo P Wilson
Adele Beers
Joanne Carr
6 Marinelli Girls
Gaynor & Byron

UTICA, N. Y.
Avon (1)
"African" I
Ed & Morton Beck
Prosper & Maret
Foster & Mabelle
Foster's A' Animals
3 Brown Buddies

Cherie & Tomasita
Sunkist Beauties

WASH'GTON, D. C.
Fox (1)
"Espanola" I
J & H Griffith
Harry Vernon
Mayo & Caruso
Mae Packer
Abbey Green
Sunkist Beauties

WORC'TER, MASS.
Palace (1)
"Prosperity" I
Lucille Page
Jack LaVier
Danny Beck
Aaron Sis
Harris & Daniels
Sunkist Beauties

LONDON

BRIXTON
"Murder"
Parker & Babbs
Philippino 6
8 Cocktail Girls
Harold Waldon

FINSBURY PARK
Empire
G H Elliott
Dean & Clifton
Gertie Gitana
Speedway 7
Jimmy James
Florence & Clifton
A C Astor
Daphne
"Murder"
'Dangerous N McG'
"Rodeo Days"
Par-Tiller Girls
Rodeo Boys
Dakotas

NEW CROSS
Empire
Sam Mayo
Debroy Somers' Bd
24 Breezy Babes
Austal & Arthur
Topsy Turvy 2
Betty Jumel
Toms & McSweeney

OLD KENT ROAD
"Murder"
'Dangerous N McG'
"Laces & Graces"
Capps Bros & Sis
Doreen Thornton
Mary Honer

STREATHAM
"Murder"
'Dangerous N McG'
'Creations in Blue'
Mangan Tiller Girls
Georgie Graves
Vilma Delmar

PROVINCIAL

HULL
Palace
Billy Bennett
Billy Rey
Byden Currie
Willie Gardner
Beryl Beresford
George Betton
Sydney & Adelaide
Teddy Brown

LEEDS
Empire
Los Cotrillos
Wright & Marion
Randolph Sutton
Max Hoffman
Conrad & Eddie
Raymond Wilbert
Bonetti Bros
Mae Wynn & B'ddy

MANCHESTER
Paramount
"Blood Brothers"
"Rain or Shine"
Lee Gall 5

NOTTINGHAM
Empire
Sophie Tucker

Rose Perfect
Jones & Thomas
Geo D'Ormonde
Rego 2
Margie Clifton
Benedetti Bros
Bernard & Rich

SOUTHAMPTON
Empire
Horace Goldin
Jean Arque
Claud Dampier
A J Powers
Alan & Gordon
Cliff Barrott
Rego & Rato

SWANSEA
Empire
Carr & Carlotta
Marlin & Holbein
Edythe Hyland
Minerva 4
Dudley Dale
Lily Morris
Norman Carroll
Will Power & Page

CABARET BILLS

NEW YORK CITY

Barney Gallant's
Gwendolyn
Walter O'Keefe
Gypsy Markov
Evelyn Rock
Bobby Dolan Orch

Beaux Arts
Madeline Randall
Wilma Cox
Grace Mitchell
Salvatori Orch

Central P'rk Casino
Ethel Morman
Moss & Fontana
Telephone Op'rat'rs
Leo Reisman Orch

Club Calais
Joe Lewis
Arthur Budd
Jackie Maye
Frances Fay
Mcgaritas
Crawford & Caskey
Irving Ross
Bernie M'xwell's Or

Inca's Cabin
Lopez & Lopez
Maximilian Rudbby
Luis Herrera
Musia Rumozo
Orlando De Nova
Tito Dirizar
Inca's Orch

Connie's Inn
Ada Ward
Joyce Robinson
Louise Cook
Earl Tucker
Dotty Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
4 Bon Bon Boys

Cotton Club
Cora La Redd
Mild'd Washington
Sherman Robinson
Leitha Hill
Berry Bros
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Marko Brown
Henri Wessels
4 Step Bros
Bobby Sawyer
Bunny Payne
Norman Attwood
Anise Bayer
Cab Calloway Orch

El Patio
Norma Terris
Ramon & Rosita
Emil Coleman Orch

Hollywood
N T G Rev
Katz Orch

Oakland's Terrace
Joe Wallace
Molly O'Dougherty
Helen Davis
The Grenadiers
Will Oakland
Lou Spring Orch

Paramount Grill
Gus Van
Lois Sterner
Billy Snyder
Flo Stearner
Al Young
Slate Bros
Richardson Orch

Salon Royal
Elizabeth Welsh
Kid Sneeze
Harvey White
Opal Cooper
Baby Face
International Orch

Silver Slipper
Clayton Jackson & Durante
Sylvia Carrol
Violet Love
Blanche Cherie

The Nest
Gwendolyn Posey
Clyde Parks
Hannah Sylvester
Lottie Gee
Mamie Smith

Village Nut Club
Nuty Fagan, M C
4 Eaton Boys
The Hartmans
Nick Lange
Badger & Muesler
Dave Abrams Orch

Village Barn
Hank Warren, M C
Eddie Ray
Warren & Davis
Allan Daly
Johnny Russel
Harmonica Harry
Village Barn C'tups
Hicksville 4
Uncle J' Meadows
Chick Kennedy
Village Barn Slick's
Crockett's M't'n'rs
Winegar Orch

CHICAGO

Club Alabam
Dale Dyer
Billy Myers
Al Wagner
Elmer Schoebel
Ruby Abbott
Slater Brockman
W Newberger Orch

Club Ambassadeur
Effie Burton
Carmen
Connie Cella
Vivian Janis
Sally Osman
Charlie & Curley
Jimmy Noone Orch

College Inn
Ben Bernie Orch

Colosimos
Del Estes
Masked Countess
Gypsy Lenore
Henriquis & Peggy
Bert & Percy
Dorothy Donnell
Art Buckley
Bobby Danders
Jimmy Meo Orch

Beach View Garden
Diane Thomas
Al & Aino
Alan MacLeod
Maurie Sherman Or

Frolics
Alice Wellman

Patsey & Mickey
Sylvia & Clemence
Lydia Harris
Babe Bolmore
Earl Rickard
Charles Kaley Orch

Golden Pumpkin
Steve Tudise
Jack Chapman Or

Granada
A & N Selby
Val Vestoff
Fuzzy Knight
Jan Garber Orch

Mack's Club
Sir Harry Glyn
Trudy Davidson
Harvey & Jones
Keith Beecher Orch

Miro Lago
Howard Thomas Or

Show Boat
Edith Blaire
Annabelle
L Armstrong Orch

Vanity Fair
Dolly Joyce
Sunny Ray
Joan Houston
Louise Joyce
Jean McCann
Mitzi McGlynn
Clyde Snyder
Leo Wolf Orch

Uncommon Chatter

By Ruth Morris

English Talking

Clipped British speech, fashionable though it may be, helps to make the British film version of A. A. Milne's "The Perfect Alibi" an almost unsolvable mystery. Quite aside from having to determine the flaw in the criminal's defense, the audience must strain imagination to decide just what the actors are saying—a pretty state of things for the reception of a mystery yarn.

Long stretches of dialog delivered by Dorothy Boyd and Ellis Jeffreys might be in foreign tongue, for all the audience can make of exceptionally rapid Mayfairisms and unfamiliar intonations. Otherwise, Miss Boyd does well as an ingenue Mr. Milne liked so well that he let her solve, by feminine instinct, a crime that baffled Scotland Yard. She screens prettily and acts with intelligence.

Unclarified screen treatment diminished Miss Jeffrey's opportunity to register as the chatty Mrs. Green, the appreciated comic relief of the American stage production.

Poor Eleanor Boardman

Recent pictures have made Eleanor Boardman put up with more than any heroine should have to bear. There was that torturing trek across "The Great Meadows" in which she was nearly destroyed by a harassing combination of Indians and raging elements. Now it's the ravages of the unleashed Mississippi—not to mention the evil intent of the most caddish of villains—that threatens extinction in "The Flood."

Miss Boardman plays a part of disillusionment in monotone, unaided by direction which never varies its tempo. Once more her drawling accent comes and goes—goes more than comes in this colorless portrait. "The Flood" has the basis of an absorbing woman's angle in the situation of a wife fighting valiantly to protect her happiness against conniving relatives and a former, caddish sweetheart, but the tale is ineffectually told.

Bigger and Better Hankies

Paris has done a fine thing for the ladies of vaudeville by creating the 40-inch square of chiffon that is now the last word in fancy hankies. Just as the handkerchief mode seemed to have run its gamut, a bigger and better mouchoir appears to gladden the hearts of single women and others. They won't have to worry about accessories for a year to come.

The new hanky has everything to recommend it. It is as effective as a feather fan in the hands of an acrobatic dancer; it droops gracefully from the wrist of a prima donna; it may be tied about the waist, or tucked under the belt to splash a gown with lovely color contrast; it may be a capelet caught carelessly at the shoulder; and, when other avenues of employment have been exhausted, it will make a perfectly elegant piano cover.

Constance (with Evans, at the Hip) is the first to recognize the superiority of the larger kerchief. She uses two 40-inch squares to brighten graceful frocks that are vastly improved by the substantial touches of contrasting color. It's a real feather in her cap, this being a pioneer of mouchoir style that is sure to go far in vaudeville.

Miss Vinette's white crepe ensemble is so correct, is worn with such style, that the costume critic can hardly believe her eyes. Its skirt swirls with beautiful grace from a snugly-moulded hip line and is topped by a flaring capelet that runs, under the left arm, into the seaming of the bodice.

"Born to Love," Tear-Jerker

Most of the old-fashioned mellers having been snatched up for picturization after the success of "Common Clay," Pathe originated its own tear-jerker for its favorite riches-to-rags actress, Constance Bennett. "Born to Love" contains a bit of "East Lynne," a bit of "Bought and Paid For" and its own war background to bring it comparatively up to date. Sacrifice for the welfare of a baby, conflict between love and duty —hackneyed though they may be—are sure magnets of feminine sympathy. Tears shed over the unhappy heroine and the baby torn relentlessly from her arms will enrich the growth of box-office receipts.

Through scenes traveling from a London hospital to aristocratic Cheltenham Court, then back to a dreary lodging house, Miss Bennett floats with the serenity of an actress who has learned all her speeches and is concerned only with remembering the gestures outlined by the director. Though direction is obvious in every scene, Miss Bennett's beauty and glamorous personality hold attention. To emphasize her chic in fashionable gowns, she appears first in a nurse's outfit, flatteringly simple, and later in a wretched little suit sharply contrasting the finery of happier days.

Those Hefty German Gals

The life of an extra-girl on a German picture lot has its problems. How, for one thing, can she keep her figure and play in so many scenes that call for eating? Shall she be true to her art—or true to her waistline.

In "Lumpenbal" all the gayer Teutonic moods are described around a dining table, buffet or bar. When the action is forced into the open, the actors, not to be denied, take snacks of food with them. That may be the reason for the bulky feminine figures, which, according to a plodding, heavy comedy, populate Berlin's night clubs and music halls. Nearer the Parisian fashion center than America the Posso Film Co. appears to have received no hint of prevailing styles, but is content with sleazy chiffons girdled at a low, bulging waistline.

State After Men, Too

Mothers, take your children to the State this week. Let them see that darling little Skippy who steals the audience with his tears and his laughter. Then let them enjoy Texas Guinan and her Night Club Ensemble. You all know what a perfect child entertainer Texas is. Fortunately, the kiddies won't understand many of her replies to an alleged comedy heckler who shrieks unpleasantries from a stage box, but they can rush down the aisles to obtain a clacquer from the hands of Texas herself, or try to guess the names of rivers represented by the scantily clothed ladies of the chorus.

It is impossible to understand the managerial psychology of this week's program. The nudity of the entertainers, their penchant for invading the audience to sit in the laps of the men, disarrange their ties and kiss their bald heads are not generally considered good vaudeville.

The naivete of night club entertainers never ceases to be amusing. Her girls stand silently through Texas' intimate introductions, shyly aware of undrapery, drooping their heads like sweet co-eds. Then, with the first note of hot music, maidenly manners disappear to be replaced by undulating snaky hips or a blast of song that penetrates to the rear wall. Just the right kind of entertainment, in fact, for a children's party.

A Different Western Heroine

No girl has greater need of the friendship of a ranch foreman than the heroine of a Western melodrama. Save for her one rugged advisor, the poor girl is quite alone. She has no immediate relatives. Pappy is mentioned only as a deceased protector, done in by the Indians long before a gang of desperadoes threaten his daughter's ranch, cattle, oil, gold or virtue. The hero, for all his encompassing adoration, seems of no help. He must be miles away at the crucial moment so that he may gallop over hill and dale to a last-minute rescue.

Mary Brian, the Sue Yancey of "Gun Smoke" (Par), occupies the peculiar isolation of Western heroines. Spirited, annoyed at the rough manners of her cowboy hero, she leans only upon her foreman, stalwart friend that he is. Louise Fazenda stamps herself as a homely, honest, true-to-comedy-type ranch slavey with her native distrust of city slickers. Both Miss Brian and Miss Fazenda do as much as they can with uninspired parts.

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15 YEARS AGO

(From Variety and Clipper)

Corse Payton announced two stock companies, one for the Court Square theatre, Springfield, Mass., and the other at Parson's, Hartford, Conn. They became opposition to Poli's in each town.

Judge Cohen, sitting in Philadelphia, handed down a decree divorcing Harry K. Thaw from Evelyn Nesbit Thaw. The divorce was granted on recommendation of J. W. Thomas, master. Thaw continued to keep his name much in print without the aid of a press agent.

Mrs. Vernon Castle engaged boat reservations for May 19 for England to bid farewell to her husband who was leaving for the war zone with English troops. He was with the aviation corps.

Three Keatons (with Buster), opened the show at B. F. Keith's New York Palace, but scored despite early spot. Nora Bayes headlined.

Sullivan & Considine Circuit (vaude) was sold by John Considine, partner of the late Tim Sullivan, to Ackerman & Harris.

Flood of big film features ready for summer season. Three productions then seeking Broadway houses were Wm. Fox's Kellerman picture, Griffith's "Mother and the Law" and Ince's "Civilization."

Fatty Arbuckle was sued by Arthur Klein to recover $5,000 for alleged damages when Arbuckle transferred his theatrical representation to Max Hart.

Irving Cooper, vaude agent, pulled all his acts out of the Fox office when Jack Loeb cut the acts' salaries after they opened despite agreed-upon figures. Cooper has since quit agenting. Loeb has gone into retirement.

50 YEARS AGO

(From Clipper)

Paddy Ryan, great prize fighter, hung up his gloves after swearing to his 85-year-old mother he would never fight again except in self-defense.

Poolrooms all over the country were on the pan generally and declared by their critics to be public evils.

The Theatre Comique at 514 Broadway, New York, which closed its doors permanently had been a Jewish Synagogue before going theatrical in 1862. It burned down three times and was rebuilt. Harrigan and Hart were the last to tread its stage.

P. T. Barnum instituted suit for $100,000 against the editor and owner of Philadelphia Daily Sun for alleged libel in which the Sun stated Barnum only rented out his name for the big circus and was not the principal owner. Ringlings finally acquired the name by outright purchase.

The theatrical season prepared to fold up sooner than ever before.

Alibis were divergent but no b. o. business was about as good as any and still used when shows make a quick exit.

John McCullough, American actor, made his debut on the English stage at the Drury Lane theatre, London. He played title role in "Virginius" to big success.

Captain Webb and William Beckwith, famous swimmers, were matched to swim a six-day race in England for a prize of $2,000.

Inside Stuff—Pictures

(Continued from page 56)

with the picturization of the novel as with the inclusion of a character which the complainant thought was too close a resemblance.

If the picture is eventually made the understanding is that this particular figure in the story will not appear.

Silent picture star, making her talker debut, insisted that a scene with her riding a horse be injected in the script. Scenarist protested, saying there was no spot in the story, a problem yarn, for the equine.

"My following expects to see me riding a horse," the star countered. Her coin is backing the picture so the horse got in.

Robert Welsh, now making Beauty Secrets shorts, found his chief difficulty was that the girls he used were doing everything they could to appear beautiful at all times.

Displaying the before and after of make-up, Welsh had difficulty getting the picture girls, accustomed to appearing their best at all times, to look homely in the earlier scenes.

Hard times are being observed even in Hays' private organization. Executives were instructed, before moving from the Fifth avenue perch to the new quarters on 44th street, not to go heavy on the expense account just because of the change.

Instructions were to make the old carpets, as well as desks, do; that a bit of polishing up would make old look as good as new.

After the New York and Hollywood openings, "Dirigible" chopped the leg amputation scene and also eliminated a stag crack (on the coast) which was a big laugh to the men but had the women and children asking too many questions.

The Paramount Long Island studio is reported having its toughest struggle with the Goulding-Carroll-March picture. Film has been in works six weeks and is not finished yet with still some footage sequences to go.

Daily shooting hours on the feature are the longest this studio has known to date.

Although the newly formed Film Securities Corp. will have working control of Loew's, Inc., by the strength of ownership of 660,000 shares of that company's stock, the present management of Loew's will stay intact.

There is neither inclination nor thought by the downtown people to attempt to change Loew's operating setup.

Chicago Operators' union has gone academic. A series of instruction classes for booth men has been started, with lectures on sound projection from ERPI engineers.

First course is for two weeks with twice daily classes, morning and afternoon. Union officials intend to continue the school idea with the purpose of familiarizing the men more fundamentally with their trade.

Universal held its annual affair for the Universal Club at the Edison hotel, New York, Saturday night (25) with the tariff lowered to $3. That included dinner, dancing and a show.

Ordinarily, home office annual dinner-dances are $10, but cut it to $5 last year with the further slice this year.

Herbert S. Polin, formerly in Paramount's p.a. department on the Coast, and now in New York is reported having invented a new wireless telephone, accepted by the Dictograph Products Company. Polin is an engineer by training and now consultant with A. T. & T. The new telephone is said to be particularly useful on land.

"We're both working for Fox" is the Fox studio and Fox West Coast theatre attitude on the Coast. As a result, F-WC is now co-operating 100% with the studio on theatre exploitation under the new Gabe Yorke regime.

Universal had a Roman Catholic priest in an advisory capacity during the filming of Charles G. Norris' "Seed" because of the birth control elements in the story, and was constantly faced with ticklish hitches during production. Story had to be switched around completely.

In the midst of its run at the United Artists, Los Angeles, "Kiki" was without benefit of newspaper advertising.

The theatre's entire regular space was devoted to the forthcoming picture, "Front Page."

On complaint of Gertner's RKO has removed a marquee border on the Mayfair, New York, which the restaurant contended was obscuring the place.

Gertner's threatened suit if not removed.

The Floyd Gibbons series for RKO-Pathe will be produced by Van Beuren and will not specialize in war stuff exclusively.

It will take in the "biggest thrill of my life," by Malcolm Campbell, Lindbergh, Pershing, et al.

Sol Lesser's new berth with Universal as "executive associate" of Carl Laemmle, Sr., will take in a multitude of duties. Ranges from operation of Laemmle's realty holdings to U's theatre operation.

Maurice Goodman's appointment as chairman of Columbia Pictures' finance committee has led to various conjectures. One was that RKO might propose to buy into or Columbia, through Goodman's association as special counsel for RKO.

Facts appear to be that Goodman will act only in an advisory capacity in Columbia's finances.

Rouben Mamoulian's new Paramount contract is for three years straight, calling for three pictures maximum annually. Most to be produced in Hollywood.

The Floyd Gibbons shorts for RKO-Pathe will be an A. P. Waxman-Mike Mindlin series. It's one of several proposed by the couple as producer of idea short film subjects.

Independent producers of features are on the increase.

Inside Stuff—Music

There are about 200 organs in private homes around New York, the owners of which frequently engage class organists to entertain and give recitals.

There are a number of questions regarding the cut-in situation as covered by subterfuges to obtain plugs which must be decided by the American Society. Among one of the most prominent is the apparent plug through the placement of the photo of a band leader on the title page of a song.

American Society, when asked whether this came under heading of a subterfuge for a plug stated this question could not be decided now. The society may be called upon to halt that practice if it finds the same band leader's mugg on half a dozen title pages.

Hundreds of sightseers who pour into the NBC studios daily with requests to be shown around the studios, cause the NBC staff plenty of trouble. NBC tries to please them all and show the spots and studios. However, it is often forced to turn some away because it lacks available personnel to conduct them on the sight-seeing tours.

Music for "One More Night," Irene Bordoni musical, will be published by Harms. Herman Hupfeld wrote it. Show has seven numbers.

Inside Stuff—Legit

Considerable eyebrow-raising by a number of people on Broadway who saw the various foreign importations now showing on Broadway in the original abroad. Nobody who saw "Melo" and "Wonder Bar" in Europe can figure the local productions as good shows. Both are way off the mark hit by the originals, despite getting good notices here. Other instances of that kind have been frequent.

Cause is hard to find although practically directly due to the producer, Gilbert Miller, who likes import plays as much as the Shuberts or anyone else, has had more success with them than anyone. It may be largely due to a theory of his that plays have to be adapted rather than translated. In moving "Grand Hotel" to London for a production, Miller is not using the American adaptation but having a different one made for London.

"Melo" as presented by the Shuberts is allegedly an adaptation of the Bernstein piece by Arthur Pollock. As a matter of fact it is practically a translation of the original with the only changes in it those suggested by Bernstein himself, a Frenchman with no knowledge of the American public.

With "Wunder Bar" the reason is not the same, the play having been entirely changed to fit Jolson. But here the Shuberts took an idea which had smashed in London, Paris and Berlin and gave it such poor production and casting it got by only on the strength of the star.

Some producers of foreign adaptations and translations evidently work under the illusion all you have to do is wait for the Europeans to do something that smashes and bring it over. It's not enough. The Shuberts have proven that too often.

Joe Leblang knew no ends in aiding a friend. Some time ago one lost a job at which he earned $5,000 a year. There was another position at $3,000, but Leblang knew the man was used to living at $5,000. So he bought a paper factory for no other reason than to make this friend the manager at the higher salary. The paper works looked like a good proposition and one of Joe's aides thought he would like a $3,000 piece of the plant. About 18 months later the ticket magnate called in the aide, asked for the stock certificate and gave him a check in full. Asked what the idea was Leblang replied, "Well, we lost $160,000 and we are closing the paper works, but I don't want you to lose anything."

In the current edition of the Theatre Guild Magazine there is a feature story on Joe Leblang written by Howard Barnes of the Herald Tribune. The presses were stopped when he died and there was a remake, the story being edited into the past tense. The copies which had been run off were sent to western territory where he was not so well known.

The New School of Social Research, "an institution for the intellectually adult," endorses the theatre as an infallible advertising medium, a sugar-coated dose of education and a primal influence on every stratum of life.

Directors of the school, which recently moved into startlingly modernistic quarters on West 12th street, New York, are giving thought to the types of entertainment to be held in the Auditorium. With a capacity of 500, it is appropriately situated at the entrance to the six-story building.

Even if its productions are not financially successful, the school, through enthusiastic contributors, will continue to produce entertainment.

By cable Courtney Burr, who represents the backer of "The New Yorkers," denied the implication his trip abroad was in any way concerned with the business affairs of the show. He states his trip to Paris is on other theatrical business.

E. Ray Goetz, in messages, denies report his prolonged stay abroad was because of alleged managerial difficulties. He was supposed to have sailed immediately after the "New Yorkers" opened but remained seven weeks until it was running smoothly, he said.

A flop may turn out to be lucky. Case in point is "Six Characters in Search of An Author" presented at the Bijou by Tom Van Dycke for two weeks. His father saw the show and told the son it wouldn't make money. They hadn't been on a friendly basis for some time. Van Dycke, Sr., however, made a contract for Tom with a well-to-do friend, who liked the way the show was done. As a result backing to the extent of $75,000 was promised for three shows to be produced by Van Dycke next season.

Despite its one week fliv when brought to Broadway for a return, "Dracula," since first produced, has earned, according to insiders, over $1,000,000. Horace Liveright was the original producer, with the figure named including film rights sale to Universal.

Closed by O. E. Wee, who took the play over, he expects to send it out again next fall.

Similarity in themes of "Tumult and Shouting," a new novel by Ursula Parrott, and "The Patch;" play by Patrick Kearney, which Robert Newman is trying out, is said to have favorably affected picture offers Newman has received on his show.

Both stories deal with three generations in an Irish family.

Veree Teasdale is provoked over the story that she left "The Greeks Had a Word For It" because of difficulty over her using the front entrance of the Harris theatre. She says it isn't true and that she is out of "Greeks" because its tour extends into next season and she prefers to remain in New York for a new show.

"The Green Pastures" passes its 600th performance this week. Its draw at the Mansfield still includes surprising agency sales. At Easter "Pastures" was in its 58th week, the Wednesday matinee attendance being the biggest mid-week afternoon the run leader had since its debut, with but one exception.

Leo Bulgakov joins list of producers acting in their plays when his "Devil In the Mind," Andreyev's retitled "Thought," opens at the Fulton. Hyman Adler and Saul Martell expect to do the same. Bulgakov's wife is also in his cast.

Governor Productions, which has "Bellamy Trial" at the 48th Street, has one known backer in E. E. Clive. Another is said to be A. L. Jones, also interested in the theatre.

HOPES FOR NEW SEASON

Postal's Wire Gross Increased With Theatre Ticket Service Adjunct

Postal Telegraph's incursion into the legit business by means of its theatre ticket selling agency, has been most satisfactory its officials state. Postal from the start regarded Broadway activity in a promotional way. It considers the cost comparatively small in aiming for an objective—that of popularizing the company's communication business.

The wire company credits the publicity attendant to its ticket agency and its current radio broadcasting to an increase in the wire volume. That increase was 2% in the past three months, in the face of stagnated conditions in mercantile and stock market decline.

When the League of the New York Theatres made the ticket deal with Postal, there was an idea among showmen a big lemon had been unloaded. Postal at the time was searching for a promotional idea. The actual cost of the agency experiment was less than Postal and International Telephone and Telegraph, its parent corporation, figured on. While Postal conducted the ticket agency the loss was $150,000, which has been charged off.

Joe Leblang in taking over Postal's was a long step in achieving his central agency ambition. Whatever Postal receives from that agency from Leblang is profit. The Leblang end is different and the volume of business must materially increase before there is an even break for the Leblang agency.

On Radio

Postal is keeping up its end in radio publicity, having contracted for a nightly quarter hour for 13 weeks at a cost of $35,000. Current shows are publicized along with the ticket agency. Players from the various attractions are going on the air, sometimes using exclusive material and sometimes giving portions of the show (as for instance the first scene of "Once In a Lifetime"). Under Equity rules where show material is used one-eighth of a week's salary must be paid the players. In all such instances the show management has assumed the expense.

Telegraphic communications business reached its high level Dec. 29, 1929 during the stock market crash. It steadily declined until Jan. 11 of this year, so far as Postal is concerned. While Postal entered the ticket field two months previously, the upward trend started on that date and is said to have been consistent. It is in the minds of the officials the improvement is to be principally credited to theatre ticket publicity.

Actors' Fund Refuses Name to Jobless Relief

The Jobless Actors' Emergency Relief, soliciting contributions for indigent performers, has been ordered to stop using the Actors' Fund or members in its campaign.

Henry Hull is one of the Fund members whose name was mentioned by the J. A. E. R., it is said, in connection with the solicitation. Samuel E. Johnson and Major Edith Ward are officials of the Jobless Relief.

Miss Collier's Stage Return

Constance Collier, off the stage for several years, may make her return next season. She is reported having received an offer from Gilbert Miller for "The Feeble Sex."

Lately Miss Collier has been stage directing.

Zweifel Shoving Off

Fred Zweifel, road manager for Ed Wynn the past season, sails for Europe May 9 on the Leviathan.

It's a vacation abroad.

SHUBERTS GIVE IN

Advertising Stage Shows in Pictures' Fashion—Indies Proved Value

Display advertising along picture lines is going to be used by the Shuberts.

Battle is said to have started by the splurge ads used by "You Said It," musical of which the Shuberts own a part. Shuberts fought with the show's producers over the "unnecessary expense" insisting on a cut in newspaper lineage.

Several times the young producers acceded to the Shubert demands with business dropping. Ads went back and biz went up.

With those same results several times, 'tis said, a finish battle was held between the young producers and Shuberts who finally admitted their point when seeing the books.

LEGIT'S A.M. MAT FOR 'INTERLUDE'

Pittsburgh, April 28.

"Strange Interlude's" dinner session has made way for a breakfast intermission here. The local stock doing the marathon drama at Pitt this week at pop prices, is giving two matinees, Thursday and Saturday.

They start at 11 a.m.

It's legit getting down to the picture way, but without a picture scale of prices.

LINE RATE UP, SHUBERT ADS OUT OF MIRROR

Following its increase from 90c to $1 per line for theatrical advertising, put into effect by the New York Daily Mirror, Shuberts withdrew their advs from that tabloid. Removed from the Mirror at the same time were all but four independent shows in Shubert theatres.

According to an indie in a Shubert house, a manifesto to all local advertising agencies was issued after the rate jump stating the Shuberts would not pay the additional cost and that their theatres would not share in paying for Mirror ads under the usual advertising split arrangement for theatres and producers.

With the Shubert ads missing, no Shubert press notices appeared in the Mirror.

Hammerstein's Rent

Rental price reported by legit realtors as now standing on Hammerstein's theatre is $1,750 weekly. House is owned by the Manufacturers' Trust Company.

One deal for a takeover was mentioned, but remained in a nebulous condition when the $1,750 was mentioned. That proposal was to run the theatre for foreign picture versions, changing languages twice monthly.

Offers to Legit Indies

Picture offers to produce legit shows have been made to legit indies, it is reported.

Co-Stars May Be in Rep

Eugenie Leontovich of "Grand Hotel" may co-star with Katharine Cornell in the latter's repertory theatre venture next season.

Miss Cornell expects to have about four plays in a repertory theatre in or near Broadway.

PASSING ONE WAS JUST BAD NEWS

Broadway Legit Producers with Script Line-Ups in Part Already Set for '31-'32—Musical Makers Also

PLENTY OF PLAYS

Scarred, battered and weary as the '30-'31 season left Broadway's legit managers and producers, they are talking projects at the moment for next season. Instead of alibiing, sorrowing or regretting, everybody says now they will make a real battle for the coming season.

Producers claim this '30-'31 season has been simply so much bad news. The quicker finished the better.

Thus far lay outs for the coming season have been made by the Erlangers, Gilbert Miller, Jed Harris, Schwab & Mandel, Herman Shumlin, Ray-Minor, Theatre Guild, Green & Gensler, McGowan and Reed, David Belasco and the Shuberts. That does not include the revue lads, all of whom expect to be in the field long before the season gets well started through summer shows.

Line-up leaves but a few producing groups without something in in sight for next fall.

Gilbert Miller will probably get the jump with "The Good Fairy" in July. It will have Helen Hayes starring and Walter Connolly opposite. Miller will follow with "The Weaker Sex," another foreign.

Harris "Century"

In July or early August Jed Harris will put on a new Hecht-MacArthur play, temporarily titled "The Twentieth Century." Harris has a French play "Je t'Attendais" ("I Am Waiting For You") next.

Herman Shumlin probably won't get into action until later in the season, depending on how well "Grand Hotel" holds on. He has "Pasier Platz," new play by Vicki Baum, author of "Grand Hotel" to follow. It goes on the minute "Hotel" begins to lag.

Undecided which play the Guild will do first the coming season. It has four scripts ready. Probability the first will be "Lui," the Savoir play with Chester Erskin adapted and is directing now for a summer try-out.

Stoddard's Adaptation

Ray-Minor will be on Broadway with "Blessed Event" in August. It was written by Manny Seff and is now being cast. Ray-Minor has three other scripts ready among them "Trip to Pressburg" adapted by Dayton Stoddard, firm's p. a., from the German, and "Something Borrowed" by Blanche Turnbull, tried out successfully two months ago.

Schwab & Mandel expect to spread into drama field with a play for Joseph Schildkraut. Firm has made no announcement about it on the plea they may change their minds. They will have at least two more musical comedies, one with music by Richard Whiting and one with music by Oscar Hammerstein.

David Belasco has a play by Patrick Kearney. William Harris, Jr., has five or six, but can't make up his mind which will follow which. McGowan & Reed have three plays, but decision on how or when they will be put on pends results of a European trip now being made by Kenneth Macgowan.

Green & Gensler own at least eight scripts but are not rushing any of them. According to Lewis Gensler the firm will be in there early in the season but just how or what with depends.

Erlangers and Shuberts are active. Former is lining up a strong staff of producers, nine in all, and will be probably the biggest production outfit on the street. J. J. Shubert recently returned from Europe with the usual number of scripts and Lee goes over next week to look for some more.

Woman Backer Loses $200,000 on 'New Yorkers'-Final Wk. at 50% Cut; Produced by Goetz, Who Left N. Y.

This final week of "The New Yorkers" at the Moss Broadway theatre, after a run there of five months, sees all of the principals in the performance playing the last week at one-half their regular salary. The 50% cut was made by the players it is said as a tribute to Mrs. Cosden, who supplied the finances for the show produced by E. Ray Goetz. Mrs. Cosden's loss to date is reported at over $200,000.

Previously when the musical, rated as a smash at its commencement of the run, had dropped in gross from over $50,000 a week to around $40,000, the principals accepted a salary reduction of 25%. It was then stated to them that the hit could not break even on a $40,000 weekly gross. Prior to that, Goetz had sailed for Europe where he remains. Mrs. Cosden was obliged to take active charge of the financial end of the production, with Leon Spachner the show's manager.

Mrs. Cosden seemed to have much faith in an ultimate profit out of "The New Yorkers," with at least some of her investment returned. She confidently informed the company the show would remain all summer at the Broadway, and tour on the road next season. Grosses meantime continued to drop. When the week's aggregate had fallen to $21,000, Mrs. Cosden conceded it could not continue.

During the siege the show endured, B. S. Moss reduced his weekly rental for the theatre under an agreement made with him by Goetz, from $12,500 to $10,000. From accounts the only profitable weeks for the musical were those following the premiere when the gross reached over $45,000. At that time Moss, through his guaranteed sharing contract with the show, received as high as $15,000 weekly for the Broadway's portion.

Nothing Left

No return on production cost has been received by Mrs. Cosden and her entire investment in "The New Yorkers" has turned out a total loss. She never had any show business experience before her association with Goetz' show. Her husband is a famous oil man, who has made and lost millions with his estimated wealth before his last loss, over 25 millions. The money invested by Mrs. Cosden in "The New Yorkers" is said to have been her personal fortune. At the time she agreed to back Goetz in the most extravagantly salaried musical Broadway has ever seen, Mr. Cosden was reported ill in a hospital.

It's the first time of record a show on Broadway has been unable to live at a gross of $40,000 weekly, without including pro rata for production cost either. At one time Flo Ziegfeld had a musical that, including the production pro rata weekly, had to do $30,000 weekly for the show to break even. When the show approached that figure at the New Amsterdam, Ziggy sent it to Chicago and the road.

Through Goetz' absence from New York, it is said Mrs. Cosden could only confer on the show's affairs with the many newly found friends she made among the staff and principals of the theatre and show.

An Idea Blown

"Universal Theatre," legit producing idea harped on by David Sturgis, has shut. No plays were produced, with two reports current about Sturgis, one having him in Europe and another down south.

Ann Davis Is Charged With Failure of New Play to Open on B'way

"Two's Company," which failed to open at the Hudson, New York, last week, after a disappointing dress rehearsal, was probably the only two-person co-operative play. In the show were Anne Davis and Rollo Peter.

When decided by Howard Schnebbe, the presenter, not to open, charges were filed against Miss Davis, Equity however holding the complaint in abeyance.

Schnebbe charges that Miss Davis failed to be prepared to give a proper performance. Damages for keeping the Hudson dark are sought.

Equity took the position it should not be held accountable for Miss Davis on the grounds that as the players waived a salary guarantee and were to have played co-operatively, there could be no financial responsibility on either side.

It is understood Schnebbe will seek arbitration.

BILLIE BURKE'S COSTLY WALKAROUND IN PROV.

Providence, April 28.

It cost Billie Burke, stage and screen star, nearly $5,000 to take a brief walk on the platform at the Union Square here last week. Mrs. Ziegfeld alighted from a Boston-bound train and walked around the platform of the local station, while waiting for the train to resume its trip.

When it got underway, she missed her handbag containing about $5,000 in cash and checks. Police were wired of the loss, but were unable to recover the bag.

Milton Will Produce Pathe Scenarist's Play

Hollywood, April 28.

Robert Milton, currently at Pathe to direct one picture, will produce Horace Jackson's play, "John Oliver," in New York on completion of the picture. Robert Williams gets the lead.

Jackson, who is a Pathe scenarist, also authored "House of Marriage."

Slim Chance for Stock

Among the efforts of stock operators to pull out of the red or break is producing short cast and one set plays.

Two plays are getting a call because of that.

Mary Hart on B'way

Mary Hart, stock producer from the middle west, will take a chance on Broadway producing next season with Erlanger backing.

Miss Hart is at present showing "Lysistrata" in stock at the RKO house in St. Louis. She opens a stock [illegible] Ohio (Cleveland), May

At $3.30 with New Leads

Another change at the Arch Selwyn offices will keep "Private Lives" at the Selwyn for a run at lower prices after Noel Coward and Gertrude Lawrence drop out May 9. With Otto Kruger and Madge Kennedy in the leads scale will drop to $3.30 top, with the show remaining at the Selwyn.

Erlanger-Guild Hook-Up for Road Revival Try Next Season, with Other Producers in On Legit Deal

Theatre Guild, Arthur Hopkins, Gilbert Miller and Erlanger's are reported about closing in on a new legit deal to revive the road next season. Its foundation may be the present subscription scheme out-of-town of the Guild's, to be applied to other "guaranteed" play attractions booked by the Erlanger office.

With the Guild it will be an extension of its present booking arrangement with Erlanger's, in production and operation. For Hopkins it is a new booking step, giving Erlanger's all of the Hopkins-produced plays excepting those presented at the Plymouth, New York. Under an existing contract Hopkins' plays produced at the Plymouth must go over a Shubert route if taking to the road.

The Miller union will be only more direct in the producing end, as a strong factor in the producing quartet. Erlanger's also will act as a producer through financing others, for its own bookings.

Rebuilt Organization

The entire movement appears to be another move in the Erlanger attempt to rebuild a producing-booking organization of much strength in the legit field, for big city and road consumption. Without considering the Shuberts opposition, it is said, Erlanger's is working out a scheme that has simmered along in embryo during this season.

The Guild's subscription list has been the most successful venture nationally tried in the legit theatre in years. The Shuberts copied it to a certain extent, but apparently without sufficient success to extend it beyond two or three metropolitan centres.

In the organizing Erlanger line-up are also musical producers as well as other drama producers and directors.

In connection with the road revival try, the Erlanger-booked drama may promise a maximum top of $3.30 on the road, with a list of plays for the coming season to be available by Aug. 1.

At present Erlanger's has eight producers in town and Paramount's subsid, Ray-Miner.

This season Erlanger experiments with several indies, prompting next year season's idea of mass staging.

Universal Pictures which announced a legit department, may be responsible for a substantial stage output next season. The material situation may force other film companies into legit producing.

Under the scheme the Guild will present as additional attractions some of the indie managers' plays for the Guild's out-of-town subscription theatres, and as subscription plays.

Other independents are John Golden and Brock Pemberton.

A share basis governs the deal. There may be a three-way gross split, to Erlanger's, Guild and producer. In cases where the shows are produced by Chester Erskin, the Erlanger stager, two of the splits are thought going to this outfit.

Stickup Shows Up Gross; $85 in Kolb and Dill's B.O.

Hollywood, April 28.

A stickup of the Majestic box office Sunday (26) night about 7 netted only $85.

It revealed the Kolb and Dill show "Apron Strings," occupying the house, is not doing sensational business. Show, supposed to close Saturday (25), but William Kolb, impresario, is forcing the run an extra week on a chance of landing a picture job.

Coming East for Test

Los Angeles, April 28.

A girl from foreign talkers out here is going to New York, to be tested by Schwab & Mandel for a stage operetta role.

The girl is Louise Caselotti, who has appeared in opera. Ralph Farnum unearthed her for the musical producing firm.

STOCKS' OLD-TIMERS

Revival of Aged Mellers of Late—Two After Screen Talkers Show

In at least seven towns "East Lynne" has been revived in stock since the talker appeared.

At the Lyric, Philadelphia, two oldtimers, "10 Nights in a Barroom" and "Nellie the Beautiful Cloak Model," were played. "10 Nights" also a talker, but a flop one.

BAD PLAYS FAIL TO FOOL N. Y. REVIEWERS

It is charged that two attractions with adequate backing due on Broadway this spring, have been indefinitely set back because of the severity with which the drama critics have been hammering shows in the past several months. Several well known managers have joined the plaint against the critical gentry, asking for reviews rather than criticisms.

Nothing much new in the managorial squawking, some producers having continued that practice since their earliest days in the business, also seeking by coercion and other ways to control or intimate the drama coverers.

The blame for adverse notices does not appear to belong on the domes of the reviewers. Winter and spring thus far has seen as consecutive a crop of mediocre play and slip-shod legit productions as any season in recent years. The bad shows may have fooled the showmen, but they didn't fool the critics.

Aiding Legits

The result appears to have started a change in trend in the dailies' handling of show and picture news. Sunday's Herald Tribune for the first time printed a sketch of John Barrymore, as a picture star, on page one of the drama section. Usually such plates are spotted on page three or beyond. It happens the current week's new shows are barren of legit names or personalities.

A rather sketchy plan to attract the dailies to the review-rather-than-criticism idea is the use of extra space advertising by the legits. Directory form of small insertions to be retained, but each producer to make an ad flash in rotation. There has been no managerial conference on the matter, merely individual views. It is claimed the publisher of a leading morning paper will listen to a proposal intended to aid legit Broadway.

Jessel's Options

George Jessel is contemplating a proposal from B. S. Moss to put on a summer revue at the Broadway at a $3 top. "The New Yorkers" closes at that house this Saturday (2).

Jessel may also do a nine-people revue of his own, go into the new "Follies" or buy a couple of race horses.

If the track proposition should eventuate the Jessel steeds will run under the stable name of Cain's.

Having spoken at four dinners and three funeral services last week, it currently looks like an off week for Jessel.

But he leaves today for Washington, where he has an appointment to meet President Hoover tomorrow (30).

While there Jessel will make a speech at a meeting of radio advertisers.

Down to Noise

Latest legit evil to receive the attention of the League of New York Theatres is noise in the theatre zone.

League has written the police about auto horn honking, also bus and taxi companies.

Bureau in Drive To Clean Up Cut Rate Ticket Evil

Better Business Bureau is investigating the cut rate tickets being distributed by a number of shows on Broadway after complaints that people are being tricked into thinking they are getting free passes.

First on the Bureau carpet is Jules Leventhal's stock production of "American Tragedy" at the Waldorf. The Bureau instructed Leventhal to recall all tickets he had distributed which said nothing about prices, but are allegedly invitations. The Bureau learned that when people arrive at the theatre with the tickets, they are asked to pay 50c or 75c. This, the bureau claims, is unfair representation.

Leventhal agreed to have a line printed on the throwaways mentioning a tax fee.

Bureau plans a systematic drive on all producers resorting to the cut rate stubs as biz pullers and have broadcast a warning they will prosecute any producer who does not clean up accordingly.

EQUITY DEMANDS U. S. BONDS FOR CANADA

Hollywood, April 28.

Equity is demanding American bonding for casts recruited for Canada, as a result of the refusal of a Canadian bonding house to pay off the people sent north for the Empire Opera Company last winter. Equity is suing to enforce the bond in British Columbia courts.

A representative of P. R. Allen, manager of the Vancouver Opera house, is trying to line up a dramatic stock troupe in Hollywood that will waive salary guarantee.

Light opera troupe taken to that house by Donald Peck played three weeks and was paid for two. Bonding company claimed that fulfilled the two-week guarantee.

JEFF STOCK CLOSING

Portland, Me., April 28.

Jefferson Stock opening last September closes May 9.

Theatre dark for summer.

Joe Leblang's Agencies Will Be Continued by His Associates

Joe Leblang's ticket agencies business will be continued without change. That was indicated by the tenor of his will which inadvertently became public late last week. It is also Mrs. Leblang's desire that none of the innovations created by her husband shall be modified.

The present hook-up in the Leblang agencies is the nearest thing to the ticket magnate's cherished central ticket agency. The Postal Telegraph branch, selling front locations at 50 cents premium and the similar distribution of balcony tickets for successes at the same advance or at box office price, is known as Leblang's Central Ticket Agency. The Public Service agency is the mart on the subway level of the Leblang establishment, where cut rate tickets are exclusively handled.

Mrs. Leblang was slated to address the employees early this week, suggesting all continue in the same spirit that attained before her husband passed away. Matty Zimmerman will continue in charge. As general manager he has virtually conducted the business the past several years. Also in the Leblang agency is a brother, Hugh Leblang, and a nephew, Joey Keith.

Premature Reading

It was not intended the will be read until this week. Somehow the document was sent to the probate court for safekeeping and through misunderstanding there, the contents were given out. Beneficiaries were first apprised of the bequests when reading of them in a daily. Equally surprised was William Kaufman, attorney for the late ticket man.

Several codicils were not given out. Further bequests in cash may be stipulated therein but no change in the general distribution is anticipated.

The widow Mrs. Tillie Leblang is given control of the two ticket agencies and 70% of the income from the residuary estate. Charity is to receive more than $245,000, $100,000 going to the Federation for the Support of Jewish Philanthropic Societies. A Joe Leblang Fund is to be created and the income of $50,000 is to be annually distributed by the trustees to be selected by the latter. Three which must be included are the New York Times' "One Hundred Neediest Cases," the New York American's "Christmas Fund" and "Newsboys Christmas Fund." The loan fund of the Jewish Educational Association, the Lebanon Hospital and the Rockefeller Foundation, each $25,000; $10,000 to the Red Cross and $5,000 to the Jewish Theatrical Guild.

Stocks Divided

Mrs. Leblang is to receive 61% of the common stock of the Public Service Ticket Office; Matty Zimmerman, 15%; Hugh Leblang, 10%; Joseph Keith, 6%. Mrs. Leblang receives 66% of Joe Leblang's Ticket Office (central); Zimmerman, 7½; Hugh Leblang, 5% and Keith 12½%.

Stock in the J. and L. Corporation goes in equal shares to son-in-law, Meyer Rosenstein, and Alexander L. Jones, Joe Leblang's friend. The Leblang holdings in the Equity Ticket Agency are to be divided between another son-in-law, Leon Leventhal and Jones.

Two sisters, Mrs. Minnie Keith, Mrs. Jennie Katzen and Mrs. Helen L. Greenspun, an adopted daughter, are to receive $20,000 each in cash. A like amount goes to another brother, Rudolph Leblang. Each grandchild living at the time of the testator's death is to receive the income of 1,000 shares of the Leblang Realty Corp., the principal to be paid at varying intervals up to the age of 45 years. William Kaufman will receive 1,000 shares outright. An annuity of $26,000 is set forth for Mrs. Therese Leblang, his mother.

Each employee in the Leblang agencies for at least one year will receive $250 in cash; those employed for at least two years, will get $500 and those in the agencies three years or more receive $1,000 each.

ACTOR-BACKER IN STOCK

Randolph Hale Trying It in Salt Lake — Big Overhead

Salt Lake, April 28.

L. G. Ellsworth, recently an insurance agent, is at the Playhouse as manager. He replaced Dave Edwards when the Hale-Munier stock went in.

This stock company has a tough future with $3,000 weekly overhead. It is doubtful if young Randolph Hale, scion of the San Francisco department-store Hales, actor-owner of the company, will see a return of his money.

NEW LAW STOPS PATROL RIDES FOR ACTORS

"Backing Up the Wagon" is a thing of the past. No more police raids on shows, alleged to be indecent, in the state of New York. The Langdon Post amendment to the so-called Wales Padlock law exempts actors from responsibility, which will be placed on the management and author.

While the new law exempts actors from summary arrest, individuals charged with immoral performances are subject to court summons. Should a management be convicted, actors are liable to similar action.

Police raids on dirt shows in the past have caused objectionable notoriety in the ignominious arrests of actors. That procedure has been a matter of strenuous objection by Equity which has fought for the Post amendment during the past two legislatures.

It is understood the plan to scrutinize shows which are complained about by the Board of the Theatre was a factor in the Governor's decision to sign the bill. Such shows which the board deems indecent are expected to be withdrawn without court procedure.

The amendment however does not white-wash dirt shows. It rather concentrates the blame on those deemed responsible rather than the actors.

Governor Roosevelt signed the Post bill in Albany last week and made public a statement which he attached to his bill approval. He declared the bill was a proper one.

Road Conditions No Better This Season—But Few Shows in Black

Legit's current closing season has shown no improvement in road conditions. If anything, it is maintained, those shows and names that failed on touring indicate a further decline.

Number of shows to have successfully traveled, to stretches amounting to anything near good road conditions, is a handful. List includes "Cherries Are Ripe" (Arch Selwyn and Erlanger), Ethel Barrymore, (Shuberts), "Michael and Mary" (Shuberts), "Subway Express" (Brandts), "Dracula" (O. E. Wee), and Theatre Guild plays.

While others made money, time spent out of town in most cases was short. Mainly that was due to biz, with lack of playing time, from theatres closed to legit, a small possible factor.

At the height of the season, March, around 30 shows were playing. Plenty were from theatre filling necessity, reducing the number as compared to prosperous conditions.

Failures in the sticks touched all kinds of productions. Managerial claims maintains many shows, despite grosses, losers through labor and operation costs.

Little Theatre Contest Plays with RKO Vaude

Minneapolis, April 28.

RKO Orpheum has tied up with the Minnesota Dramatic Guild on a little theatre tournament to be conducted next month, with 11 dramatic organizations of the state competing.

Five winning groups will be selected for finals and will present their one-acters at the Orph here, starting May 18 for five successive weeks at the rate of one play a week and as part of the regular vaudeville program.

No B. O. Joy Though

"The Joy of Living," which went to Philadelphia last week, was brought back Monday.

Favorable notices were accorded the show, but business poor.

Plans call for the show going to Chicago after a two-week lay-off.

Stock at Junction

Hopewell Junction, N. Y., April 28.

Summer stock will be opened in the Cross Streams section of this town by Pierre Malakoff, who recently had a stock company at the Playhouse, Poughkeepsie. The company is scheduled to open in June.

London Show World

London, April 20.

Exhibs here are worried about Sunday nights, when the razzers step in and enjoy themselves.

Razzing in suburban theatres is very bad.

Craze of razzing anything and everything has got so hot peddlers parade outside the cinemas selling razz blowers to the queues.

Guying the picture is done methodically by cliques, who form small bands in the cheaper parts of the house.

Evans' Greatest Flop

Will Evans, the British comedian and author, who died last week, had the distinction of scoring one of the biggest American flops on record. Opening one afternoon at the Colonial, New York, in the pre-war days, the audience razzed him hard and proper. Half-way through he broke off and asked 'em if he should finish. "No," they bawled. So he was laid off that night and drew a fortnight's salary for one performance from Percy Williams.

Assumed Names

Quickest way to get space in this town is to write a play under an assumed name and spill the beans when the production's about due; "Autumn Crocus," announced as authored by C. L. Anthony, was written by Dodie Smith, in private life a buyer for Heal's, West End store. Within a week of the production she was busy signing front-page interviews. When some one asked her why she became a buyer she replied saying she used to be an actress but liked to eat most days.

Kept Uncle Waiting

Persistent stories here Charlie Chaplin was playing for a knighthood have always been regarded as eyewash by the wise ones, who rate Chaplin, whatever he may want himself, as standing a poor chance for the honor.

Fact he is reported to have kept the King's uncle, the Duke of Connaught, waiting, doesn't make his hopes any rosier.

Legite

Adelphi—"Ever Green." Spectacular Cochran show sliding after hot opening.

Aldwych—"Marry the Girl." Usual farce team breaking better than evens regularly.

Ambassadors—"To See Ourselves." Doing nicely in small house.

Apollo—"The New Gossoon." Comedy just opened to good notices.

Cambridge—"Chauve-Souris." Doing fairly.

Coliseum—"White Horse Inn." Former vaude stronghold with legit smash now.

Comedy—"Naughty Cinderella." Fair break.

Criterion—"After All." Van Druten's show at small Piccadilly house on profitable run.

Daly's—"Belle of New York." Revival setting strong pace.

Drury Lane—"Song of the Drum." Big scale musical toppling and off soon.

Duke of York's—"Silver Box." Galsworthy's, weak on revival.

Fortune—"Belinda." Milne's new play due.

Garrick—"My Wife's Family." Even break, although pushed by heavy advertising.

Globe—"Improper Duchess." One of three leaders of non-musicals.

Haymarket—"Five Farthings." Marie Tempest in new show. Just opened.

Hippodrome—"Stand Up and Sing." Jack Buchanan's musical tops its field in money.

His Majesty's—"Saint Joan." Limited revival of Shaw's little effort making nice pace.

Little—"The Venetian." Small house doing well.

Lyceum—"Bitter Sweet." Limited run at pop prices of this record hit, just opened and bound to profit.

Lyric—"Autumn Crocus." Just opened. Looks like hitting.

New—"Tantivy Towers." Herbert's opera, moved up from Hammersmith, and not so talked of now it's in the West End.

Piccadilly—"Folly to Be Wise." Courtneidge revue making money.

Playhouse—"Church Mouse." Gerald du Maurier in new piece, just opening.

Prince of Wales—"Who Goes Next?" War play not hitting.

Queen's—"Barretts of Wimpole Street." Topping its class and big business.

Royalty—"King's Messenger." Martin Harvey in bad play in small theatre.

St. Martins—"Black Coffee." Thriller by Agatha Christie just opened.

Savoy—"Wonder Bar." Musical getting just over even break.

Shaftesbury—"Limping Man." Replaced by Ian Hay's new comedy "Mr. Faint-Heart."

Strand—"It's a Boy." Topping straight comedies.

Vaudeville—"The Circle." Revival of Maugham's play fair.

Victoria Palace—"Chelsea Follies." 2d edition of revue ticking up nicely.

Whitehall—"Good Losers." Arlen-Hackett play making fair pull and probably even break.

Studios' Plight

Studio production has eased up largely, due to units being at the end of one batch, with the next crop not yet fully scripted.

International has only "My Wife's Family," direction by Monty Banks, and "The House Opposite," thriller by Walter Summers, on the floors at Elstree. British Instructional, now merged in B. I. and producing under it, has "The Limping Man" current at Welwyn.

Gaumont, having dubbed "Happy Ending," talker version of old silent, now lists talker of "Hindle Wakes," also an old silent of theirs.

If the Gaumont unit continues with policy of making talker versions of their old silent subjects, it need never buy anything else.

THEORIZING COLD

Young American Author's Play Won't Catch on in London

London, April 28.

"The Years Between" opened at the Arts theatre. It's by Edward Poor Montgomery, young American, who lives on this side. It tries to prove his theory that the best way to solve unemployment problems is by starting another war.

Cleverly written, but uncommercial and not quite convincing.

"Jack O'Lantern," at Wyndham's, is an old fashioned melodrama of the Jekyll and Hyde calibre, which is burlesque to present day audiences. Cannot survive.

FOLIES RIGHTS TO REVUE IN U. S.

Paris, April 28.

Despite rumors the Shuberts own the rights to the Folies Bergere, Ray Goetz has the rights to the current as well as last year's revues.

Confusion comes in from the Shuberts owning one scene from last year's revue, separately sold them. That is the underwater scene used by the Shuberts as well as Earl Carroll in New York last season. The Shuberts lifted several other scenes from last year's show, from report, with Goetz solely entitled to use them, since Louis Lemarchand, Folies producer, had them copyrighted in the U. S.

Shuberts are currently dickering with Madame Komarova, ballet mistress to Lemarchand who puts on the Olympia (picts) presentations as well as the revue. They would like to take her to America but doubtful whether she will move.

Julius Stella Dead

Budapest, April 19.

Julius Stella, 46, president of the Hungarian Actors' Association, died here suddenly of heart failure.

Stella was one of the lesser lights of the stage, but universally popular and the best representative actors' interests ever had here.

Nothing announced about his successor.

Hungary Objects

Paris, April 28.

Hungary's representative here has been instructed to protest the play called "Beau Danube Rouge." Play is by Bernard Zimmer, one of France's most prolific playwrights, produced by Gaston Baty at the Montparnasse theatre.

Objection is caused by the fact that play ridicules Hungary. It's pretentious but has been flopping.

Robeson's "Ape" Set

London, April 28.

Paul Robeson arrived here Friday (24). Starts rehearsing immediately for "The Hairy Ape" in which he will star.

Play goes into the Ambassador's May 13, succeeding "To See Ourselves."

"Payment Deferred," starring Charles Laughton, is set for the St. James to open May 4.

2-A-DAY TOO MUCH, SAY ACTORS IN LONDON HIT

London, April 28.

Scream comes from the principals of the Coliseum success, "White Horse Inn," which looks like running for a year. Lea Seidl, leading lady, is claiming two performances daily too strenuous for her. Management trying to get Annie Croft to relieve the German two or three times weekly.

Two more alleging hard work are Clifford Mollison and Bruce Carfax.

Americans Told to Pay $42 or Land in Limbo; A $30 Claque Charge

London, April 20.

Derickson and Brown, American vaude team, figured in a London county court comedy this week, when sued by Rubens, Pole & Co. for failure to pay a fee of $42 due for income tax work.

The company had saved the vaude team something like 80% of their original income tax demand.

Going into court, Derickson and Brown were asked how much they were earning, and replied they were only drawing $725 this week, but managed to make the same last.

The judge, who seemed to think $725 was quite a living wage, said they'd have three days in which to pay the fee or they would be committed. As they were leaving he called them back, and said being committed meant that unless they paid they would be sent to Brixton.

Leaving for the second time the judge remarked that, being Americans, they perhaps did not know what Brixton meant, explaining it was a spot of old England where people who couldn't pay their bills were sent.

The matter originally started when the vaude team asked for an expense allowance in their income tax form which the Rubens company would not sanction, including an item for $30, down to claque expenses.

Gavrilovitch Dies at 70 After 50 Yrs. with Stage

Belgrade, April 28.

Milorad Gavrilovitch, 70, probably the best Yugoslav actor and producer, died Sunday (26) of heart failure.

Gavrilovitch announced a big party for Friday (1) to celebrate his 50th stage anniversary. The party will be carried through, with proceeds going for a monument to Gavrilovitch.

Weingartner Let In

Paris, April 29.

The governmental decision debarring Felix Weingartner, the Austrian conductor, from playing in Paris has been reconsidered. He opened at the Salle Pleyel.

Weingartner was alleged to have unbecomingly slighted France during the war, which supplementary information demonstrated to be untrue.

Command Bill Set

London, April 28.

Royal Command performance at the Palladium is finally set.

Will practically follow the line-up forecast in last week's Variety.

Opera Opens

London, April 28.

Grand Opera season has opened at Covent Garden with "Rosenkavalier" as the first performance.

Lines started forming two days before the opening.

In Paris

Paris, April 29.

In Paris at present: Rachmaninoff, Mrs. Sigrid Onegin, Tod Browning, Arthur Fiedelbaum, Ludovico Ventura Viviero, Marjorie D. Peugnet, Nadja, Jimmy Light.

AL, THE GADABOUT

Paris, April 28.

Al Woods in again and out again. To Berlin this time.

The European Runaround

By Frank Scully

Abroad, April 18.

Well, Charlot Chaplin, who came in with March thundering like a lion, has gone out like a lamb.

The columns that greeted him in every town on his European runaround got down to three inches when he finally left the Riviera for Africa.

He made a mess of his trip by grabbing too freely at the coat tails of all the 5-and-10-cent nobles, and passing up the workers of this world.

Old friends were cut, left waiting and otherwise made jackasses of by the great comic on parade.

The Duke Steps Out

You will hear lots of denials on those kickbacks breaking out in print here, there and everywhere, but you can bet that wherever there is some smoke there must have been at last one stench bomb.

If the Duke of Connaught says he was left waiting an hour and thereby caught a beautiful cold, sending the English colony on the Riviera in a fury against Chaplin, it doesn't do much good to say that Chaplin didn't have a date with the King of England's uncle but with the Prince of Monaco and therefore couldn't have stood up the Duke.

To the English (who own the Riviera), the Duke of Connaught is worth six princes of Monaco and a gross of Chaplins, yet. More than that, as an old man of 80, parking him at night in an icy lobby was no way to treat him.

Scribes Stood Up Too

Then there was that story which appeared in the London "Express" and other rags to the effect that 30 correspondents showed up to interview Chaplin, were told he didn't feel disposed to grant such an interview, and then offered skulls for the opening of "City Lights" at Monte Carlo.

The scribes told his secretary, Carlyle Robinson, to chop up his tickets and use them for spaghetti. They walked.

Making a Date

Now in certain quarters this story is denied.

Well, you can only judge by what you know yourself and by personal testimony to the whole mess all the squawks are borne out.

Resort Scribes Crack Him

Chaplin pulled one broken date after another until even the resort correspondents, the lowest form, turned and bit his spats right off him.

Soon he began to feel the chill, and began whining that the whole trip was a washout and perhaps he'd better blow for home.

The Duke of Connaught reached for another hankie and said, "Okay."

Somebody suggested Africa instead. So Charles took a fleabitten scow for Algiers.

Coincidence

It was his lousy luck that the day he waved farewell to Syd and the porters (nobody else was there to say good bye, though thousands greeted his arrival) the King of Spain blew his job and shoved all news of Chaplin into the furnace.

Bailing a Bathing Beaut

The spot news scribes never saw anything in all the Chaplin hysteria on the Riviera or anywhere else.

With Peggy Davis deliberately driving her car over a cliff and Charlotte Nirdlinger getting out on bail after fatally plugging her husband, scribes had plenty to keep them busy.

Betting now is 8 to 3 Mrs. Nixon-Nirdlinger will be freed in August. French never bail a dame charged with murder unless airing is imminent.

Ernest Edelsten Dead

London, April 28.

Ernest Edelsten, 65, died yesterday (27) after an illness of some length.

Deceased was one of the leading variety agents over here for years. At the time he was interested in legit productions.

Willie Edelsten, who has been in New York for years and also an agent, was with his brother when he died.

Sunday Night Play

London, April 28.

"The Case Breaks Down" at the Strand Sunday (26) night for one performance by the Repertory Players.

It's a comedy by a new authoress. Starts splendidly but lacks sufficient motivation for a cumulative finish.

One New Act

London, April 28.

Raya Sisters and Dolinoff in dance poses are practically the only new act at the Alhambra. Went over nicely.

Everything else held over. Matinee attendance poor.

HOWARD SOLO STAR

London, April 28.

Sydney Howard goes to British Dominions to star in films on this side.

Howard has previously co-starred with Nelson Keys.

Kit Cat's Reopening

London, April 28.

Kit Cat opening under the new Gaumont-British regime is set for May 14.

Reggie Batten and orchestra of 10 for the music.

PARIS BROKE, NITE LIFE DEAD

Paris, April 28.

Atmosphere in all the night places here gloomy. Plenty of crying.

Everybody hard up and the rent generally overdue.

"Crocus" Here on Split

London, April 28.

"Autumn Crocus," showing here to fair business, will be produced in New York next season by Kenneth McGowan.

Gilbert Miller will be in on the show for America.

Died at 99

Zurich, April 28.

Hans Regli, Switzerland's oldest performer, died in Lucerne Thursday (23) at the age of 99.

Regli was famous as a yodeler.

Bledsoe's Big Hit

London, April 28.

Jules Bledsoe, singing "Old Man River," got more applause at the Palladium than all the rest of the bill combined.

Gershom Parkington Quintet, male musicians with a radio rep, are good artists, but unsuitable for vaude. George Lacey, provincial eccentric comedian, passed strongly in the No. 2 spot, but lingered too long.

Grossmith at Lane

London, April 28.

George Grossmith becomes managing director of the Drury Lane, replacing Butt in a month.

Shuberts Prefer Money Rather Than Show's Publicity from Radio

A breach is in sight between NBC and the Shuberts, with the possibility of NBC remaining away from all Shubert talent unless the Shuberts change their methods.

First break occurred last week when NBC was forced to postpone its contract to use Bettina Hall, under contract to Shuberts, on a commercial hour because Shuberts demanded NBC pay them as much as Miss Hall would receive from the commercial.

Miss Hall is in the Shubert show, "Meet My Sister." Mort Milman, of NBC's Artists Bureau, desired to book Miss Hall for the Nestle program May 8.

Miss Hall informed NBC she is under contract to the Shuberts and requested them to obtain the producers' okay. Milman got Lee Shubert. Lee replied NBC could have Miss Hall if NBC would pay the Shuberts as much as Miss Hall's salary would be from the broadcast. Lee is reported to have said, "I won't have any of my people broadcast unless I get as much money as they do out of it."

NBC informed Lee that when Miss Hall would be on the air they would announce her in connection with the show and name its Shubert theatre. Lee replied the only basis was to give him as much as her.

Miss Hall was advised to go to Equity and appeal from Lee's stand. Equity upheld the Shuberts, as under the Equity contract the producer to whom a player is under contract can prevent the player from appearing elsewhere.

Postpones Date

NBC will wait until Bettina Hall's Shubert contract expires, which will be about June 1. Instead of using her May 8, as planned, the broadcaster will place her on the same program June 5, when free from the Shuberts.

When Miss Hall asked Lee Shubert to reconsider, Lee Shubert is reported to have answered, "NBC has lots of money. Let them pay."

Dramatists' Guild's New Agreement Is Accepted

After many weeks of negotiation between committees the new Basic Minimum Agreement of the Dramatists' Guild, arm of the Authors' League, has been accepted by managers for another five-year period. Several have failed to sign, but that is considered rather a matter of form.

There are no radical changes. The authors inserted protection in the matter of reserved rights as applied to future arts. Television may be one in that classification. Two years after the original agreement was entered upon talking pictures arose.

The standing of picture producers in relation to legit shows is that of any other producer, with the latter rather protected. Picture rights on plays must remain in the open market for open bidding. Where a picture company backs a legit production it is stipulated that neither the stage show nor the picture shall be made until one year later. Latter provision is expected to further protect legit managers in securing plays.

Short Run—No Payoff

Cast of "School for Virtue," closed at the Longacre, New York, Saturday (25), has not been paid. Troupe gave seven performances, with Edward Casey producing and Arthur Ebenhack authoring. Latter said to be a principal backer.

Equity was given an $800 bond covering one week's salary.

Ratoff as Mgr.

Chicago, April 28.

Gregory Ratoff is going legit producer. Before opening his first production here he has made plans for his second.

It will be "Ladies All," with Walter Woolf, recently shown in New York. Opening set for May 17, with theatre not yet selected.

Ratoff and Ben Bernie open "Oh, Promise Me" at the Apollo on May 4.

SALT LAKE GOES FOR SHAKESPEAREAN REP

Salt Lake, April 28.

Though local stock has a hard time surviving, Salt Lakers packed the new Kingsbury Hall at the U of Utah for three nights to see William Thornton and his Shakespeare Guild players. Matinees Friday and Saturday also pulled well.

With but few seats empty in the 2,400 capacity, the b. o. returns at $1.00 were beyond expectations.

Thornton, in spite of his juvenile appearance, received applause and good reviews. Without scenery, the entire company did well.

The Deseret News (Mormon) was instrumental in bringing the company here. It underwrote all advertising and expense. The only explanation is that it is in keeping with Mormon Church's ideas on promoting art.

Council Upholds Equity In Closing of Show

The action of Equity representatives in stopping "Right to Happiness" at the Vanderbilt, New York, recently, just before a Saturday matinee curtain was ready to rise, was upheld by Equity's Council. Robert Du Roy, co-producer of the show, will seek redress in the courts.

Equity stated it acted only after the house management refused to guarantee that any part of the week's receipts would go to the company. The players with the exception of Anne Sutherland had waived salary guarantee. Miss Sutherland complained to Equity she had received no salary the previous week. James O'Neil for Equity asked the box office to assure the payment of the actress' salary, or any part of it, which he says was refused.

House is reported to have explained the settings would have to be moved out, and it did not intend to be saddled with any expense. Several days later the house management declared some $1,200 would have gone to the company had the Saturday performances been played.

Whether it was a change of idea by the house or a matter of veracity could not be established.

Two suits have been brought against Robert DuRoy, co-producer of "Right to Happiness," recently closed at the Vanderbilt, by Charles Munsler, company manager. Actors' claims for unpaid salaries have been lodged against DuRoy at Equity.

Leases Field's Name

Columbus, April 28.

The Al. G. Field Minstrels will again be before the public in name only this fall.

A lease of the name for five years has been arranged by G. O. Bradford and Walter J. Redhill, both of Cincinnati, with its owners, Edward Conard of Los Angeles and Joseph Hatfield of this city. Conard was Field's son-in-law and Hatfield was his brother, "Field" being a stage name.

The show is expected to open at the Hartman theatre here in the fall just as "Uncle Al" used to do.

Heirs of Field have been conducting a costume rental and sales shop here for many year.

Actors' Fund Election

The annual meeting of the Actors' Fund of America will be held Friday (May 8) in the Hudson theatre, New York.

While non-members and friends are invited, only members in good standing can take part in the election for officers.

Murph's Comedes Again

Los Angeles, April 28.

Horace Murphy has pitched his tent in South Pasadena under the old banner of Murphy's Comedians, with Jim Warren handling the coin.

They opened last week with "The Push," a pop tent number sometimes known as "The Taming of Mary Ann," and other titles.

Shows in Rehearsal

"**Little Show**" (Wiman and Weatherly), Vanderbilt.

"**Bandwagon**" (Max Gordon), Erlangers.

"**Honor Code**" (Jack Linder), Geneva Hall.

"**Perfectly Scandalous**" (R. Gallo), Geneva Hall.

"**Sweeter and Lower**" (Billy Rose), 44th St.

"Bad Boy" Listed Mgrs. Claimed Out of Shows Bearing Their Names

"Lucky Strike," comedy which C. W. Morganstern, in default at Equity, proposed producing, has been taken by Al Regall and I. Comsky. Morganstern, according to information given to Equity, has withdrawn from the production, although Comsky's name is listed at the defaulting manager's office as headquartering there.

Regall is a member of Equity. Bonded production is expected to be made shortly.

What is thought to be a somewhat similar procedure is in effect for Saul Z. Martzell, producing "Ebb Tide" by Harry Ford. Louis Isquith, legit producer also on Equity's bad boy managerial list, was reported in on the show, due to open in May.

Equity has been informed Isquith does not share in the production, but is assisting on the business end of the show in which Martell is to act. It is said Isquith and Martell jointly share offices.

WOMAN AUTHOR PUTS UP FOR OWN PLAY

Chicago, April 28.

Having authored a play called "Blind," Mrs. D. M. Flournoy of St. Louis now finds that she'll have to angel the production. She's together with M. T. Jones, stock manager, who takes the label of manager.

Show is in rehearsal. Springfield is the opening spot for a two or three-week tour of one-nighters. If making good, show will probably come into the Cort theatre.

Title is due for a switch, with Jones arguing it has no b.o. appeal, though Mrs. Flournoy thinks its literary. Jones will win.

5 Shows Out

Another five shows are going off Broadway's list, two having suddenly stopped Saturday (25) and three due out this week. Further closings probable.

"Fine and Dandy," presented by Green & Gensler, goes to the road from Erlanger's after 32 weeks. First musical success of season. Takings bettered $35,000 during first months.

"The Greeks Had a Word for It," presented at the Harris by William Harris, Jr., goes to the road, with 32 weeks here. Climbed to around $20,000 after moderate start and to very good profit.

"The New Yorkers," presented at the Broadway by E. Ray Goetz, closes after 21 weeks. Gross leader during first months, high at over $50,000, and drew around $45,000 for a time. Slipped particularly after 12th week.

"Company's Coming," presented by Stanley Sharpe at Lyceum last week, off Saturday.

"School for Virtue," independently presented at the Longacre last week, lasted five days.

Miller's 3 Foreigns

Gilbert Miller has "Pierre ou Jaques" (Peter or Jack), French play current in Paris, for America. It is by Francis de Croisset.

Miller has two other importations, "Le Sexe Faible" by Bourdet, and "The Good Fairy" by Molnar, preparing for prior showing in '31-'32.

Mixing Brothers

Hollywood, April 28.

"Flame," the Negro play Jed Harris has accepted, is by Jimmy Millen and not by the author of "Sweet Man," as generally believed.

Jimmy is the brother of Gilmore Millen and recently was playbroking in Hollywood.

RUSSELL WILL FRAUD AIDS DAUGHTER'S FIGHT

Pittsburgh, April 28.

Mrs. Dorothy Russell Calvit, daughter of Lillian Russell by her first marriage with Fred Solomon, in her contest to break the will of the late Alexander P. Moore, Miss Russell's late husband, was victorious in two orders issued here by Judge Trimble.

The court ruled that Mr. Moore had been guilty of fraud and has withheld further distribution of Moore's estate and ordered the estate of Miss Russell reopened.

Dorothy Russell, the name she used when appearing on the stage and also backing a legit enterprise in New York several seasons ago, in her recent suit against the Moore estate contended that Moore, a co-executor of his wife's estate, had failed to account for some valuable possessions including jewelry which had belonged to Lillian Russell.

Judge Trimble described Moore's purchase of a $10,000 pearl necklace from his wife's estate for $1,000 as surreptitious and pointed out that Moore had reduced the amount of the Russell estate available in trust to his stepdaughter whose magazine articles about him and her mother had so angered him (Moore) that he cut her off with $1,000 in his will.

Moore originally had set aside $3,500 for his wife's daughter with a later amount of $2,500 yearly when the former figure was considered insufficient.

Dorothy Russell based her claim on one-half of Moore's $600,000 estate on a prenuptial agreement in which she averred that Moore promised Miss Russell he would provide for her daughter.

The Union Trust Co., an executor in both the Moore and Russell estates, was ordered by Judge Trimble to account for all property belonging to the Russell estate which has been or may be recovered from the Moore estate or any other source.

Desmond in "10 Nights"

Los Angeles, April 28.

"Ten Nights in a Bar Room" seriously produced by Harry Kirby, and reported backed by the WCTU, opened at the Orange Grove Monday (27). It was billed as an unemployed benefit.

William Desmond is in the lead, donating his services. Others in the cast waived bond. Some of the players clowned the opening night, balance playing seriously.

No charities are listed as receiving the proceeds. Thirty-five thousand $1 top tickets are reported as distributed among social organizations. City fire department is also boosting sales.

Pros and Amateurs

Wauwanda theatre, Haines Falls, N. Y., has been leased for the summer by Louis Hallett and Miss Gene Francois.

They will install a professional stock company and also a student group.

Skowhegan's Opening

Portland, Me., April 28.

Lakewood Players will open its Skowhegan resort June 8, under the management of Herbert L. Sweet. Howard L. Lindsay, director. Arthur Byron will be at Lakewood again this year. Among others for the company are Peg Entwhistle, Houston Richards, Wallis Clark and Thurston Hall.

The country club at Lakewood will open for the season May 30. Lakewood Inn will open the same day as the theatre.

"Little Show" Starting

The "Third Little Show" will open in New Haven Monday (4) for a week. It goes to Boston for two weeks, due into the Music Box, New York, May 26.

On the latter date "Once in a Lifetime" will move, with the Plymouth mentioned.

Harry Langdon was reported set for the revue. Material did not fit him, and it was called off.

Concerts

By Sallie

Recital given by Lucrezia Bori at the home of James Speyer in aid of the New York Woman's League for Animals was quite an event. Ballroom packed at $15 per.

Miss Bori volunteered for the League. Proceeds will go toward the maintenance of the Ellin Prince Speyer Hospital for Animals and the organization's humane training courses in the public schools.

Miss Bori received her usual ovation. She looked charming in beige chiffon with spots of black here and there, and a small toque of black satin with a tiny French veil.

New for Met

Two Americans have been added to the singing forces of the Met for next season, Mme. Marie Von Essen, mezzo-soprano of the German Grand Opera, and Carlson Gould, basso.

Max Lorenz of the Dresden Opera is replacing Walter Kirchoff in German tenor roles. Guiseppe Conca, associate conductor at Covent Garden, Alessandro Sanine and Hanna Niedecken-Gebbard, stage directors, have been engaged.

Vivacious Soprano

Ellena Slavnala, young soprano, with a vivacious stage presence, sang Gypsy and classical songs at Steinway.

Her Russian ballads were done with much brightness of tone, suggesting decidedly the Italian training and her program was a novel one.

A single operatic aria from Puccini's "Tosca" and "The Meadow," Gretchanoff's were her best.

Mme. Dusolina Giannini, American soprano, who created an impression on the concert stage here this season, appeared in Hamburg recently for the first time in "Tosca."

MUSICAL REVIVALS N.G. AFTER FILM SHOWINGS

Broadway musicals taken for pictures cannot be revived as stage attractions profitably. Brandt Bros., doing several so far, believe that further musicals for Brandts will be those not taken by films.

"Good News," Brandts' first revival, closes Saturday (2) in Brooklyn. That show, with "Hold Everything" and "Desert Song," produced as revivals and all taken for talkers, showed b.o. effects from the films.

Tentative next is "Sons o' Guns."

OPERATIC STOCK IN N. Y.

Musical Stock From Newark Moving into Erlanger's

Civic Light Opera Co., previously in Newark, N. J., is due to open at the Erlanger, New York, after "Fine and Dandy" closes. Latter show moves May 2 with the stock opening likely May 4.

Figuring as managers of the Newark group are M. S. Schlesinger and Milton Aborn, latter directing. Howard Marsh is the lead, and reported to have a large financial interest.

Now on Broadway are two dramatic stocks, at the Waldorf and New Yorker. Waldorf is using two-for-ones and New Yorker, George Sharp's stock at $1 top, is estimated at low grosses.

"Sketch Book" in L. A.

Los Angeles, April 28.

"Sketch Book" is probably coming into the Mayan next month at a $2.50 top on a percentage arrangement. It follows Sid Grauman's "Street Scene," which lasts only four weeks.

Grauman has the Mayan subleased from Franklin Warner. He prefers booking the girl show rather than invest in further production.

"Chiseler" Off Again

On and off series happening to "The Chiseler" by Henry Rosendale, which Joseph Ornato is to produce, now has the show, according to casters, off again.

Show started casting twice

'Scene' on Skids In L. A.; 'Gesture' Sweet at $10,000

Los Angeles, April 28.

Five legit shows open last week, after an average of three for the last four months.

"Shanghai Gesture," with Mrs. Leslie Carter starred, was the big surprise. Show and star have been considered around town for the past six months, but Dickson Morgan was the first willing to put up coin. It got $9,800 on its first week at the 900-seat Hollywood Music Box, about the best gross the house has had in its six years.

"Street Scene" slid steeply to $10,500 for the third week. Was figured to get at least $5,000 more than that. Notice went up last week, and the piece folds here May 9 without making the usual San Francisco date.

"Elizabeth the Queen," with Pauline Frederick, held up to $11,500 on its third week and will be stretched to five weeks. Kolb and Dill on their first week at the Majestic in "Apron Strings" got less than nut money at $4,600. Notice was posted for last Saturday, but the team decided to stay on another week in hopes.

"Whispering Friends" at the El Capitan was average with $6,100. Bessie Love and Tom Moore are attracting the picture fans, and theatre parties are taking advantage of a low rate.

Estimates for Last Week

"Whispering Friends," El Capitan (2d week) (C-1,571-$1.50)—At $6,100 with a short nut is profitable.

"Elizabeth the Queen," Belasco (3d week) (D-1,103-$2.50)—Strong with $11,500 and stays two weeks more.

"Street Scene," Mayan (3d week) (D-1,550-$2.25)—In the red at $10,500. Two weeks more and it folds, with 200 stands going up this week to help build up the blow-off.

"Apron Strings," Majestic (2d week) (C-1,050-$1.50)—A headache at $4,600, which is rock bottom for Kolb and Dill. Scrams Saturday.

"Shanghai Gesture," Music Box (1st week) (D-965-$2)—With good take of $9,800 it fooled the wise boys. Originally in for a week, but will stay three.

STOCK IN PORTLAND IS TURNING PROFIT

Portland, Ore., April 28.

Dramatic stock in this burg, once regarded as a flop show town, has built to where a poor week is better than the overhead. Every other week clicks big with guesters.

Dufwin in Seattle has the only other stock company on the coast. Local house is several blocks from other theatres. It was once regarded as a Jonah.

Last week the Dufwin (1,400; $1.25), with Mae Boley guesting in "Stepping Sisters," got around $8,000.

FAIR IN MINN.

"Lilacs" Got $12,000 Last Week—Stock Did $5,500 at $1.25

Minneapolis, April 28.

"Green Grows the Lilacs" did well at the Lyceum, all things considered, around $12,000. Copying from films, Hugh Andress, house manager, carried on big advance exploitation campaign, which undoubtedly helped trade.

In her second and final week as the Shubert stock guest star, Violet Heming again drew splendidly in "Ladies," pulling about $5,500 at $1.25 top.

Loop Before B'way

Irene Bordoni's show, "One More Night," will be booked through the hinterland for six or seven weeks with maybe Chicago, but won't reach New York until the fall.

Play opens its road tour May 1 at Wilmington, with the Forrest, Philadelphia, next for two weeks.

STOCK OVER SUMMER

Ft. Wayne, Ind., April 28.

Management of Majestic theatre plans to keep his house open throughout the summer playing burlesque stock. Leo Burke's company is completing a four weeks stay and will be followed by a new group.

George "Whoopee" Douglas favorite here, will be retained. Tony Oesteil continues to play the pit.

LESLIE SHOW'S BIG $16,000

In Pittsburgh at $2.50 Top—Legit Season Ending

Pittsburgh, April 28.

Lew Leslie's new show, "Rhapsody in Black," landed right side up last week at Alvin and claimed close to $16,000 for engagement at $2.50 top, considered excellent. Show drew rave notices from the crieks who consider it certain for Broadway. Revue represents a cheap setup, entire thing staged with drapes and costuming of any consequence almost negligible.

Nixon had U of Pittsburgh's Cap and Gown show, "What's Up," with undergraduate production rated fairly weak at under $8,000. Closed Nixon regular season.

Sharp stock wound up fortnight engagement of "Death Takes Holiday." Nicely at Pitt, claiming around $4,600 for 2d week, about $1,000 under first week. Sharp moves May 4 to Alvin, Col's "Dirigible" coming into Pitt for road show run.

Legit season winds up this week at Alvin.

$6,500 FLOP AND FINAL W'K, CINCY

Cincinnati, April 28.

Legit season at the Shubert ended last week with Jane Cowl doing a box office nosedive in "Twelfth Night." At $2 top, gross $6,500. House will be dark over the summer.

At the same time the speaking stage took another sock in the Cox theatre. Stock, playing "Upstairs and Down" at 50c top, half of former admission, got around $4,000.

LEGIT VERY LOW IN PHILA LAST WEEK

Philadelphia, April 28.

Nothing to cheer about in the legit record last week. Shows in down dipped about as low as possible.

"Singing the Blues," new Aarons & Freedley show that is an unusual combination of melodrama and negro musical comedy, won nice notices at the Chestnut, but not much trade. Estimated at $10,000 in first week, and that's probably generous. "The Joy of Living" got only $2,500 at the Walnut and closed Saturday after a single week.

Three openings this week—Theatre Guild's "He" at the Garrick for a fortnight, "Admirable Crichton" revival at the Broad for a week, and "The Student Prince" at the Shubert (fifth visit here) for month.

Next Monday (4) brings Irene Bordoni in "One More Night" to the Forrest, and "The Band Wagon" is scheduled for the Garrick May 11. Chestnut gets a picture, "Dirigible," next Monday. Walnut has no show announced. Looks like Broad, Garrick, Shubert and Forrest as four houses open through May.

Estimates for the Week

"He" (Garrick) (1st week), fifth Theatre Guild show of season. In for two weeks. House dark last week.

"Singing the Blues" (Chestnut) (2d week). Novel offering that combines melodrama and negro musical comedy got fine notices but not much trade; about $10,000.

"Student Prince" (Shubert) (1st week). Fifth visit here for month. Fine advance of $3,500 for first week alone. "Death Takes a Holiday," return, led the town last week with $11,000.

"Admirable Crichton" (Broad) (one week only). Revival booked in suddenly for brief engagement. House dark last week and nothing booked to follow.

Walnut dark following flop of "Joy of Living," which got $2,000 or a little more last week. No bookings announced. Forrest is dark for a single week. "The Truth Game" got a weak $6,500 in third and final week; Bordoni comedy Monday.

4 Road Beautifiers

Crosby Gaige's tentative line-up for Channing Pollock's "House Beautiful" road companies now numbers four to go out next fall.

One company is due for the coast, another for schools and colleges, third for barnstorming, and other for larger cities.

ENGAGEMENTS

Booked through Mort Milman of NBC's Artists Bureau; Georgie Lyons, Nestle, May 1; Eddie Peabody, Fleischmann, May 7; Cornelia Otis Skinner, Fleischmann, May 14; Helen Gahagan, Nestle, May 15; Mae Questelle, Maxwell House, May 14.

BOSTON O. K.

Legits Had Good Week—$12,000 for "Cherries"

Boston, April 28.

Legitimate shows did a fine business in town last week.

"The Truth Game" moved into the Wilbur last night. "On the Spot" closed there Saturday, doing under $5,000.

"Admirable Crichton" opened Monday night at the Colonial. "Cherries Are Ripe" moved out Saturday to a good $12,000 gross.

1 HIT, SEVERAL ERRORS IN CHI

Chicago, April 28.

Unseasonably cold weather brought an odd reaction at the legit boxoffices last week. Cutraters in most cases came in for a liberal boost, while the straight scalers, with one exception, were smacked down for chunky losses.

Three Saturday night pullouts left the field to seven dramatic attractions and an operetta on its last lap for the current week. "My Maryland" on its third visit took a swift and conclusive flopperino, folding up Saturday night warebound after a scant seven-day showing. Lead on the week retained by "Elizabeth the Queen."

Joining the operetta on the bowout were Lenore Ulric's "Pagan Lady," Earl Carroll's "Sketch Book" and the Guild's historical drama. Last replaced at the Illinois Monday by "Green Grow the Lilacs."

Other opening was Grace George in "The First Mrs. Fraser" at the Selwyn.

Lined up for next week's arrival are "The Greeks Had a Name for It," Harris, and "On the Spot," Grand. For May 10 offering there's pencilled Joe Cook in "Fine and Dandy," Erlanger, "Oh, Promise Me," Selwyn, and a fourth visit of "Blossom Time," Great Northern.

Estimates for Last Week

"Apron Strings," Playhouse (2d week) (CD-603; $3). Snapped out of initial week's slough, grossing over $6,000. And this against concurrent first run of picture version, "Virtuous Husbands," in Loop house.

"Elizabeth the Queen," Illinois (3d week) (D-1,319; $3). Capacity trade through the week. Around $19,500. Followed in Monday by another Guilder "Green Grow the Lilacs."

"Pagan Lady," Erlanger (3d week) (D-1,319; $3). Moved out Saturday without anybody caring; drew a scant $9,000. House goes dark pending Joe Cook setup.

"Petticoat Influence," Harris (4th week) (C-1,084; $3). Took another sock for a grand on the week, dipping to around $11,500. Exhausted carriage trade draw in first fortnight. Lighting out Saturday, with "The Greeks Have a Word For It" following on a two-week contract.

"Sketch Book," Garrick (7th week) (M-1,997; $3.85). Estimated less than $15,000. Shoved off for Kansas City Saturday.

"Stepping Sisters," Apollo (5th week) (C-1,219; $3). Garnered around $9,000, after given vacate notice by the Shuberts. Became a tenant at the Cort Sunday night. Third house for this one since Chicago opening.

"That's Gratitude," Blackstone (3d week) (CD-1,219; $3). Another of the cutraters that took on hefty lift on the week; around $10,000 for nine performances. Tracy Drake working the town's teachers on this one through his inside connection with the Board of Education.

"First Mrs. Fraser," Selwyn (1st week) (C-1,080; $3). Starring Grace George; brought back by dramatic League for two weeks. "Oh Promise Me," a Ben Bernie-Gregory Ratoff angeled prop, follows.

"The Ninth Guest," Adelphi (7th week) (D-1,100; $3). Still doing well; took a nudge to around $9,500 on the week.

"Three Little Girls," Great Northern (31st week) (O-1,365; $3.85). Slowed down on next to last week to within $10,000 mark. Leaves May 3 for road, with "Blossom Time" replacing seven days later.

"My Maryland," Grand (1st-last week) (O-1,365; $3.85). Didn't have a chance from the opening performance. Failed to net even $10,000. Packed off for New York storage at end of seventh day.

Eleanor Painter Marrying

Cleveland, April 28.

Eleanor Painter, Beverly Hills (Calif.) opera singer, will be married in fall to Major Charles H. Strong. He is head of leading Cleveland department store.

Miss Painter's last local appearance was in "Velvet Lady."

5 Musicals in Sight for Summer; Agencies May Be Again Smacked

Agency buys on Broadway are at a minimum. As the brokers have been stuck with several in a bad season, the summer outlook is none too sanguine.

No secret that agencies have taken it on the chin even though the Theatre League's ban on buys rather helped the brokers earlier in the season. Five major musicals are in sight for the summer: "Follies," "The Band Wagon," "3d Little Show," "Scandals" and "Vanities." All are expected to be buys and if not in demand the agencies will be smacked the more.

Brokers got something of a break last week when the buy for "America's Sweetheart" was again cut down to only choice locations. That accompanied a cut rate deal and the combination is expected to send the show into the summer.

"Melo" lined up better than interested parties expected; first full week grossing $15,000. Agency demand present for lower floor. "Brass Ankle," at the Masque, was well regarded by reviewers, but business chances not certain; "Company's Coming" opened and closed at the Lyceum; same thing for "School for Virtue," Longacre; "Two's Company" failed to open at the Hudson.

Closing this week are "Fine and Dandy," Erlangers, which gets a revival of "Mikado" next week; "The New Yorkers," leaving the Broadway dark; "The Greeks Had a Word for It" at Harris, which gets "Rhapsody in Black." Due in also next week in "Her Supporting Cast," Biltmore.

19 in Cut Rates

Cut rates listed 19 attractions early this week: "As You Desire Me," Elliott; "Brass Ankle," Masque; "Give Me Yesterday," Booth; "As Husbands Go," Golden; "Fine and Dandy," Erlanger's; "Three's a Crowd," Selwyn; "Wiser They Are," Plymouth; "In Best of Families," Forrest; "The Rap," Avon; "Meet My Sister," Imperial; "The New Yorkers," Broadway; "You Said It," 46th Street; "Mrs. Moonlight," Little; "Five Star Final," Cort; "The Bellamy Trial," 48th Street; "Greeks Had a Word for It," Harris; "Peter Ibbetson," Shubert; "America's Sweetheart," Broadhurst.

Estimates for Last Week

(*Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—farce; O—operetta. Capacities and top prices also indicated*).

"America's Sweetheart," Broadhurst (12th week) (M-1,118-$5.50). New ticket basis; buy reduced and cut rate deal made should carry musical into summer; last week $19,000 claimed.

"As Husbands Go," Golden (9th week) (C-900-$3.85). Matinee strength features good trade; nine performances; $15,000.

"As You Desire Me," Maxine Elliott (14th week) (D-924-$3.85). Eased off from moderate money pace that was its best; estimated under $7,000.

"Barretts of Wimpole St," Empire (12th week) (CD-1,099-$3.85). Now regarded a cinch for summer stay; again bettered $21,000; top call in agencies.

"Betty Be Good," Liberty (1st week) (F-1,202-$3). Presented independently (Gerald Bacon); written by Willis Maxwell Goodhue; opens Thursday (30).

"Brass Ankle," Masque (2d week) (D-700-$3). Opened middle last week with some notices excellent; doubt about tragedy braving summer outlook.

"Company's Coming," Lyceum. Taken off Saturday; one week after weak notices.

"Devil in the Mind," Fulton (1st week) (C-915-$3). Presented independently (Leo Bulgakov) from the Russian; opens tonight (29).

"Fine and Dandy," Erlanger's (32d week) (M-1,520-$5.50). Final week; [illegible] made [illegible]; goes to Cleveland, and then Chicago for summer try.

"Five Star Final," Cort (18th week) (CD-1,043-$3.85). Still indefinite though eased under $10,000 lately; regarded a Pulitzer prize candidate among others.

"Girl Crazy," Alvin (29th week) (M-1,387-$5.50). With three musicals off boards after this week, others should improve; figured about $22,000 last week.

"Give Me Yesterday," Booth (9th week) (C-730-$3). Announced to close last week; business improved against downward trend; may go until June; approximately $7,000; okay.

"Grand Hotel," National (26th week) (CD-1,164-$4.40). Season's dramatic smash seems strong as ever; over $28,000 weekly.

"Greeks Had a Word for It," Harris (32d week) (C-1,060-$3). Final week; made season's run of it; good money maker to road; average over $15,000; lately $8,000; "Rhapsody in Black" next week.

"Green Pastures," Mansfield (62d week) (CD-1,050-$3.85). Run leader getting goodly share of visitors' trade as shown in agency sales; paced around $15,000 last week; 500th performance Friday (1).

"House Beautiful," Apollo (8th week) (D-1,168-$3). Without party aid last week business satisfactory at over $9,000.

"In the Best of Families," Forrest (13th week) (C-1,015-$3). One of several small cost shows making modest money with cut rates; $4,000 and sometimes more.

"Meet My Sister," Imperial (18th week) (M-1,446-$3). Musical sans chorus, cut-rated for some time; estimated at $10,000.

"Melo," Barrymore (3d week) (D-1,090-$3). Agency demand for lower floor locations spots new drama as money possibility; $15,000 first full week.

"Once in a Lifetime," Music Box (32d week) (D-1,016-$3). Season's comedy leader getting around $13,000, but figures to do better and last into summer.

"Private Lives," Times Square (12th week) (C-1,057-$3.85). Capacity holds and will for at least another week with original cast; nearly $25,000.

"School for Virtue," Longacre. Closed Saturday. Five days.

"The Bellamy Trial," 48th St. (2d week) (D-969-$3). Some good notices, but several seasons too late; murder trial play's indicated weekly pace around $5,000.

"The New Yorkers," Broadway (21st week) (R-2,000-$5.50). Final week; started off leading Broadway to heavy money, but expensive to operate; dropped sharply of late.

"The Rap," Avon (4th week) (D-830-$3). Doing expected; modest cost mystery geared to operate at modest grosses; $3,500 and more.

"The Silent Witness," Morosco (6th week) (D-893-$3). Out to last into June and maybe bit longer; estimated about $10,000.

"The Vinegar Tree," Playhouse (24th week) (C-969-$3.85). Holds up better than most run shows; topped $11,000 again last week and indef.

"The Wiser They Are," Plymouth (4th week) (C-1,042-$3.85). Looks like this one came in at the wrong time of season; third week about $7,000, with some cut rates.

"The Wonder Bar," Bayes (7th week) (M-860-$6.60). Musical leader with Al Jolson only draw; approximating $30,000 weekly.

"Three's a Crowd," Selwyn (29th week) (R-1,067-$5.50). Little changed last week at around $20,000; re-aligned operating cost makes figure slightly profitable.

"Tomorrow and Tomorrow," Miller's (16th week) (D-946-$3.85). Slipped to about $13,000 last week; still playing extra matinee with feminine draw supporting show.

"Tonight or Never," Belasco (24th week) (CD-1,000-$3.85). Slipped last week, but did very well, bettering $16,000.

"You Said It," Chanin's 46th St. (15th week) (M-1,413-$4.40). Newer than most current musicals which accounts for approximate $25,000 gross.

Other Attractions

"An American Tragedy," Waldorf; revival.

"Getting Married," Guild; revival fair at $12,000.

"Mrs. Moonlight," Little; strong matinees.

"Peter Ibbetson," Shubert; revival; light.

"Precedent," Provincetown; may come uptown.

"Young Sinners," New Yorker; revival.

Stock in Spokane?

Spokane, April 28.

A. H. Bainbridge expects to establish a stage stock company here. He has been negotiating for the Post Street theatre.

If going through it will mark the return of the legit here after two years. [illegible]

Plays on Broadway

BRASS ANKLE

Drama in three acts presented at the Masque April 23 by James W. Elliott; written by DuBose Heyward; Alice Brady starred; Lester Lonergan and Ben Smith featured.

Agnes Minton	Ruth Gates
Ruth Leamer	Alice Brady
Larry Leamer	Ben Smith
June Leamer	Jeanne Dante
Lee Barton	Percy Moore
Cora	Trixie Smith
Jake Darcy	Edwin Redding
Pine Jones	Bert Swor
[illegible] Satterly	Joseph Sweeney
Mrs. Garrett	Caroline Newcombe
Dr. Wainwright	Lester Lonergan
Luke Jackson	Al Rauh
A Neighbor	Roberta Bellinger

Strong drama steeped in tragedy is "Brass Ankle." But despite its sympathy and sincerity the excellent presentation faces a coming summer, a handicap that will probably limit its run. Impression was that it's a bit too heavy.

James W. Elliott offers "Brass Ankle." He's rather proud of it and with good reason. The same producer made several other presentations recently but none could compare with "Brass Ankle," the work of DuBose Heyward, co-author of the colorful "Porgy."

"Brass Ankle," too, is of the South. Its topic is miscegenation. That may sound like doubtful stage fare and in fact it seems a stronger story than a play. The author's treatment nevertheless is so delicate there is little possibility of offending.

The locale is a village close to a down South swamp. By grace of the prohibition law the citizens are doing right well selling white mule, with the swamp a safe cache in case of interference.

Ruth and Larry Leamer are an affectionate couple, with a six-year old daughter, June. Another child is about to arrive. Larry runs the general store and his sales to the liquor makers provide income enough to well content them.

The social problem of the community is the taint of negro blood. It is discovered that a family whose forebears had had children by mulatto mothers, has presumably white children. Larry is vehement in ousting them from school, the dictum being that one drop of colored blood is enough to draw the line.

Ruth's grandfather was one such "Brass Ankle" but she never knew it until her new son was born. The whites of the eyes, the finger nails and the hair indicated the throwback. Faced with such a tragedy these two young people cannot find a way out. The love between them seems enough. But the quick temper of Larry upsets whatever plans they could have made to escape the scorn of the neighbors.

Larry's shame and anger when he first learns of the taint is one of the show's highlights, but the anguish of Ruth is pitiful and again brings Alice Brady into the front rank of American actresses. How she sends the play to a conclusion with a false story, planned to eliminate herself and the infant and to protect her little girl, is stirring. Miss Brady is splendid throughout.

Lester Lonergan does much as the kindly, understanding Dr. Wainwright. He explains how Ruth's grandfather was conscripted and under the Confederacy conscripts were regarded as completely white. When Larry can hardly conceive what has happened in his home, the doctor sagely comforts Ruth: "It is a situation that would baffle a philosopher and Larry has no philosophy." Ben Smith supplies a fine performance as Larry and along with Lonergan is featured.

There are other good players such as Percy Moore, Joseph Sweeney, Bert Swor, Edwin Redding and Al Rauh. The dialects are tinged with the right kind of cracker and the expressions are native to that region. It is the first Broadway job of direction by Harold Winston who was active around Cape Cod. He has done well.

Indications are that "Brass Ankle" would have had a better chance if presented in October rather than late April. *Ibee.*

THE BELLAMY TRIAL

Melodrama in three acts presented at the 48th Street, April 22, by E. E. Clive; written by Frances Noyes Hart and Frank E. Carstarphen; staged by Clive.

Mr. Farr	Fred Eric
Court Clerk	Nat Foss
Court Attendant	Alexander Lefwich, Jr.
Doctor Stanley	Herbert Delmore
Mr. Lambert	E. E. Clive
The Judge	Ralph Roberts
Melanie Cordier	Clara Mahr
Douglas Thorne	Ian Emery
Mrs. Daniel Ives	Viola Roache
Elliott Farwell	Wilfred Seagram
Luigi Orsini	Henry Sherwood
Stephen Bellamy	Phillip Tonge
Dr. Gabriel Barrett	Charles Esdale
Patrick Ives	Ben Hoagland
Susan Ives	Ellen Southbrook
Randolph Phillips	Hannam Clark
Margaret Dunne	Philippa Bevans

Under the corporate name of Governor Productions, E. E. Clive brought "The Bellamy Trial" to the 48th Street, staging and appearing in it. Some notices quite favorable but a click doubtful and recent picture showing will do it no good.

The murder trial drama was first shown in Clive's stock house, The Copley Square, Boston, in 1928 and it made something of a record by playing 16 weeks there. A New York manager secured production rights but never did it here because "The Trial of Mary Dugan" was still on Broadway. Miss Noyes, who originally wrote it as a novel is said to have covered the Hall-Mills case as a reporter.

That was her presumed inspiration, although there is no plot similarity. Mr. Carstarphen is a criminal lawyer and in adapting the play is supposed to have made it conform to court procedure as far as that was possible.

Easy to see why the "Bellamy Trial" was not opposed to "Mary Dugan," for the latter was superior stage fare. Seemed to be some confusion as to who was who and what was what in the new play. First act very long, over an hour. Whole is played within a court room.

One bit of comedy relief, but unimportant, is an Italian gardener, called as a witness. Mrs. Daniel Ives and Stephen Bellamy are on trial for the murder of Madge Bellamy, found with a knife in her heart, in the gardener's cottage several miles from her home. Contention of the state was that the defendants had killed her in revenge because of an alleged affair between the dead woman and Patrick Ives, husband of one defendant.

The case is built up by the finding of letters sent by Ives to the murdered woman. On the stand Ives readily explains the letters, but saying they were written before he met and married his wife, with whom he is still deeply in love. It seemed the State would have had a more logical case against Ives than his wife and Steve Bellamy.

A French maid, school-master and finger-print expert are among the witnesses. Some confused the clarity of the evidence. At the end, just before the jury acquits the defendants, a woman whose identity was not clear, tells the defense lawyer she committed the deed and then slumps over with a heart attack.

Fred Eric is the district attorney, too stagey at times when he seemed to relish the part which permitted him to swagger. Clive is the defense counsel, quiet for such an assignment. Ralph Roberts made an impression as the judge. Ellen Southbrook and Phillip Tonge, the co-defendants, and Ben Hoagland, as Patrick Ives, materially helped maintain the play's interest.

Impressed as not being exceptional enough and may stay less than half the Boston date. *Ibee.*

OUT OF TOWN REVIEWS

ALLES SCHWINDEL

("All Swindle")

Berlin, April 19.

Revue in eight scenes by Marcellus Schiffer; music by Mischa Spoliansky. Presented by Max Reinhardt and staged by Gustaf Gruendgens. With Margo Lion, Gustaf Gruendgens, Genia Nikolajewa, Theo Lingen, Charlotte Ziegler, Hubert von Meyerinck, Julius Falkenstein, Max Ehrlich, Karl Hannemann, Else Elsler, Olga Limburg and the Four Admirals. At Theater am Kurfuerstendamm, Berlin.

Marcellus Schiffer and Mischa Spoliansky, these two inseparable revue giants, again go from the graciously funny to the satirical. Fun of every kind brought about by an ad in a newspaper, a nite club of the underworld, and the eternally boring and superficial upper ten thousand.

This time Schiffer is not very original, and at times his text is without direct effect. Mischa Spoliansky can do much with his charming and peppy music. His "Mir ist so nach Dir" will be the big popular hit of the next few months. Other songs have that fine and sweet certain something also that will make them popular.

As to the presentation, especially Margo Lion as the rich and enterprising American, is responsible for the success. A surprise is the dancer, Genia Nikolajewa, courageous, temperamental and good chansonniere. She looks charming. Gustav Gruendgens is witty and clever, but his personality is not suited for the type of role he's in here. Hubert von Meyerinck is one of the heroes of the evening. Nonchalantly he gives his couplets. Theo Lingen and Julius Falkenstein create the necessary comedy. Max Ehrlich again, as always, is funny and witty.

To the intermission it is a most entertaining evening, but toward the end becomes tedious and spoils the good effect. *Magnus.*

A MODERN VIRGIN

Atlantic City, April 28.

"A Modern Virgin," new play by Elmer Harris, is the stage version of the 1931 girl in serious mood. Or maybe Harris' hand grew weary after dashing off "The Great Necker" and "The Young Sinners."

This latest piece, put on at the Apollo last night, has a flapper eager to learn the ways of the

(Continued on page 80)

Chatter

(Continued from page 69)

First of kind here and one of first in country.

Mayor W. F. Kunze in dilemma. Gets bid for self and wife to go to Paris with all expenses paid by French Exposition. Acceptance would keep him out of city during campaign for re-election.

On a Sunday afternoon at Auditorium Paderewski drew largest concert crowd in city's history. With stiff $3 scale prevailing attendance in excess of 10,000, with gross around $20,000. Record and how!

With only six people in east of "Ladies All," half a dozen Bainbridge dramatic stock people got a lucky break last week, laying off with pay and having chance to see road attraction, "Green Grow the Lilacs," on free ducats.

Providence

By A. A. Marcello

Dance hall racket on fritz.

Harry Ashton, m. c. at Woodstock.

Lid's on all talk of tougher censorship.

Harry Storin is crazy about fire alarms.

Ed Reed at last has an office befitting house manager.

Sol Braunig is the veteran of theatre managers in town.

Jack McCarthy of Loew's given credit for extension of curfew.

They say here that Bert Hart, local critic, one time a preacher.

Harold Warman, of vaude team of Warman and Mack, now m. c. here.

Plenty of talk that Carlton, dark for months, may play legit next season.

Norman MacKay, former Providence newspaperman, now program director of station WQAM in Miami.

Bronx, N. Y. C.

Peggy Foldes in a new spring outfit.

Lou Reis going without sleep and food rounding up talent for the Bronx Hospital affair at the New York Coliseum. He wished it on himself.

Nina Mae McKinney back from Europe.

Karl Bernstein occasionally does come up to the Windsor.

Mike Azzara flitting between the Apollo and the Republic, downtown.

Flaps appearing at the Paradise stage door for the first time. Ozzie Nelson the reason.

Joe Darcey may desert the restaurant biz when the weather gets hot, to return to RKO vaude.

Wally Allen has an assistant to aid him to exploit the local Loew houses, but no one knows his name yet. Probably will be "officially announced" by Wally.

Bill Quad permitted his eight-year-old nephew to view the show from backstage, but Primo Carnera got in the way. He's promised the kid a look at another show, when Carnera is not on the bill.

Dallas

By Rudy Donat

Hayden stock, legit, folding this week.

Dwight Brown at console of new Texas.

Call of the outdoors slowing up main stem.

Everyone's guessing why Frank Starz quit RKO.

Melba gave the femmes service with a lobby mind reader, gratis.

Publix dropped local accounting dept. Transferred to New York. Employees given choice of shift or liberty.

Hughes-Franklin's first try for this burg, the Texas, started well.

Fay Lemmon now the town's vet p.a. Sole survivor of the everlasting shift.

Ray Stinnett around town again. Once ace indie here, now to try his luck with a nabe.

Curt Beck making good of his promotion from a musician to skipper of Majestic, RKO's show window for this section.

Des Moines

By R. W. Moorhead

Nobody stressing that "buy now" stuff. No use.

Barry Burke's secretary coming up from Dallas.

Jack Roth wishing Sylvia Sidney, cousin, good luck.

Even the dime stores suffering returns and exchanges.

Looks funny to see a gal remove her hat in a theatre nowadays.

Eloise Taylor introducing new hubby, Pat O'Brien, to pa and ma.

VERREE NO LIKE TRAVEL

The yarn about Verree Teasdale being too proud to enter the stage door was wrong.

There were no difficulties concerning Miss Teasdale leaving "The Greeks," other than she just didn't want to go on the road.

$5,000 FOR
$10 A YEAR
AUTOMOBILE ACCIDENT
POLICY
Here's a 500-to-1 shot—$5,000 with $25 weekly indemnity, costing less than 3c. a day.
As an automobilist or pedestrian you live among these daily hazards.
DON'T GAMBLE WITH FATE
GAMBLE WITH US!
Mail or Phone for Details
Only One Policy to an Applicant
JOHN J. KEMP
Specialist in All Lines of
INSURANCE
551 FIFTH AVE., N. Y. C.
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GRADY
IS
LOCATED IN
THE
FULTON
Theatre Bldg.
NEW YORK
LAckawanna 4-5418

NEW YORK THEATRES

DWIGHT DEERE WIMAN presents
MARY BOLAND
in Paul Osborn's Comedy Hit
VINEGAR
TREE 7TH BIG MONTH
PLAYHOUSE W. 48th St. Eves. 8.40. Matinees Wed. and Sat., 2.40. Bryant 9-2628

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO Thea., W. 44th St. Eve. 8:40. Mats. Thurs. and Sat., 2:40

A. H. WOODS presents
ARTHUR BYRON in
"FIVE STAR FINAL"
CORT THEATRE 48th Street East of B'way
Eves., 8:40. Mats. Wed. and Sat., 2:30

MAX GORDON presents
Clifton Webb
Fred Allen Libby Holman
in
"Three's a Crowd"
"Greatest revue ever produced in America."—Garland, Telegram.
SELWYN W. 42d St. Eves. 8.30. Mats. Thurs. & Sat., 2:30

Gilbert Miller presents
"The outstanding dramatic success of the season."—Burns Mantle, News.
Tomorrow & Tomorrow
A NEW PLAY BY PHILIP BARRY
with Zita JOHNSON & Herbert MARSHALL
HENRY MILLER'S 124 West 43d Street
Eves. 8:40. Mats. Tue., Thur. & Sat. 2:30

"A splendid American playwright at her best."—J. Brooks Atkinson, N. Y. Times
JOHN GOLDEN presents
AS HUSBANDS GO
by RACHEL CROTHERS
JOHN GOLDEN Theatre, W. 58th St. Cir. 7-5678.
Eves. 8:30. Mats. Wed., Thurs. & Sat., 2:30

ROBERT E. FARLEY, President of the N. Y. Rotary Club, says:
"A remarkable and delightful performance—unusual and refreshing. Deserves its great success."
THE HOUSE BEAUTIFUL
APOLLO Theatre, W. 42d St. Eves. 8:40. $1 to $3 (Including Saturday). Mats. at 2:35, Wed. $1 to $2, Sat. $1 to $2.50
Phone for reservations Wis 7-2400

Die Försterchristl
(The Foresters Daughter)
Viennese musical screen romance. Music by Granichstaedten, with melodies by Wolfgang Amadeus Mozart. All star cast: Irene Eisinger, Oskar Karlweis, Paul Richter, Andre Pilot and others.
BELMONT Theatre, W. 48th Street Contin. Noon to Midnite

Getting Married
By BERNARD SHAW
Eves. 8.40. Mats. Thurs. and Sat., 2.40.
GUILD THEA. 52nd St., West of Broadway

"Brisk, exciting, the best that has come this way in some time."
—World-Telegram.
"The RAP"
AVON THEA., W. 45th St. Eves. 8:40
Mats. Thurs. & Sat. at 2:30

ROXY 50th St. & 7th Ave.
WARNER BAXTER in
DOCTORS' WIVES
Fox Movietone Drama with
JOAN BENNETT
ON THE STAGE: "CIRCUS DAYS"
Patricia Bowman, Orch., Roxyettes, Roxy Ballet Corps, Roxy Chorus
Beg. Fri., May 1—THREE GIRLS LOST

WILLIAM HAINES
A TAILOR MADE MAN
On the Stage: Benny Davis, Kate Smith, Gamby, Bunchuk, Orch.
CAPITOL B'WAY & 51st St.
Fri., May 1—Wallace Beery in "The Secret Six"

R-K-O
MAYFAIR B'way & 47th Continuous Shows
CONSTANCE
BENNETT
in "BORN TO LOVE"

GLOBE B'way & 46th 2nd Big Cont. Shows Week
LEW AYRES
in "IRON MAN"
With JEAN HARLOW
ROBERT ARMSTRONG
2nd WEEK

PALACE 47th St. & B'way. Mats. Daily, 2.30.
HELEN MORGAN | BERT LAHR
HENRY BUSSE & ORCH.
KITTY DONER—DAVE SCHOOLER
JOE LAURIE, JR.

58th ST. Bet. Lexington and 3rd Aves.
Wednesday to Friday—April 29-30-May 1
"LAUGH and Get RICH"
with DOROTHY LEE—HUGH HERBERT
ARMIDA
Other RKO Acts

86th ST. Cor. Lexington
Wednesday to Friday—April 29-30-May 1
"LAUGH and Get RICH"
EDNA MAY OLIVER—HUGH HERBERT
HARRY BURNS, Others

THIS FRIDAY NIGHT

LAURENCE RIVERS

WILL HAVE THE PLEASURE OF CELEBRATING

THE

500th PERFORMANCE

OF

MARC CONNELLY'S

THE

GREEN PASTURES

THE MOST WIDELY HERALDED PLAY OF THE CENTURY

MANSFIELD THEATRE, NEW YORK
INDEFINITELY

LITERATI

Stage or Screen

Finality of the screen as against the stage even in the dramatic departments of the dailies was presaged Sunday (26) by the New York "Herald Tribune." In its edition that day and for the first time, the "Herald Tribune" on its first page of the stage and screen section ran a picture star for the centre piece; John Barrymore in "Svengali" (WB).

This conjures up plenty of interest at least, if not worry, to dramatic reviewers of the drama. Standard-size dailies in metropolitan cities, and New York's the leaders, have unfailingly attempted to uphold interest in the legit theatre by subordinating pictures on its news and review pages, daily or Sunday. The tabloids, and again mostly in New York, have been the only dailies to deduce their readers in mass found more in pictures than the stage for reader interest.

That the film theatres predominate in the advertising columns isn't so pertinent to the subject as it might cursory appear. That was a style or form of heavy display advertising created by the picture exhibitor and distributor, often in co-sharing, for the picture house that originated in the days when pictures admittedly were secondary in public esteem to the stage. The talker also changed that.

It may be fairly estimated at present that film goers exceed stage patrons by about 10 to 1. In previous times it would have been five or six to one. Even the readers of the "Herald Tribune," throwing out those who go neither to the stage nor screen theatre, must be at the ratio of six to one for the screen, the "Herald Trib" getting this ratio through its suburban if not Manhattan circulation. While the tabs probably have of their readers 9½ to one for the films.

The tabs, however, did not go for pictures for their popularity with readers over the stage; the tabs fell into the picture thing through finding more yellow news stuff with films than with anything else of the theatre. From that to picture news and girl picture reviewers on the theory of flaps writing for flaps came as a matter of course.

Vaudeville in its best day never had over 20,000,000 followers, if that. Fifteen millions would be a more accurate guess. The legit perhaps three million regulars and perhaps another two million intermittently. While pictures have reached a peak of 85 millions out of the total of 120 million population in this county. With pictures there are repeats, or were, during the week, to different theatres. With vaude or legit once weekly is usually all, excepting for legit perhaps in New York City, where, in a limited way, there are rabid drama patrons who want to see the most of everything stage dramatic.

Another trend in a way toward the screen by dailies is a dramatic reviewer here or there also taking in pictures. In instances this could be brought about through the scanty drama and the over-plentiful picture theatre or economy. But, more likely, the drama reviewer is in training to hold himself in the Hollywoodway, the drama critics' job, by the stage or screen or both.

If the picture critic eventually supersedes the drama's in office and local importance, in this day when the literary lights of the stage as well as its people are marching Hollywoodway, the drama critic's salary may be deflated while the film reviewer's will be inflated. It's only of recent years that the drama critics got any money for their work. Previously it was mostly glory, back to the days when Alan Dale's $300 a week on the New York "American" was a sensation amongst the other $50 and $75-a-week critics.

A terrific forward movement in the legit must arrive to replace the legit upon its former pedestal. Nothing like that in sight just now. There are one or two attempts being made in a big way to restore the legit, but it will mean a long pull, and longer while the Shuberts virtually continue to exercise their extended influence on the legit stage.

Meanwhile the legit is being badly whipped all over. Even Broadway is not the Broadway of old that could stand up by itself in the drama. Broadway is slowly fading, getting down to the stark number of theatres for the actual demand. While the weaning away from the legit theatres in the cities and on the road of their logical patrons means the longer time to get them back, if all or at all.

Too many producers and managers, in legit, in pictures and in vaudeville forget that theatregoing is a habit.

Ghosts for the Lazy

Ghosting of newspaper syndicate stuff so rife, it's doubtful whether half of the comics or stuff appearing under by-lines is really done by those to whom it is accredited.

Really doesn't matter from a consumer's standpoint, for the ghosts are usually as good, and sometimes better, than the creators. The syndicate bosses see to that. But it's a peculiar sidelight on the newspaper syndicate contributors.

That creator of a two-man cartoon strip who has been having it ghosted for some time, is said to admit it freely. Explains he has all the money he wants, and doesn't have to work any more. But his syndicate doesn't want to lose the money-making strip and suggested the ghost.

The humorist whose "best stories" appear under his by-line said to admit he doesn't know anything about the pieces until he sees them in print. But they're only a compilation, and a ghost could gather them as easily.

Most flagrant ghosting is that of an editorialist of wide repute whose writings are supposed to carry much weight. Another case of where he wanted to discontinue, because of other duties, but his syndicate prevailed upon him to accept a ghost, not wanting to lose the feature, which is lucrative.

Dope At Low Rates

Five of the boys, while waiting for someone to grab the check at lunchtime in the Algonquin, figured it out this way:

Hearst will get the Graphic, turning over to Macfadden Cosmopolitan Magazine, and perhaps one or other of the mags as well, Graphic will be thrown in with the Journal and Cosmopolitan will be wed to Liberty.

Roy Howard will put in a bid for the Sun should Dewart talk business to Curtis. Should the Sun hook up with either the Post or World-Telegram, the Brooklyn Eagle will go metropolitan.

Should the Eagle go wet and in view of Gannett's dry tendencies, there will be a new wet paper, most likely in the morning field, with Paul Block as publisher and Al Smith editor. Or, the American will be acquired for this purpose.

All this agreed upon, one of the five boys, with an appointment, grabbed the check and paid—$3.20 for the five.

Publisher in Contempt

George H. Sweeney, publisher of the Pueblo Chieftain, has been held in contempt by the Colorado Supreme Court. Case grew out of the refusal of Sweeney to be sworn and answer certain questions.

John F. Cregan had invested money in a concern through advice of Sweeney and received judgment for $20,000. Officials were unable to discover any money to Sweeney's credit to pay the judgment. Later Sweeney went on a bond in federal court and listed property worth over $20,000 as surety. When the district court tried to find out where this property was Sweeney refused to be sworn or to testify and was sentenced to an indefinite term in the county jail for contempt. The supreme court has given him 15 days to apply for a rehearing, but if refused Sweeney probably will have to start the jail term.

Publisher of the other Pueblo daily, Frank S. Hoag, is serving a jail sentence for violation of the federal income tax laws.

World-Tele's 12 Editions

The World-Telegram which went to 12 editions daily after the combination was made by Scripps-Howard, appears to have been embarrassed by the 450,000 circulation amassed. Monday the p. m. daily started some revision, going to press at 9:30 each morning instead of 8 o'clock. First editions will reach the street at 10 o'clock.

Fan Mag Cuts

Fan mags are contemplating further price cuts. Publishers and their sales and exploitation axees have been floating in and out of Hollywood the past month, including the Fawcetts, Quirk, et al., with an eye to arriving at the proper new low price.

Best Sellers

(Reported by the American News Co.)

Fiction

Bridge of Desire, by Warwick Deeping, $2.

Grand Hotel, by Vicki Baum, $2.50.

Good Earth, by Pearl S. Buck, $2.50.

Flamence, by Lady Eleanor Smith, $2.50.

Ambrose Holt and Family, by Susan Glaspell, $2.50.

Storm Drift, by Ethel M. Dell, $2.

Non-Fiction

Boners, $1.

Fatal Interview, by Edna St. Vincent Millay, $2.

Education of a Princess, by Grand Duchess Marie, $3.50.

Jungle Ways, by William Seabrook, $3.50.

Pocket Contract Bridge, by Elizabeth Clark Boyden and Mrs. Prescott Warren, 75c.

Road to Culture, by Charles Gray Shaw, $2.

Waning interest in fan papers, with the trade papers picking up a percentage of this circulation through more laity interest in pictures, prompts the cut price. Fan periodicals as result have switched of late to the sophisticated slant, with an eye to the "inside" or expose. This has the west coast studios plenty peeved on the theory that that sort of thing doesn't belong in a fan paper and should be restricted to the trade.

As a result studios are not free-feeding the chatterers, magazine interviewers, et al., as promiscuously as heretofore.

Crisp Poetry

Biography being displayed by poetry as this year's's trend in book reading, with every book publisher avidly seeking more Ogden Nashes.

Samuel Hoffenstein and Dorothy Parker started the fad for the crisp, cut poetry, Nash cinched it.

Nash reported to be selling even better than Hoffenstein did. Nash, of course, got off to a good start, his pieces in "The New Yorker" having made him before his book came off the press.

Nash's particular style already has a host of imitators in the weeklies, and will have even more in book form this season.

New Stuff

One reason why those German nude-cult mags, in German, selling so readily over here is the new practice of printing all photographs of nudes and groups in the nude, in duplicate, side by side.

Idea is that when you cut out the double-pictures and place them in a stereoscope, the figures stand out in relief.

Places in town importing the German nude-cult mags keep them out of sight, with the whispered explanation that their sale is not permitted over here. That's why they can unabashedly ask 60c for a mag costing a few pfennigs over there.

Rewriting Scandals

One French writer in Paris, at least, Maurice Privat, is deriving benefit from every possible scandal, writing them up in book form and purporting to give inside information. One of his latest books, titled "Commission d'Enquete" has been apparently made to compel members of the French Parliament investigating committee, appointed after the recent Oustric bank scandals, to sue him for libel, but so far without success.

His next book will be titled "The Finest Swindler I Ever Knew" and is based on a current insurance scandal.

Pulitzer's Prize Daily

A Louisville daily, believed to be the Courier-Journal, will not rate the Pulitzer Prize as the paper of the country having given the best public service for the year. Instead the Atlanta Constitution will secure the award.

Shift has been made, it is said, contrary to the judgment of the jury making the newspaper selection for the Pulitzer Fund. Its board of directors, for the first time from accounts, over-ruled the jury which had chosen the Louisville daily.

Sample Ad Copy

During the publishers' convention in New York last week argument at one time veered around to advertising copy. It was of the uplift kind until a publisher present pulled a Variety out of his pocket, turning to the reproduced page of commercial advertising last week. He pointed to the ad of The Fair, large Chicago dept. store. Its punch headline was, "Make Any Girl Want to Have a Baby."

That ended the argument.

Ritter Buying Papers

Victor Ritter, German-American publisher, reported in Los Angeles Tuesday (28) night, on a possible deal for Harry Chandler's Times, morning sheet. Ritter plans bucking Hearst's Examiner there as he does in Portland and Seattle, where he holds management contracts for two papers.

Ritter owns the St. Paul Pioneer Press, New York Staats Zeitung (German), and the Journal of Commerce. He is touring on an expansion mission.

Gould No P. A.

A denial is entered by Bruce Gould to an item in Variety last week that he has gone press agenting. Gould, formerly on the New York Post, says that since leaving the paper, he has been doing articles for the American Magazine, besides writing a novel for Liveright publication and a play.

Never did and doesn't think he ever will do publicity work, Gould adds.

Perhaps Inspired by Mayor Walker

"Mayor Harding of New York," no author given, is the title of an obvious biography which will be published by Mohawk Press, Inc., a newly organized publishing house. This co. plans to publish some 25 books annually.

The co's exec staff includes Dorothy Waring, editor; William Guyer, sales manager; Robert E. Speller, pres.; Everett L. Hackes, v.p.; Richard Leo Phillips, sec.; and Philip W. Stone, treas.

New Freeman Finance Appeal

The New Freeman, a liberal weekly magazine, is in financial difficulty. In its most recent issue an appeal for aid was carried. The announcement stated that the capital of the paper's backer had been impaired by the decline in securities, the reason for the Freeman's embarrassment. The weekly is edited by Suzanne La Follette, daughter of the late Senator Robert La Follette.

Jewish Tribune Suspends

The Jewish Tribune suspended publication last week. In a letter sent to subscribers, the hope was expressed the weekly would shortly resume. The paper was published by David M. Mosessohn and was well regarded. Thyra Sampter Winslow, novelist, was its dramatic critic.

Garden's Own Sports Weekly

A new sports weekly known as Madison Square Garden's International Sports Magazine will appear soon. Not to be a house organ. Indoor and outdoor sports to be covered by several writers identified with the Garden. William F. Carey, president of the Garden corporation, will be editor. Sale price 25c.

Second South Sea Story

Robert Lee Eskridge, Chicago artist whose first book on the South Seas, "Manga Reva," was published by Bobbs Merrill, has a contract for a second with the same locale.

He is currently in Hollywood, lecturing on his South Seas experiences before sailing from San Francisco.

Real Names of Authors

Joan Conquest, author of "The Reckoning," is Mrs. Leonard Cooks; E. A., author of "This and That," is Mrs. Emily Agnew; Susan Glaspell, "Ambrose Holt and Family," is Mrs. Norman Matson; Claude Houghton, "A Hair Divides," is Claude Houghton Oldfield.

Locality Novels

Cornelius Vanderbilt, Jr., continues turning out books as long as there are spots to name them after. Now working on "Palm Beach," and next will be "Newport." His first was "Reno."

Rosendale Novelizes Own Play

Henry Rosendale is writing a novel version of his play, "The Chiseler" which the Chicago Herald-Examiner plans to run serially.

Play, yet unproduced, is owned by Joseph Ornato, New York.

Jo Ranson is the new editor of the Brooklyn Eagle replacing John Skinner. Ranson will do a daily column of comment.

Chatter

John Randolph Hearst is now the overseer of everything at William Randolph Hearst's magazine building on 57th street. A gift from his father for good work.

Did you get your copy of the first (and only) issue of The Housatonic Herald, announcing the publication of George Chappell's "Dr. Traprock's Memory Book?"

Thomas L. Stix, head of the Book League of America, will interview authors over the air, soon, and wants suggestions.

Condition made by Franz Werfel, by which his new book, "The Pure in Heart," comes out in this country, is that the publisher does no advance publicity. Werfel is funny thataway.

Current issue of the Hunter College "Bulletin" causing blushes all over the campus. Object is the reprint editorial. And edited by girls, too!

Nothing else matters at Putnam's now but to get out as quickly as possible the book by Dr. Marie Stopes, called "Married Love." This is the English book which the customs authorities barred from entry as obscene, and for which the publisher went to court and cleared.

Warwick Deeping's book just brought out, "The Bridge of Desire," first published in 1916 as "Unrest." New edition touched up a bit.

Walter Snow has sold a couple of tales to "Short Stories" mag, and has given up the farm.

New writers' colony in the Rocky Mountains, with bootlegger guaranteed.

Wait till Charles MacArthur finds out what they are asking for a first edition of Ben Hecht's "Christmas Eve!"

Charles Beahan to the coast.

Harvey J. Klemmer new editor of "Bridle and Golfer."

Capek brothers, who wrote "R.U.R.," have a new book on gardening!

Gil Brailinger in town with a new novel.

Almost as many stories about Arnold Bennett as of D. H. Lawrence, folowing the former's death.

Now it's fiction reprints at 25c per. They soon will be giving them away.

Frank Vreeland's new job. Fictionizing screen stories for book publication.

Robert M. McBride, the publisher, is also Robert Medill, the author.

New murder tale, "About the Murder of the Clergyman's Mistress," based on the Mills-Hall case.

A MODERN VIRGIN

(Continued from page 78)

worldly wise who pipes her lines with the zest of the know it all.

She's a pretty young miss, just turning 17. Her very rich father ended his life over the escapades of his wife, who soon joined him in the land beyond. Their child has been raised by a maiden aunt, a die-hard for the conventional, who wants to see her married to her fiance, a sterling sort of fellow, unloved, however.

Instead Miss 1931 makes phone acquaintances, two of whom happen to be fellow club members of the sterling young fellow. He explains his predicament, and all plot to bring the young lady to her so-called right senses.

As in "Young Sinners," there's a camp in the dead center of a woods where the girl and one of her married phone pickups are trapped and threatened by the wife and the fiance, but with no avail. The stranger may desert the wife, but the kiddies, never. So he urges her to marry on the eve of her fiance's sailing to South America for a long stretch and then they can have all the fun they want.

She goes through with it, and the last scene, timed the morning after, has the now safely married young wife signal her waiting would-be lover that he will not be needed any more.

The usual soul barings, free talk and Harris moralizing through the three acts. To be as essentially amusing as its predecessor, "A Modern Virgin" needs a deftest touch where the players may attack its absurdities with proper absurdity, and the lesser roles cast with real actor folk.

Herbert Rawlinson, while featured, hasn't much to do, but Margaret Sullavan knows she has a part and plays it to the hilt.

Weintraub.

DeForest's RCA Monopoly Charges Are Upheld by Supreme Court

Monopoly charges in patent license contracts, involving practically the entire radio set manufactory field and brought by DeForest Radio Corp., against tho Radio Corporation of America, have been sustained in a decision handed down Monday (27) in Washington by the U. S. Supreme Court. The Court upheld the rulings of the lower tribunals in this respect. Darby and Darby represented DeForest.

It is probably the most important decision rendered in any patent suit. It does not involve the validity of patents. Royalties are thus likewise not involved, but rather the loss of business as claimed by around 25 set manufacturers as a result of certain conditions placed upon them by RCA in the marketing of RCA tubes exclusively. This amount may reach $48,350,000 on the several claims based on the treble damage claim allowed under the Clayton Act for violation of same. DeForest's own claim may amount to $10,000,000.

The suit has been pending since November, 1927, and the monopoly charges were sustained all the way. Section 3 of the Clayton Act was charged with having been violated.

Damage Actions

The U. S. Supreme Court ruling settles all questions of fact relating to the question, according to legal

(Continued on page 85)

RADIO'S LONELY MUSIC SPLURGE

Hollywood, April 28.

An almost single-handed revival of music for pictures is going on at Radio studio, where songs, scores and incidental music aro being prepared for six films. This studio has been leading the others in amount of music going into its pictures and most of its recent films have had notes injected.

Max Steiner, head of the tune department, is writing and arranging the music, with Victor Schertzinger, a drector, writing a song each for "The Dove" and "Marcheta."

Next picture getting music at Radio is "The Sphinx Has Spoken," a drama. "Strange Women," to be directed by Richard Boleslavsky, will be graced with a Russian chorus and a Roumanian orchestra of 15 pieces .

"Full of Notions," a Wheeler-Woolsey story, will have several song numbers. '"Girl Crazy" will be an out-and-out musical, first one to be produced since the musical drought.

"Marcheta" will have a 75-piece orchestra attached to it throughout production.

So far Radio has most of the market on musicals to itself. Chevalier's next for Par in the east will have three or four songs.

Defunct Club's Unpaid Brooks Band Salary

Charging Norma Phillips, former screen and legit actress, failed to post a bond to cover the salaries of Bobby Brooks' band while the latter was engaged at the Tres-Gal Club, Park Central Hotel, "Taps" Schoenfeld, b. and o. booker, has started suit against Miss Phillips for $1,200. Schoenfeld also has entered suit for the same against the Independent Indemnity Co., which was supposed to hold the bond.

"Taps" claims that when Miss Phillips was completing plans to open the Tres-Gal as an exclusive club she applied to him for a band. "Taps" gave her Bobby Brooks, but asked that a week's salary, $1,200, be placed in escrow.

Brooks opened at the Tres-Gal April 10. April 16, when "Taps" wanted to yank the band out of the club because tho bonding company had failed to deliver a copy of the bond, tho Tres-Gal folded. Salary for tho band was not paid, with the bonding company, claims "Taps," then asserting that a bond had not been posted.

ETHER WANT-AD

Coast Comedy Act Broadcasts for Backer and Gets a Baker

Hollywood, April 28.

Novel method of acquiring commercial backing for radio programs proved successful to the Hallroom Boys, KNX team, when they returned to the air after two years' absence.

First time on, their script had a blank space captioned "Sponsor's message." When the boys camo to that they ad libbed about lack of an advertiser for the spot. A bakery official, listening in, took over the hour.

RADIO TAKES LIGHTLY PUBLISHERS' THREATS

Erasures of all radio program listings by the dailies is just so much talk to radio execs. Radio takes no stock in the threat of the dailies to throw out program listings.

Radio has had previous experience with the dailies along these lines, with the same threats made and in some places put into action, only to have whatever dailies eliminated radio programs reinstate them.

Situation looked more serious at the meetings of the Association of Newspaper Publishers of America in New York last week. Publishers denounced radio as unfairly competitive and cutting into their own revenue from advertisers. It was recommended that since program listings referred to advertising, they should be treated as such and paid for.

M. H. Aylesworth, of NBC, in an address at Princeton Friday, indirectly answered tho charges of the dailies. His refutation had statements which aro standard whenever battles between radio and the dailies crop up. Aylesworth said these situations are of frequent occurrence between radio and dailies, with nothing ever brought up except new figures. When dailies fall down in advertising they attribute it to radio, he stated.

Warners' Station Cuts Off Talky Announcers

Hollywood, April 28.

New KFWB order by Chet Mittendorf, commercial manager, is that all announcements must be submitted to him for okay. Follows a "Variety" radio report of the Fox-West Coast Music Masters' talky announcements.

All spiels for the night programs must be in by 6 p.m. that day and also take in the following morning's announcement.

FWC squawked to the station, which precipitated the KFWB ruling

WOR's Commercials

WOR has five new commercials set to start during the coming month. The indie station landed seven others during the past few weeks, now broadcasting.

American Seal Kap starts May 21, Lillian Fields Cigar Co. May 12. Adam Hats, previously on WABC, goes to WOR. Lorillard Tobacco is another new advertiser.

WOR has a 26-week renewal with New York "American" and "Evening Journal" for news broadcasts.

GOVERNMENT'S DUBLIER SUIT DISMISSED

Wilmington, April 28.

Another major suit in the lineup of radio litigation was cleared when Judge John P. Nields, in U. S. District Court, dismissed the Government suit against tho Dublier Condenser Corp.

Around $10,000,000 was involved besides basic patent rights affecting nearly all kinds of inventions in the talker and radio field. Government claimed ownership of certain Dublier patents because the same had been invented and perfected by employees working for the Government at the time.

Particular patents involved are the regular alternating current house radio receiving sets. These types make up around 90% of the total radio sets in common use.

By this decision the Dublier Condenser Corp. was adjudged a clear title to the patents invented by Francis W. Dunmore and Percival D. Lowell.

From a legal standpoint the important precedent is established in clarifying all and any patents so perfected.

U's Deal for Coast Radio Network UBC

Hollywood, April 28.

Deal is on for Universal to take over the controlling interest in the currently inactive United Broadcasting Co., which released programs through 13 stations on the Coast. Four of these belong to the Pickwick Broadcasting Co., which may be taken over by Universal at a later date.

Reported that UBC dropped $150,000 since it started last November. L. L. Davis and Maurice Cleary, latter on tho United Artists board of directors, are principal backers. George Boles, promoter, is handling the deal with U.

JOHNSTON GIVES IN

Los Angeles, April 28.

Gene Johnston, warned by Walter Donaldson to cease selling "My Faith in You," because of alleged similarity to the music of Donaldson's "You Didn't Have to Tell Me," has taken his song off the market.

CBS Wins NBC Singer with Better Offer in Major Networks' Talent Scrap

CBS' Artists Bureau is entering into closer competition with the loudest gun in the talent fight fired last week when CBS took Kate Smith away.

Lowdown on the Kate Smith swipe by CBS was that the singer was working for NBC on a week-to-week basis, under no contract, and on 15 stations. CBS placed her under a year's contract, and is giving her 56 CBS stations, including seven on the coast, besides guaranteeing bookings as a guest star on at least 12 commercials during the first two months.

When with NBC, Miss Smith sang with but a piano accompanying. CBS is providing her with a 15-piece orchestra. She will also soon get three sustaining programs weekly on CBS. She had two with NBC.

Under its talent expansion layout, CBS has recently placed under contract about 10 new ether twins. Two of these, Gus Hanshen and Frank Black, were formerly with NBC. Last week the Dodge Twins were placed under a one year exclusive contract by CBS. Hanshen and Black have been sold for the Peter Shoo company and start May 3.

Reis and Dunn, former indie artists appearing with the Chiclet program on CBS, now a long term exclusive with CBS' Artists Bureau. Also Tito Guizar, banjoist; Harold Stern, formerly getting a CBS wire but indie booked; Jack Renard's orchestra, playing at the Mayfair, Boston, which this week goes CBS exclusive.

Some of the artists being placed under contract have been taken over with the idea of promoting them for personal appearances, somewhat along the same lines on which NBC is working. CBS is negotiating theatre dates for its air artists.

Radio Heads Want Their Trade Press to Lay Off Television Stories

Chicago, April 28.

Radio set manufacturers and distributors are trying to get their trade papers to put the chill on news items indicating that perfected television is just around the corner. That the past year's sales slump on radio sets was given an extra shove downward by television publicity is tho complaint actuating tho damper attempt.

Industry's leaders went into an especial burn up as the result of an interview with D. E. Replogle, of the Jenkins Television Corp., published by a monthly.

Story quoted Replogle to the effect that tho fall of 1931 will mark the installaion of widely distributed sight broadcast transmitters, that tho following year televisors will be merchandised on a big scale and that "by 1933 tho public will have taken television to its heart with the same avidity that characterized its acceptance of radio in 1927 and 1928."

Interviewer went on to comment that "the one and only touch that will start television rolling merrily along will be the Federal Radio Commission's granting of commercial program broadcasting licenses to deserving television stations."

Exception is taken by the manufacturers and distributors on the ground that such stories are picked up by newspapers and press associations with the result the public is influenced to stop buying radio sets to wait for the combination television outfits.

Television Bogey

With the industry currently launched on a collective movement to stabilize itself, and at the same time stimulate sales, the recent flood of newsprint copy on television has aggravated the radio headache.

In effort to lift the business out of its chaotic condition, manufacturers are trying to dig up ways and means of controlling production and confect a merchandising policy that will protect the jobber against the midseason dumping practice. Latter angle refers to set makers' selling leftovers below list price to chain and department stores after the jobbers have taken over as many of a certain line they can carry.

WAAF AWAKENS

Chi's Second Oldest Station Asserts Itself

Chicago, April 28.

Chicago's second oldest station, WAAF, a 500-watter owned by the Corn Belt Farm Dailies, is going commercial. Use of outlet had been confined to broadcasting six to eight times daily cattle market reports as adjunct of "Drovers' Journal."

Operation of transmitter, located in stockyards, limited to daytime. Recent installation of new crystal control 100 per cent modulation set instigated idea of putting on outside programs. Station organizing program department. Will be opposition now to only other local farm outlet, WLS. Latter using NBC's WENR 50,000-watt transmitter.

NBC PLAYING DADDY FOR WESTERN TALENT

Hollywood, April 28.

National Broadcasting Co. is out to promote and exploit what it considers a wealth of talent native to California. Former method was to send the native artist abroad to give him a Continental air for platform purposes, but NBC thinks that the same thing can be accomplished via the ether.

Furthermore, with the radio it is felt that a larger audience interest will be created, and the concert field will be widened in scope.

Among the first whom the NBC will accord this attention will be Max Dolin, San Francisco radio violinist, whose techniquo is flatteringly regarded.

The clubs and local managerial impresarios in the past have been averse to booking such local talent. With the radio plug, tho box-office appeal will figure importantly to offset this, it is felt.

Keough with Scheuing

Ez Keough will book and handle the NBC name bands under Ed Scheuing, in the NBC Artists' Bureau. Between the broadcasting engagements, Keough will set vaude and picture house dates for the bands.

Keough formerly was an RKO vaude agent. He received the Scheuing appointment last week.

Texas 100-Watter

Dallas, April 28.

KGKB, newest broadcaster in Texas, has opened at Tyler. Operating only on 100 watts, the station is tied up with a commercial college for radio studes and owned by East Texas Broadcasting Co. Dubbed "Voice of East Texas," Program emphasizes the agricultural angle.

Bob Reeves, formerly with WFAA here, is announcing. C. E. Tonahill, his assistant, comes from WACO, Waco.

Robbins' Hat Office

Los Angeles, April 28.

One result of Jack Robbins' recent trip felt here was an order to close the local offices after May 1. Harry Coe will deal out professional copies from his hat.

Girl assistant was released and saving on help and rent will be $175 a month. Office expected to open up again after the summer slack.

Radio Engagements

Arthur Byron on Bond bread, CBS, April 30. Lou Holtz, same program, May 5.

Ray Long and Lawrence Stallings, on Armstrong, NBC, May 1. Otis Weiss, editor McCall's Magazine, on same May 8. Arthur McKeough, mag editor, and Dixie Willson, author, same, May 22.

Francis X. Bushman's Lowdown on Film Mob

Hollywood, April 28.

Francis X. Bushman, former picture star, has been handed a contract by CBS to broadcast a series of yarns about Hollywood personalities, past and present. First goes on the air May 5.

Al Martin, picture dialog writer, is concocting the material here and sending it to Bushman in Chicago.

WENR's 2 New Bands

Chicago, April 28.

NBC Artists' Bureau has finally been able to place two of their bands in spots available to their major local outlet, WENR. One is Ralph Williams' band, which has been at the unwired Southmoor Hotel all winter without a mike. Williams moves into the Music Box May 8.

Other is Herbie Mintz orchestra, who goes into the Guyon's Paradise ballroom on May 9. Paradise broadcasts from WGES generally, but now switches late evenings to WENR. Both bands will probably go over a small regional network of some size, in an attempt by NBC to build them up.

DAN RUSSO'S ORIOLES
Now Congress Hotel
CHICAGO
Broadcasting Nightly KYW

HERBIE
KAY
AND HIS
ORCHESTRA

TUNE IN ON THE
Yeastfoamers Program
1:30 TO 2 P. M. C.S.T.
N.B.C. BLUE NETWORK
Featured in Chicago at Trianon-Aragon Ballrooms.
Management
MUSIC CORPORATION OF AMERICA

FLOYD GIBBONS

Talk
Local Special
WENR, Chicago

This program came late Tuesday evening (21) after a postponement from an earlier hour when Gibbons failed to make the station because he was busy with the feedbag and a bunch of lads representing the Adventurers' Club. Gibbons devoted a hectic 24 hours to Chicago on behalf of Abe Waxman, his impresario in a forthcoming series of shorts for RKO-Pathe release.

Waxman had Gibbons dashing around town from the arrival of the Century to the wee hours of the next morning. On the way the schedule proved to be somewhat over-crowded with some of the events muffed entirely.

What sounded like a surefire press yarn, and what on the air was just that, failed to stir the Chicago dailies, although the South Bend papers, if informed, may have played it up. This referred to the bringing to Chicago from South Bend of a certain Sergeant Archipoulos, said to have pulled the first lanyard that fired the first American shot in the world war with Gibbons on the spot at the time and, so the story runs, grabbing the shell as, cracked and hot, it was thrown off, empty, by the gun.

Before the microphone in the NBC studios Gibbons greeted Archipoulos, a Greek factory hand, and told him that he had been hunting all these years to return the shell which was forthwith given into the custody of the ex-sergeant. Answering in broken and difficult English, the South Bender expressed much appreciation.

Gibbons, an alert showman as he has before demonstrated, very shrewdly and with a nice sense of proportion built the incident up, know in advance just enough about Archipoulos to comment on the human interest side, mentioning the sergeant's wife and five-year-old son, etc. Gibbons is a glib talker, noted for his rapid diction and breezy style. Previously a newspaper writer and war correspondent of reputation, he has come to fame in the last year or two through his radio announcing, particularly of public events.

WENR gave Gibbons the time as a publicity stunt valuable to themselves as well as to the Gibbons-Waxman business deal. Earlier in the day WENR also had him on the air from Cubs' Park, where Gibbons spoke briefly during the game. The longer broadcast was inexpensive publicity involving $10 to Sergeant Archipoulos, who came down from South Bend for the day.

In itself, and regardless of the failure to crack the dailies, the Gibbons-Archipoulos stunt was interesting and a novelty broadcast for whose neatness the experienced studio aplomb of Gibbons was directly responsible. Otherwise it was just another publicity brain child of the Waxman-Gibbons convention.

Land.

BERNARD GRANVILLE

"Music Counter"
Commercial
WJJD, Chicago

A smart, fast-moving variety act with an interesting thread of a story. Nothing too flip about the gags to confound the general run of down-country listeners, yet about a year ahead of its time from the angle of air showmanship.

Program given the title "Music Counter Romance" and angeled by Elgin Watch. Commercial is not renewing, giving the reason that the act's cost is too high to come within the year's budget. When Granville's 13-week run expires next week a studio band will be substituted as the Elgin plug.

Episodic script calls for Granville doing five or six characters. Each impersonation is a smooth bit of work on the part of the former musical comedy juve. Camie Cameron, of the Four Camerons family, neatly dovetails as the romantic opposite and nicely handles major portion of the act's warbling interludes.

Dialog well spotted with comedy and is effective from the human interest angle. Script retails the trials of a couple of song pluggers who have a yen for the stage. Patently nothing new but originally handled in its radio adaptation.

A little more experience with the new medium and Granville should become a natural for radio entertainment.

KODAK

with Countess Olga Albani
Songs, Orchestra
Commercial
WEAF, New York

Good vocal numbers feature this program, with the orchestra sharing dial honors. Nat Shilkret leads the musicians in some pleasing arrangements of familiar tunes. An entertaining period.

Countess Olga Albani, soprano, shows class and range. Jack Parker, tenor, has a good voice. Both appear to advantage in solos and duets.

A male quartet also appears with numbers mostly operatic with vocal ensemble including voice of Miss Albani in highlights.

CHESTER MORRIS

with Radie Harris
Talk, Songs, Orch.
Commercial
WOR, New York

A weekly Ohrbach feature is an interview with a stage or screen name by Radie Harris.

Chester Morris, just back from a vacation trip to Europe, did not talk before the mike along the conventional lines of screen names. He just breezed along, kidding himself, kidding Miss Harris, and was lightly humorous all the way.

First 15 minutes of program devoted to the orchestra led by Ben Selvin, and Al Shayne, tenor. Latter has a radio following.

This is the only program of this type being promoted in the east by an independent station. Another program, Sunkist, features Louella Parsons in weekly interviews with film stars, which originates from the coast and gets the CBS wire.

PHILCO SYMPHONY ORCH.

Howard Barlow, Leader
Commercial
WMAQ, Chicago

This crack Tuesday night broadcast over the Columbia chain is outletted in Chicago through WMAQ. It is, week-in and week out, a uniform delight. And again proves, like the Atwater Kent, Detroit Symphony and other radio hours, that music can have plebeian popularity while maintaining high professional standards.

Although formal symphonies stick to their dry-as-dust programs in prim auditoriums, with annual deficits, the radio orchestras have been spreading the love and appreciation of good music. Not afraid to cater to the general public and let the minority of technicians go fiddle their own dirges, the radio philharmonics have been able to find melody, the one thing the old guard seems determined to keep out of the conventional non-radio orchestras.

Howard Barlow, director of this splendid hour, gets ample variety into his programs as he delves into the riches of the musical library. Philco sells radios and is too close to the dangers not to guard against any dead spots or yawning interludes in its broadcasts. A full hearing is necessary in order to get across those suggestive words about what a Philco radio is supposed to have that other sets lack.

It may be stated dogmatically that Philco is getting a full hearing and a joyous one.

Land.

MARY LANSING

Household and Fashion Talks
WGY, Schenectady

Miss Lansing, editor of the women's pages of the Albany "Evening News," is on the air for short morning or afternoon periods over WGY or WOKO virtually every weekday. As the latter station has a tie-up with the paper, WOKO programs presumably are of the sustaining type. Miss Lansing's appearances before WGY's mike probably is made possible through a reciprocal arrangement respecting publicity. She broadcast regularly from that station for some time.

Miss Lansing is different from the average feminine etherist heard during the daytime hours, in that she speaks naturally. Many of the women talkers affect a cultured tone of voice and a clipped, precise manner of enunciation which may be considered good radio technique, but which often becomes irritating to listeners. She discusses subjects of interest to women, and does so in a practical manner.

Conn.

RIN-TIN-TIN

"Sweepstakes"
Sketch
Commercial
WJZ, New York

This NBC dog feature has been changed to include a different dramatic sketch in which canines play an important part each week. Aim to get dog owners to listen in through the new manner of presentation should promote interest in dogs from non-dog owners.

"Sweepstakes" was a story of the Alaskan dog race, held in Nome, Alaska. Two entrants are suitors for the same girl's love. The one the girl prefers is knocked cold by his opponent and the girl takes his place in the dog sled instead. Team is led by Rin-Tin-Tin, who brings her in the victor.

Sketch is nicely presented. Interludes are properly paced and the thread of the story and action is held intact throughout.

NORTHERN TRUST ORCHESTRA

Music and Songs
Commercial
WMAQ, Chicago

An interesting program made dreary by repetitious vocalizing from an over sonorous tenor. Starts okay with the announcer summarizing early events in Chicago history, including some of the then popular tunes.

It would have sounded much better coming from the orchestra with novelty arrangements. The tenor has a mediocre voice and no delivery.

Northern Trust Bank paying for this 15-minute period, has a good idea. Material would be entertaining if put over in the right way.

Span.

"OEDIPUS REX"

Oratorio
League of Composers
WGN, Chicago

Household Finance, who dispense a sprightly program of semi-classical music, surrendered its time Tuesday night (21) that Chicago might give outlet to a special NBC sustaining feature, the Greek tragedy, "Oedipus Rex," as performed in the Metropolitan Opera House, New York.

NBC thanked Household Finance for stepping aside. Others might be inclined to be peeved. Particularly those who only stayed tuned in long enough for the first doleful passages of the sombre oratorio telling the gruesome fate of the Greek lad doomed to commit parricide, regicide and incest.

After braving the sluggish start, the oratorio proved to be a performance of great beauty and power sung with true operatic timbre. An oratorio is distinguished from an opera, of course, by the inclusion of a reciter who comments on the story as it unfolds. As this was done in a sepulchre-like basso (in English) it heightened the dramatic sweep of the tragedy.

Artistically this was of first rank importance and as such was granted a right-of-way over the NBC network. No rare sagacity is needed, however, to know that oratorios in America will remain, like Greek history, the unchallenged private estate of scholars. As an art form it is too ponderous to appeal to a race of people counting 85 heart beats to the minute.

Nor is the theme likely to strike a responsive chord in Anglo-Saxon bosoms. Incest is primarily an old Greek custom. National Music Leaguers and the League of Composers jointly produced and promoted this special performance.

One of those ancient classics that gets itself dusted off every decade. As such educational, instructive and interesting when well done. And it was.

Land.

HENRY and GEORGE

Music, Gags
Commercial
WBBM, Chicago

Too much of a hodgepodge in variety of entertainment dished out within a limited period of 10 minutes.

Each program given a locale. This one—Kansas City. Means nothing, script failing to connect the town up by anything approaching spot identification. Obviously introduced as a phoney angle to stimulate local interest, a device becoming quite common in commercial broadcasts.

Program caught had a couple of studio band numbers, some pop warbling, a few "minute sketches," and extraneous chatter about what some highschool boys were doing in the way of national extemporaneous debating contests. A third of the program's span was taken up by announcer's cigar ballyhoo. "Minute sketches" are made up of gags negative in humor reaction.

Effectiveness as a plug for cigars is doubtful.

JUNIOR DETECTIVES

Commercial
WGN, Chicago

An early morning presentation directed at children listener interest, sleuthing idea being modern substitute for cowboys and Indians game. Episodes not too involved as to plot to get beyond the ken of the future rod packers.

Script author, with 15 minutes to go in each episode, puts the little gumshoers immediately on the trail of their man, cutting out all waste in time spent on deductions and bum clues. Program is known to have a large following and is believed to be a profitable trade plugger for butter company holding the bag.

Episode caught worked in a flock of farmyard sound effects, typical of early morning, cleverly etching the background for incidents to come.

WALSTROM HOUR

Talk, Orchestra
Commercial
WFAA, Dallas

Why this program is billed as the "Walstrom Hour" and actually clocks around 15 minutes, must be a studio secret. It would be good investment for the optical firm to add 15 more, without danger of boring listeners.

Music, furnished by the "Intimate Ensemble," meaning anything, comes from an all-string set-up and not unpleasant. Gab is limited to brief talk on optical diseases by a prominent specialist, emphasizing educational angle more than the ad plug. Something of interest to any person.

Rudy.

DE CICCO SAX ENSEMBLE

Commercial
WPAP, New York

Salvatore DeCicco is a saxophonist who teaches aspirants how to obtain some sort of satisfaction from the business end of a saxophone. To augment is the announcement that the players are all students of his school. It's a mixed program of solos and group numbers.

Nothing flashy or exceptional, and just a sectional plug.

Mark.

HUSTON RAY'S ORCHESTRA

Sustaining
WOKO, Albany

Huston Ray, long a standard vaude piano single, and later a concert artist, has for the past several years headed a dance orchestra. Unit was a regular feature of Columbia chain programs, while filling an engagement at a New York hotel. After shifting to the Ten Eyck Hotel in Albany last winter, however, his broadcasting was confined to the CBS local station, WOKO.

In fact, for some time after WOKO had begun operation in the Capital City, Ray's orchestra provided the only sustaining entertainment of merit. Ray concluded his hotel engagement there last week and returned to New York, where he will appear at the Pennsylvania hotel.

Ray departs from strictly orthodox lines in the matter of instrumentation for his unit. Output is strong on strings and reeds, with added emphasis naturally placed on the piano. As a result, it shows to better advantage in the soft and melodic numbers than it does in heated tunes. Ray's piano playing, of course, is the main feature, both in ensemble and in solo work.

A criticism sometimes made of Ray is that in technique, taste, and bearing he is a bit too legitimate for the dance floor. No question about the fact that he is a serious student of music.

Conn.

AEROPLANE CLUB

Disc
Sustaining
WCFL, Chicago

Muggs that tune in once in a while along toward 11 p. m. and absorb an hour or so of late evening dance music might be amazed if they reversed their habits to the extent of investigating what's going on in the medieval hour of eight a. m.

For instance WCFL's "Aeroplane Club." Just a phonograph record but finding its excuse in its appeal to kids. Little Wilmot rubbing his sleepy eyes and reluctant to get up and dress for school is told that if he doesn't hurry he'll miss his regular morning aeroplane ride.

And what is this morning aeroplane ride that Father Radio provides for all the good little Wilmots? Nothing but a buzzing sound approximating the motor roar. "Hurry, hurry, or you'll be late," cries the announcer. Then, when all the kids have imaginatively climbed aboard the plane it starts buzzing, zooms up, makes a couple of circles and is back again all in 30 seconds. What follows is a flock of pop numbers broadcast direct from a shellacked surface of wax. WCFL has been providing this simple 15 minutes for over a year.

Merely another sample of how the radio helps parents kid their kids into acting like little ladies and gentlemen through the benevolent intercession of imagination stimulants.

Land.

JOE AND VI

Sketch
Commercial
WBBM, Chicago

Episodic script packing no particularly notable rib-tickling dialog or contrived situations. Characters derived from syndicated old "Evening World" comic strip. Radioized Joe is a wise guy, contrary in viewpoints and pugnacious in backing them up. Self-admittedly smart to anything rackety, but a surefire fall guy for all of them. Each episode of the same pattern, with Vi singing the usual nagging-refrain.

Since each program is a completed situation, suspense interest is lacking. Humorous twists inclined to become repetitious with succeeding episodes. Program has been on the air for six months as institutional good will grabber for electrical device makers.

BOND

Songs, Orchestra
Commercial
WOR, New York

A living example of what too much advertising plugging can do to a program. A palpable overdose of such propaganda that detracts materially from the entertainment intended.

Advertiser is Bond Bread, plugging Vitamin D in some connection or other with the bread. All one hears before and after each number is a spiel about Vitamin D and the bread.

Annette Henshaw, crooner, featured entertainer, is also connected with a CBS commercial. Miss Henshaw's best on plaintive ballads. Orchestra takes up the other moments.

This advertiser suffers immeasurably from a lack of showmanship.

DRURY LANE

Old Fashioned Songs
Commercial
KNX, Hollywood

Drury Lane, former picture house warbler, is a station exec at KNX and bats out a 15-minute program Wednesday nights.

Backed by the studio chamber music group, Lane tenors sweetly, doing nothing but old time tunes. It's all for Bundy & Albright, and to plug a real estate subdivision where the KNX transmitter is situated.

BILLY GLASON

Recitations
Sustaining
WCFL, Chicago

Billy Glason, comic now touring the RKO circuit, has turned into an Edgar Guest. But he has his own angles for radio purposes. What's behind Glason's air appearances is something probably known only to himself. If it's the personal publicity thing then Glason, along with so many other actors, is either being misinformed or else getting the wrong impression on his own.

Glason was on the air every night of the week he played the local Palace, presumably on a personal tie-up with the station. Listeners are offered for the asking free copies of the poems recited by Glason. And his repertoire ranges anywhere from "Boots" to "Gunga Din."

What Glason probably doesn't realize is that the ether execs are more interested in the free gag than himself as radio entertainment. His poems are mostly platitudinous and plenty dry with repetition. And where's the percentage for RKO? If an RKO act muffs on the air it's bound to kick back at the theatres. And then there is the regular RKO hour.

Why Glason should pick poems when he is fully capable of handling smart comedy material is another mystery.

Span.

FOOTPRINTS OF DESTINY

Character Analysis
Commercial
WOR, New York

A new wrinkle in character reading. This analyst reads character from footprints. Advertiser is the Wise Shoe Co., hence the new wrinkle. Announcement made that any Wise shoe patron will be given a footprint blank which when filled out and returned will mean a character analysis given either by broadcast or mail.

This analyst claims to answer all questions from the footprints. Sounds perfectly okay as he reads off initials of the senders, and gives addresses. Analyst calls his listeners his fellow trackers. He advised one woman regarding her stage ability, another as to her proposed marriage, etc. Routine of readings along familiar type of astrologists and prophets.

Many listeners can't accept this footprint reading as authentic and for that reason period must suffer accordingly.

Footprint reading! It'll probably be used by the gypsies in carny shows instead of palm reading now.

"GIRL REPORTER"

Serial
Sustaining
WLS, Chicago

NBC has a good idea in Girl Reporter feature if it can follow with the right kind of material. Program broadcast Tuesday and Thursday nights.

Angle of a sob sister on a murder mystery case is not new, of course, but if whipped into shape for the air would be something of a novelty.

Nothing faulty about the players who appear to be troupers who can speak lines. Story in the main pretty shallow stuff. Girl scribe follows the trail of a murder and comes upon incidents hard to swallow.

Span.

TASTYEAST JESTERS

Songs, Talk
Commercial
WJZ, New York

Trio of boys, Dwight Latham, Wamp Carleson and Guy Bonham, offering straight and novelty vocal numbers, plus a little comedy talk and patter making up a breezy 15-minute program.

Boys have a nice style and delivering with zest. Most of harmony is novelty, including some instrumental imitations.

The Jesters offered a parody bed-time story, with one boy using a Swede dialect. Fairly humorous but was dragged out.

TERMINIX PROGRAM

Commercial
WRR, Dallas

Holding forth for a 15 minute spot with Brunswick discs, John Thorwald, announcer for WRR, manages to rig up some sort of entertainment out of an ordinary ballyhoo. Discs are carefully selected dance tunes which sound much better than any local studio band. Red Nichols' band is featured.

Backers are a trick wood treating outfit, naturally necessitating excess of explanatory chatter for the time limit.

Rudy.

BLACK and WHITE

Pianos
KFWB, Hollywood

This piano duo would provide an audience-holding broadcast session if it weren't for commercial announcements which bury them to the ears. At least one announcement between each selection makes the program exceedingly dull.

Arrangement of popular numbers is clever, and their delivery quite capable. But two pianos can't support a half dozen advertisers on one program with any degree of efficiency.

Bang.

BANDS PREFER STICKS

Am. Soc. Cut-In Ban Not Retroactive; Pre-Dating by Publishers Hinted

As the American Society's ban on cut-ins is not retroactive, songs published in the future with a cut-in will be okay if the contract for the cut was made prior to the Society ruling. American Society officials banned cut-ins from April 20 on.

During the week before the cut-in was officially declared out, many publishers were reported to have started on a wholesale rampage of cutting in band leaders. Latter heard of the impending situation the week before and went to work.

Publishers cut in band leaders on many songs which are now still in manuscript form. Some may not be published until a year or more hence. One leader made no bones about telling the publishers that he is now cut-in on enough songs to carry him for two years. Another declared he was cut-in on nine songs the week before the ruling became effective.

Pre-dating MMS.

It was further reported some even cut-in band leaders the first few days that the cut-in rule was in effect, dating the manuscript prior to April 20.

American Society declares it cannot make its cut-in ruling retroactive. Only channel open to Society for prosecution is, if checking up with the M. P. P. A. and finding that songs with cut-ins were copyrighted after the ban. Otherwise the Society has no means, except to attempt to punish on grounds of subterfuge.

Pubishers' Pets

Hollywood, April 28.

Leaders' side of song cut ins brought squawks by mail, as expected, to "Variety's" Hollywood office, from New York publishers, each angling for or currying favor with some orchestra leader.

General tenor is that regardless of Vallee being in on songs, he is plugging their such and such numbers sans consideration, etc. Each firm has some special alibi for some special pet leader, with each misconstruing the general tone of the story.

MGM Withholding 'Chant' Royalty Pending Outcome Of Infringement Suit

Motion to examine the plaintiff in the suit for $100,000 brought by William F. Peters against Metro, Robbins Music and others, charging infringement, and counter-motion to examine the defendants, were heard in the U. S. district court yesterday (Tuesday).

Peters brought suit against Metro, Robbins, Joan Crawford, Nacio Herb Brown and Arthur Freed on the charge that the song "Chant of The Jungle" was lifted from a number copyrighted by him. "Chant" was composed by Brown and Freed and used in Metro's "Untamed" by Miss Crawford.

Peters alleged that on June 27, 1929, he copyrighted a song titled, "That's My Heaven Right Here," the melody of which was lifted, he claims, by Brown and Freed. He avers that prior to the writing of "Jungle," he submitted his song to Metro and it was returned.

Beside asking $100,000 damages, Peters wants all profits which Metro made on the film and Robbins from the song.

Meanwhile, Nacio Herb Brown, through his trustee, brought suit on the coast to regain royalties on the song, which is being held up by Metro pending the outcome of the Peters suit. Total royalties being held by Metro, for Brown and Freed amount to about $75,000.

Art Kassel orchestra leaves the Bismarck hotel, Chicago, for the outdoors season at Saugatauk, Wis., May 12.

$3,000 A MONTH

Frankie Kelton's Income From Polish Leather Inheritance

Frankie Kelton, general manager of Davis, Coots & Engel, who inherited the Zabriskie leather tanneries of Warsaw, Poland, when his grandparents died six months ago, has made a deal with the American Hide & Leather Exchange, operators of the property, whereby he will draw royalties of approximately $3,000 a month indef.

Kelton's grandparents made him sole heir to the business, which was estimated to be worth $500,000.

25 OUT IN WB MUSIC STAFF SLASHES

Warner Bros.' music publishing subsidiaries has made some drastic changes in personnel in a retrenchment all along the line. Remick Music Corp., whose lease on the building on West 46th street, New York, is up this month, will move to the quarters now occupied by Witmark, another Warner concern.

The two publishing departments will subdivide the present space occupied by Witmark in the Hollywood theatre building on Broadway, but the two catalogs will not be merged. Executives at the head of each concern will run their units as before, but a general curtailment in expenses has been ordered, including slashes in salaries.

Around 25 employes of all the Warner music firms were given two weeks' notice. These employes are being let out of all departments.

Warners, it was said, could not see its way to maintain large and expensive staffs over the hot weather.

One of the employees let out by DeSylva was Georgie Marlowe, assistant professional manager, with the firm for two years. Marlowe's connections were severed Saturday (25). Rest of the employees given notice were mostly pluggers and piano players, plus a few girls working for small salaries.

Besides cutting down on staffs, the Warner publishers are also economizing on branch offices. Where formerly Remick, Witmark, and DeSylva had six or seven offices, each currently has two, besides New York. They are in Los Angeles and Chicago. Warner publishers will have their road men cover the territories where they formerly had offices.

Under One Roof

DeSylva, whose lease on its present quarters in 745 7th avenue expires in about eight months, may also move into the Hollywood Theatre Building, banding all pop Warner publishers but one, Harms, in one building.

Report that the Warner music execs were forced to take cuts in salaries was denied by Bobbie Crawford on behalf of the execs.

MPPA's 50c RADIO DISC TAX PER 'PERFORMANCE'

M.P.P.A.'s tax on radio records goes into effect today (29) for eastern disc manufacturers, those makers west of the Mississippi have until May 5 to furnish the M.P.P.A. with applications for licenses.

This move was decided upon at a meeting of the M.P.P.A. last week where all counter-proposals made by the radio disc companies to John Paine, as agent and trustee for the publishers, were rejected.

RADIO PROMOTES BARNSTORMING

Boom for Orchestras in Backwoods and Tank Stations — Staff Carried With Bus Travel—Percentage on 2-for-$ Gate?

OTHER SOURCES DRY

Chicago, April 28.

Barnstorming holds the new promise of bookings for name bands. This summer will see an outpouring of musical nabobs into the tall alfalfa. There lies the only prospect of prosperity.

Orchestra leaders are confronted with three doleful facts.

Hotels are increasingly stingy and nite clubs precariously uncertain. No longer, save in isolated spots, is the couvert worth coveting.

Mechanical royalties are evaporating. Phonograph recording, once a major consideration, is now a minor by-product.

Radio, successor to the discs, is not a universal source of revenue. It helps popularity, builds fame, but, save for a few, advertisers have been slow to subsidize organized name dance orchestras.

It's no secret orchestras are now hitting the back lanes and smaller junctions which a few years ago most ignored. It's in these tank towns and distant trading posts the radio popularity can be translated into legal tender.

There is hardly a radio band in Chicago that will not woo the dollar-a-couple trade of inland ballrooms at least for a few weeks this summer.

Names

Phil Spitalny is one of those taking to the road. With him it's a maiden trip. He has spent the last three years between the ultra in Pennsylvania, New York and the swanky Edgewater Beach, Chicago. He will travel under NBC Artists' Bureau auspices with 12 men.

Other Chicago orchestras going out to serenade small town America include Huske O'Hare, Ben Bernie, Jan Garber, Art Kassel, Coon-Sanders, Ted Weems, and Clyde McCoy.

Not without significance is that the Dells, Chicago's ace summer spot, will be divided between four orchestras instead of being handed, on a tray, to one band. This will be a four-way divvy between George Olsen, Ben Bernie, Ted Lewis and Waring's Pennsylvanians.

Many of the orchestras touring the burgs are doing so in deluxe busses. It serves the two fold purpose of economical transportation, plus making jumps between watering troughs on poor railroad schedules.

Clerical Staffs

Almost all bands carry two business men, an advance publicist, and a gate man to count the house and collect the split. A majority of dates are played on straightaway percentage, with or without a guarantee.

One aspect of the playing of name bands through the provincial cities, towns and hitching posts is that the more bands played, the more prospects are opened up. This is on the theory which works out pretty generally in practice that one ballroom operator will not let his opposition cop all the names.

Guy Lombardo orchestra is booked for a month's tour between New York and Chicago, starting May 5. During the trip CBS will make regular wire pick-ups of the music on Mondays and, whenever possible, broadcast the orchestra's two weekly sustaining periods over the network.

Don Bigelow's band, which closed at the Park Central this week, moves to the Asbury Park Casino, Asbury Park, May 4. Felix Ferdinando returns to the Park Central.

Warner Firms Talking Two-Bit Sheet Price, With Others Likely To Follow; Chain Store Pressure

Before the summer is over a 25c price for sheet music will be adopted by the majority of publishers for pop music, if not by the entire industry.

Warners' publishing firms are working on plans to slash prices on pop music to a two-bit level. It is the only way, they believe, they can revive sales in sheet music. Warner publishers are said to hold they may shortly be in a position to put into effect the 25c price and are now threshing out detail for adoption.

With Radio Music already selling its pop catalog for 25c marketing, and with Warner planning to follow, it is thought by music execs that it is only a question of time after the Warner publishers enter the 25c field that the other publishers will also do so.

Others Willing

Rest of the publishers have declared at one time or another their willingness to cut to 25c, but not alone. They say they will cut when the entire industry does so. With Warners now planning to lead the way, it looks practically a certainty for 25c to become the standard price of pop sheet music before the summer is out.

Warner is talking it over with its songwriters. The writers, for Warner to cut to 25c, must reduce their royalty from 3c to 2c. This the songwriters have already declared they are willing to do, stating they are getting no action at present and since something must be done, perhaps the 25c. price is the outlet.

Syndicated Outlets

Move of Warners and the rest of the industry toward the 25c price is said to be under pressure from the syndicate stores, which are figured as the most important outlets. Syndicate stores for a long time have been battling for a 25c standard price in sheet music. In some instances they have gone so far as to eliminate higher priced songs for their listings.

One small publisher recently had his song refused by a larger syndicate because it was priced at 20c. Publisher reduced to 18c and the syndicate accepted. Beside this, some chains "hiding" high priced songs and plugging the cheaper numbers.

Kresge's, according to report, is said to have told Warners that it would open 75 additional music counters when Warners comes down to 25c.

ENGLISH AWAIT AMERICANS

Stimulus in British Music Trade Expected After Their Arrival

London, April 20.

English music publishers awaiting with keen interest the arrival of Arthur Freed, with new numbers. Leslie Santley, of Santley Brothers, is due here end of April, and Walter Douglas is scheduled for early June. Former tied up with Campbell, Connelly, and latter with Francis, Day & Hunter.

Several changes and new tie-ups contemplated. It is likely that, with arrival of the Americans, new demand for American numbers in England will be stimulated.

BEST SELLER— CAN'T SELL 200,000

Berlin's "Wabash Blues" jumped to the lead of sheet music sellers last week, but it won't sell a gross of 200,000 copies in this nation of 125,000,000.

This is the number an ordinary hit would have sold in sheet music when it was normal. The top for all pop sheet music sales is "Sonny Boy," a picture song. It reached 1,750,000 copies.

With the general decline and the music trades feeling it keenly as well as early, high sales steadily dropped. They were thought to have been low enough when a smash song hit reached but 600,000. That was a few months ago.

"Wabash Blues" is falling no lower in its gross sales than other song leaders of the recent past.

When a member of the Berlin firm was asked about the reported probable total sale of "Wabash," he confirmed the report, but requested it not be printed. Told nothing about bad business is a secret any longer, he said, "Let 'er go."

Queried as to what, then, with a smash going to 200,000, would now be the sale of an ordinary hit, he replied:

"Nothing."

Arranging Dept. Out and Salaries Cut at Berlin's

Six members of the arranging department at Irving Berlin's have received two week's notice and this service will practically cease May 9.

It is also reported that salaries of other Berlin employees have been reduced 10%.

Freed's Deal with Wright

London, April 28.

Arthur Freed, representing Freed & Powers, has completed a two-year deal with Lawrence Wright for an American music catalog in England.

Deal calls for $30,000 on account of royalties.

Willie's Wedding Date

Chicago, April 28.

Willie Horowitz, Chicago representative for Robbins, may shortly have to give up broadcasting, as he is to marry Mollie Klinger, formerly with Jerry and her Baby Grands in vaude.

The wedding is slated to take place in June.

New Publishers' No Royalties for Years or More, Society Squawk

Flock of new publishers who opened during the past few months are complaining against the A. S. C. A. P. putting them on probation and preventing them from securing royalties from the public performances of their songs for a year.

New publishers declare it is unfair for the A. S. C. A. P. to force them to wait a year or so to make them active members of the society before they can reap any royalties from their publications.

During the probationary period declare the new publishers, their songs are frequently played 20 times daily by radio stations, for which they do not receive a cent.

Dubin's Pioneer Trip

Hollywood, April 28.

Al Dubin is here to write several songs for "Side Show," Warners.

Song writer is the first in months to make the east-west jump.

Bands and Orchestras

(Week of May 2)

Permanent addresses of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in large cities are also included.

A

Agnl, Chas., Merry Garden B. R., Chicago.
Alabamian's, Roseland B., B'way and 50th St., N. Y. C.
Albert, Don, Loew's, Jersey City.
Alberti, Jules, c-o C. B. S., 485 Madison Ave., N. Y. C.
Albin, Jack, Penn. H., N. Y. C.
Allen, Rose, Coral Gables C., Miami.
Alsdorf, U. J., 65 Liberty St., Newburgh.
Almare, Joe, New Bamboo Inn, Chicago.
Amiden, A., 812 E. 5th St., Flint, Mich.
Appel, Oscar, The Cathay, Baltimore.
Armbruster, J. L., B. A. C., Buffalo.
Arcadia Syncopators (C. Edgerton), 2006 Addison St., Phila.
Armstrong, Louis, Cotton C., Culver City, Cal.
Arnheim, Gus, Ambassador H., L. A.
Aster, Alex, Willard's R., 308 S. Michigan Ave., Chicago.
Astoria, Jo, P. O. Box 898, Coral Gables, Fla.
Athins, A. P., 5614 6th Ave., Des Moines.
Austin, G., Davis Is. Country C., Tampa.

B

Baird, Maynard, Crystal T., Knoxville.
Baldwin, P., Frontenac, Quebec, Can.
Ballew, Smith, Lincoln Bldg., N. Y. C.
Bard, Joe., Golden Peasant R., Balto.
Barnard, B., 880 W. Morrell St., Jackson, Mich.
Barringer, Don, Calico Cat B., Miami.
Bartlett, O., Book-Cadillac, Detroit.
Barton, Ben, Abbey Inn, Union City, N. J.
Barton, Herbert, 1658 B'way, N. Y. C.
Bareley, Beenar, Montauk Point, Montauk, L. I.
Basile, Joe, 65 No. 14th St., Newark, N. J.
Bastian, Walt., State T., Detroit.
Bauer, F. J., 67 Ormond St., Rochester, N. Y.
Baum, Bebe, 226 Rose St., Reading, Pa.
Baxter, Phil, Steel Pier, Atlantic City.
Bay State Aces (At Relyea), 8 Mohawk St., Cohoes, N. Y.
Beale, Bob, Athens Club, Oakland, Cal.
Beck, Morty, Rainbow Inn, N. Y. C.
Beckley, T., 102 E. 8th St., Wilmington, Del.
Benavie, Sam, Fisher T., Detroit.
Bennett, Dave, Station WJJD, Palmer House, Chicago.
Berge, W. E., 87 Grand Ave., Englewood, N. J.
Berget, Paul, Rice H., Houston, Tex.
Berger, W. J., 5449 Penn Ave., Pittsburgh.
Berger, Herb, Chase H., St. L.
Berger, Leo, Astor H., N. Y. C.
Bernie, Ben, Sherman H., Chi.
Bestor, Don, Stanley T., Pittsburgh.
Bingham, T. W., 16 S. Ryan St., Buffalo.
Bissette-Maclean, Marigold R., Rochester.
Bittick, Jim, H., Town House, Los Angeles.
Blaufass, Walter, Tip Top Inn, Pullman Bldg., Chicago.
Bloom, Leon, Station WBBM, Wrigley Bldg., Chi.
Blumenthal's Orch., Sovereign Hotel, Chicago.
Boulander, Chas., Frolics C., Miami.
Bowley, Ray, 21 Beacon St., Hyde Park, Mass.
Boyle, Billy, Copley-Plaza H., Boston.
Brambilla, M., St. Francis T., San Francisco.
Brandy's Singing, Eagles B., Milwaukee.
Breeskin, Daniel, Earle T., Washington.
Brigode Ace, Danceland B. R., Cleve.
B'way Collegians, Walled Lake B., Detroit.
Broudy, Dave, Grant T., Pittsburgh.
Brower, Jay, El Capitan T., San Francisco.
Brownagle, T., 928 9th St., Harrisburg, Pa.
Bryant, W. H., 1526 S. 4th St., Terre Haute, Ind.
Buck, Vern, Drake H., Chicago.
Buckeye Wonders, 645 So. Main St., Akron, O.
Buffano, Jules, Paramount T., L. A.
Buloswkies Califs., Eagle B., Milwaukee.
Bunchuk, Yasha, Capitol T., N. Y. C.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burke's Canadians, New Constant Spring H., Kingston, Jamaica.
Burnett, Tiny, Orpheum T., Seattle.
Burtnett, Earl, Mark Hopkins H., S. F.
Burton, Buddy, Richmond H., Richmond, Va.
Busse, Henry, New Yorker H., N. Y. C.
Butcher-Guth, Pines, Metuchen, N. J.
Butler, Mel., Davenport, Spokane.
Byers, Hale, Barney Gallant's, W. 8th St., N. Y. C.

C

Calloway, Cab, Cotton C., N. Y. C.
Caperoon, Fred, 401 B'way, Camden, N. J.
Cappo, Joe, c-o M. C. A., 32 W. Randolph, Chi.
Carlin, Herb, Princess B. R., Madison and Ogden Sts., Chicago.
Carberry, Duke, Walpole, Mass.
Carter, F., Majestic, Long Beach, Cal.
Casa Loma, Gen. Motors Bldg., N. Y. C.
Casale, M., 140 Pine St., Williamsport, Pa.
Cassidy, D. L., Vancouver H., Vancouver, B. C.
Casson, Pep, Victoria H., N. Y. C.
Causer, Bob, Ithaca H., Ithaca, N. Y.
Cavaliere, John, 30 Irving St., New Haven.
Cavato, Etz, Flotilla Club, Pittsburgh.
Cervone, Izzy, 602 Blackstone Bldg., Pittsburgh.
Chandler, Billy, Palmer H., Chicago.
Chapman, Jack, Drake H., Chicago.
Christie, M. J., 1881 N. Ormsby Ave., Louisville.
Church, Ross, Buckeye Lake P., Buckeye Lake, O.
Clapp, Sunny, Carter's Pier, Miami Beach, Fla.
Col, F., 252 W. Douglas St., Reading, Pa.
Coleman, Emil, Pateo C., N. Y. C.
College Club, Omaha Athletic C., Omaha.
Collegian Serenaders, Far East R., Cleveland.
Conche, Robert, Loew's, Jersey City.
Condeiert, A., Adelphi H., Philadelphia.
Condullo, Joe, Janssen's Hofbrau, B'way & 52d St., N. Y. C.
Conley, Ralph, 1119 Grand St., Wheeling, W. Va.
Conrad H., 1088 Park Ave., N. Y. C.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Coon-Sanders, Blackhawk C., Chi.
Cornwell, Frank, Riley's Arrowhead Inn, N. Y. C.
Coyle, L. H., 216 S. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Crescent Orch., Armory, Middletown, N. Y.
Crawford, "Buzz," 2115 Pennsylvania Ave., N. W., Washington.
Crawford, Thomas L., Wichita, Kan.
Cullen, S. H., 616 E. 4th St., South Boston.
Currie, Harry, Seelbach H., Louisville.
Cummings, Johnnie, Webster H., Canandaigua, N. Y.

D

Dantzig, E. J., 848 Putnam Ave., B'klyn.
D'Artri's Orch., 41 14th St., Norwich, Conn.
Daugherty, Emery, Jardin Lido, Arlington H., Washington, D. C.
Davidson, J. W., Norshore T., Chicago.
Davis, C., Indiana T., Indianapolis.
Davis, Doc, Drake H., Chicago.
Davis, Eddie, 1674 Bway., N. Y. C.
Davis, Meyer, Patio Lamaze, Palm Beach.
Davison, Walt, Mainstreet T., K. C.
Delbridge, Del., Capitol T., Detroit.
Del Pass, Senor, 1587 B'way, N. Y. C.
DeLuca, J., 381 St. Marks Ave., Brooklyn, N. Y.
Denny, Jack, c-o M. C. A., Par Bldg., N. Y. C.
Deterich, Roy, Avalon T., Chicago.
Dewees, Lowell, 1200 Jackson St., Springfield, Ill.
Domino Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 230 Glenwood Ave., E. Orange, N. J.
Dornberger, Chas., Jefferson H., St. Louis.
Dougherty, Doc, Adelphia H., Phila.
Dumont, Adolphe, NBC-Merchandise Mart, Chicago.

E

Edmunds, Glen, Elks C., L. A.
Edwards, Gus C., Terrace Gardens, Chi.
Eisenbourg, Dok, Shepard-Colonial R., Boston.
Elmwood Band, 872 Van Nostrand Ave., Jersey City.
Emerson, Howard, Plaza C., 2d Ave. and 6th St., N. Y. C.
Eppel, 6736 N. 7th St., Philadelphia.
Essig, Abe, 1090 St. Nicholas Ave., N. Y. C.

F

Fay, Bernard, Fay's, Providence.
Farrell, F., Inn, 4 Sheridan Sq., N. Y. C.
Feeney, J. M., 228 E. 11th St., Oakland.
Fagan, Ray, Sagamore H., Rochester.
Fallon, Owen, Wilson's D. H., L. A.
Fabello, Phil, Coliseum T., N. Y. C.
Farr, Aaron, Miami Beach Country C., Miami Beach.
Feldman Joe, 1063 E. 98th St., Cleveland, Ohio.
Ferdinando, Felix, Park Central H., N. Y. C.
Feyt, J. W., 678 River St., Troy, N. Y.
Fischer, Carl, Majestic D. H., Detroit.
Fischer, C. L., 614 So. Westnedge St., Kalamazoo, Mich.
Fisher, Mark, Variety, Chicago.
Foard, Don, 1416 Reed Ave., Kalamazoo, Mich.
Fogg, A. M., 174 Beacon St., Portland, Me.
Foote, R., Stevens H., Chicago.
Forbstein, Leo, 1st Nat'l. Studio, Burbank, Cal.
Forman, Lou, Palace T., N. Y. C.
Fosdick, Gene, Embassy C., Miami.
Four Horsemen, Masonic Temple Bldg., Chicago.
Fradkin, Fred, State T., Jersey City.
Franklin, Milt, Seattle T., Seattle.
Frasetto, Joe, Uptown C., 206 W. 125th St., N. Y. C.
Freed, Carl, 20 S. Orange Ave., Newark.
Freeman, George, Montmartre C., Hollywood.
Friary, George, Rockland, Mass.
Friedman, Jerry, Argonaut C., N. Y. C.
Friedman, L. F., St. Louis T., St. Louis.
Friese, J. F., Strand T., Stamford, Conn.
Frost, Jack, Station WJAR, Providence, R. I.
Frye, Hank, Virginia H., Long Beach, Cal.
Fuller, Earl, W.F.B.E., Cin.

G

Galvin, J. J., Plaza T., Worcester, Mass.
Galliecchio, Jo, 6200 Sheridan Rd., Chi.
Garber, Jan, Lincoln Tavern Town C., Chicago.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Garrett, Jim, De Witt Clinton, H., Albany.
Garrigan, Jimmy, Villa Lago, Chicago.
Gasparre, Dick, Hotel Plaza, N. Y. C.
Gates, Manny, Alcazar H., Miami.
Gaul, Geo., Washington, D. C.
Gezel, Gus, Cinderella B. R., Long Beach, Cal.
Geldt, Al, 117 S. N. J. Ave., Atlantic City.
Gendron, Henri, Rialto Gardens, Chi.
German, Ross, 600 8th Ave., N. Y. C.
Gerun, Tom, Bal Tabarin, S. F.
Ginsberg, Ralph, Station WJJD, Chicago.
Giron, Adolf, Villa Venice, Miami Beach.
Goff, Mark, Briggs R., Detroit.
Goldberg, Geo., Celestial R., Bay Shore Park, Baltimore, Md.
Goldkette, Jean, Book Tower, Detroit.
Gonzales, S. N., 516 E. 4th St., Santa Ana, Cal.
Gordon, Herb, Wardman Pk. H., Washington, D. C.
Gorrell, Ray, care Goldkette, Detroit.
Graham, Paul, Jenkinson Pav., Pt. Pleasant, N. J.
Green, Jacques, Ritz Towers, N. Y. C.
Green, Jimmy, DeWitt Clinton H., Albany, N. Y.
Greer, Billy, 1068 Main St., Davenport, Ia.
Guenette, Lou, 16 St. Angele St., Quebec.
Gurnick, Ed., 88 Reynolds Ave., Providence.
Gansendorfer, W., Whitcomb H., S. F.
Gutterson, M., Valencia T., Baltimore.

H

Haas, Alexander, 254 W. 76th St., N. Y. C.
Haines, "Whitey," Tavern Inn, 188 N. Bend St., Pawtucket, R. I.
Haefely, George, c-o WMCA, Hammerstein Bldg., N. Y. C.
Hallett, Mal., Lawrence, Mass.
Halstead, Henry, Geo. Olsen C., Culver City, Cal.
Hammond, Jean, Sky Room, Milwaukee.
Hamp, Johnny, Congress H., Chi.
Hancock, Hogan, St. Anthony H., San Antonio.
Hand, Armin, Piccadilly T., Chicago.
Harkness, Ed., Erlanger's Columbia T., S. F.
Haring, Bob, c-o Brunswick, B. & C., 799 7th Ave., N. Y. C.
Harmon, M., Club Mirador, Washington.
Harrison, J., Rendezvous, Toronto.
Hatch, Nelson, Old Mill Tea Garden, Toronto, Can.
Hinney, Al, 26 Capital St., Pawtucket, R. I.
Hays, Bill, Cathay Tea Garden, Phila.
Hoagland, Everett, c-o M. C. A., Chi.
Heiberger, Emil, Bond H., Hartford.
Heidt, Horace, Branford T., Newark.
Henderson, F., 228 W. 139th St., N. Y. C.
Henke, Ted, Capital T., Sydney, Aus.
Henry, Tal, Baker H., Dallas, Tex.
Henshell, J., State-Lake H., Chicago.
Herbeveaux, J., NBC, 180 N. Michigan Ave., Chicago.
Hillbloom, M., Stratford T., Chicago.
Hirabak, A., 1128 Goettman St., Pittsburgh.
Hoagland, Everett, Rendezvous, B. R., Balboa Beach, Cal.
Hobbs, Frank, St. Catherine H., Catalina Is.
Hoffman, Carl, Uptown Village, Chicago.
Hoffman, L. G., 76 Ernst St., Buffalo.
Hogan, Tweet, Mira Lago B. R., Wilmette, Ill.
Hollowell, B., Strand D. H., Wilmington, Del.
Hollywood Collegians, K. of C. C., N. Y. C.
Holmes, Wright, Martinique H., N. Y. C.
Houston, Chas., Monmouth Beach C., N. J.
Howard, Tex, Trianon B. R., Seattle.
Hueston, Billy, 1658 B'way, N. Y. C.
Huntley, Lloyd, Rondo Pools, c-o Rooney Plaza H., Miami, Fla.
Hyde, Alex., c-o Wm. Morris, 1560 B'way, N. Y. C.

I

Illini Cornhuskers, Elks Country C., Decatur, Ill.
Irving, B., Lyceum T., New Britain, Conn.
Imperial Marimba, American House, Boston.

(Continued on Page 37)

LEADING ORCHESTRAS DIRECTORY

DUKE ELLINGTON
and His Famous Orchestra
April 23, Denver Theatre, Denver
Management of
IRVING MILLS
Mills Building, 46th St. and Broadway
New York, N. Y.

AL ERICKSON
And His RKOLIANS
NOW PLAYING
RKO Theatre, Los Angeles

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

MARION McKAY
and his
ORCHESTRA
Biltmore Hotel, Dayton, Ohio,
Until May 1st

TED LEWIS
May 1, State, Cleveland, O.
Personal Representative
H. HAROLD GUMM
1540 Broadway, New York
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY

JESSE STAFFORD
and His ORCHESTRA
Now in Third Year at
PALACE HOTEL
San Francisco
(BRUNSWICK RECORDS)

PAUL WHITEMAN
INDEFINITELY
Granada Club, Chicago
Personal Rep.: JAS. F. GILLESPIE

Coast Band Jam

Hollywood, April 28.

With political pressure reported brought to bear against the opening of Gorge Olsen's club at Culver City, and with Olsen getting an offer of $5,000 weekly for his band at the Dells, near Chicago, band booking situation here is in a jam. Anson Weeks first agreed to take Olsen's place at the club, then backed down and will return to the Mark Hopkins hotel in San Francisco.

Bill Hogan's combo was to have replaced Weeks at the Biltmore, but Earl Burtnett, holding a prior contract, decided to leave the Mark Hopkins and came back to the Biltmore. Now the Biltmore has contracts with both Hogan and Burtnett.

Olsen is still looking for a band to take his place at his club, which he plans opening with a $5 splurge April 30 and remain for two weeks before going to Chicago.

Willows Under Hammer

Pittsburgh, April 28.

The Willows, Pittsburgh's big-time summer night spot, will go under the auctioneer's hammer next week to satisfy a $20,000 judgment against the property, following an order for the sale signed in Federal court.

Antonio Conforti and the widow and children of Andrew Tucci, joint owners of the Willows and also the Nixon restaurant, are defendants. Tucci died last winter and since then his widow, acting with the other partner, has been conducting both ventures.

Willows is in the center of the Oakmont summer resort colony. The sale will be held May 4.

Roadhouse Prop. Found Guilty of Mail Charge

New Haven, April 28.

Jerome Fiske Collins, proprietor of roadhouse Chateau St. Claire here and husband of Dorothea St. Claire Collins, former dancer, was found guilty on seven counts of using the mails to defraud. He was also charged with being $3,500 behind in alimony to his first wife, Elsie Braun, of Brooklyn.

Collins' alleged racket was to tie up with victims of the Wall street crash and help them recoup losses by real estate deals in mortgages. Mortgages didn't exist and after handing over about $200,000 the victims decided something was wrong.

Ritzy Minne. Soup and Fisher Folds; No Biz

Minneapolis, April 28.

The Hotel Radison Flame Room, town's leading and most exclusive night club, has closed for the summer, more than a month earlier than usual. Business terrible.

On one recent week night attendance consisted of five couples; on another, three. Club had expensive orchestra and entertainment features and broadcast nightly. Several months ago in newspaper ads it requested "better dress" by patrons on Saturday nights.

ENGEL'S FINE TIME

Harry Engel, president of Davis, Coots & Engel, is back at his office after undergoing a minor operation at Parke West hospital.

Harry had a fine time at the hospital as he occupied a room with Jesse Greer, who had been operated on for appendicitis.

STICKS' FLOOR SHOW

Plattekill, N. Y., April 28.

Club Elray has opened here, with Irving Witt as m.c. Eight girls are on the floor.

HERE AND THERE

Al Friedman, formerly with Harry Bloom, now with Universal Music.

Phil Fisher opened at the Ten Eyck hotel, Albany, April 25.

Joe Lane and Freddy Cohen, formerly with DeSylva, now with the professional staff of Sterling Songs.

Billy Donohue band replaces Verne Buck at the Drake hotel, Chicago, June 6.

Husk O'Hare band opens at the Lowry hotel, St. Paul, May 8.

Bob Cole joins Con Conrad's publishing house in Hollywood as sales and exploitation manager May 1.

NOW PARTNERS OF NEW KIND OF CUT-IN

Indie Publishers Laugh Off Threats—Money Making Way

Recent action by the American Society and the Music Publishers' Protective Association with regard to cut-in practices hasn't worried the smaller indie publishers, non-member composers or orchestra leaders indulging in the practice.

Threats and resolutions by the Society and M. P. P. A. predicting dire results for violators of their rules are being laughed off by several firms which have made money during the past year with paid-for plugs, they say. One indie publisher with songs consistently among the six leaders admits his success is due to paying orchestra leaders and singers for other preference. If the Society bears down too hard he won't join, he says, although otherwise he would be willing to "contribute to its support."

A newcomer to the publishing field, instead of paying so much per plug, has made eight or nine outstanding radio names his partners, without any investment by them. Each of these names receives from 2½ to 5% of the net profit and, in return, plugs the firm's numbers. Whether or not the Society and Association can prevent music publishers from taking orchestra leaders into their firms as partners on a profit-sharing basis hasn't been decided, although another elusive form of the cut-in.

For the most part even the bigger publishers seem uncertain about the final outcome of their efforts to stamp out the chiseling. For the present, at least, representatives of some are still slipping favorite "plugs," it is said.

Leo Spitalny Returns

Chicago, April 28.

H. Leopold Spitalny returns to the Chicago theatre as musical director May 1. At the same time Herschel Henlere, eccentric pit conductor, goes into a "B" unit as an act, opening at the Oriental.

Spitalny has been in the Publix production department in New York the past two months.

TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

WILL OSBORNE
Famous Crooning-Leader
Opens April 25 at the Netherland-Plaza, Cincinnati, and May 21 at the Hotel Bossert Marine Roof, Brooklyn, broadcasting via WABC. Naturally, he'll feature—
"By the River Sainte Marie"
"90 Out of a Hundred Wanna Be Loved"
"Were You Sincere"
"Same as We Used to Do"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE.
NEW YORK

WIRTH, OTHERS, BEHIND NEW ONE-RING CIRCUS

Bridgeport, April 28.

Here, in the former winter quarters of the Barnum show, a new one-ring outfit to be called the St. Leon Bros. European circus, will open May 4. Interested in the show are Frank Wirth, Phil Wirth, Larry Boyd and James Sullivan. Latter two are well known in the carnival field. St. Leon is Phil Wirth's Australian circus name.

The show will spread a 120-foot canvas, with an extra 40-foot tent for the side show. May Wirth and Phil will feature the show which will also have Robinson's elephants, Honey troupe, Pallenberg's bears, Christiansen's stallions, Hurstries (high wire) Jeannette Mae and Christissa (clowns).

Local date is under auspices, also for Canadian tour.

Again Grant Park

Chicago, April 28.

Ringling-Barnum Circus will again pitch its tents in Grant park this summer, despite opposition. Business interests previously seeking to change the lake front stand of the big show, again protested.

It is stated the permit has been granted.

The Ringling equipment trains will arrive in Brooklyn next Tuesday (5), six days ahead of the first open air date (11). Draught horses arrive on the lot from Peru, Ind., at the same time.

Most of the work horses used in making the Madison Square and Boston dates were hired.

Bad Times Carny Ban

Glouster, O., April 28.

Carnivals have been banned here for this year at least, city officials claiming that in adverse times like these no outside interests should be permitted to take money from the town. No permits will be issued to tented attractions of this type.

The ban does not apply to circuses.

Dallas Col Burned

Dallas, April 28.

Coliseum and horse show building of International Exposition and Livestock show at San Antonio was destroyed by blaze. Damage around $40,000. Cops believe it case of arson.

CIRCUSES

Barnett Bros.

May 7—Chambersburg, Pa.

Al G. Barnes

May 1-3—Oakland, Calif.

Hagenback-Wallace

May 2—Connersville, Ind.; 3, Louisville, Ky.; 4, Hamilton, O.; 5-7, Cincinnati.

Hunt

May 1-2—Stroudsburg, Pa.

Sells-Floto

April 27-May 2—St. Louis, Mo.

CARNIVALS

(For current week (April 27-May 2) when not otherwise indicated)

American Expo—Johnstown, Pa.
Artdick—New Rochelle, N. Y.
Bach—Sherburne, N. Y.
Barnett & Schulz—Lexington, Mo.
Bernardi Greater—Richmond, Va.
Bistany—Pittsfield, Mass.
Broderick—Dodge City, Kan.
California—Boston, Mass.
Carlson—Manistee, Mich., 2-9.
Clapp—Seminole, Okla.
Coe Bros—Appalachia, Va.
Copping—Sykesville, Pa.
Corey—Lewiston, Pa.
Dehnert—Covington, Ky.
Empire State—North Arlington, N. J.
Fairly—Mt. Carmel, Ill.
Folk—Brazil, Ind.
Friendly City—Jerome, Pa.
Gibson—Muncie, Ind.
Gold Medal—Richmond, Ind.
Gooding—New Boston, O.
Greater Inter—Philadelphia, Pa., 4-9.
Great Lakes—Rochester, N. Y., 27-9.
Greenland—Hopkinsville, Ky.
Greenburg—Silver City, N. M.
Heller—Paterson, N. J.
Hoffner, Canton, Ill., 2-9.
Hoosier State—Frankfort, Ind.
Howard Bros.—Parkersburg, W. Va., 30-9.
Isler Junction City, Kan.
Jones—Washington, Va., 27-9.
Kaus United—Suffolk, Va.
Landes—Abilene, Kan.
Latlip Charleston, W. Va.
Lee, Rockmart, Ga.
Levitt-Brown-Huggins—Salt Lake City, Utah, 2-9.
McClellan—Jefferson City, Mo.
Majestic Expo Chillicothe, Mo.
Mayke—Newport News, Va.
Miss Valley No. 1—Ponchatoula, La.
Model Shows of Am.—Nashville, Tenn.
Morris & Castle—Wichita, Kan.
[illegible]—Pittsburgh, Pa.
National Expo Shows—Massillon, O.
[illegible]—New Boston, O.
[illegible]—Mound City, Ill.
[illegible]—Pawnee, Okla., 1-3.
[illegible]—Madisonville, Ky.
Rogers & Powell—[illegible], Miss.
[illegible]—Alvarado, Calif., 1-3.
Wortham—Boston, Mass.
[illegible]—Blytheville, Ark., 2-9.
[illegible]—Erwin, Tenn.
West—Philadelphia, Pa.
Yellowstone—Boise City, Okla.

Outdoor Season

Hollywood, April 28.

Local showmen call it an "outdoor season," judging by the more than 30% jump in business taken by the Al G. Barnes circus in the west.

Outdoor amusements are cutting into pictures and everything out here.

Main Circus

Ashtabula, O., April 25.

A rejuvenated Walter L. Main show made its season's debut here Saturday afternoon (25) in an all day downpour, the program running overly long, but with assurance of it being cut to the regulation hour and a half before the first week of the tour ends. Jimmy Herron, well-known eastern showman, who heads the recently formed Motor Circus Corporation, acquired the show from Walter L. Main several weeks ago and has completely rebuilt it, spending a small fortune for equipment, talent and wardrobe. He has surrounded himself with a staff of executives including many of the more prominent department heads of the Downie Bros. circus, with which he was associated for several years prior to his first venture as an owner. Herron has assembled big show talent, and is making a play with his street parade, which can be strung out for more than a mile.

The show moves on 45 trucks of the semi-trailer type, all of which have been built to his specifications. These, augmented with the personal cars of the performers and show executives, brings the cavalcade up to about 80 cars. From the opening stand here the show jumped more than 100 miles to Weirton, W. Va., and after two or three stops in this state heads directly east to Pennsylvania, western New York State, Maryland and eventually into Maine territory, with which Herron is most familiar.

Herron has leased from Main the long established title, and has purchased most all stock held by former owners of the show, except that retained by William (Honest Bill) Newton, who goes along as assistant to Herron. Jerome Harriman, with four trucks, a paper car, and 16 billposters in charge of Cy Newton, are two weeks ahead, working New York State, where plenty of opposition is anticipated from two or three other truck shows headed that way.

The Main show program could be stronger. It has some excellent acts, and some that are not so good. The show, in charge of Bert Wallace, equestrian director, got under way here with the usual grand entry. A half dozen standard circus acts make up the program, each troupe doing anywhere from four to five turns. Most prominent of these are the Aerial Skelleys, the Whitlers, the Great Del Beanie and the Echo trio. Jeannette Wallace works most of the animal acts, assisted by her husband and Doc Young. The menage act is weak, but will be augmented soon by other stock. The closing, with the audience invited to ride the big bull, is none too good, but Herron has an act coming on soon in a plan to plug this spot. There are plenty of pony, dog and monkey turns.

The clown contingent, headed by Swede Johnson, could stand bolstering. Most of the stunts are years old. Concert is fair, with Johnson and a four company group doing all the work. Jimmy Ray is the wrestler who depends on the local boys for opposition.

One familiar with the Main circus last year would never know the outfit now. Herron has spared no expense in equipping the show, every piece of property having gone through the paint shop. Tops are all new; there is a new cook house and the menagerie is twice the size of last year with 20 cages on display, including four three-cross cages each. A new baby bull has been purchased from the Dorsey show, making two now, beside four camels, several ponies and other small stock. The sideshow ranks with those of smaller circuses; there is a pit show and the usual line of novelty and juice concessions.

The show moved here Friday morning (24) from Jefferson, ten miles south of here, where it wintered at the fair grounds. One dress rehearsal was held Friday night and the matinee today was the premiere. Admission is 50c and 25c, with a quarter more for the reserves. Concert is 15c and the sideshow 25c.

Walter L. Main will have [illegible] to do with the show and may remain in seclusion at his house [illegible] near here this summer. Expects to visit frequently. William Newton, who was Main's partner last year, owns much of the stock and will have charge of the big show as Herron's assistant.

CHEAPER TO LAYOFF THAN TO PLAY FAIRS

Chicago, April 28.

Outdoor agents around town are yelping plenty. Prices for talent have been cut down to such an extent that agents are unanimous in admitting that it will be practically impossible to show any sort of profit this year.

Only dates on which the agencies expect to make any money are a few of the bigger state fairs; the county fairs, they state, are sunk. Most of the counties haven't any money left in the treasuries this season for expenditures on shows, with the coin deemed necessary for the more vital needs of community operation.

These fairs, if they are running, are demanding ridiculously low prices for acts, with the agents offering the acts in turn such little sugar that many are refusing the dates entirely, stating frankly that it's cheaper to lay off. If they accept, they can see no way of clearing any free silver, while the agents are also worrying themselves silly over the prospect of no profits between the buying and the selling price.

CARNIE-GOUDIE TROUBLES

Kansas City, April 28.

An involuntary petition in bankruptcy has been filed in the federal court against the Carnie-Goudie Manufacturing company in this city. Three creditors with claims for $54,000 signed the petition. They allege that the company, four months ago, while insolvent, transferred a part of its assets to one or more creditors with alleged intent to prefer those creditors.

It is further alleged the defendant made payments of antecedent indebtedness to Chase & Co. of New York, $284; Renze & Co. of New York, $375, and the Kojasser Importing Co. of New York, a trade acceptance of $473. It is stated that there were others who received payments.

L. R. Goudie, treasurer of the company, filed an answer with the court denying the alleged acts, but consented to the appointment of a receiver to preserve the assets. Carnie-Goudie is one of the oldest tent manufacturers in this part of the country. Last year it went in extensively for the manufacture of equipment for miniature golf courses.

No Money to Take Out, Up Goes Carnival Bar

Tower City, Pa., April 28.

This coal region district promises to be a good place for carnivals to avoid this year. Burgess Thomas E. Schell has issued orders banning all street or other carnivals and executives in other mine region towns are expected to take similar action.

The shortage of money, due to unemployment for nearly a year and a half, has put a severe strain on charitable and relief organizations, with Burgess here giving notice that he wants no carnivals held, no matter what lodge, fire company, church, club or other organization wants to sponsor them. They take too much money out of a town and bring in too little, he says.

Kill Racing for Newport

Providence, April 28.

For the third successive year the Rhode Island Legislature has killed an attempt to legalize horse racing at blue-blooded Newport under a pari-mutuel system. Although the bill had strong backing, including that of Senator William H. Vanderbilt, youthful millionaire-politician, it was sidetracked by the G. O. P. in closing hours of the 1931 session.

Backers, however, were informed by Republican leaders that if measure is re-introduced in modified form to provide for a referendum it may be approved at 1932 session. Opposition comes mostly from churches.

Carruthers Racing Post

Chicago, April 28.

Ed [illegible] of the Barnes-Carruthers has been elected president of [illegible] Race Track Association, [illegible] season opens on May 1.

He is not related to the Carruthers who is [illegible] of the Arlington track, although the similarity of names occasionally causes confusion.

Obituary

JOHNNY BAKER

Johnny Baker, 62, foster son of Col. William F. (Buffalo Bill) Cody, died in Denver April 22. Born in North Platte, Neb., he worshipped Buffalo Bill. Whenever the showman rode into town Baker would untie his horse and hold it until Cody was ready to return home.

At 10 Cody took Baker into the show with him. Several years later he adopted the lad and he became Cody's right hand man in the operation of the Wild West. Baker toured Europe and because of his sharpshooting was presented before most of the crowned heads of Europe. His ability to hit dimes thrown into the air amazed thousands.

For the past 17 years he has spent all of his time keeping alive the traditions of "Buffalo Bill" and building up and adding to the Pahaska Tepee. This is a museum containing relics of the life of Cody, situated at the top of Lookout Mountain near Denver. He has been assisted in this by his wife and she will continue the work.

Funeral services were held in Denver April 25. Cremation followed.

Deceased is survived by his wife, Mrs. Olive E. Baker, and two daughters, Mrs. W. J. White, Alhambra, Calif., and Mrs. Della Berger, Philadelphia.

IN MEMORY OF
WILLIAM (Bill) ABBOTT
who died April 27, 1931
Jenie Jacobs

WILLIAM ABBOTT

William (Billy) Abbott, 40, former vaude artist and in recent years associated with the office personnel of the Jenie Jacobs booking agency, died suddenly at one a. m. Monday (27) of acute indigestion.

Abbott appeared to be in excellent health and had not made any complaints either at home or to business associates.

Abbott and Elmore White formed a vaude team for 15 years. White is now with DeSylva, Brown & Henderson. Three years ago Abbott quit the stage and became affiliated with Miss Jacobs, having charge of the picture department.

He never married, making his home with his three sisters, who survive at 489 14th street, Brooklyn.

Requiem high mass will be held at the Church of the Holy Name, Brooklyn, at 10 o'clock tomorrow (Thursday) morning. Interment in Holy Cross cemetery, Brooklyn.

HARRY CONNOR

Harry Connor, 75, actor, whose family name was John H. O'Connor, died last week in Roxbury, Mass.

Some years ago Harry Connor was one of the best known light comedians in musical comedy, having created leads in some of Charles H. Hoyt's comedies.

Perhaps his biggest success was made in Hoyt's "A Trip to Chinatown." He had appeared in many shows but retired to live in Roxbury, when his age militated against further engagements.

WILL EVANS

Will Evans, 57, comedian, died in London April 11, after a long illness, finally succumbing through paralysis of the brain.

He was the son of Frederick William Evans, famous clown and acrobat.

Mr. Evans first appeared in circuses and pantomime, at Drury Lane at 8. With his first wife, Ada Luxmore, he appeared in an eccentric musical turn. During the War he starred in musical comedy.

He wrote much of his own material, and was part author of "Tons of Money" and "The Other Mr. Gibbs," two successful farces.

BESSIE VALDARE

Bessie Valdare (Mrs. John C. Peterson), formerly of the Bessie Valdare Cycle Troupe, died April 24 in Hollywood, Cal. She retired from vaude 15 years ago.

She is survived by her husband, violinist with the Philharmonic and Bowl orchestras of Los Angeles, and a sister.

THOMAS HODGEMAN

Thomas Hodgeman, 56, one time company manager for Savage and Erlanger shows, died April 24 at the Queen of Angels hospital, Los Angeles.

Hodgeman had been on the west coast for nine years. His last engagement was with the road show of Cecil B. DeMille's "Godless Girl" (film). A brother survives.

R. T. Casey, 45, stage manager at the Auditorium and State theatres, Winston-Salem, N. C., for 25 years, died April 18 of heart trouble. Interment in Salem Cemetery.

IN MEMORY OF
WILLIAM (Bill) ABBOTT
who died April 27, 1931
Pauline Cooke

Alvin (Doc) Murdock, 77, old-time medicine show man, who had operated many years, died last week in Altoona, Pa., of injuries received when struck by an auto.

Nathan E. Worman, former manager of Academy of Music and Lyric theatres, Allentown, Pa., died recently.

The wife of Gabriel Hess, attorney, died Monday (27) in the White Plains (N. Y.) Hospital of injuries received when she was thrown from a horse last Saturday.

Monopoly Charges

(Continued from page 81)

opinion, thus leaving only the question of damages involved by certain plaintiffs to be adjudicated by trials to follow.

The particular clause in the patent license contracts which DeForest claimed were illegal provided that the Radio Corp. of America shall supply the radio tubes for sets manufactured by licensees. DeForest was not a licensee of RCA but claimed that the existing contracts which virtually tied up around 80% or more of the manufacturing field in radio set was in restraint of trade.

Whether the decision rendered constitutes an actual adjudication of violation of the anti-trust laws of such a character as to warrant intervention by the Federal Radio Commission has not been declared. Under the White act, section 13, however, the F. R. C. is practically mandated to cancel and declare forfeit any broadcasting or communication license of any radio company or affiliate [illegible] that is found guilty by a Federal court of violating the anti-trust laws. The White act was established for the licensing of broadcasting and the regulation thereof.

Loop Player Out

(Continued from page 77)

soon arrive. "But, in the meantime, what do you say about a little friendly game of poker?" suggested the New York lads. Keller consented.

Soon Keller had lost $68. One by one his new friends had important engagements. He became suspicious.

Used to Losing

They had all gone. The next day Keller started a little 'gendarme' work. He sought his "friends" and told the Court he found out they gave him phoney names and addresses. "I knew then I had been taken," naively admitted Keller.

The Court interrupted. "Is it a fact that you lost $68, and that you felt you had been victimized?"

"I should say not. I have lost greater sums in poker, Judge," asserted Keller.

He located Patterson and demanded his money. He stated Patterson invited him uptown for it. As they alighted from the taxi Patterson hotfooted it for a cab and the pursuit began.

During the course of the chase Keller hailed Patrolman [illegible] of the W. 47th St. station. He jumped aboard the pursuing cab and arrested Patterson.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Slightly less than capacity business here Tuesday night for the 10-act bargain. As some wise guy has said, the audience made up in enthusiasm what they lacked in number. Everything went; anything less than three bows was a flop.

Sylvia Revue, four girls in various dancing arrangements, managed to open the bill with no casualties and with fair results. There was rope dancing; Egyptian dancing, Russian dancing, plain and fancy dancing. For small time houses.

Dexter, a ventriloquist with possibilities, is handicapped at present by faulty enunciation and too little identity between his voice and the dummy's. Unless closely watched, difficult to tell which one is talking. Act looks great, with material, however, just fair.

With proper production, the eight colored Jubilee Singers might find a place for themselves in vaude or presentation. Voices are oke; numbers, run primarily to colored ballads and semi-spirituals. One bad spot is the pop tune used for an encore. Stick to the folks songs; would be the best idea.

Mack and Borden are a couple of hokey boys who fall with their clowning and tap bits. Needs plenty fixing. Alexanders are standard vaudeville with their ball bouncing and juggling. One of those occasional off-shows, to which all acrobats and jugglers are subject, caused a few awkward fumbles this performance.

Stan Carter is a single who has gathered lots of old gags and a smattering of new ones, the latter not as good as the former, added closing comedy song, mixed with a dash of funny hat, horn-rimmed goggles and a banana, with the result being not particularly digestible. For the less finicky appetites in the neighborhoods, he can be served.

Xylo Four, three men and a woman, who play for saxophone and xylophone, are old stuff in vaude. Nothing new here, but suitable for the smaller towns, where sax music on the stage is entertainment.

Drew and Gale, man and woman, are still doing the drug-store act with comedy effects. Waits between laughs are still too far apart. Four of Us, male quartet, sing earnestly but with no special merit. The pansy stuff is stupid and should go into any convenient ash-can. Devere Four, two men and two women, are a good dancing turn. The men make a pleasing pair of hoofers. The planned big point of the act is the adagio specialty of the two women. Idea is oke, but performance rather slow.

"Beau Ideal" (Radio) feature.

Lou Reinheimer has taken the Calumet theatre, which has been deserted by the Cooney boys. Rental will be paid on a percentage out of the profits.

Milford is first of the big indie neighborhood spots to go for cooling plant this year. Contract calls for $8,000 machine.

Joe Abrahamson, formerly with Warner office here, has joined the United Artists exchange, replacing Sam Gorelick now with Pathe.

Drake, northwest neighborhood theatre, now playing Sunday presentation policy, booked by Tommy Sacco office.

Ted North rep show opens in Hiawatha, Kans., April 30. In houses at first, switching to canvas later in the season. This is the first of the three North shows to hit the road. North is playing non-Equity this year.

Hayden stock closes at the Showhouse in Dallas May 2 after a full winter season.

Empress (southside) which played Mutual wheel shows this season, adopts vaudfilm policy next week.

Lease calls for only one year, with the owner refusing longer time, expecting to build on site by 1933.

RKO Junior houses in the midwest go from a Saturday to Sunday opening starting May 2. Switch is figured as a week end break on the psychology that the same people who go to the theatres on Saturday will repeat Sunday if it's a new show.

Houses affected in the move are South Bend, Madison, Rockford, Des Moines, Cedar Rapids and Davenport. All are on a split week vaude policy.

Vaude drops out of RKO house in Memphis May 14 expecting to resume in the fall.

Memphis has been playing a four-act Junior road show booked out of New York.

Dorothy Carroll of "Sketch Book" (Garrick) in the Illinois Central hospital owing to nervous breakdown.

Danny Russo moved his band from Congress Hotel last week to Canton Tea Garden.

Henri Gendron orchestra opened at new Oriental Gardens this week.

Clyde McCoy band leaves Terrace Gardens, Morrison Hotel, on May 2 for a tour of one-nighters. Charlie Agnew band replaces. Frank Owens band will sub for Agnew at Merry Garden ballroom.

LOEW'S STATE, L. A.

(Continued from page 63)

cial sets, excellently costumed, and carries a small but capable lineup of talent. Added for the week at Loew's State are James Hall, in his second week as m.c. and helping the gross with his film rep, and Gogo Delys, opposite Hall for song numbers. Hall is a free and easy worker, accompanying with his name what the ordinary m.c. was once able to do without a name.

First section of the unit had the 12 girls and six men in a Northwest Mounted parade and tap routine, led vocally by Glen Dale, personable singer with appearance much in his favor. Not a startling start, but at least colorful. Jack Waldron and Harriette, mixed comedy team, followed in the same set with a couple of ancient blackouts strung together, but scoring well.

Second full-stage affair started with Elvira Tanzi, legit soprano, and Dale balladng in front of a southern mansion. Then a crinoline routine by the boys and girls, built around "Would You Like to Take a Walk?" Another gag session from Waldron and Harriette wound it up.

Outstanding was the third session, starting before a Chinatown scrim with Miss Tanzi moaning "Love For Sale" and the scene fading to full-stage where a parade of girls before Dale, costumed as a Chinese noble, was in progress. Sudden discarding of robes by the girls to reveal skin-colored tights was an eye-opener, and with the eyes still open Helen O'Shea hopped out for a fast and clever toe routine. Return to Miss Tanzi before the scrim rounded the number.

Walron and Harriette on again for a gag radio bit and a period of cross-fire, put across without strain. Then a final snappy fullstage piece, in an orange grove set, breezy in costuming and dance routining.

On the mezzanine twice daily James Hall is autographing his photographs. Also on the mezzanine is Shah Non, numerologist, wising up the ladies. On the screen "Gentlemen's Fate" (M-G-M), Metrotone News and Fashion Feature short.

Not a vacancy downstairs at noon Thursday. *Bang.*

CAPITOL, N. Y.

New York, April 24.

Over two and three-quarter hours of show for the current week. Main reason is Benny Davis and his "Future Broadway Stars" plus Kate Smith as dessert. That's 57 minutes of stage fare alone, besides which Gambarelli is making a Broadway return by doing a solo interpretation of Gershwin's "Rhapsody in Blue." The stage items are divided by the newsreel and the main screen item is "A Tailor Made Man" (M-G).

The Gambarelli interlude is made to fit through an overture of Gershwin melodies by the 53 men in the pit. Medley has been excellently arranged and orchestrated, with this pit crew still boasting the best percussion trio on the street.

Gamby hasn't been around professionally in person for some time. Meanwhile, a little ballerina over at the Roxy has come along. But Gamby still looks good. Perhaps unfortunate that she chose to prance to the "Rhapsody" and alone. A difficult undertaking in the first place, which this mammoth stage didn't make easier as regards illusion. It takes place in "two," with merely a male piano accompanist. Some girls behind this ballet artiste would have helped, or possibly an entirely different routine permitting flashier prancing would have been better. Interpretive solo toe work on a stage which is big enough to yawn before 6,400 seats has got to be flashy and fast to get over.

In the unit proper Davis' youngsters are a cyclone of animation. If there's any fault at all it's that there's too much energy on display, and perhaps the act is running a trifle long. But there's plenty of talent and no question that it's excellent film house fare. Troupe were previously held out of this house by a holdover film.

Cries and shouts from the sidelines, it's something of a cabaret set, make it all sound not unlike a rodeo. Meanwhile the high-pressure antics are continued over such a long stretch that the audience may become almost as exhausted as the performers. They're good workers, though, consisting of a couple of mixed teams of dancers, a boy hoofer, harmony trio and a male vocalist who strums his own melodies on a blown-up uke. They all register, with Kate Smith a welcome change of pace down towards the finish.

This oversized girl continues to uncork a swell conception of a popular song, and easily went to an encore here, giving her a total of four ditties at the first afternoon show Friday. Davis then brought on his wife for a specialty, who found herself in a spot, due to Miss Smith, but managed. Composer thereupon into the inevitable reminiscing of his own numbers. It's fast and good entertainment which can play the big flicker spots or vaudeville, and has. Costuming is good, also the lighting, and there are a few extra girls at the tables to dress the stage.

Other than these items was a short heralded on the screen as playing a return engagement. It's Metro's "Fisherman's Paradise." Newsreel was showmanly presented, using the big screen for an artillery climax and trailer.

Business Friday afternoon extremely poor. Not more than three-quarters downstairs and less than 200 behind the loges in the balcony. *Sid.*

PARAMOUNT, L. A.

Los Angeles, April 23.

Stage show went all to George Olsen and his Music as the presentation feature, save for the "Siamese Impressions," production overture. With the feature, "City Streets" (Par) the bill drew nicely from the start. Whatever Olsen is collecting is worth it as a draw apparently, but as an act the presentation looks like one of those things.

Surprising, too, for Olsen's cafe floor repertoire should have yielded a heftier stage sequence. But all nite club attractions essaying a stage week or two just slap it together and let things go at that.

The act went quite well, everything else considered, but for a $1,000 or so attraction it doesn't evidence the same careful attention which a regulation stage act accords itself. Having barnstormed his way back from Florida, with the Olsen roadhouse at Culver City due to reopen on the 30th, current week's stage frolic is necessarily a makeshift.

Along with Olsen, Oscar Baum conducts the overture where the Golden Girls (12) go through Siamese sacred stepology with Ayesha, Oriental dancer, coming down from in front of the Confucius effigy, as the dance soloist.

"Alexander's Ragtime Band" (Max Fleischer sound cartoon), a Smith and Dale short ("The Real Estaters"), and the usual Paramount newsreel rounded it out.

Olsen's stint runs 30 minutes, in itself too long, and is a spotty sequence. It starts off slowly with "Out of Nowhere," Bobby Borger vocalizing. Improvisation of a popular song theme from any three notes called out by the audience is a novelty, but the "Zampa" overture thereafter again runs overlong and is not enough change of pace. The "I'm a Louse," parody on the quartet from "Rigoletto," is questionable for the family trade in the cinemas.

Some new band changes in the Olsen personnel with Bob Rice, probably incapacitated temporarily through cold, not officiating vocally as heretofore. Two-piano combo now.

Olsen's nice personality up front is as effective as ever. He slipped in a "cute" plug for his roadhouse, stating that Jack Partington had cautioned him not to mention that the Culver City Inn opens on the 30th and that the couvert is only $1, and he is not doing so, he added. *Abel.*

UPTOWN, CHICAGO

Chicago, April 24.

Penalty of versatility was exemplified here by Benny Meroff pinch-hitting with "Revue Russe," special local unit, originating at the Chicago last week with Gregory Ratoff, the Berkoffs and Stetson, a silk hatted juggler.

Meroff, going out the opening performance to do his specialties in a band act preceding the unit, did juggling ahead of Stetson a comedy number ahead of Gregory Ratoff and Russian hock steps ahead of the Berkoffs. Acts squawked, naturally, and the bits were out for the night shows and Meroff squawked. Also naturally.

Otherwise the show both suffered and surpassed itself in comparison to its downtown debut. Where Mark Fisher and the stage band broke up the Russ theme of the unit by inserting pop medleys, the motif is maintained more closely here with Marcelli conducting from the stage his own arrangement of Rachmaninoff's "Prelude." This in place of the regular pit overture, which was omitted.

Idea is a good one and should be utilized where and when convenient. On the other hand, Marcelli is strictly a pit conductor and permitted the band to go to pieces while playing for the acts.

And all the while Meroff had nothing to do in the show. Relinquishing his baton to Marcelli and his specialties by official request just about let him out. And no plausible reason for Meroff to switch from a Russian to Eton garb after the opening.

Or for Gregory Ratoff to publicize the Shuberts and others in his routine. Since when did the Publix stages start going in for that sort of thing? If Ratoff could get together no more entertaining material than talking about the Shuberts, his wife and College Inn pals, then he should stick to musical shows.

This is Ratoff's first vaude or picture house engagement and as such deserved more consideration than the actor gave it. Outside of this meaningless chatter including a couple of stale gags Ratoff does an Emil Boreo by inducing the audience to join him in a Russian ditty. With a cosmopolitan audience downtown Ratoff got moderate response with his stuff, but here it was something else again. This neighborhood flock looked askance at Ratoff and at no time could or would follow him.

Responsible for the Russian motif in this layout are the Berkoffs, with their trained lineup of six specialty girls who work like rockets. Their identity is lost, however, through being billed the Trepacks, for no apparent reason. In the family troupe is Gertie Berkoff.

Presence of Stetson, nimble fingered hat tosser, in the lineup, while foreign to the Russian theme, is yet the answer to whether old time vaude stuff is appreciated in picture houses now. It goes big.

"Honor Among Lovers" (Par) feature, appended by a Laurel and Hardy comedy.

Trade a bit off for this house at the last show Friday. *Span.*

FOX, BROOKLYN

Brooklyn, April 25.

A tip top show and doing business. Saturday afternoon with admission for adults up to $1 and kids 15c, the lines were six deep and seats at a premium upstairs. The feature, "Quick Millions" (Fox), gangster story, and Harry Langdon as a special attraction on the stage, apparent draws.

The house also has one of the best Fanchon & Marco Ideas to come out of that workshop in L. A. The unit, "Society Circus," is just the ticket for the kids and there are lots of 'em around this part of Brooklyn going for the Fox shows. They whistle and yell even when Bob West is doing his stuff at the organ.

"Society Circus" has real circus atmosphere from the start, with the musicians dressed as clowns, coming down the aisles to take their positions and playing hot tanbark music. Sam Jack Kauffman, m. c.-conductor, acts as barker, and as a sideshow tease offering some of his bandsmen in bits, mostly comedy. Apparently this idea of using the musicians as a unit curtain-raiser is done along the route where possible. It's a great stunt, giving the Idea a nice build-up.

Gae Foster, who did the staging, worked out a society circus idea with class polish, as a starter, furnishing a nice set and dressing up the girls in knock-out costumes. Betty, Irene and Sylvia, dancers, open, backed by an ensemble, working in Harris Twins, comedian-acrobats and Rose Marie Carter, acro dancer, in a swell specialty, with all off in circus parade fashion.

The Harris boys return for their neat dance-acrobatic routine, topping with an adagio in which Miss Carter gets the tossing.

Between this and the final closing circus scene, Tabor and Greene dish out some blackface comedy and songs effectively.

Final sequence, one-ring circus idea, is carried out with Wooding's Half Pints (Shetlands), worked in to top unusually clever line routines with some of the girls on stilts, others walking around on big rubber balls. Both are weaved into intricate ensemble patterns.

Show is oddly programmed this week, with Bob West at organ following feature, then Langdon, Fox Movietone News (only two clips) and the F&M Idea.

Langdon is using his four-scene sketch, "After the Ball," assisted by Eddie Shubert and a couple stooges, Berta Donn and Lillian White. Three scenes are blackouts and pleasers though knocking no one into aisles. Fourth had the flat-panned comedian in "one" stalling between dancing and talk for laughs and getting them in fair measure. On whole act is surefire though padded and through that slow in spots. Ran 13 minutes.

Fox's will follow Langdon with George Jessel next week. *Char.*

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Vaude goes into the Fox-West Coast California at Huntington Park for the first half with opposition of three acts at the Warner house playing Mondays and Tuesdays.

Ben Turpin was operated on for a major abdominal ailment in the Hollywood hospital last week.

The following assignments were made at Coast studios last week:

Marguerite Churchill, "Over the Hill," Fox.

Ray Taylor to direct "Danger Island," U.

Julio Pena, Spanish, "On Your Back," Fox.

William L. Thorne, Buffalo Bill serial, U.

Tyrrel Davis, "Co-respondent," Warners.

Dorothy Peterson, "Penrod and Sam," FN.

Robert Wilbur, "I Like Your Nerve," FN.

Louise Mackintosh, "Black Camel," Fox.

John Miljan, Joan Peers, "Politics," Metro.

Hope Williams, lead "Pent House," Radio.

Vianca de Castejon, lead Spanish "Scotland Yard," Fox.

William B. Davidson, Charles D. Brown, "Secret Call," Par.

Dorothy Howell has fallen heir to the "Arizona" script at Columbia.

Henry Johnson to write an original for Joe E. Brown at First National.

Ralph Graves, Irene Dunne, Olga Baclanova, "The Great Lover," Metro.

Doris McMahon, Paul Hurst, Gino Corrado, "That's My Line," RKO-Pathe short.

Jack Mulhall, Betty Bronson, Jameson Thomas, "Lover Come Back," Columbia.

Garnett Weston working on script for Jack Holt and Ralph Graves, Columbia.

Andre Cheron, Henry Armetta, George Irving, Nella Walker, Joan Castle, "Hush Money," Fox.

Lloyd Hughes, Dorothy Sebastian, Charles Middleton, Lloyd Whitlock, "Ship of Hate," Trem Carr.

Complete cast "East of Borneo," U: Rose Hobart, Charles Bickford, Georges Renavant, Lupita Tovar and Noble Johnson.

Complete cast "Whole Town's Talking," U: Robert Armstrong, Jean Arthur, George Brent, Spencer Charters, Grace Hampton, Lola Lane, Jason Robards and Grace Cunard.

Complete cast "Branded," Columbia: Buck Jones, Ethel Kenyon, Al Smith, John Oscar, Clarke Burroughs, Wallace McDonald, Fred Burns, Philo McCollough, Harry Todd.

Bernie, Veronica and Walker head "Tomorrow's Stars," Fanchon & Marco Idea opening at Loew's State May 7.

Dave Wolf, co-partner with Joe Mann in the New Plantation Cafe and a stockholder in Roscoe Arbuckle's Plantation corporation, checked $7,885 liabilities in bankruptcy. Listed his only assets as his clothes. He owes the Plantation $3,416 and his liability in that concern is $882 more.

Melba French Barr, vocalist, bankrupt with $2,840 liabilities and no assets.

Montrose (Cal.) Amusement Co. has petitioned for dissolution. Signatories led by Theodore Belanger, president.

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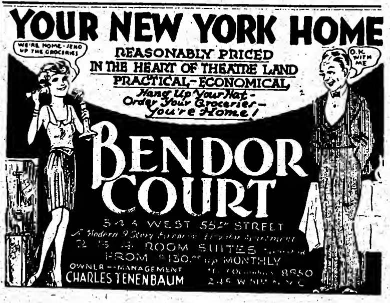
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